

**IMAGES OF THE SUBALTERN: REPRESENTATIONS OF
CONTEMPORARY PORTUGUESE IDENTITY IN THE NOVELS OF
VALTER HUGO MÃE**

ANNELIESE FELICITY HATTON

**A thesis submitted to the University of Nottingham for the degree
of PhD in Portuguese and Lusophone Studies**

Department of Spanish, Portuguese and Latin American Studies

School of Cultures, Languages and Area Studies

University of Nottingham

January 2022

Abstract

This thesis is unique in two ways; it is redeploying Gramsci's notion of the subaltern to Europe, and it is the first in the English language to examine the work of contemporary Portuguese author valter hugo mãe. It examines how valter hugo mãe is altering the literary discourse of Portuguese national identity by constructing characters that subvert generally accepted notions of *portugalidade* by representing aspects of subalternity, thereby contributing to the development of post-nationalist thought within Portugal. This entails a re-application of Gramscian subaltern theory to the European arena after its appropriation by postcolonial theorists, and a detailed analysis of post-national, postcolonial and identity theories within a Gramscian framework, and how these have come to inform the author's work and what this means in terms of the cultural construction of Portuguese identity. Bakhtin's chronotope theory deepens the analysis of subalternity as it allows for a deeper understanding of how spatio-temporal literary constructions condition narratives, thereby perpetuating both hegemonic and subaltern status. The social status of the characters within valter hugo mãe's novels is examined through an analysis of how their personal identities represent questions surrounding collective national identity in contemporary Portugal. The existing hegemonic structure is also challenged through an analysis of the representation of Portuguese religiosity and the supernatural in the tetralogy. The imposition of a certain identity upon the characters by Portuguese society, and how their acceptance or rejection of these identities affects both themselves and society as a whole allows the author to explore how meanings of identity have changed as a result of increasing globalization and the impact this has made upon collective Portuguese identity. The four novels were published between 2004 and 2010, meaning that they truly reflect anxieties that have arisen in recent times surrounding Portuguese perceptions of itself and its global status, making a study of these hugely valuable for understanding contemporary Portuguese identity.

Key words: **valter hugo mãe; subaltern; hegemony; Gramsci; Portuguese literature**

Acknowledgements

There are innumerable people I need to thank in helping me complete this thesis, but I will try to be brief.

Firstly, the financial support of the AHRC and Midlands3Cities, and the support of the University of Nottingham, which has enabled me to not only write this but also to present my research both nationally and internationally.

Secondly, my supervisors Álvaro J. Vidal Bouzon and especially Mark Sabine for very valuable feedback and comments to improve my work.

Thirdly, my friends and colleagues who have put up with me throughout and made me feel like this was possible.

Finally, and most importantly, my partner John and son Felix, who have been patient during many evenings and weekends, and provided invaluable support throughout the whole journey.

Table of Contents

Section	Name	Page number
i	Introduction	5
ii	Preamble	5
iii	Summary of the novels	7
iv	Social status	10
v	Hegemony	12
vi	Gramscian ideas and influence	16
vii	Gramscian ideas in Portugal	19
viii	Twentieth-century subalternity	23
xi	Subalternity and semiperipherality	28
1	Chapter 1: Chronotopes	36
1.1	Preamble	36
1.2	Chronotope theory	36
1.3	Temporal chronotopes: medieval Portugal	48
1.4	Temporal chronotopes: the Estado Novo and contemporary Portugal	60
1.5	Spatial chronotopes	72
1.6	Concluding remarks: chronotopes	86
2	Chapter 2: Personifications	87
2.1	Preamble	87
2.2	Personifications theory	87
2.3	Portuguese hegemonic structures	88
2.4	Gender: female	95
2.5	Gender: male	112
2.6	Children	116
2.7	Old age	121
2.8	Immigrants	127
2.9	Animals	137
2.10	Concluding remarks: personifications	147
3	Chapter 3: Religion and the supernatural	148
3.1	Preamble	148
3.2	Portuguese Catholicism	150
3.3	Religion	154
3.4	The supernatural	167
3.5	Concluding remarks: Religion and the supernatural	180
	Conclusion	181
	Bibliography	185

Introduction

ii: Preamble

This thesis analyses how the novels of valter hugo mãe (hereafter vhm) reflect a gradual shift in discourses of collective identity in Portugal. These combine to configure a new type of post-national identity, whereby hybrid supranational and local identities and themes supercede a monolithic national identity, thereby subverting the former hegemonic model. This study's definitions of subalternity and its representation, relate to vhm's reflection of a new trans-national reality in which ethnic identity and social classifications within these countries are no longer the only parameters which define subaltern status. Collective identity is being formed either in spite of national borders, or there is a disregard for collectivity as entirely and individual identity is prioritised, or a myriad of identity configurations in-between. The diversified construction of identity itself is reflected in the heterogeneity of approaches to studying it. This means that not only has the conception and application of the term subalternity radically altered since its original conception by Gramsci, there are also numerous avenues still to be explored. In order to examine this, I have identified three key topics that can be found in vhm's first four novels that I believe are most demonstrative of this new configuration of subaltern identity.

The first of these topics is chronotopes, or how representations of temporal and spatial locations both construct and reinforce various subaltern identities. In terms of temporality, vhm's novels are set in three distinct time periods: the medieval era, the *Estado Novo* and post-Millennium. There is a variety of spaces portrayed in the novels, but there are three main classifications that demonstrate how space conditions subalternity. The first of these is Portugal itself, and how vhm deviates from previous literary constructions of Portugal that form part of the hegemonic model, particularly the notion of *portugalidade* that reached its zenith in the twentieth century with the *Renascença Portuguesa*,¹ demonstrating the growing instability of the concept of national identity and the development of the post-national. Secondly, the spaces of

¹ This was a group of autonomous intellectuals 'retratando um Portugal histórico, tradicional, firmado na interpretação e consciencialização das constantes da cultura portuguesa e centrado no conhecido aforismo de Pascoaes segundo o qual "o futuro de Portugal reside no seu passado"' (Real, 2011, p. 237)

travel: usually a metaphor for growth, freedom and success, and, in the Portuguese context, an essential trope structuring this previously hegemonic *portugalidade*, journeys are portrayed in vhm's novels as counter-productive and even damaging. Finally, the limited and limiting spaces utilised in the novels to demonstrate how boundaries have been used historically to create and enforce social classifications, but, in a post-national arena, such boundaries are no longer as effective as they were.

The second theme is personifications of subalternity, and this chapter addresses how vhm moves away from established archetypes of a national ethnic ontology to a portrayal of characters who either represent new forms or a type of transitional subalternity, 'where several competing processes of subjectivation may take place' (Jong & Mascot, 2016, p. 723). The first part of this chapter examines oppositional identity binaries that can both be considered subaltern in spite of any former representational hegemony. The first of these is gender; vhm depicts a myriad of female characters that both embody the stereotypical image of subalternity whilst simultaneously subverting it, but demonstrates the same phenomenon with his male characters, thereby cementing the notion of subalternity as an individual classification rather than one that can be applied to a whole social group. The second binary, that also emphasises this individuality of subaltern status, is vhm's representations of the extremes of the life process; childhood and old age. vhm deviates from stereotypical portrayals of these age groups, particularly the hopeful symbolism of the literary child, in order to avoid repeating generic literary tropes that rarely give these characters a voice, attributing their principal characteristics to their age rather than any individual identity. The same can be said of the third group to be examined in this chapter, characters from other countries and emigrants from Portugal itself. vhm parodically re-works stereotyped representations of the immigrant to demonstrate how although these stereotypes are tenuously tied to reality, they still remain predominant in society to the point of perpetuating institutional racism. Finally, the chapter will analyse the animals portrayed in all four novels, a newer category within personifications that has been facilitated by the eco-critical turn. Just like the human characters, the animals all have very individualised representations, and can potentially be classified into different types like domestic, working and supernatural, but all animals have continuously been

considered secondary and therefore subaltern to humans, and so once again vhm is demonstrating the variety of levels of subjectivation among all beings.

The third and final chapter discusses the subversions of hegemonic religiosity throughout the tetralogy of novels. The first of these is the representation of the Catholic Church, which has been one of the most powerful entities in the country for centuries. Following a strong tradition of literary anti-clericalism in Portugal, vhm's is a critical representation of the Church, overtly demonstrating their corruption and ineffectualness. He also depicts aspects that could be considered antithetical (or at least antagonistic) to its values; supernatural elements and entities, that reveal alternatives to Catholicism and that one belief system is not and cannot be universal.

iii: Summary of the novels

The four novels - *o nosso reino* (2004), *o remorso de baltazar serapião* (2006), *o apocalipse dos trabalhadores* (2008), and *a máquina de fazer espanhóis* (2010), (hereafter *reino*, *remorso*, *apocalipse*, and *máquina* respectively) - form a tetralogy by vhm. They will be analysed together because they are, according to the author himself, a cycle:

Digo sempre que meus primeiros quatro romances completam um ciclo porque percorrem o período normal de uma vida: “o nosso reino” (2004) conta a história de um menino de 8 anos e reflete sobre a espiritualidade e a religiosidade obstinada; “o remorso de baltazar serapião” (2006) conta a história de um jovem de 19 anos e reflete sobre a forçada e violenta subjugação da mulher ao homem; “o apocalipse dos trabalhadores” (2008) fala de maria da graça, uma empregada de limpeza de 40 anos, e reflete sobre a precariedade das relações laborais e a necessidade de criar novos mecanismos de mérito social; “a máquina de fazer espanhóis” (2010) é a aventura de antónio silva, um senhor de 84 anos que ingressa num lar de idosos após a morte de sua esposa e nos ajuda a perceber como se enfrenta o declínio do corpo e se vive e aprende algo ainda na terceira idade. Com estas quatro personagens passei por uma experiência muito rica de pensamento sobre o que é o tempo da vida, desde criança a idoso, obrigando-me a trazer perto algumas das preocupações específicas de cada idade. (mãe, 2011)

I believe that the themes to be examined in this thesis are more coherent when this tetralogy is examined as a whole as opposed to as individual literary works, because their exploration is enhanced by both oppositional and complimentary characters and issues that run throughout the four that go beyond the cycle of life. This allows vhm to explore more comprehensively the complexities of both Portuguese society and social themes as a whole, without being restricted to certain characters or temporal/ spatial settings.

In order to more easily navigate the argument within this thesis, I will describe a brief synopsis of each of the novels as well as key events and characters.

- *o nosso reino* (hereafter *reino*)

benjamim, the eight-year-old protagonist of the first novel in the tetralogy, lives in a small village in Northern Portugal, at the end of the *Estado Novo*. At the beginning he lives in a house with his whole family, including mother, father, siblings and grandparents, although throughout the novel many of these either die or disappear. He also has a best friend called manuel, with whom he goes to school and has few friends and a kind teacher. Throughout the novel benjamim appears to gain supernatural powers and is haunted by the spectre of 'the saddest man in the world', a legendary figure in the town. The combination of these factors means that benjamim is at first revered in the village and then feared by others because he is deviating from societal norms, and he becomes increasingly marginalised to the role of outsider.

- *o remorso de baltazar serapião* (hereafter *remorso*)

The second novel in the tetralogy has the title character as its protagonist, and it traces the story of baltazar as he transitions to adulthood through the ritual of getting married. *remorso* is set in Portugal in the Middle Ages. baltazar lives on the estate of dom afonso and dona catarina and works for the couple along with the rest of his family, as does ermesinda when she becomes his wife. Although baltazar marries ermesinda for her beauty and apparently docile nature, when she goes to work for dom afonso, intense jealousy grips baltazar and he deals with this by physically abusing and disfiguring ermesinda, a behaviour that he has copied from his father's treatment of his mother, who eventually dies from her injuries. The King at the time visits the estate,

and following this hires baltazar's brother to create some paintings at court, and so baltazar and his brother undertake a journey to court. On arrival, however, they are turned away because the King believes that they have been cursed by a witch. They return home, but are cast out by dona catarina, because of the supposed infidelity between dom afonso and ermesinda, and the novel ends with the actual rape of ermesinda and her imminent death.

- *o apocalipse dos trabalhadores* (hereafter *apocalipse*)

The third novel is set in Bragança in the contemporary era, and focuses on a middle-aged maid named maria da graça. She is unhappily married to augusto, who is absent for the majority of the novel as he has a job that involves working abroad, and this theme of doing anything necessary for money continues throughout the novel. maria da graça is also engaged in an affair with her employer, and at first it seems as if this has only happened because of her subjugated status, but after his death it appears that she finds it difficult to accept his absence and relinquish his memory. Throughout the novel she is plagued by dreams where she is trying to gain entrance to heaven but is obstructed due to her apparently futile existence. Her unhappiness is cemented when her husband returns, and she commits suicide to put an end to what she perceives as an irreconcilable quest for happiness.

maria's best friend quitéria also struggles economically, but has more success regarding her love life. She embarks on an affair with a Ukrainian immigrant, andriy, and although initially this was intended to be purely physical, it develops into a loving, committed relationship. Her happiness encourages maria to start sleeping with another immigrant, mikhalkov, but their affair does not bring maria the satisfaction she craves.

- *a máquina de fazer espanhóis* (hereafter *máquina*)

The protagonist of the final novel in the tetralogy is eighty-four year old antónio silva, who is forced to move into an old people's home following the death of his wife. He feels that he has been forced to do this because his children either cannot or will not look after him, and so is at first reluctant to interact with the other residents of the home and accept his life there. As time progresses, he realises that he has a lot in common

with the others, particularly fears about physical and emotional deterioration, and so begins to form relationships with them. As each resident in turn is forced to move to move to the left wing (where they receive more medical attention), their camaraderie intensifies as they realise that at the end of their lives they are all equal regardless of their status in life previously.

Throughout the novel there are flashbacks to the prior lives of the residents, predominantly focussed on the *Estado Novo*, to highlight how the period impacted upon their lives. It becomes clear that that restrictive regime has shaped both the world around them and their perceptions of it, and that despite the supposed communitarian values propagandised by the state, the society it fostered was fragmented in ways whose problematic ramifications persist for citizens today.

iv: Social status

For the purposes of studying vhm's novels, the definition of social status according to Gramsci moves beyond a purely Marxist interpretation of the class system as predominantly economic, to an analysis that is more Weberian in nature with the inclusion of cultural elements that reinforce this status, and potentially allow for social mobility:

“Class situation” means the typical probability of

1. procuring goods
2. gaining a position in life and
3. finding inner satisfactions,

a probability which derives from the relative control over goods and skills and from their income-producing uses within a given economic order. (Weber, 1978, p. 302)

Thus, although economics may be a principal cause and driving force behind social status, this is in combination with a number of other factors; predominantly hegemony.

Gramsci asserts that there are two forms of hegemony within society:

What we can do [...] is to fix two major superstructural “levels”: the one that can be called “civil society”, that is the ensemble of organisms commonly called “private”, and that of “political society” or “the State”. These two levels correspond on the one hand to the function of “hegemony” which the dominant group exercises throughout society and on the other hand to that of “direct

domination” or command exercised through the State and “juridical” government. The functions in question are precisely organisational and connective. The intellectuals are the dominant group’s “deputies” exercising the subaltern functions of social hegemony and political government. (Gramsci, 1971, p. 12)

Within the novels, the examples of “direct domination” vary in accordance with the chronotopes portrayed, but hegemony as a concept is questioned and subverted throughout the tetralogy. However, as Raymond Williams argues referencing Gramsci, this subversion is inherent to the process of hegemony itself:

Thus it is misleading, as a general method, to reduce all political and cultural initiatives and contributions to the terms of the hegemony. That is the reductive consequence of the radically different concept of ‘superstructure’. The specific functions of ‘the hegemonic’, ‘the dominant’, have always to be stressed, but not in ways which suggest any *a priori* totality. The most interesting and difficult part of any cultural analysis, in complex societies, is that which seeks to grasp the hegemonic in its active and formative but also its transformational processes. (Williams, 1977, p. 113)

Williams’ issue with the superstructure is understandable, as Gramsci asserts that this form of hegemony is unchanging, when this is not the case:

[E]very “essential” social group which emerges into history out of the preceding economic structure, and as an expression of a development of this structure, has found (at least in all of history up to the present) categories of intellectuals already in existence and which seemed indeed to represent an historical continuity uninterrupted even by the most complicated and radical changes in political and social forms. (Gramsci, 1971, p. 7)

This insistence on the primacy of economic power is where contradictions in Gramsci’s discussion of hegemony arise, as Laclau and Mouffe explain:

Thus, Gramsci’s thought appears suspended around a basic ambiguity concerning the status of the working class which finally leads it to a contradictory position. On the one hand, the political centrality of the working class has a historical, contingent character: it requires the class to come out of itself, to transform its own identity by articulating to it a plurality of struggles and democratic demands. On the other hand, it would seem that this articulatory role is assigned to it by the economic base – hence, that the centrality has a necessary character. (Laclau & Mouffe, 2014, p. 60)

Although Gramsci is fairly definitive about who the ruling classes are, arguing that these remain static with power passing among this group alone; ‘[t]his period is characterised by a certain unstable equilibrium between the classes, which is a result of the fact that certain categories of intellectuals [...] are still too closely tied to the old dominant classes’ (Gramsci, 1971, p. 245). This clearly demonstrates his Marxist

ideals, where at a certain point in the future this 'unstable equilibrium' will allow the intellectuals, who he presumptuously assumes to be beholden to the interests of the proletariat, will be able to exert their influence and overthrow the dominant classes (the ideals that very much came to be eroded in later writing as Gramsci became increasingly disillusioned with classical Marxism) (Femia, 1983, p. 331). However, vhm portrays a much more pessimistic vision of society, whereby rather than working towards effecting political change, the majority of people face struggles in their daily lives that mean that they are unable, or more likely unwilling, to even perceive of the possibility of social change. This aligns with Gramsci's later thought where he emphasises the critical issue of the cultural production of the dominant class in maintaining hegemony, meaning that the lower social strata are unable to break the shackles of the culture in which they live: '[t]o paraphrase the renowned epigram, men have made their social world – that is, their civilization and institutions – but not out of 'whole cloth', not out of infinitely malleable material; the 'objective' realm, nature and pre-existent social forms, limits our margin of creativity' (Femia, 1983, p. 337). These issues are reflected in all four of vhm's novels, where the characters seemingly accept their social status without question, and appear incapable of stopping the actions that this propels them towards.

v: Hegemony

The concept of hegemony is one that is multifarious and heavily theorised by many theorists including Gramsci. Structures of hegemony have undoubtedly evolved and adapted over time, however, for the purposes of this section the main issue is establishing exactly what hegemony entails for the purposes of studying vhm. If we accept that '[h]egemony is a particular type of power – the power of a disproportionately preponderant actor within a wider system' (Cerny, 2006, p. 81), then there are several key questions that must subsequently be considered in order to assert that this is the case. Firstly, exactly what power means, and then how this translates into variations of hegemony.

Many forms of power are present in all four of the novels by vhm. There are various distinctions that can be made between these forms, and subsequently all have

different effects. A distinction must be made between the object over which power is exerted: material, animals and other living creatures, and humans (Boulding, 1990, p. 52). The inanimate nature of the first group means that there cannot be any question over its subordination; it is unable to have any effect on any other (that is not constructed by people), and '[a]s finite things express this power, they enter into causal relations with each other and are essential causers that never fail to bring about effects by their intrinsic power' (Viljanen, 2011, p. 177). As Bertrand Russell states that, in terms of power over others:

An individual may be influenced: (a) by direct physical power over his body, e.g. when he is imprisoned or killed; (b) by rewards and punishments as inducements, e.g. in giving or withholding employment; (c) by influence on opinion, i.e. propaganda in its broadest sense. (Russell, 1938, p. 25)

All of these methods have impacts not only on the individual but on those surrounding them, and also on society as a whole, as citizens that have the ability to exert these methods are the ones in control of the hegemonic structure. These can be seen throughout the vhm's tetralogy, with direct physical power as seen in Chapter 2 in *reino* with benjamim and his father; and in *remorso* with baltazar and ermesinda; and through enforced residence at the old people's home in *máquina*; with rewards and punishments more overtly used in *apocalipse* in the relationship between maria da graça and senhor ferreira. The infliction of direct physical power usually indicates some level of violence, and while Hannah Arendt argues that power and violence are distinct entities, 'where one rules absolutely, the other is absent' (Arendt, 1970, p. 27), this is due to her assertion that power only exists in a group, when in fact it can also reside in individuals:

Power corresponds to the human ability not just to act but to act in concert. Power is never the property of an individual; it belongs to a group and remains in existence only so long as the group keeps together. When we say of somebody that he is "in power" we actually refer to his being empowered by a certain number of people to act in their name. The moment the group, from which the power originated to begin with (*potestas in populo*, without a people or group there is no power), disappears, "his power" also vanishes. (Arendt, 1970, p. 15)

Arendt's definitions of power and violence have been extensively, and justifiably, criticised. She delegitimises the efficacy of violence in achieving political aims (although acknowledging that it is necessary), due to its inherent lack of organisation. This implies that consistent and endemic uses of violence throughout human history

are nothing more than random acts rather than emblematic of a certain epistemology of power, whereas actually 'it plays a structuring role in the ways individual and collective actors are produced and reproduced in both private and public domains of power' (Frazer & Hutchings, 2008, p. 17). However, individual acts of violence are demonstrative of more than simple 'moments of madness'; they reflect a situation that is perceived to have disrupted the accepted hegemonic order which has to be redressed as quickly as possible, with violence being the rapid and effective method to do this. Further than this, violence is sometimes even accepted by its victims due to their acceptance of their subaltern status, as Hamilton argues regarding intrapersonal violence:

In intrapersonal violence, the oppressed accept the oppressor's worldview and partly blame themselves for the oppression and violence. This serves as one of the oppressor's most pernicious weapons. It can be deterred only by socially delegitimizing the oppressor's actions and by changing the consciousness of the oppressed. The problem must be sternly addressed at the structural, institutional, and personal levels – particularly within the family and workplace. (Hamilton & Sharma, 1997, pp. 557-8)

Violence can be seen at every level of society, and is legitimised by the social structure within which it prevails, even when the perpetrator is conflicted about its imposition: 'baltazar faz derivar o seu remorso da "educação" – a sujeição da mulher a um código moral, baseado no medo e na brutalidade – a que submete ermesinda' (Fino, 2016, p. 148). In the modern era in particular, it appears that the hegemony of the state is maintained through 'centralized authority and monopoly of coercive agencies coinciding with the rise of global capitalism' (San Juan Jr, 2002, p. 18) rather than direct violence as Western society has been transformed in recent centuries:

The liberalization of political institutions, the civilization of manners, the institutionalization of "human dignity" and "human rights" – as well as advances in sanitation, hygiene, health, and anesthesiology – created a social context in which the integrity of the human body came to be seen as sacrosanct and gross physical violence became taboo. (Garland, 2011, p. 777)

This has led to individual, 'illegitimate' acts of violence being abhorred and punished by the state, and this apparent demonization can often have various effects both on individuals and on wider society. This is perhaps best reflected by the fact that each state has different laws and consequences for the infliction of violence, meaning that the perceived impact is not universal but guided by the socio-cultural context. It is up to the legal elite to decide which sanctions will be imposed for each act of violence,

and this also depends upon what form of justice prevails in the given place or era, as it can vary between retribution to 'just deserts' (Hirsch, 2017). The Portuguese penal code, Article 71, demonstrates that the Portuguese justice system tends towards the latter, and the primary considerations are proportionality in terms of the impact of the crime upon the victim, but the situation of the criminal is also taken into account, meaning that Portugal is moving away from directly retributive sentences. Although this makes it seem as if the Portuguese elite is attempting to create a more just society, in reality decisions about the severity of punishments are still left to individuals, and so an endemic change cannot be expected.

The key issue here is the idea that violence is potentially quantifiable, and that certain forms of violence are considered more serious than others, and are 'morally distinct from each other' (Tadros, 2005, p. 119). The parameters for this stem from socio-cultural norms and acceptability but are cemented in law by the elites, who thus decide which norms to adhere to and which to disregard:

The creation of the modern state – an impersonal, abstract entity that stands above and is distinct from both the government of the day and the governed – is synonymous with the erection of a sovereign and therefore indivisible power apparatus [...] that puts an end to social violence by wielding a monopoly of armed force over a population that enjoys freedom from everyday violence precisely because it agrees, more or less, to regard the state's monopoly of violence as legalized violence. (Keane, 1996, p. 26)

This transition from pervasive personal violence prior to the advent of the modern state to the organised violence of the contemporary era is reflected in the novels of vhm through the contrast between the medieval era and the twentieth century. However, while direct personal violence may have abated, it could be argued that more violence exists currently than ever before, the difference being that its infliction is removed from the perpetrators and apparently used to protect the citizens of a given nation or nations. As Butler argues:

It would be too simple to claim that violence simply implements what is already happening in discourse, such that a discourse on dehumanization produces treatment, including torture and murder, structured by the discourse. Here the dehumanization emerges at the limits of discursive life, limits established through prohibition and foreclosure. (Butler, 2004, p. 36)

This exertion of violence becomes a fundamental factor in the maintenance of hegemony, as well as bolstering subalternity, as either victims or perpetrators of violence are sidelined to 'the limits of discursive life' in accordance with contemporary discourse. Along with the socially constructed chronotopes (discussed in Chapter 1) that restrict both the physical movements of people as well as their social mobility, Portuguese institutions, namely the Church and the State, both utilise and coerce violence, through either its infliction or the threat of it, to maintain the vision of hegemony that they envision, both in the past and the present. This then perpetuates both the hegemonic and subaltern status quo.

vi: Gramscian ideas and influence

The first theorist to examine the subaltern in detail was Antonio Gramsci, who was attempting to explain the weaknesses he perceived within the Italian state. There are two important factors that are fundamental to any discussions of his theories. The first is that interest in his work did not occur in Italy until the late 1940s and only in the 1970s in Western Europe and the United States (Adamson, 1979, p. 38). One of the major problems with this late translation and diffusion, which can equally be stated of other influential theorists, is that his texts were interpreted not as a whole but selectively, a problem Gramsci himself identifies in relation to Marx (Adamson, 1979, p. 40). Related to this is the fact that the New Left were the instigators of propelling Gramscian thought into the mainstream, meaning that ever since he has been associated with Marxist ideologies, just like many other prominent theorists of the twentieth century, and although his work was clearly influenced by readings of Marx, this is by no means the only possible interpretation. In fact, he himself wrote in 1918 that the word 'Marxist' is like 'money that has been worn out from passing through too many hands' (Gramsci, 1984, p. 3), potentially indicating a rejection of later Marxist adaptations, and an adherence to the original Marxist conception of the necessity of class consciousness, leading to his development of subaltern theory.

The theoretical focus of this thesis is on Gramsci's conception and interpretation of the subaltern. He deals with this most explicitly within 'History of the Subaltern Classes:

Methodological Criteria', but clearly this cannot be understood outside of the context of the rest of his work, in particular discussions of hegemony. He makes it explicit that '[t]he subaltern classes, by definition, are not unified and cannot unite until they are able to become a "State": their history, therefore, is intertwined with that of civil society, and thereby with the history of States and groups of States' (Carvalho, 2003, p. 52). They are fluid and constantly evolving, and he also begins to associate them with the nation-state, an aspect that is strongly emphasised by the Latin American Subaltern Studies group. They are not formed of their own volition but are shaped according to the transitory power and activity of the dominant classes (Carvalho, 2003, p. 55). However, the ruling classes do not just rule politically in the case of the subordination of the subaltern; and this is where Gramsci's important distinction between 'rule' and 'hegemony' comes into play, where hegemony is much further reaching than previous concepts of culture and ideology (Williams, 1977, p. 108), as compared to ruling, which is restricted to the political. Through this hegemony, Gramsci believed that the power held by the dominant classes or parties has extended to infiltrate many realms of the lives of the subaltern classes, not only the political one, thereby allowing further consolidation of power. This has been interpreted by many critics as a uniquely Marxist, and limited, interpretation of the State hegemonic system, however more recently his theories have been utilised by postcolonial scholars, demonstrating the possibilities of their trans-national application. Gramsci did consider the colonial question within his work, however this was related to what he termed the 'internal colonialism' within Italy after 1861:

The poverty of the Mezzogiorno was historically "inexplicable" for the popular masses in the North; they did not understand that unity had not taken place on a basis of equality, but as a hegemony of the North over the Mezzogiorno in a territorial version of the town-country relationship - in other words, that the North concretely, was an "octopus" which enriched itself at the expense of the South, and that its economic-industrial increment was in direct proportion to the impoverishment of the economy and the agriculture of the South. (Gramsci, 2007, pp. 70-1)

The economic situation described here unquestionably echoes former colonial relationships between metropolises and colonies, and Gramsci's influence can be seen in Edward Said's *Orientalism*. This is particularly the case regarding the cultural hegemony of the West, as 'the major component in European culture is precisely what made that culture hegemonic both in and outside Europe: the idea of European identity

as a superior one in comparison with all the non-European peoples and cultures' (Said, 2003, p. 7). However, the hegemonic culture is by no means an independent entity; as Gramsci implies, the relationship is symbiotic, particularly in the cultural arena, as historian Carlo Ginzburg emphasised in his work:

For Ginzburg, the space of culture is a permanent battlefield where hegemonic culture and the subaltern cultures incessantly face each other, but also and simultaneously, it is a terrain marked by a constant circularity, where both cultural versions constantly exchange cultural elements, cosmo-visions, motifs, and configurations, as part of the cultural battle that interconnects them. (Carvalho, 2005, p. 200)

Said and other postcolonial critics (particularly in the South Asian Subaltern Studies group) consider that the dominant classes are formed of European colonial powers and the subaltern are those considered to be the 'Other', predominantly former colonies. However, Gramsci's original application considered that there was a 'semi-colonial' relationship between Northern and Southern Italy, due to discourses that were similar to the colonial relationship between France and Britain in their colonies, and this is where the notion of subaltern identity can be applied to countries such as Portugal, just as with Sousa Santos' concept of semi-peripherality.

Although Gramsci is considered the first theorist to examine the subaltern, developing his theories in the wake of the Russian Revolution of 1917, these did not have any real impact outside of Italy until the 1960s, when his ideas began to dissipate throughout Europe and the Americas. Selected works were translated into English in the 1960s and subsequent promotion by members of the 'New Left' group in the 1970s (Lussana, 1997), who used Gramsci's work to further their Marxist reading of history and to legitimise the emerging discourse of 'history from below'. However, many critics argue that Gramscian theory was adhered to most ardently in Brazil, followed by the rest of Latin America, after Carlos Nelson Coutinho's translation of Gramsci into Portuguese in the 1960s, as Anne Freeland asserts:

I argue that in Coutinho [...] there is a tendency to deploy conceptual tools drawn from Gramsci's texts to posit in different ways an existing collective popular democratic subject with emancipatory potential, rather than articulating the necessity of constructing new forms of subjecthood. In his reterritorialization of Gramscian categories, Coutinho substantially alters the concepts of society and the state and, as a result, that of revolutionary practice and objectives,

which become synonymous with democratic pluralism [...] (Freeland, 2014, p. 279)

This demonstrates the Brazilian adaptation of Gramscian thought that suited the political ideals of a contemporary audience, a necessary adjustment given the radical global changes throughout the twentieth century, meaning that some academics feel that his interpretation of subalternity needs updating, as it was restricted and restrictive:

Suffice it to say that Gramsci's subaltern is not [...] impervious [...] There are at least two reasons for this. First, Gramsci's thought-world was mono-gendered. And, subalternity as position without identity computed differently in a world where the role of the Communist party as envisaged by Gramsci in his jail cell was significantly different from anything that either ourselves or the early subalternists could imagine. (Spivak, 2005, p. 479)

However, this approach to Gramsci is problematic, because there are questions over to what extent interpretations distort the significance of the original texts. While Spivak claims that Gramsci's subaltern is not 'impervious' because of issues that he does not address, gender in particular, the lack of strictly defined identity in his work makes subalternity as a structural position a clearer concept that can be fruitfully and effectively applied to various identities, as this thesis will demonstrate.

vii: Gramscian ideas in Portugal

It appears that Gramsci's work was slow to arrive in Portugal, as although the 'threat of Communism' was not consistently the biggest problem for Portuguese social order, at times of crisis repression of anti-establishment political ideas intensified to the point of brutality (Ribeiro de Meneses, 2010, p. 581). It was only after the Revolution of 1974 that Gramsci's work was disseminated freely and with some enthusiasm (Schirò, 2005, p. 211), but it appears that the instability of the Portuguese political situation meant that his ideas did not take as strong a hold as they did in other places (Schirò, 2005, p. 211). This apparent lack of interest in Gramsci could indicate a reluctance to examine alternative political theories and thus a type of 'political apathy' (Ribeiro de Meneses, 2010, p. 319), this is actually attributable to Gil's concept of 'não-inscrição' that continues to characterise Portuguese society:

Dir-se-á que as gerações que nasceram depois do 25 de Abril já o esqueceram, e que a não-inscrição foi uma feliz característica da nossa "revolução". Ter-se-

ia que descrever e caracterizar os mecanismos que produziram o “esquecimento” ou a “ignorância” do passado das gerações novas [...] a não-inscrição do nosso passado salazarista teve efeitos de incorporação inconsciente do espaço traumático, não-inscrito, nas gerações que se seguiram. É como se lhes tivessem retirado um solo, um elemento essencial do seu psiquismo e da sua existência, antes mesmo delas nasceram. O que significa que a não-inscrição não ocorreu apenas no plano político mas em todos os planos da vida social e individual. (Gil, 2012, p. 39)

This ‘não-inscrição’, which will be expanded upon later in the thesis, is a vital element in understanding not only contemporary Portuguese identity but also how they can be classified as subaltern, as it acknowledges their inability and unwillingness to self-identify as such.

However, there is evidence that Gramscian ideas did have some traction, particularly among the Partido Comunista Português (PCP), founded in 1921 and consistently popular among the Left in Portugal. Their political activities were primarily directed towards the industrial populace in the 1930s and 1940s; ‘[c]onsequência da aposta no operário enquanto o mais revolucionário entre todos os dominados, esta secundarização do camponês não deixava de ser também resultado de uma dificuldade maior sentida pelos dirigentes comunistas diante do mundo político rural’ (Neves, 2008, p. 54). This is in spite of the fact that at the beginning of the 1940s the rural proletariat constituted 11% of the population and the industrial 15%; and in terms of the population as a whole over half worked in agriculture (Neves, 2008, p. 396). The PCP found themselves struck by the problem identified by Gramsci earlier in the century, where ‘[i]n [the] city there exists, among all social groups, an urban ideological unity against the countryside, a unity which even the most modern nuclei in terms of civil function do not escape (and there are such nuclei)’ (Gramsci, 2007, p. 91). and it was only really when it was able to consolidate its ideology and align this with the demonstration of the benefits of Communism in the former colonies that the party became more cohesive and seemed to gain in popular support, as evidenced by their election success post-1974.

Other elements of Gramscian and Marxist thought are clear within the ideology of the PCP. The first of these is the internationalist current, which was directly at odds with the inward-looking policies of Salazar. Gramsci stated that:

In reality, the internal relations of any nation are the result of a combination which is “original” and (in a certain sense) unique: these relations must be understood and conceived in their originality and uniqueness if one wishes to dominate them and direct them. To be sure, the line of development is towards internationalism, but the point of departure is “national” – and it is from this point of departure that one must begin. Yet the perspective is international and cannot be otherwise. (Gramsci, 2007, p. 240)

Particularly after the Second World War, this combination of the uniqueness of the nation with the necessity of international cooperation was central to the ideology of the PCP, as it was perceived as integral to strengthening the party itself: ‘os dirigentes comunistas suspendem agora os conflitos com vista à unidade, fomentando uma *nova* nação admirada enquanto lugar inclusivo, com menos espaço para a cisão’ (Neves, 2008, p. 44), and so from the end of the 1930s onwards, ‘[i]nсталados no interior da nação, os comunistas deixavam de procurar uma alternativa ao nacionalismo para se entregarem à construção de um nacionalismo alternativo’ (Neves, 2008, p. 134). This must be considered alongside the fact that the prevailing tone of nationalism in Portugal at the time was on the one hand inward looking (Ribeiro de Meneses, 2010, p. 91), with Salazar intending to ensure that Portugal would never have to rely on international partnerships, while simultaneously being imperialistic: ‘[t]he political practice of the Estado Novo shaped a centralizing colonial model within an imperial nationalism, with a view to constructing a Portuguese Colonial Empire’ (Leal, 2016, p. 135). Therefore, any version of nationalism, including that of the PCP, not adhering to these values was considered antagonistic to the values of the Estado Novo. Gramsci explains the process through which totalitarian regimes aim to remove any threats to their hegemony:

It always happens that individuals belong to more than one private association, and often to associations which are objectively in contradiction with one another. A totalitarian policy is aimed precisely: 1. at ensuring that the members of a particular party find in that party all the satisfactions that they formerly found in a multiplicity of organisations, i.e. at breaking all the threads that bind these members to extraneous cultural organisms; 2. at destroying all other organisations or at incorporating them into a system of which the party is the sole regulator. (Gramsci, 2007, p. 365)

It is clear that Salazarist policy intended to subsume all social and political organs under its control (Torgal, 2005, p. 45), arguing that it was for the benefit of the nation ('Tudo pela nação, nada contra a nação') (Rodríguez, 2012), which ultimately led to civil society being tightly controlled (Hamann & Manuel, 1999, p. 75). However, although this control was practically all-pervasive in the first years of the Estado Novo, as time progressed this diminished which allowed for the development and progression of opposition groups such as the PCP. Paradoxically, the growth in popularity of the PCP was partly due to their approximation in attitude to the Portuguese populace in terms of their global standing; according to Alan Smith, '[i]n actual fact, there was only one theme which could continually arouse popular concern for the colonial possessions. This was the almost paranoid fear that foreigners were busily plotting to dismember the Portuguese empire' (Smith, 1974, p. 655). From a Salazarist perspective this fear was based upon losing imperial status, and the PCP attributed the 'semi-colonial' status of Portugal to the existence of imperialism itself, meaning that its continuation would be detrimental for the Portuguese:

Overcoming the dependent country condition ascribed to Portugal by Lenin, and reinventing the idea of semi-colonial condition that was defined by Lenin in *Imperialism— the Highest Stage of Capitalism*, Álvaro Cunhal thus established in the 1960s—at the outset of the Colonial War in so-called Portuguese Africa—Portugal's semi-colonial condition, and simultaneously attacked Portuguese dictator António de Oliveira Salazar for being treacherous. (Neves, 2009, p. 488)

While Gramsci does not directly discuss imperialism, his theory of hegemony clearly resonates with Lenin's imperialist discussion, with 'the State as representing every attempt to crystallise permanently a particular stage of development, a particular situation' (Gramsci, 2007, p. 245). Lenin focusses exclusively on the economic and political impact of imperialism as detrimental to the flourishing of the working classes:

The distinctive feature of the present situation is the prevalence of such economic and political conditions that are bound to increase the irreconcilability between opportunism and the general and vital interests of the working-class movement: imperialism has grown from the embryo into the predominant system; capitalist monopolies occupy first place in economics and politics; the division of the world has been completed; on the other hand, instead of the undivided monopoly of Great Britain, we see a few imperialist powers contending for the right to share in this monopoly, and this struggle is characteristic of the whole period of the early 20th century. Opportunism cannot now be completely triumphant in the working-class movement of one country for decades as it was in Britain in the second half of the 19th century; but in a

number of countries it has grown ripe, overripe, and rotten, and has become completely merged with bourgeois policy in the form of “social chauvinism”. (Lenin, 1999 [1916], pp. 106-7)

From this perspective, by being beholden to both a capitalist and imperialist system, the Portuguese are being forced to perpetuate their subaltern condition by the Salazarist regime.

Although Gramsci predominantly agrees with Leninist principles (Finocchiaro, 1984, p. 124), he moves the discussion of hegemony beyond the economic to the cultural, in which intellectual consciousness begets the political:

Consciousness of being part of a particular hegemonic force (that is to say, political consciousness) is the first stage towards a further progressive self-consciousness in which theory and practice will finally be one [...] That is why it must be stressed that the political development of the concept of hegemony represents a great philosophical advance as well as a politico-practical one. For it necessarily supposes an intellectual unity and ethic in conformity with a conception of reality that has gone beyond common sense and has become, if only within narrow limits, a critical conception. (Gramsci, 2007, pp. 333-4)

It could be argued that in Portugal this process of transference of cultural hegemony was symbolised by the student uprisings of the early 1960s (Accornero, 2013), which proved hugely problematic to the Salazarist state, as ‘[t]hese were the sons and daughters of the bourgeoisie and petty bourgeoisie, sectors which in the main had traditionally supported the regime’ (Raby, 1988, p. 136). This shift spread throughout the population and contributed to the revolution of 1974, proving the existence of some form of national consciousness, although not necessarily as transformative as it appeared: it ‘was not so much a change of direction as an acknowledgement of institutional failure, setting a seal on socio-economic developments that had already occurred’ (Pimlott, 1977, pp. 332-3), once again reinforcing Gil’s concept of ‘*não-inscrição*’. Thus, post-1974, the Portuguese have collectively maintained their subaltern status, as even though there are attempts to examine their subalternisation, there has been little meaningful progress in redressing it.

viii: Twentieth-century subalternity

The application of the term 'subaltern' to a former imperial power like Portugal may seem an odd choice, but it does have commonalities with Boaventura de Sousa Santos' concept of semi-peripherality, where the Portuguese imperial project was subordinated to the interests of Great Britain, Germany, and the USA. The concept of subalternity has been appropriated by postcolonial studies to such an extent that it is frequently misapprehended as applicable only to those countries that were formerly colonised. This is problematic because not only does it detract from the original application of the theory, but it also implies a type of theoretical specificity or 'possessive exclusivism' in terms of methodological techniques (Said, 2003, p. 106). As Gramsci states, historical essentialism detracts from the successful application of philosophical thought, because all pasts participate in the shaping of the present, and must be understood as a unit:

That the philosophy of praxis thinks of itself in a historicist manner, that is, as a transitory phase of philosophical thought, is not only implicit in its entire system, but is made quite explicit in the well-known thesis that historical development will at a certain point be characterised by the passage from the reign of necessity to the reign of freedom [...] But each philosophical system taken by itself has not been the conscious expression of these contradictions, since this expression could only be provided by the *ensemble* of systems in conflict with each other. (Gramsci, 2007, p. 404)

The application of a theory that is so firmly entrenched in discourses relating to the global South to the former imperial power of Portugal entails disrupting the totalizing discourses that proponents of subaltern studies themselves claim to be dismantling (Cherniavsky, 2007, pp. 76-7), while in fact participating in and promoting the very same discourses (albeit with extra-European focus) (Prakash, 1994, p. 1483). This thesis is not arguing that Portugal as a whole is subaltern, just as it is inappropriate to label any nation this way, but that elements of subalternity are present and therefore form part of its national identity (as has been extensively analysed through the notion of semi-peripherality), and that these elements are recently becoming more overtly represented in the literary sphere in a way that has previously been more prominent within postcolonial literature.

The most fundamental aspect that underpins this whole thesis is that '[s]ubaltern studies is about power, who has it and who doesn't, who is gaining it and who is losing it. Power is related to representation: which representations have cognitive authority

or can secure hegemony, which do not have authority or are not hegemonic' (Beverley, 1999, p. 1). The word 'subaltern' entered into common usage in the nineteenth century, when it was predominantly used to discuss inferiority of rank within the military hierarchy (Ludden, 2002, p. 4). However, as Banerjee explains regarding the term's adaptation into a political designation, the growth of Marxist ideas led intellectuals to view the subaltern not as insignificant but as full of possibility:

At the time Gramsci was writing, there was a particular kind of power associated with the common subaltern, who, in early-twentieth-century communist imagination, was both common man and pillar of state power. Capture of the state by commoners and the establishment of communist freedom thus depended on weaning the subaltern from obedience to the state apparatus and ideology and his transformation into a revolutionary force *par excellence*. (Banerjee, 2015, p. 39)

In these original conceptions, the subaltern forms part of the hegemonic order where it is 'a strategy of incorporation, co-optation, or *inclusion* whereby the subaltern has been persuaded to lend his or her support to a social order that (objectively) maintains him or her in a position of inferiority' (Moreiras, 2001, p. 1). This is the reason it has been so liberally and fruitfully applied in the postcolonial situation, but this should not preclude it from being applied elsewhere.

The first collective to formally dedicate themselves to studying the subaltern were the Subaltern Studies group, founded by Ranjit Guha in India in 1982 (Bahl, 2000, p. 90). Many influential scholars joined (Webber, 1997, p. 11) and (Chaturvedi, 2012, p. vii), going on to hold a series of conferences and publish collections of essays that hugely influenced South Asian Studies and then global historical and literary discourse between 1982 and 1999. The aims of the group were explained by Guha in the Preface to the first volume, where he explains that 'it will be very much part of our endeavour to make sure that our emphasis on the subaltern functions both as a measure of objective assessment of the role of the elite and as a critique of elitist interpretations of that role' (Guha, 1982, p. vii). This does not mean that this group was homogenous in their perspectives of subalternity, and critics argue that the group has moved away considerably from this original aim in later work, from a focus on underprivileged groups in India to 'critiques of Western-colonial power-knowledge' (Sarkar, 2002, p. 400). However, it is important to understand the original thrust of the movement in

order to examine how it influenced global discourse from the outset as well as the subsequent changes in its discourse.

This was followed by the formation of the Latin American Subaltern Studies Group, whose first appearance was in 1990 (Mallon, 1994, p. 1499), and also used conferences and collections of essays to promulgate the work of their scholars (Sanjinés C. & Rabasa, 1994, p. vi). Their founding statement demonstrates the influence of the South Asian group, but also a progression to examine questions of national identity involving a critique of 'traditional configurations of democracy and the nation-state' (Latin American Subaltern Studies Group, 1994, p. 7). This group was disbanded, due to a variety of problems, and Rodriguez states that their 'academic discussion was harassed by historical, political and academic distrust' (Rodríguez, 2005, p. 58). However, their work continues to influence Latin American Studies and subaltern discourse in general, and adds another dimension to analysing Portuguese subalternity, as it integrates national identity into the framework of social status and allows for an examination of how these interlink.

After the disbanding of these two Subaltern Studies collectives their influence has remained profound and far-reaching, although their methodologies have often been criticised for not being wide enough in scope. One of these criticisms is related to the continuing fetishisation of Western perspectives (Sarkar, 2011), in which:

Although Subaltern scholars claim to offer a new theory of global modernity of the South, and to stand in the great radical traditions of the 20th century "shorn of their analytical and critical infirmities", regrettably, Subaltern Studies has demonstrated through its embrace of the postcolonial theoretical paradigm that it is beholden to many of the analytical and critical infirmities of the poststructuralist and postmodernist template. (Ahmed, 2014)

This criticism of Chatterjee and Spivak in particular, that by highlighting the differences between 'subaltern' subjects and Western hegemony simply serves to exacerbate this dichotomy, is a valid one. Although integration of subaltern discourse into the mainstream has undoubtedly opened up many avenues for analysis, as well as revealing (hi)stories that had previously never been told, this inevitably leads to other problems:

One can cite many examples to show that various spontaneous efforts – both progressive as well as regressive – to empower people have ended up being co-opted, as these efforts in some form or another were fulfilling a social function within the prevailing modern state system. (Bahl, 2003, p. 135)

Thus the very frameworks established by subaltern perspectives can actually contribute to their enforcement, as '[i]t underscores the necessary presence of the subaltern for the existence of dominance, not to say of society' (Pandey, 2006, p. 4736), particularly when they are utilised within national frameworks, as was the focus in the aforementioned collectives. However, rather than detracting from the utility of the concept, this simply reinforces the importance of the study of it, as well as its reapplication to the European arena.

As theorists have begun to attempt to shift analyses to intra-and trans-national arenas, another problematic dichotomy has emerged between the local and the global; and subaltern studies lies at the crossroads between the two, with untold macronarratives being necessarily *local* (Mignolo, 2012, p. 22), but the overarching intention *global* to reflect ever-increasing globalisation. This is also an indicator of where subaltern theory is not entirely aligned with the postcolonial; where the latter necessarily entails a focus on specific arenas, subalternity was originally conceptualised within a global frame of reference and as relational to trans-national hegemonic forces. Gramsci argues '[t]hat non-national concepts (ie. ones that cannot be referred to each individual country) are erroneous can be seen *ab absurdo*' (Gramsci, 2007, p. 241), which demonstrates that his conception of hegemony and subalternity was not intended to be restrictive and that these power dynamics, although at times culturally bound, are trans-national in nature, and are an interplay of the global with the local. This again is a demonstration of how subaltern theory is applicable in a myriad of situations, rather than only in the postcolonial arena, as the power dynamic can be present anywhere in the world.

A major critique of subaltern theory is that it can be reductionist when it comes to identity, as it 'appeared to be a category suited to analyse and to problematize the experiences of marginalised, oppressed individuals and groups, particularly in colonial and postcolonial contexts' (Thomas, 2018, p. 862). This can be seen particularly in the

universalisation of the female experience within westernised ideals, when 'the subaltern as female is even more deeply in shadow' (Spivak, 1994, p. 83), and the imposition of Western feminism in a global manner:

An analysis of 'sexual difference' in the form of a cross-culturally singular, monolithic notion of patriarchy or male dominance leads to the construction of a similarly reductive and homogeneous notion of what I shall call the 'third-world difference' – that stable, ahistorical something that apparently oppresses most if not all the women in these countries. It is in the production of this 'third-world difference' that western feminisms appropriate and colonize the constitutive complexities which characterize the lives of women in these countries. It is in this process of discursive homogenization and systematization of the oppression of women in the third world that power is exercised in much of recent western feminist writing and this power needs to be defined and named. (Mohanty, 2013, p. 51)

Once again, as theorists have attempted to examine the processes of hegemony and subalternity within societies, it has led to the essentialisation of groups rather than an analysis of individual situations and experiences, which can 'effectively render Third World/South women and girls as absent' (Mohanty, 2013, p. 236). It becomes a matter of theorists grouping together certain individuals who may or may not see any similarities between their lived experiences, as '[t]he ideas of difference and rupture that form debates about modernity should be regarded as 'interpretative categories', whereby the 'unity' and 'integrity' of specific experiences are created by abstraction from wider interconnections' (Bhambra, 2007, p. 7). This does not necessarily need to be problematic as in order to comprehend the entirety of the situation it is necessary to analyse and understand all of its components. Each new rendering and examination of identity, even a group identity, will allow for the recognition of an individual or individuals, making each layer of analysis productive. The essentialisation of groups does however facilitate the process of their subordination to the hegemonic structure.

ix: Subalternity and semiperipherality

Although the difference is not as pronounced as it was in Gramsci's Italy, there are clearly economic divisions in Portugal particularly in the agricultural sphere, with a predominantly smallholding system in the north and a *latifundio* system in the south, which also partially explains political differences between the regions (Leeds, 1983) . This lack of a clear and distinct division leads to the question of where a subaltern identity can be found within Portugal, especially considering that it used to be an imperial power. The most convincing theory is that proposed by Sousa Santos, who states that 'Portuguese colonialism featuring a semiperipheral country, was also semiperipheral itself. It was, in other words, a subaltern colonialism' (Sousa Santos, 2002, p. 9). This was due both to its geographical position in Europe as well as its political situation; and could be considered an extension of Gramsci's classification of European states as 'Advanced Capitalist, Transitional or Peripheral', with Italy and Spain falling in the latter category, (Gramsci, 1971, pp. 121-3) which could clearly be extended to include Portugal as well. The most important aspect for Sousa Santos was its perceived subordination to Great Britain as it was almost considered an 'informal colony' throughout much of its recent history (Sousa Santos, 2002, p. 11), meaning that Portugal never reached the point of being the dominant party in the way other hegemonic, imperial powers did. This means that questions have arisen over the nature of Portuguese identity, as Sousa Santos explains regarding identity games:

First, these games are particularly complex because in the course of history the Portuguese were always on both sides of the mirror: as Prospero reflected in Caliban's mirror, and as Caliban reflected in Prospero's mirror. Second and as a consequence, ambivalence is strengthened in this time-space by the fact that the subject of desire was also the object of desire. Third, the dominant identity in this time-space never accomplished the total negation of the other, thereby failing as well to face subaltern identities in a political manner. (Sousa Santos, 2002, p. 21)

Sousa Santos is suggesting that Portugal was never a true colonial power in the way that France or Britain was, since it failed to fulfil the criteria necessary to subjugate the subaltern, because, as Gramsci states, 'the supremacy of a social group manifests itself in two ways, as "domination" and as "intellectual and moral leadership". A social group dominates antagonistic groups, which it tends to "liquidate", or to subjugate perhaps even by armed force; it leads kindred and allied groups' (Gramsci, 2007, p. 57). If we consider Portugal to be a social group in the schematic of Gramsci's thinking, it has never achieved supremacy since the age of the Discoveries in the fifteenth and

sixteenth centuries. Its global position has declined since this period, from self-affirmed world leaders in terms of expansion and empire building to being subordinate to their European counterparts, particularly Great Britain.

This situation was exacerbated from the end of the nineteenth-century and throughout the twentieth-century, both within Portugal itself and in its empire. The Ultimatum of 1890 appeared to confirm, both in the eyes of the Portuguese elite and internationally, that Portugal's claimed sovereignty in Africa was absolutely contingent on the will of Great Britain. This was followed by a period of political instability, particularly during the First Republic from 1910 to 1926, in which there were forty-five different governments (Wheeler, 1978). A military coup promulgated a Second Republic in 1926, and subsequently the civilian but authoritarian Estado Novo in 1933, which was the first period of political stability in Portugal for many years. These events have many similarities with the instability of the period examined by Gramsci, upon whose key players he lays the blame for the advent of Fascism in Italy:

The merit of an educated class, because it is its historical function, is to lead the popular masses and develop their progressive elements. If the educated class has not been capable of fulfilling its function, one should not speak of merit but of demerit – in other words of immaturity and intrinsic weakness... Those men in effect were not capable of arousing their enthusiasm and their passion, if one is to take *demagogy* in its original meaning. (Gramsci, 2007, p. 90)

The ruling classes in both Italy and Portugal had failed to successfully lead the subordinate groups, and this lack of leadership provided the conditions that made totalitarianism possible. The absence of a coherent dominant class made it even more difficult for the subaltern classes to unite, thus leading to their demoralisation and apparent acceptance of authoritarian rule, which was also facilitated by the 'não-inscrição' of Portuguese citizens. This then placed Portugal in a doubly subaltern position; it remained subordinate in global terms, which was compounded by Salazar's isolationist policy, and the subaltern classes within Portugal itself were incapable of rebelling against Salazar's government.

The examination of a postcolonial perspective on the subaltern brings forth the question of the impact of the Portuguese empire upon its subaltern identity. Although

generally only former colonies are referred to as subaltern, if the colonial identity of Portugal itself is in doubt then so, perhaps, is the subaltern identity of those countries of its former empire. It was the dominant classes that propagated the imperial version of history as the normative one, meaning that interpretations of former imperial powers as subaltern are few and far between. An examination of the end of the Portuguese empire, which occurred only after long and bloody battles in the colonies, is revealing regarding questions of Portuguese subalternity. The fact that Salazar and the Estado Novo were reluctant to grant independence but that the colonies eventually gained it anyway demonstrates that in spite of their apparent dominance in colonial terms they were unable to influence the supposed subaltern parties. This could demonstrate Sousa Santos' theory of Portuguese 'subaltern colonialism', but I believe it goes even further than this; demonstrating aspects of subaltern identity within Portugal itself. Whereas the other European imperial powers granted independence to their colonies, with more or less reluctance, throughout the 1950s and 1960s in accordance with the attitudes emanating from the US, Portugal held steadfastly on to theirs. This was clearly a result of several factors, but one of the most important was the fact that for centuries Portuguese national identity had been inextricably linked to its imperial identity, and it became unthinkable for the future of the Portuguese to be based upon the nation-state alone.

The discourse of Portuguese imperial identity was and still is prevalent in many fields, particularly literature. Whether explicit or implicit, as praise or critique, this discursive thread is predominant. This has been a deliberate choice by the elites of Portugal, for fluctuating political ideas and ideologies. Throughout the late nineteenth and early twentieth century, as their hold over their empire appeared to be crumbling, Portuguese intellectuals endeavoured to identify the problems they believed were plaguing both the Portuguese state and the Portuguese themselves. During the Estado Novo, the empire was idealised in order to justify their retention of the colonies as well as Salazar's power. After 1974, the effects of the empire can be seen almost exclusively within Portuguese literature, due to the problematic nature of discussing the colonial period, and particularly the colonial wars, in other arenas (Medeiros, 2005, pp. 36-7). This *topos* has helped sustain the myth of Portuguese imperial might that was frequently implicit in Salazarist discourse and propaganda. As Portuguese

intellectuals and authors have begun to examine the impact of the end of empire on Portuguese national identity (as opposed to the much greater volume of postcolonial literature from the former colonies), it is evident that there is still much ground to be covered (Sapega, 1997). Many authors, although apparently critical of the Portuguese colonial period, by entering into the discourse are still validating the grand narrative of Portugal as an empire. One of the most influential Portuguese authors, who examines postcoloniality from both a Portuguese and an African perspective, is António Lobo Antunes. His novels clearly demonstrate the negative impact of the empire upon all involved, which could be interpreted as a rejection of previous discourse in order to construct what Ellen Sapega calls a 'novo sujeito nacional' (Sapega, 1995). However, by continuing to represent imperial identity, the Portuguese struggle to escape it, and perhaps will not be able to, as Madureira explains:

This obsessive self-reflexivity, which Lobo Antunes shares with recent historiographers of the "discoveries," reflects in turn the discreet yet persistent seductiveness which the ideological residues of Portugal's fragmentary empire exercise upon (post)colonial metropolitan narratives. (Madureira, 1995, p. 28)

If the imperial narrative has been practically omnipresent within Portuguese literature, this means that there are many themes which have been either underplayed or ignored, in particular subaltern elements of society. This issue is highlighted by Macherey as significant because absence can be just as telling as presence:

What is important in a work is what it does not say. This is not the same as the careless notation "what it refuses to say", although that would in itself be interesting: a method might be built on it, with the task of *measuring silences*, whether acknowledged or unacknowledged. But rather this, what the work *cannot* say is important, because there the elaboration of the utterance is carried out, in a sort of journey to silence. (Macherey, 1978, p. 87)

It is at this point that the postcolonial interpretations of subaltern theory become useful to understanding contemporary Portuguese identity. Spivak discusses the problems of the signifier 'representation', stating that '[t]wo series of representation are being run together: representation as 'speaking for', as in politics, and representation as 'representation', as in art or philosophy' (Spivak, 1994, p. 70). Clearly Gramscian theory addresses the first of these, defining the subaltern as who is not represented in political terms due to their subordination to the elite. However, Spivak, as Srivastava and Bhattacharya note, 'introduced the idea of the singularity of the subaltern, that is to

say, she shifted the emphasis from a largely class-oriented category to individual subjects who would be recognized as subaltern subjects' (Srivastava & Bhattacharya, 2012, p. 11). This demonstrates an acknowledgement of the importance of representation within literature, and Spivak also addresses questions surrounding whether members of the elite (as authors generally are) can truly represent the subaltern:

Outside (though not completely so) the circuit of the *international* division of labor, there are people whose consciousness we cannot grasp if we close off our benevolence by constructing a homogenous Other referring only to our own place in the seat of the Same or the Self... To confront them is not to represent (*vertreten*) them but to learn to represent (*darstellen*) ourselves. (Spivak, 1994, p. 84)

This means that by choosing to examine subaltern subjects, authors are in fact investigating aspects of their own identity and, as a consequence, national identity. Within the imperial identity discourse, the subaltern was inevitably members of the former colonies, and postcolonial theory has cemented this assumption, allowing Portugal to continue to portray itself as the dominant party within the colonial relationship. The fact that Great Britain, to whom it was apparently subordinate, has also lost its empire, also allows for a belief that the former disparity between the countries can be levelled, which is why some intellectuals, including Eduardo Lourenço, perceive an acceptance of European identity as a legitimate method of constructing a new identity (Lourenço, 1988).

However, a new European identity brings about a new set of problems in terms of the subalternity of Portugal. The Portuguese people can no longer blame their subordination upon their faltering imperial status, and so the problem lies within the Portuguese state itself. This necessitates an acceptance of a theme that had also been present within Portuguese literature, of *pequenez*, as most famously seen in the salazarist slogan 'Portugal não é um país pequeno'.² This term has been applied in many ways over time, but it generally implies a sense of inferiority in the face of a counterpart perceived to be more powerful. This indicates a previous discourse of subalternity, although it has never really been addressed away from the imperial

² See here for the propaganda map of Portuguese colonies superimposed on a map of Europe: [Portugal não é um país pequeno \(Portugal is Not A Small Country\): Persuasive Maps: PJ Mode Collection \(cornell.edu\)](#)

master narrative. This is also one of the major problems with subaltern theory, because, as Spivak states, 'the assumption and construction of a consciousness or subject sustains such work and will, in the long run, cohere with the work of imperialist subject-constitution, mingling epistemic violence with the advancement of learning and civilization' (Spivak, 1994, p. 90). Therefore, continuing to portray former colonial subjects as the subaltern perpetuates the imperial narrative. However, Gramscian thinking, alongside Foucauldian interpretations of power and agency, allow for different interpretations of subalternity which can be applied to the Portuguese case. Guha considers that the subaltern class can be defined as 'the general attitude of subordination... whether this is expressed in terms of class, caste, age, gender and office or in any other way' (Guha, 1982, p. vii), and so is not limited to former colonial subjects, that the South Asian Subaltern Studies Group in particular focussed upon. Spivak and many others have also fixated upon the woman as subaltern, because '[i]f, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow' (Spivak, 1994, pp. 82-3). However, I feel that this is to the detriment of other groups that can be considered to be equally 'unable to speak' and lack representation. Therefore in order to fully understand what classifies the subaltern, rather than restricting investigation to a single group, it is necessary instead to broaden it. In addition to women, I believe that two of the most under-represented groups are children and the elderly. The main reason for the subaltern status of these groups is the fact that, generally speaking, they have little influence upon the political agendas of the elite. As Foucault says, 'to make visible the unseen can also mean a change of level, addressing oneself to a layer of material which had hitherto had no pertinence for history and which had not been recognised as having any moral, aesthetic or historical value' (Foucault, n.d.). In the case of children, they are represented in literature the same way they are represented in society, as Susan Honeyman explains:

[...] we are interpreting children in reference to an arbitrary and narrow standard and trying to pass off our interpretations as "truths". But interpreting is selective and involves a narrowing of perspective that, in Althusser's terms, *denegates* other possible interpretations when we read manifestations of culture – social roles, shared public expectations, and stereotypes. This denegation and the large perceptual blind spot it creates remain largely uncontradicted where children are concerned, because the very ideologies that shape our perceptions of them pre-determine that we view them as not having agency or consequence

in ideology – they are helpless, they are innocent, they are too ignorant to represent themselves. (Honeyman, 2005, p. ii)

Similarly, representations of elderly people are predominantly stereotypical, and often harbingers of doom; as Kathleen Woodward states, '[i]n our culture we are profoundly ambivalent, and primarily negative, about old age' (Woodward, 1991, p. 8). These two groups have remained subaltern because of societal preconceptions of them, manipulated by the dominant classes. This has led to generalistic assumptions as opposed to critical investigation, which have been cemented in literary representations. Alongside women, these groups have been spoken *for* and represented in such a way as to maintain their subaltern status within society.

The question is, therefore, what this means in term of the subaltern identity of the Portuguese. If literary discourse is perceived to be representative of, if not the political agendas of the state, then at least the mood of the elite, it is therefore subject to the ebb and flow of prevailing contemporary theories. As Leerssen explains:

Actors in literary texts are often characterized, both in their appearance and in their narrative role, according to conventions and indeed stereotypes regarding their national background; the local and international spread and reception of literary texts takes place in a process frequently marked by the force play of national likes or dislikes [...] (Leerssen, 2000, p. 268)

Portuguese literary discourse has begun to move away from the master narrative of imperial identity and explore the existence of the subaltern within Portugal itself instead of just in the former colonies. This exploration was beginning to be analysed within the Portuguese neo-realist movement, with its examination of the class struggle in rural Portugal and beyond, but its potential socialist links meant that the potential impact of the movement was quashed by the Estado Novo, thus adding another layer to the subaltern nature of the Portuguese themselves. However, this acknowledgement and representation of subaltern identity means that the Portuguese elite are learning to represent themselves, and their nation as a whole, in a new way. This finally signifies a recognition that their position in the global order has changed since the period of the Discoveries and an identity reappraisal is needed, and this thesis aims to contribute to that discussion.

Chapter 1: Chronotopes

1.1: Preamble

The focus of this chapter is how vhm's configuration of time and space works to subvert how certain chronotopes condition both narratives and characters, as well as wider issues of how time and space can contribute to the creation of subaltern status in fiction. Thus, this chapter will first of all analyse the concept of chronotopes, proposed by Bakhtin but both foreshadowed and developed by others examining the interplay between history and geography in literature. The creation of these chronotopes in vhm's novels allows for the destabilisation of the hegemonic narrative of Portugal outlined in the Introduction and expanded upon in this chapter, and allows for the entrance and examination of subaltern elements. The subversion of these narratives also demonstrates the 'não-inscrição' of the Portuguese as they veer between adhering to and defying them according to the given chronotope. It will also explore the significance of the temporal locations in each novel, namely the Middle Ages, the Estado Novo, and the contemporary period. Each of these has resonance in the Portuguese imaginary for different reasons, but vhm subverts traditional literary representations by portraying an unconventional version of the complexity and hybridity of these periods that moves beyond idealised literary tropes. This chapter will also examine the variety of spaces depicted in the novels and how vhm interrogates how spaces can be simultaneously limited and limiting, yet equally, potential sites of liberation. Therefore, within this section there will be an examination of the spaces that can be considered limited and limiting, including a village, the home, and an old people's home; the juxtaposition of these with the potentially liberating landscapes of journeys; and finally of how Portugal itself can be considered as a post-national space,

as vhm challenges the limiting notion of a singular national identity. This examination of vhm's chronotopes will facilitate an understanding of how vhm creates and represents the temporal and spatial conditions that determine subalternity in Portugal.

1.2: Chronotope theory

Mikhail Bakhtin's theoretical perspectives emerge from the intensities of nineteenth-century Russia, with major political upheaval and the influence of the Realist movement on intellectuals and the elite. This did not lead to one distinct ideology being emphasised in Bakhtin's work, but a multiplicity of perspectives and ideas that fall broadly between two camps: a Realist approach and a Marxist approach (Bernard-Donals, 1994, p. 171). While, as Ken Hirschkop affirms, the 'populist enthusiasm' of Bakhtin's analysis of the novel 'owes more to Russian Populism and Nietzsche than to Marx' (1999, pp.131-2), the significance of the work's Marxist framing cannot be underestimated. Bakhtin aims to demonstrate the transitional nature of power itself, through its relationship with discourse, particularly through his conceptions of dialogism and heteroglossia, which is where his work can be aligned with Gramsci's. These related terms are linguistic theories that can be applied to explain both the multiplicity of discourses within fiction, and how they represent (or not) societal power dynamics. Within 'monological' texts, only one perspective is represented, and without the presence of dialogue, or other perspectives, there is no potential for change. Conversely, 'dialogical' texts represent the transformative nature of humanity, where, as interacting discourses continuously change, the product (the text itself) changes as well. Heteroglossia, as an extension of dialogism, is when the monoglossic (or hegemonic) voice is displaced from its dominant position by alternative voices through a conscious representation of differing realities; vhm is, as Spivak explained, artistically representing subaltern ones:

In trying to stress the comprehensiveness of Bakhtin's theory of dialogism, both as social reality and in the novel, one runs the risk of understating the element of struggle that characterises the relations between discourses in Bakhtin's version of things. Active heteroglossia, the awareness of discursive difference, necessarily entails the setting of one discourse against another. (Jefferson, 1986, p. 174)

Dialogism and heteroglossia, as representative of a myriad of (perceived) realities rather than one hegemonic discourse, are reflected in the manipulative representation by authors of periods of space and time:

The prose artist elevates the social heteroglossia surrounding objects into an image that has finished contours, an image completely shot through with dialogized overtones, he creates artistically calculated nuances on all the fundamental voices and tones of this heteroglossia. (Bakhtin, 1981, p. 278)

A fundamental part of this 'image' is the spatio-temporal locations of narratives. This has been examined in various theoretical manners, but its centrality to the text is perhaps highlighted best by Bakhtin's description of the chronotope:

In the literary artistic chronotope, spatial and temporal indicators are fused into one carefully thought-out, concrete whole. Time, as it were, thickens, takes on flesh, becomes artistically visible; likewise, space becomes charged and responsive to the movements of time, plot and history. The intersection of axes and fusion of indicators characterizes the artistic chronotope. (Bakhtin, 1990 [1981], p. 84)

Thus the chronotope as a concept is crucial to the understanding of the text as a whole: the spatio-temporal locations are not only background but condition the construction of the characters and their actions. It is formed through a series of dialogues:

Chronotopes are mutually inclusive, they co-exist, they may be interwoven with, replace or oppose one another, contradict one another or find themselves in ever more complex interrelationships. The relationships themselves that exist *among* chronotopes cannot enter into any of the relationships *within* chronotopes. The general characteristic of these interactions is that they are *dialogical* (in the broadest use of the word). But this dialogue cannot enter into the world represented in the work, nor into any of the chronotopes represented in it; it is outside the world represented, although not outside the work as a whole. It (this dialogue) enters the world of the author, of the performer, and the world of the listeners and readers. And all these worlds are chronotopic as well. (Bakhtin, 1990 [1981], p. 252)

vhm's novels are spread throughout three distinct temporal settings: the medieval era, the Estado Novo and post-Millennial. Although the first three are each set within a single time period and within fairly short time-frames, the final novel, *máquina*, moves between two periods through the use of flashbacks, and all are set in Portugal but in a variety of locations, and chronotope theory can be utilised to analyse all of these to understand how space and time conditions the subalternity of the characters.

According to Bakhtin, the selection of a temporal setting is intended to evoke certain themes and certain reactions among the audience, and it is evident that it also conditions the narrative itself, as:

It is precisely the chronotope that provides the ground essential for the showing-forth, the representability of events [...] All the novel's abstract elements – philosophical and social generalizations, ideas and analyses of cause and effect – gravitate toward the chronotope and through it take on flesh and blood, permitting the imagining power of art to do its work. Such is the representational significance of the chronotope. (Bakhtin, 1990 [1981], p. 250)

Thus, analysis of the chronotope allows for a more comprehensive analysis of works of literature, but can also be usefully applied in other arenas, meaning that Bakhtin's chronotope theory itself has interdisciplinary applications, and has been addressed either directly or indirectly among many key theorists in the postmodern turn (Smethurst, 2000, p. 79). It is a crucial factor in the shift to the ontological which is, according to Brian McHale, part and parcel of postmodern fiction and becomes the dominant way of thinking in this genre (McHale, 2004 [1987], p. 26), and allows authors to move away from human-bound and character-focused fiction associated with literary realism to examine other facets of 'reality' and the realms beyond this. Where, previously, epistemology in literary theory was perceived as linear and homogenous, with the growth of postmodernism, concepts such as Bachelard's 'epistemological rupture' and Althusser's 'epistemological break' adapted approaches to studying literature to being more individualistic and fluid, and recognising an ongoing process or struggle between a variety of ideologies.³

This can also be related to a Foucauldian interpretation of the relationship between power and knowledge, where totalising epistemologies have made way for alternative methods of thought that are not always interlinked '[...] I believe that what this essentially local character of criticism indicates in reality is an autonomous, non-centralised kind of theoretical production, one that is to say whose validity is not dependent on the approval of the established regimes of thought' (Foucault, 1980, p. 81). Foucault's 'insurrection of subjugated knowledges' is where the chronotopes of subalternity become relevant. As explained in the Introduction, the notion of

³ See Gaston Bachelard, *The Formation of the Scientific Mind*, London: Clinamen Press (2002), and Louis Althusser, *Essays in Self-Criticism*, London: NLB (1976).

subalternity proposed in this thesis revises the concept to acknowledge a multiplicity and plurality of both transitional, and more stable, subaltern subject positions and identities. Chronotope theory is an ideal vehicle for examining the representation of subaltern identities in fiction, because it involves the examination of the relationship between personal experience and socio-economically-constructed external forces:

These chronotopes take shape and are highlighted in the continual interaction between a character and his or her world, between inner and outer experiences, between differing languages, and between author, narrator, characters, and readers. For Bakhtin, narrative offers the richest ground for exploring the nature of both the chronotopic unconscious and the human experience of temporality. (Burton, 1996, p. 50)

This is in opposition to character-centric literary theory, which perceives characters and their actions as the driving forces of the narrative, irrespective of their surroundings. This type of analysis is existential in nature, because the characters are presented as subject and a result of factors including the author or the reader, but not dependent upon the chronotope of the text in itself. Sartre argues that, in real life, the only point at which chronotopes make a difference is when circumstances significantly change, and that individuals respond not uniformly but subjectively according to their own consciousness, which explains how readers can use the chronotope/character relationship as potentially representative of a version of the 'real world' (Sartre, 2008, pp. 6-12). Although this is useful in an ontological sense because it emphasises individuality (as argued above), it is problematic because it disregards the impact of external forces on individuals. However, using Greek romance as an example, Bakhtin explains that:

In this chronotope all initiative and power belongs to chance. Therefore, the degree of *specificity* and *concreteness* of this world is necessarily very limited. For any concretization – geographic, economic, sociopolitical, quotidian – would fetter the freedom and flexibility of the adventures and limit the absolute power of chance. Every concretization, of even the most simple and everyday variety, would introduce its own *rule-generating force*, its own *order*, its *inevitable ties* to human life and to the time specific to that life. Events would end up being interwoven with these rules, and to a greater or lesser extent would find themselves participating in this order, subject to its ties. (Bakhtin, 1990 [1981], p. 100)

The *interaction* between the characters and the chronotopes is the crucial issue; neither of these can be examined in isolation, as their relationship is inextricably linked. In spite of differently enunciated approaches to chronotope theory, this realisation has only come to literary theory relatively recently, within the last century, in potential

response to humanity's changing perceptions of time and space (Kern, 2003), whereas previously the character was privileged over everything else in terms of analysis.

In order to understand the significance of chronotopes in the work of vhm, his inconsistency in adherence to narrative linearity must be examined within a theoretical framework. Throughout European canonical literature, it can be argued that time has been privileged over space, but this has begun to change, particularly in the postmodern era. Paul Ricoeur, among others, has attempted to question the inherent linearity of Western narratives, and their 'uncriticised temporal framework' (Ricoeur, 1980, pp. 169-170). By subverting this linearity, postmodern authors are intending to question the dominance of the master narrative and also what Brockmeier terms the Newtonian view, in which 'time is an objective and absolute system, a fixed background against which all events in the universe are spatiotemporally localized or, at least in principle, can be identified' (Brockmeier, 2009, p. 117). This is juxtaposed with 'the narrative view' which 'assumes that our concepts of time are neither universally given entities nor epistemological preconditions of experience but outcomes of symbolic constructions, constructions that are by their very nature cultural and historical' (Brockmeier, 2009, p. 118). The rejection of Newtonian time is attributed mainly to Einstein's Theory of Relativity in the mathematical world, and Bakhtin acknowledges his debt to Einstein as the expresser of the inseparability of space and time (Bakhtin, 1990 [1981], p. 84). However, it is too simplistic to state that all postmodern authors reject Newtonian time as a concept; rather, many are questioning the human *perception* of "absolute" time by arguing that it is reflexive and relational:

The past is then no longer the immediate past of retention but the reflexive past of representation, of reflected and reproduced particularity. Correlatively, the future also ceases to be the immediate future of anticipation in order to become the reflexive future of prediction, the reflected generality of the understanding. (Deleuze, 1994, p. 71)

This Deleuzian interpretation explains that there are different perceptions of time, but is not critiquing the notion of absolute time itself, where some postmodern authors have come to challenge the supposed 'reality' of time itself. Postmodern authors do this by blurring the static nature of storytelling through the process of temporal distortion, a common feature of postmodern literature, where there is not one universal

narrative or 'truth', instead a series of 'mini-narratives', that 'are always situational, provisional, contingent and temporary, making no claim to universality, truth, reason, or stability' (Ukah & Udofia, 2017, p. 7).

This distortion is evident in vhm's own assertions about the novels, where the temporal linearity being adhered to is the aging process (childhood, adulthood, middle age, old age), (Mãe, 14) rather than empirical history, thus intentionally challenging the hegemony of a unilateral 'grand narrative' of History itself as well as questioning the implicit differences between given temporalities. The choice of portraying the total experience of life through four different protagonists rather than one sole character in one time period, means that vhm is mapping a distinctive path to address and critique certain problems, as elucidated by Georg Lukács, although vhm's novels are not aiming to encapsulate an empirical and epistemological 'reality' that Lukács strives for, instead representing a multiplicity of realities to address the complicated nature of human reality:

The novel in itself and for itself is by no means bound to the natural beginning and end of life – to birth and death; yet by the points at which it begins and ends, it indicates the only essential segment of life, that segment which is determined by the central problem, and it touches upon whatever lies before or after that segment only in perspective and only as it relates to that problem; it tends to unfold its full epic totality only within that span of life which is essential to it. (Lukács, 1971, p. 81)

By creating this tetralogy, vhm is portraying a type of epic, because he is demonstrating that the composite image of the world represented in the literary canon is not unitary but fragmented, and that, in order to represent a 'whole' experience, plurality is essential. The subversion of chronology becomes less problematic, because, as Genette states:

The temporality of written narrative is to some extent conditional or instrumental; produced in time, like everything else, written narrative exists in space and as space, and the time needed for "consuming" it is the time needed for *crossing* or *traversing* it, like a road or a field. The narrative text, like every other text, has no other temporality than what it borrows, metonymically, from its own reading. (Genette, 1980, p. 34)

This type of 'borrowing' can be considered emblematic of historiographic metafiction, because of the variety of temporalities at play, where '[t]he interaction of the

historiographic and the metafictional foregrounds the rejection of the claims of both “authentic” representation and “inauthentic” copy alike, and the very meaning of artistic originality is as forcefully challenged as is the transparency of historical referentiality’ (Hutcheon, 1988, p. 110).

This is the difference between History and histories, and this is also where the concept of collective memory must be considered, as it plays an important role in the construction of both. Although this concept is potentially problematic, when applied to literature, the restoration of the individual to the collective (as has begun to be the case in postmodern literature) is more important than ever, because all collective memory has been inevitably recorded/interpreted by an individual (Crane, 1997, p. 1382). Authors examining aspects of national identity, such as vhm, are constructing their individual memory from a collective memory, but this has been selected and interpreted for their own purposes. This therefore could be considered akin to constructing History, so it appears to be the intention of the author that is under scrutiny, and what, in fact, they are representing. The ‘grand narrative’ explained by Jean-François Lyotard while discussing its disintegration (Lyotard, 1984, p. xxiii), can be misperceived to be constitutive of a universal truth, and according to Nietzsche, ‘[t]he criterion of truth resides in the enhancement of the feeling of power’ (Nietzsche, 1967, p. 290). As has been stated numerous times, one of the major problems with this ‘grand narrative’ is that it is inextricably linked to those in power, and for this reason has formerly predominantly involved white, male, upper-class characters. However, as theorists from a variety of fields endeavour to tell other people’s stories, the situation is changing, but remains no less constructed, as Nietzsche also argues, questioning the nature of truth itself: ‘The proposition therefore contains no *criterion of truth*, but an *imperative* concerning what *should* count as true’ (Nietzsche, 1967, p. 279).

The problem with Nietzsche’s assertions on truth is that they are reductionist in nature, as Ricoeur also states, because he is still implying that there is only one ‘truth’ when in fact the concept is plural:

This point is the one in which the question of truth culminates in the problem of the total unity of truths and the levels of truth. The spirit of falsehood essentially contaminates the search for truth inasmuch as it requires unity. *It is the erroneous movement from the total to the totalitarian.* This movement takes place historically when a sociological *power* inclines toward, and more or less completely succeeds in regrouping all orders of truth and in forcing men to the violence of unity. (Ricoeur, 1965, p. 189)

This 'violence of unity' is one where the hegemonic entities retain power and only their position is presented, thereby implying only one version of 'truth'. In recent years there have been strides toward a recognition of the plurality of truth, but some critics believe that these efforts are perpetuating this same unity. By representing a myriad of perspectives, characters, and protagonists in his tetralogy, as well as a variety of spatial and temporal locations, vhm attempts to challenge the hegemonic imbalance in both Portuguese Literature, and Portugal itself.

Subaltern theorists discussing the under- and mis-representation of groups and individuals assert that *petits récits* should be told. Effectively, however, it becomes their decision whose stories get to be told because, as Spivak so vehemently emphasises, the subaltern often cannot be understood or heard on their own terms (Spivak, 1994). Thus historians, just as much as literary authors, are participating in 'the question of crafting' posited by Chakrabarty, arguing that there must be 'a rationally-defensible point of view or position from which to tell the story' (Chakrabarty, 1998, p. 473). This question is clearly more problematic in the historical realm, as historians had previously been encouraged to rely on empirical 'facts' to demonstrate that their perspective is rationally defensible, and although the critique of historiographical empiricism goes back to Aristotle and beyond, the awareness and reflection on their 'crafting' only really began to be emphasised with the work of Marc Bloch and the *Annales* School, but conjecture was still heavily criticised. It has been argued that one of the main differences between history and literature is that there is the belief that in history some kind of evidence must be used to draw conclusions, but in literature this does not necessarily have to be the case. However, evidence alone does not create a history; rather, an 'interpretative framework is needed, which must be related [...] to the specific code according to which the evidence has been constructed' (Ginzburg, 1991, p. 84). If the interpretative nature of history is taken into account, then it appears as if history can be seen as approximating literature in terms

of 'crafting'. The question then becomes to what extent literature has approximated to history. In the case of vhm, he is constructing a version of Portugal that falls outside of the 'master narrative', but is moreover representing a plurality of truths that destabilise a dominant perception of Portuguese identity and history.

When authors select a temporal location for their work, they are effectively historicising it, as they are choosing to represent a certain period in a specific manner, even when they are disrupting the verisimilitude of the representation. Therefore, within a novel, there are three temporal locations at play: the time of the setting, the time of the author and the time of the reader. It could be argued that any novel located within a specific spatio-temporal setting is in fact a 'historical' novel (as otherwise how is historical defined?), and therefore many contemporary works of fiction could be labelled as historiographic metafiction, due to constituting a 'disruptive, or polyphonous, generic mixture' (Goellnicht, 1989, p. 288) for as Hutcheon argues, '[t]here is hardly a discipline today that has not been touched by this awareness of context and discursive process' (Hutcheon, 1988, p. 79). All of vhm's novels examined here could be understood as portraying a microcosm of the type analysed by Georg Lukács, which symbolises the impossibility of a unity of truth:

A totality that can be simply accepted is no longer given to the forms of art: therefore they must either narrow down and volatilise whatever has to be given form to the point where they can encompass it, or else they must show polemically the impossibility of achieving their necessary object and the inner nullity of their own means. And in this case they carry the fragmentary nature of the world's structure into the world of forms. (Lukács, 1971, pp. 38-9)

This 'fragmentary nature' can also be identified in all of the protagonists, as they cannot be read as archetypal realist figures with a real historical location, and instead, in line with Hutcheon's definition of historiographic metafiction, 'are anything but proper types: they are the ex-centrics, the marginalized, the peripheral figures of fictional history' (Hutcheon, 1988, p. 114), and these will be further discussed in Chapter 2. The combination of these figures with the specific time periods of the novels is what gives the chronotopes 'flesh'. The novels are located in different periods of Portuguese history: the medieval era, the end of the Estado Novo, and contemporary Portugal with flashbacks to the dictatorship. vhm is (implicitly) critiquing the power that these periods hold within the Portuguese imaginary, and how the problems of power and agency

that plagued both medieval times and the Salazarist era continue into present day Portugal.

The second aspect of the chronotope to be addressed is the spatial element, which encompasses a wide variety of features, which include a combination of 'real' spaces (physical settings such as buildings and natural features) and 'imagined' spaces (villages, towns, countries et al).⁴ However, whether spaces are 'real' or 'imagined', all have a significant semantic element that has been informed by historical and cultural norms, as highlighted by Lefebvre:

Architectural space refracts their message in the definite form of injunctions, prescriptions, prescribed acts (rather than signs, words, or inscriptions). It sorts through the flows, intensifies those selected, transforms them into rules, assigned gestures. This is a space of practice and spatial practice. Space decodes people's impulses, if we choose to employ that term; it is not people who decode space. (Lefebvre, 2014, p. 125)

It is exactly this set of relations that Bakhtin aims to elucidate with his concept of the chronotope. Bakhtin stresses the importance of recognising the role that spaces play in the formation of narratives, rather than focus solely on the temporal location. As he explains, through the example of the idyllic chronotope:

This little spatial world is limited and sufficient unto itself, not linked in any intrinsic way with other places, with the rest of the world. But in this little spatially limited world a sequence of generations is localized that is potentially without limit [...] This unity of place in the life of generations weakens and renders less distinct all the temporal boundaries between individual lives and between various phases of one and the same life. (Bakhtin, 1990 [1981], p. 225)

Although this is only one instance of a chronotope, as it is by nature generic, what is clear here is that space can potentially reveal what time cannot; as time and temporality have been limited by hegemonic representations perpetuated by the dominant forces of a given period and subsequent constructions and reconstructions of these same tropes. However, '[s]pace is constructed by the constant dialogical interaction of a multiplicity of voices; at any point in space and time it is possible to see a chronotope which is more or less fixed depending upon the strength of competing

⁴ 'Imagined' geographies is used here in the sense proposed by Benedict Anderson and Edward Said, where a discourse has been constructed around a certain place whose borders have been socially imposed rather than naturally occurring.

centripetal (monological) and centrifugal (dialogical) forces' (Holloway & Kneale, 2000, p. 82). When an emphasis is placed on the setting of a narrative, then the author's selection of a setting sends a certain message; '[i]n many cases writers choose settings for their stories which have a 'real world counterpart' – and they design these settings in a rather realistic way, sometimes even that realistic that one could as well use the novels in question as guidebooks to the described region or city' (Piatti, et al., 2009, p. 180). While vhm does not go this far, the locations are easily recognisable to a Portuguese audience, and fully interpretable as transmitting a clear message about social hierarchies in Portugal. As Soja argues, invoking Gramsci:

Thus, class struggle (yes, it still remains class struggle) must encompass and focus upon the vulnerable point: the production of space, the territorial structure of exploitation and domination, the spatially controlled reproduction of the system as a whole. And it must include all those who are exploited, dominated, and 'peripheralized' by the imposed spatial organization of advanced capitalism: landless peasants, proletarianized petty bourgeoisies, women, students, racial minorities, as well as the working class itself. (Soja, 1989, p. 92)

vhm's deliberate chronotopic and linguistic selections throughout the novels seek to highlight inequality and subalternity, and although utilising settings that potentially have more resonance with a Portuguese audience, the dialogical nature of the texts means that the implications can be understood by all, but perhaps in a different manner than intended:

The prose writer as a novelist does not strip away the intentions of others from the heteroglot language of his works, he does not violate those socio-ideological cultural horizons (big and little worlds) that open up behind heteroglot languages – rather, he welcomes them into his work. The prose writer makes use of words that are already populated with the social intentions of others and compels them to serve his own new intentions, to serve a second master. Therefore the intentions of the prose writer are refracted, and refracted *at different angles*, depending on the degree to which the refracted, heteroglot languages he deals with are socio-ideologically alien, already embodied and already objectivized. (Bakhtin, 1981, pp. 299-300)

Different spaces can be said to fulfil different functions within literary texts as well as in accordance with the relevant socio-historical context and indicate far more than just the location of the action. Take for example, a 'hut' as a setting. If the hut is a character's home in a text, one assumption can easily be made about the character: that they are of a lower socio-economic status. However, analytical nuances depend

on the contextualization of this hut. In a European context, a hut would be a relatively commonplace dwelling in medieval times but almost nonexistent in contemporary times, whereas huts still serve as homes in many extra-European settings. There are also certain associations that come with notion of 'home', for, as Bachelard states, '[a] house constitutes a body of images that give mankind proofs or illusions of stability' (Bachelard, 1994 [1958], p. 17). However, when a house is the setting in a literary text it is almost inevitable that this image of home as sanctuary will be subverted, if not destroyed. This is why Bachelard argues that the symbolism of a house has little to do with the physical reality of the building but rather with what it represents, as '[a]ll great, simple images reveal a psychic state. The house, even more than the landscape, is a "psychic state"...' (Bachelard, 1994 [1958], p. 72). In fiction, the construction of this "psychic state" is dependent upon how the author wishes to delineate the characters, and so it could be argued that the description of settings reveals more than a simple narrative strategy that enables readers to better visualize the localization of the action, while simultaneously allowing the author to use the location to condition the characters. The spaces within the novels are both limited and limiting, as in *reino*, when benjamim is warned not to leave their town as it was 'o fim do mundo', or as in *máquina*, where the space of the old people's home constructs the lives of its inhabitants, as their location in the home dictates how they live their lives. These novels deconstruct the notion of home as sanctuary, when 'home' is taken in a broader sense as outlined by Bachelard, which he terms *topoanalysis*, 'the systematic psychological study of the sites of our intimate lives' (Bachelard, 1994 [1958], p. 8). An examination of these chronotopic aspects leads to how, with regard to discussions of national identity, these novels contribute to a discourse of Portugal as a subaltern country.

1.3: Temporal chronotopes: medieval Portugal

In empirical chronological terms, the first novel is *o remorso de baltazar serapião* (2006), but it is the second novel within the tetralogy, and could be considered the most 'traditional' (taking into consideration the problems of this 'genre') example of historiographic metafiction in which vhm has constructed a fictionalised medieval

world. This is at first loosely implied: ‘o meu pai pagava ainda a ousadia de se chamar afonso. afonso segundo um rei, mas sobretudo em semelhança ao senhor da casa a que servíamos’ (mãe, 2006, p. 15). These sentences locate the temporal setting as *Portugal senhorial*, and *remorso* itself could be considered as a ‘medieval scrapbook’ of characters:

É indiscutível que várias são as personagens de *o remorso de baltazar serapião* que poderiam ter sido recortadas de um *scrapbook* medieval – o senhor feudal (dom afonso), a prostituta (teresa diaba), a feiticeira perseguida (gertrudes), o curandeiro (senhor santiago) - , emprestando consistência ficcional a um imaginário feérico de magia e superstição, remanescente dos *mirabilia* medievais. Por outro lado, a cartografia ficcional do romance, ainda que exonerada da intenção de devolver a convencional cor local, permite inferir uma divisão estamental do espaço que seria verosímil na Idade Média (casebre miserável dos sarga, casa senhorial de dom afonso, corte de dom dinis). A tematização da deriva horizontal do herói, ilustrada pela jornada de baltazar, aldegundes e gertrudes até ao palácio do rei, introduz o *topos* da errância cavaleiresca, estilema narrativa indeclinável do *roman* cortês. (Pereira, 2016, pp. 130-1)

However, all of the characters are presented by vhm as behaving in ways that undermine their traditional and stereotypical portrayals, potentially to the extent that they are actually forced out of society (or in Hutcheon’s terms, ex-centricised), as is the case with baltazar and ermesinda. The fact that baltazar is a servant also unquestionably indicates the status of the protagonist as a lower-class male (serving the master of the house), and therefore this is not a story traditionally heard from literary productions of medieval Portugal, with characterisations predominantly focused on higher status men and their relationships with women (regardless of status). This can be found in much Portuguese historical fiction and is perhaps exemplified most clearly in Alexandre Herculano’s *História de Lisboa*, and responded to by Saramago with his deliberate focus on lower-class, atypical characters in *História do Cerco de Lisboa* (Gobbi, 1994, p. 74).

The most common device employed by the author in creating his characters is, on the one hand, trivializing historical figures while depriving them of the aura of idealization, and on the other, shifting the narrative focus and the center of dramatic action to popular/folkish individualized characters who transform History into a history composed of many stories. This displacement becomes a powerful historiographic statement as well, since it focuses the reader’s attention on the issue of the subject, implying that various versions of history – various stories waiting to be told – depend on *whose* history is being presented. (Kaufman, 1997, p. 178)

Although Kaufman's claim of 'trivializing historical figures' is perhaps slightly ungenerous, as recognisable historical figures are easier for readers to empathise with, but the idea of 'individualized characters who transform History into a history composed of many stories' is much more akin to vhm's attempt to subvert traditional representations of historical periods in order to demonstrate a wider variety of perspectives. Contemporary images, or chronotopes, of the medieval world are based upon a relatively limited range of historical artefacts, and vhm is manipulating a simplistic binary perspective of medieval society that persists in the imagination: a simple division between rich and poor, whereas in fact there were many substrata, both among the nobility and the peasants (Marques, 1971, p. 9). The dichotomy presented by vhm has its origins in the nineteenth-century resurgence of interest in the late Middle Ages among the intellectual elite, when it was perceived as the Portuguese nation's infancy and rise to greatness:

Esta representação da Idade Média como "época dourada" da história nacional era frequentemente contrastada com uma Modernidade descrita em tons muito negativos. Esta dicotomia pode ser observada nas múltiplas oposições que respetivamente caracterizariam os dois períodos históricos: ascensão/ declínio; progresso/ atraso; infância (ou juventude)/ velhice; liberdade/ opressão; variedade/ unidade; pureza/ corrupção; norte/ sul; nacional/ estrangeiro; trabalho/ ociosidade; idealismo/ materialismo; fé/ ceticismo; teocentrismo/ antropocentrismo. (Martins, 2017, pp. 60-1)

These distinctions are deliberately avoided in the novel, reducing the class system to the level of haves and have-nots, a reductionist representation that would be heavily criticised in the historical sphere. However, subaltern theory is built upon these very dichotomies between the hegemonic and the subaltern, although these boundaries are often blurred and transitory, and there are of course many problems in defining who is hegemonic, as hegemony is never static and 'has continually to be renewed, recreated, defended, and modified [and] is also continually resisted, limited, altered, challenged by pressures not at all its own' (Williams, 1977, p. 112).

The study of chronotopes is an ideal methodology for examining subalternity as it allows for an analysis of how patterns of hegemony have continued in all temporal and spatial locations. As stated earlier, although some Marxist theorists consider the terms 'hegemonic' and 'subaltern' applicable and useful only for modern capitalist nation-states, Gramsci asserted that subaltern groups were active even in antiquity (although

slaves were never part of this group), and had a life of their own that was controlled by disparate groups that formed the 'State' (Gramsci, 1971, p. 54). The 'dual power' principle that Gramsci also argues was present in antiquity, with political and civil society, meant that the State maintained control through a combination of coercion and consent, continually reinforcing its hegemony (Buttigieg, 1995, p. 7), and although the methods used to maintain the State may have changed, the principle has persisted:

In the modern world, with its great economic-trade-union and party-political coalitions, the mechanism of the Caesarist phenomenon is very different from what it was up to the time of Napoleon III. In the period up to Napoleon III, the regular military forces or soldiers of the line were a decisive element in the advent of Caesarism, and this came about through quite precise *coups d'état*, through military actions, etc. In the modern world trade-union and political forces, with the limitless financial means which may be at the disposal of small groups of citizens, complicate the problem. (Gramsci, 1971, p. 220)

A prime example of the 'manufactured consent' explained by Buttigieg in his analysis of Gramsci, where 'there are even those who remain unaware of the fact that consent is manufactured and actually believe that they give their own consent "freely" and spontaneously' (Buttigieg, 1995, p. 7), can be seen in the character of Baltazar in the novel *remorso*. In his relationship with Ermesinda, he is psychologically tortured by a fear of becoming a cuckold, since, in the chronotopic medieval Mediterranean world, a deceived husband placed into question not only his ability to control his wife, but also his status among other men (Blok, 1981, p. 431). An idea related to cuckoldry that apparently originates in the Middle Ages is of *Jus Primae Noctis* or the *Droit du Seigneur*, where a noble had a right to have sex with brides on their first night of marriage, which seems to override the dishonour of the deceived husband because the upper class status of the noble afforded him any desire he wished, and thereby this practice was deemed universally legitimate (Bloch, 1962). The extent to which this law was enforced or upheld is highly questionable, and it is hinted at rather than made explicit in the novel when Dom Afonso asserts, after seeing Ermesinda, 'estou seguro que seu corpo se estenderá ao trabalho em grande rendimento e todos aproveitaremos do que souber fazer' (Mãe, 2006, p. 59), and it is debatable to what extent the endurance of this trope proves how widespread the practice was (Bullough, 1991, p. 166). The representation of this ritual has become a tool that symbolises the supposed strangeness of the medieval period in periods when the 'order' of a given

nation needs to be emphasised or questioned, and interest in it irrupts at certain historical periods, where it 'expresses a tension between the social imaginary and a reality that served it altogether too explicitly. The feudal framework simply provides a neutral décor' (Boureau, 1998, pp. 38-9). This indicates a question that is central to understanding vhm's portrayal of medieval Portugal:

What constructs the idea of the "Middle Ages," both in common understanding and in historiography? The *droit de cuissage*, like such massive entities as Thomism, hierarchy, and the corporation, presupposes an automatic cohesion of the medieval past. This means we need to investigate the status of certain "medieval" traits that nonspecialists (and even some medievalists) take as an integral part of the Middle Ages. (Boureau, 1998, p. 4)

Umberto Eco classifies ten 'types' of Middle Ages that have been constructed since the beginning of the modern era. *remorso* falls under the first of these types, where the Middle Ages is a *pretext*, 'a mythological stage on which to place contemporary characters' (Eco, 1986, p. 68), as vhm has deliberately interspersed one novel with a medieval setting into a contemporary tetralogy to create a parody of Portuguese fictions to examine ongoing Portuguese identities and issues.

The chronotopes of *remorso* self-consciously replicate and distort established archetypes of medieval Portugal rather than resulting from any attempt at a faithful representation of the reality of a past time and place, which further exemplifies how chronotopes are central to the construction of narratives. Whereas in the canonical literature of many European nations, the medieval era is depicted as one of disorder, for most Portuguese since the mid-nineteenth century it has the added resonance of the construction of Portugal as an independent nation, even if this awareness has been retrospectively emphasised, as explained by Arenas, emphasising that this sense of nationhood coalesced gradually:

Portugal established its political borders in the thirteenth century. Its political and geographical stability coupled with its linguistic and relative cultural homogeneity was instrumental in forging a sense of national cohesion [...] This first step did not necessarily automatically provide a sense of Portuguese nationhood to the peoples who inhabited the kingdom; such a sense was initially achieved through the hegemony exerted by the king among the nobility and the clergy, but eventually would spread to the rest of the population. (Arenas, 2003, p. 2)

What could be termed a Portuguese collective nostalgia for the medieval period is embodied in a corpus that has come to be considered the first truly Portuguese literature, and is the basis of many contemporary characteristics deemed emblematic of national identity: the Galician-Portuguese *cantigas*. Anthologists of literature in Portuguese have claimed that this is the first literature that is uniquely Portuguese, and as Blackmore aptly summarises regarding the anachronistic conception of the *cantigas*, it 'is a first expression of *saudade*, the bittersweet, nostalgic yearning that, in later centuries, will become the emblematic national temperament of Portugal' (Blackmore, 2009, p. 641). The medieval world conjured up by the *cantigas* is, at least partially, one of courtly love and romance, which reflects a proto-*saudosismo* because, as Mendes claims, '[o] pendor lírico da literatura portuguesa parece enraizar-se neste lirismo medieval e permanecer, até aos nossos dias, como um dos caracteres nacionais' (Mendes, 1998, p. 102) which is completely at odds with brutal historical images of the stereotypical reality of the Middle Ages. However, in terms of collective nostalgia it is obviously preferable to remember a world filled with love rather than one filled with violence. This courtly world is represented in the novel, and the clearest allusion occurs when, as narrated by baltazar prior to his marriage to ermesinda:

apontei-me ao trajecto de ermesinda entre casa e fonte. saía pela porta lateral e encostava-se às paredes como essa coisa branca que me impressionava, e dava as boas-tardes ao pai que a geria com os olhos rua abaixo. ele ali, agarrado ao percurso com distância, a cargo do ferreiro da terra a amolar e a limar pesados instrumentos, e ela seguia assim permitida, a fazer discretamente o que lhe era pedido. voltava lavada na fonte do rosto, mãos e braços e luzia no sol assim molhada, como folha verde muito clara, dada de orvalho pela manhã. e assim subia com um cântaro pequeno de água fresca, seguro com treino até ao centro da sua mesa. (mãe, 2006, p. 45)

The symbolism of the fountain is a recurrent theme in the *cantigas*, where it is a place for lovers to meet, and a broken pitcher is a metaphor for the loss of virginity (Deyermond, 1979, p. 266). ermesinda's pitcher remains intact, thus symbolising her continued virtue in baltazar's eyes, as he perceived that she was 'à espera de sobreviver virgem a uma beleza que se tornava famosa' (mãe, 2006, p. 28). This is subverted by vhm as, where in the *cantigas* the fountain is a meeting place providing the possibility of an amorous encounter, in *remorso* ermesinda is the only one of the couple to visit the fountain, while baltazar voyeuristically watches from afar. Therefore, baltazar is constructing an identity for his future wife without ever really knowing her, based on an idealised female archetype:

era muito bela, a mais bela das raparigas que existiam, diziam, e por isso os riscos de a levarem à força eram muitos, mais valia que um rapaz a tomasse em casamento e lhe ensinasse o de ser esposa, bem como aturasse ele as forças de a preservar em casa. era uma rapariga feliz, mostrava, muito rosada como as flores e, quando passava nas ruas a buscar coisas que os pais mandavam, era muito parecida com uma coisa branca que impressionasse a escuridão das casas e das outras pessoas. (mãe, 2006, p. 28)

Needless to say, the modern-day construction of the medieval feminine in literary fiction is complex, due to the combination of the lack of contemporary representation, the similitude of the images that remain, as well as how historiographical changes have altered the overall consensus about medieval women:

The last two decades have clearly produced a better understanding of the variety and complexities of medieval patriarchal ideologies and institutions – in work and religion, in town and country, for lady and for villain. We now understand better the disabling images penned by monks, the humiliating scenes which peppered vernacular literature, the fear that many women experienced of shame, disinheritance and widowed indigence. (Rubin, 1998, p. 220)

Improved historical understanding has a direct impact on the literary sphere, further developing the given chronotope, because the author's use of these details either plays into or subverts the overarching imagery of a given period, and through this act, participates in hegemonic representations:

One of the most significant ways through which groups who hold power within a society manage to maintain power is through the perpetuation of the *selective tradition*. While there are many traditions in any given society and while it is true that all traditions are to some degree selective in what they claim and what they omit, a hegemonic selective tradition functions to present itself as the only tradition worthy of study, continuation, or observation. (Power, 2003, p. 430)

In terms of a selective tradition about women in the medieval era, it is one that began in medieval literary representations and has been echoed and reinforced, primarily in order to maintain the subjugation of women, by both historians and authors ever since. However, there are numerous other factors at play, as 'any patriarchal regime is imbedded in –and ineluctably bound to – the larger political, social, economic, or cultural order' (Howell, 2019, p. 25):

Many medieval discourses refer to an essentialized "woman" and hold that it is possible to understand a generalized feminine nature. When this assumption was translated into behavior and attitudes toward actual individual women, however, social position or class difference strongly affected how misogynist conceptions of feminine sexuality were applied. (Karras, 2003, p. 211)

Although this is also present in other time periods, the over-simplified version of medieval gender roles that has emerged from centuries of construction means that the dichotomy is considered to be very strong in that era. However, the romanticised image of courtly or honourable love, with the male in control of the image of the woman as a lover, is the one that has prevailed in Portugal, as exemplified in the Galician-Portuguese *cantigas*, where:

[I]t may also explain why modern scholars, accustomed to thinking of Medieval love in terms of courtly love poetry, translate “*coita*” as sorrow of love. Thus the “womanly experience” of love is mutilated by its interpretation in the terms of an alien discourse based on the “courtly experience, which is essentially a man’s conception of love” and women as active, desiring subjects are transformed into passive, suffering victims. (Lemaire, 1986, p. 734)

As this is considered the first Portuguese literature, tied into the origins of the nation itself, this lyrical vocation is seen as representative of their historical hegemony (Lourenço, 2004, p. 38). It could be argued then that by highlighting the domestic and interpersonal brutality of the Portuguese Middle Ages, vhm is undermining this lyrical identity that the Portuguese have constructed for themselves, as well as more generalised medieval stereotypes. The idea of the supremacy of ‘honour’ in the Middle Ages is a trope that is continually perpetuated by contemporary constructions of the medieval period, but vhm is graphically portraying what defending this honour really meant. The concept of medieval honour has become particularly associated with knights and therefore chivalry, particularly regarding behaviour towards women, and has been utilised to reinforce notions of the masculine ideal at times when it is thought to be in peril:

The focus on gender relations was a characteristic feature of chivalry as it was of politeness. But whereas the company and conversation of women essential to the fashioning of the polite gentleman could also endanger his masculinity, the chivalric code associated the love of women with the love not just of arms but of hazardous enterprise and adventure, and was unambiguously masculine. (Cohen, 2005, p. 32)

This particular meaning of chivalry can be attributed to the literature of the Romantic period, describing ‘a standard for behaviour [...] that requires self-abrogation and self-sacrifice from a privileged man in defense of the powerless and disadvantaged, who are typically, even characteristically, women’ (Dyer, 2000, p. 341); yet another example of the constructed temporality of the Middle Ages in subsequent periods that upholds the existing literary chronotope.

This conception of 'honour' is one that resulted in pervasive violence in the medieval era, and while the Portuguese have selected a collective lyrical memory, other literary representations of the medieval world typically portray female characters as the subjects of masculine violence, as for example in Chaucer, where the woman 'is the focus of a determining, differentiating violence. Without a clear demarcation between inside and outside, she becomes the site whereon man can define borders and thus his masculinity' (O'Brien, 2001, p. 179). *remorso* is no exception to this pattern. This was a period when the courts began to apply their jurisdiction with more vehemence in order to curtail acts of illicit violence, but there were also many occasions when violence was sanctioned and even revered (Kaeuper, 2000, p. x), and was also seen as rational behaviour (Meyerson, 2004, p. 6). Violence was a key factor in reinforcing order within society, and was used to maintain the complex relationships specific to the medieval class system that is well explained using Bourdieu's concept of social capital, where many investment strategies were at play in order to establish or reproduce usable social relationships (Bourdieu, 1986), reflecting the network of relationships that Gramsci argues creates hegemonic and subaltern elements within society. The contemporary imagining exemplified in *remorso* of the medieval era as a very violent one upholds the binary of medieval/modern, where medieval people can be represented as pre-literate and even barbaric, as they are unable to understand the world outside of that presented by the Catholic Church, in order to be compared unfavourably to the modern era, which heralds the arrival of civilised (or secularised, in accordance with Enlightenment thinking) man:

On the question of so-called "individualism", that is the attitude that every historical period has adopted towards the position of the individual in the world and in historical life: what is today called "individualism" had its origins in the cultural revolution that came after the Middle Ages (Renaissance and Reformation) and indicates a specific position adopted towards the problem of divinity and therefore of the Church; it is the passage from transcendental thought to immanentism. (Gramsci, 1971, p. 361)

However, it should be emphasised that the medieval was not necessarily more or less violent than any other (Nicolle, 1999). Rather than being less violent, modern states have the resources to dominate their societies through state-sanctioned (and therefore legitimated) violence (Keane, 1996, p. 28), and so the perpetuation of the image of the barbaric medieval world functions as a reminder of the superiority of the sanitised (and

often distanced) violence of the era of the nation-state. This has allowed citizens of the Western world in particular to become voyeurs of rather than direct participants in violence, where it only impacts the lives of the 'Other', both in the arena of international warfare, where 'being a spectator of violence taking place in another country is a quintessential modern experience' (Sontag, 2003, p. 18), and in taboos surrounding domestic violence. This means that violence in the contemporary world, despite being omnipresent, has become practically invisible as it has become depersonalised:

If violence is done against those who are unreal, then, from the perspective of violence, it fails to injure or negate those lives since those lives are already negated. But they have a strange way of remaining animated and so must be negated again (and again) [...] Violence renews itself in the face of the apparent inexhaustibility of its object. The derealisation of the "Other" means that it is neither alive nor dead, but interminably spectral. (Butler, 2004, pp. 33-4)

In *remorso*, vhm makes this violence visible not only in order to shatter literary complacency (Kowalewski, 1993, p. 25), but to force the reader to confront the reality of violence in the medieval era and in the contemporary world (Nogueira, 2013, p. 108). The infliction of corporeal violence emphasises the fragility of the human condition and raises questions of corporeal autonomy, as '[t]he body has its invariably public dimension' (Butler, 2004, p. 26), and vhm makes it abundantly clear that *ermesinda* does not belong to *baltazar* alone but is subject to (and a product of) the will of medieval society as a whole, and as a literary construct is therefore determined by the medieval chronotope.

The hierarchical nature of medieval society and this setting is also highlighted by vhm through the interaction of the *curandeiro* with the *sarga* family. As a healer, the *curandeiro* is unquestionably in a position of power in relation to the family, due to his knowledge and apparent ability to cure ailments, as described by *baltazar*: 'passava o curandeiro cheio de sabedoria e conselhos de boticário' (mãe, 2006, p. 39). Such medieval healers also predominantly assisted people of relatively low social status, probably because their powers seemingly extended beyond the physical to being bringers of good fortune:

From the outset, it is important to establish that *curandeiros* and *saludadores* provided health care services which the social groups they served - mostly rural people of commoner status (though popular healers certainly worked in cities, too, and counted elites among their patrons) - both desired and needed. To that

extent, popular healers must be seen, at least at the level of their client base, as being purveyors of a socially approved body of magical beliefs and practices [...] Protective magic is performed for the good of the community; besides curing illness, its intent is to guard property, avert misfortune, provide security while travelling or hunting, and otherwise assist the activities of the social group for which it is generated. (Walker, 2004, pp. 225-6)

This function is in sharp contrast with the highly educated physicians that attended to members of the higher social strata, where care was administered for solely medicinal purposes (Gomes, 2003, p. 165). vhm's representation of the *curandeiro* emphasises both the low status of the sarga family, and a period of great change, on the threshold of the early modern era. Medicine is an arena wherein the medieval/modern divide can be seen in great relief, because it is from around 1050 onwards that medicine is transformed from an unregulated and undifferentiated practice to one that required legitimation and division into specialisms (Park, 2010, p. 76), although this did not become widespread until the Renaissance. In *remorso*, it appears that the only recourse to medical treatment for the sargas is either the *curandeiro* for diagnosis and treatment or the *boticário* for medicinal remedies, a system that continued for many years in Portugal, until *curandeiros* became a target of the Inquisition:

Holy Office surgeons and physicians in the eighteenth century used their unique positions, first, to further their program advocating a more enlightened approach to medical education (against the policies of higher officials in the Inquisition hierarchy who were not trained doctors), and, second, to initiate a program of systematic persecution by the Inquisition against popular healers [...] (Walker, 2000, p. 146)

This persecution was due to their supposed 'magical' powers, as they were able to perform cures while the majority of people could not understand how this happened, and the removal of the spiritual element allowed both the Catholic Church and the Portuguese monarchy to consolidate their power over the population. vhm's representation of *curandeiros* cements the medieval chronotope as simultaneously Other and familiar to a contemporary audience, as although the methods utilised are archaic, the quest for healing and improvement continues, with most medical officials still in an elevated social position. Despite the later sidelining of the profession due to perceived subversive elements or techniques, in *remorso* the *curandeiro* works to maintain the power of dom afonso. It appears that the *curandeiro*'s visit is a routine one, as the sarga family knows exactly how to behave, but they are almost

dehumanised by the mechanical examinations, which clearly demonstrates his ability to manipulate them as well as his power over them:

alinhámo-nos em minutos para que nos verificasse as alterações de postura, cor e odores. ele rodava muito lento cerca de cada um e desconfiava de tudo, parecia procurar falhas como se fosse do espírito de cada pessoa. escarafunchava buracos todos, descobria-nos coisas nunca vistas na pele mais escondida. mas era pelo feitio exterior, como qualquer nódoa nas mãos que não saísse com água, que ele nos estudava. depois tirava instrumentos de bater ou apertar, passava as mãos sobre nós a magoar nas zonas doridas, e zangava-se pela nossa falta de atenção. já nem sabíamos como nos aleijáramos. ficávamos à espera que nos desempenasse braços, peito e pernas, que nos tapasse feridas abertas, que nos descobrisse parasitas ou outras coisas esquecidas no corpo. (mãe, 2006, p. 39)

The family places all of their trust in him to cure their ailments, both physical and emotional, but rather than working for their benefit it appears that the *curandeiro* sees them simply to ensure that they are fit to work for the household: ‘o curandeiro gritava-lhe de alto, que às ordens de visita de dom afonso não haveria de ser mal obediente o meu pai’ (mãe, 2006, p. 40). There are obvious ethical questions over medical practitioners working to an employers’ agenda, however it is quite possible that without the funds of dom afonso the sarga family would not have received any medical care whatsoever, rendering them further obligated to their master, which reflects Foucault’s bio-political interpretation of hegemony, where:

“Deduction” has tended to be no longer the major form of power but merely one element among others, working to incite, reinforce, control, monitor, optimize, and organize the forces under it: a power bent on generating forces, making them grow, and ordering them, rather than one dedicated to impeding them, making them submit, or destroying them. (Foucault, 1976, p. 136)

In spite of the sarga family’s belief in the capabilities of the *curandeiro*, it appears that many of his methods are purely for show rather than effect: ‘assim terminou a visita. todos nós para cada lado tombados de tanto nos enfiar dedos e mãos, irritados, maltratados de termos uma vida cheia de maleitas de corpo e imprecações de cabeça’ (mãe, 2006, p. 41). Illness was practically inescapable in the medieval era (Park, 2010, pp. 60-1), and treatment was dependent on the resources available to each individual. The only attempts made by the *curandeiro* to treat the sargas were not for the hidden ailments that he had apparently been looking for but rather the injuries caused by human brutality. This represents both the lack of requisite medical knowledge in the medieval era but also a recognition of the infliction of violence without recourse (or

will) to remedy the situation. While conducting the examination of the sargas to serve dom afonso, the curandeiro is also portrayed as implicitly supporting the patriarchal hegemony within the sarga household, which is maintained through physical torture:

o curandeiro, eu notei, sabia que ao meu pai aproveitava muito a tortice de minha mãe. com o pé em modos de pouco andar, ela haveria de estar sempre por ali, e mais que a fúria do meu pai pudesse acontecer um dia, à minha mãe não lhe valeria corrida alguma. haveria de estar parada por natureza, à mercê da sabedoria do marido. e mais nada se intrometeria entre administração tão correcta de um casamento. (mãe, 2006, p. 40)

Although the healer makes some attempt to rectify the damage done to sarga's wife, it is evident that neither the physical injuries nor the power dynamics in the marriage can ever be rectified. The maintenance of the union of marriage was a tool utilised by both the Church, and later, the nation-state, to obstruct any facilitation of change in social status, and therefore any threat to the existing hegemony, as Flandrin summarises: 'o casamento era uma instituição social, através da qual se ligavam as famílias da mesma condição social para se perpetuarem' (Flandrin, 1991, p. 194). However, while the explicit portrayal of violence has been used by vhm in *remorso* to evoke a collective memory of the medieval era through the use of chronotopes, which is simultaneously speaking to the lyrical nature of collective memory whilst forcing the reader to confront the realities of the period, the maintenance of hegemony and therefore subalternity via other methods is omnipresent throughout the tetralogy.

1.4: Temporal chronotopes: the Estado Novo and contemporary Portugal

The choice of a temporal location in the present day poses both advantages and challenges for the author and the reader. There is little temporal distance between the imagined world of the text and the 'real' world, which on the one hand means that metanarratives have not yet fully evolved surrounding perceptions of the period, in contrast to the historical settings discussed previously. However, the contemporary reader, living in the represented period, will potentially bring a more nuanced response to the text. Contemporary reality, although in linear chronological terms linked to the past, is perceived to be an individual rather than a collective experience, because of personal desires to be seen as unique; '[n]o one lives in the immediate present; we

link things and events thanks to the adhesive function of memory, both personal and collective (history and myth)' (Eco, 1994, pp. 130-1). Whereas 'the past' can be portrayed as a homogenous entity, already experienced and lived and therefore to a certain extent open for free interpretation, 'the present' is still an entity in flux and although the reader may be able to understand a multiplicity of presents, there is only one present with which they engage, which is their own:

There has been a qualitative transformation of what we used to think of as a "historical" event, a transformation that requires new categories for thinking about it and new techniques of representation to grasp its form and aspect. This sense of discontinuity between our modernity and the various modernities that have preceded our own is what leads to the devaluation of every previous past. If the difference between our immediate past and the more remote pasts of the old history appears greater than any similarities between them, then this more remote past – everything that is supposed to have happened before our century – can be apprehended as simply a reserve of curiosities and "collectibles". (White, 2010, pp. 307-8)

Therefore, if the author's represented reality jars significantly with the collective one, there is the possibility of alienating the reader. This can clearly be contested, because the act of fiction is clearly one where the reader accepts the fictionality of the narrative they are entering, but with an understanding that they are telling a version (or multiple versions) of the 'truth'. When an author selects a certain chronotope as the spatio-temporal location for their narrative, it allows the reader to participate in the narrative in a more meaningful way, as they are then able to understand the wider resonance of the chronotope and all of its associations.

As Bakhtin and others have argued, the novel is the paradigmatic expression of the dominant conception of our world in modernity, as it can include a multiplicity of chronotopes that reflect the heteroglossias of real society; it provides the possibility of representing multiple truths and versions of time, whereas the hegemonic powers in society aim to reproduce one cohesive narrative:

Modernity is indeed seen by Bakhtin and his friends as the epoch that resulted from the confrontation with the Otherness and then sought to avoid this Otherness at all cost by elaborating a complex strategy for its containment and eventual reduction of Sameness. Their critique inevitably seeks to restore this Otherness to its rightful, and most effective, place. (Godzich, 1991, p. 7)

The repetition of certain situations and characters configures an image of society that, although it may be subverted and portrayed in different manners, remains predominantly unquestioned because of its omnipresence:

Narratives embody general understandings of the world that by their deployment and repetition come to constitute and sustain the lifeworld. Yet because narratives depict specific persons existing in particular social, physical, and historical locations, those general understandings often remain unacknowledged. By failing to make these manifest, narratives draw on unexamined assumptions and causal claims without displaying these assumptions and claims or laying them open to challenge or testing. (Silbey, 1995, p. 214)

Although it would obviously be impossible to identify all of the themes that exist and recur within contemporary Portuguese literature, it is evident that they have contributed to a recognisable Portuguese chronotope, and one feature that is clear is the further development of the individualisation of the Portuguese literary field (Torres Feijó, 2012, pp. 9-10). There are numerous factors that have contributed to this, but the two main ones are globalisation and a future-focused perspective. An increasingly globalised world means that literary preoccupations have shifted from centring on Portugal alone to examinations of both the wider Portuguese-speaking world and the wider world (Sabine & Williams, 2009, p. 196). This trend is not one that is unique to Portugal, and how globalisation is and can be represented in literature is still under debate (Connell, 2004, p. 79) but this theme demonstrates a communal obligation to embrace broader and plural perceptions of reality. The orientation towards the future is a direct consequence of this expansion in supranational interests, because whereas utilising the past as a referential point implicates a notion of the definite and acknowledged, the future is fundamentally unknown and unknowable. The future also becomes a place of hope; where anything is possible, in times when uncertainty is rife:

Todavia, o grande mito do século passado não foi exactamente o do *progresso*, tão visível era a sua realidade, mas sim *o pensamento do futuro*. Quer dizer, o futuro como ponto da fuga da imaginação e da utopia que, parecendo a outra face da idolatria do progresso, significava que a humanidade, nos seus sonhos, no seu desejo não apenas de conhecimento da realidade, mas de domínio sobre o real – natureza ou história - , se deportava para o *avénir*, para um outro tempo. (Lourenço, 2004, p. 79)

A focus on one aspect of time (past, present or future) is problematic because it means that, as Bakhtin states, there is no recognition of the ‘fullness of time’. It also, as can

be seen in Gramsci's work, is problematic because the temporality that is favoured almost inevitably corresponds with the will of the dominant structure in society:

These two forms of temporality – plural temporality that is always struggling to prevail and singular temporality represented by the hegemonic force at the time – are simultaneously and constantly at play in Gramsci's analysis. In the case of plural temporality, the outcome of the struggle is different each time, from one case to the next; within singular temporality, the upheaval occurs at the beginning of every new age, when the 'temporal line' changes and points in another direction. (Filippini, 2016, p. 106)

However, the nature of the contemporary novel allows for a closer approximation of human reality, with plural temporalities at play, where other genres limit the capability of representing life in this way:

This peculiar "trans-positioning," this "inversion" of time typical of mythological and artistic modes of thought in various eras of human development, is characterized by a special concept of time, and in particular of future time. The present and even more the past are enriched at the expense of the future. The force and persuasiveness of reality, of real life, belong to the present and the past alone – to the "is" and the "was" – and to the future belongs a reality of a different sort, one that is more ephemeral, a reality that when placed in the future is deprived of that materiality and density, that real-life weightiness that is essential to the "is" and the "was". (Bakhtin, 1990 [1981], p. 147)

The lack of certainty of both the future, and indeed the present, is integral to human experience but can be over-simplified in the literary sphere due to a desire to totalise and rationalise human experience. However, the advent of postmodernism in particular has allowed contemporary literature to represent pluralities of both temporality and identity. As Helena Kaufman explains, the revolution of 1974 in Portugal also played a major role in the broadening of literary representations:

[...] the revolutionary change and, with it, the face and destiny of contemporary Portugal are presented as complex and multifaceted. The seemingly minor implications of that change - the regional existence, the gender-specific experiences - are reinterpreted and brought forth to shed new light on the central, nuclear socio-historical transformations that the events of 1974 in fact signified. The discussion of Portuguese identity and of its place in the contemporary world itself shift from the totalizing "Portugal" or "Portuguese" to what seems a minor concern of a selected ethnicity, gender, or social class. It is the one, however, that proves essential to the understanding of the country's new cultural and political space. In other words, contemporary Portuguese fiction approaches the minor condition both as a reflection of the country's political, social, and cultural positioning in relation to the outside world (the standard significance of minor) while seeking expression for the zones of the minor within itself: its language, regional divisions, class and gender differences. (Kaufman, 1997, p. 176)

vhm's work exemplifies exactly this 'expression for the zones of the minor within itself' by representing chronotopes that condition subalternity, especially within the two novels set in post-millennial Portugal: *o apocalipse dos trabalhadores* and *a máquina de fazer espanhóis*.

In *apocalipse*, the contemporary temporal location is highlighted by the issues addressed in the novel; including Eastern European immigration to Portugal, precarious employment conditions, class difference and gender inequality. However, the overarching theme encompassing all of these is that of uncertainty around the future, the present and even the past. A principal narrative strategy used by vhm is that of dreams and flashbacks (which are also a key feature of *máquina*, demonstrating a move towards greater temporal complexity as the tetralogy progresses) to elucidate the unstable situations of the characters. Gérard Genette argues that traditional flashbacks, in the form of heterodiegetic analepses, are utilised to some extent to rationalise the narrative by explaining the significance of events in the 'present' of the narrative by setting out their backstory (Genette, 1980, p. 50), and there are two characters for whom this strategy is used; senhor ferreira and sasha. senhor ferreira, as maria da graça's employer and lover, features in the first part of the novel as an intradiegetic character, but after his death this character is used to demonstrate the fluidity of time, and how each temporality has a direct impact on all others:

o pai do senhor ferreira fechava o livro do rainer maria rilke e olhava para o filho como projectando o seu futuro. parecia ter a certeza de que, lendo-lhe uns versos lentos e tão solenemente proferidos, faria do filho um afinado cidadão para as coisas profundas da criação humana. (mãe, 2008, p. 62)

In the temporal structure of the narrative, this passage occurs immediately after the sudden suicide of senhor ferreira, but also as part of a flashback of maria da graça, remembering a time when her employer was trying to educate her in exactly the same way his father did with him:

o senhor ferreira pegou no livro do rainer maria rilke e abriu ao acaso lendo os versos breves. relia os mesmos versos como a saborear um vinho, depois lia alguns mais, voltando as páginas delicadamente [...] as palavras, dizia, contém tudo e se as evocarmos com a exactidão de rilke estaremos a trazer para o nosso meio, de verdade, aquilo que dizem. (mãe, 2008, p. 61)

Therefore, at this juncture of the novel there are three chronotopes at play; present-day Portugal, and the Portugals of a recent and a more distant past, in which maria da graça is absent. However, senhor ferreira's treatment by his parents as a child has an impact on subsequent temporalities, which reinforces Bakhtin's notion of 'great time', in which each time period has an impact on another and cannot be analysed without taking this into account (Shepherd, 2006, pp. 40-2). Whether intentionally or not, senhor ferreira repeats the degrading treatment of himself by his father with maria da graça, when he invites her to participate in what he considers to be 'higher culture': 'este é um filme muito importante, maria da graça, quero que o veja comigo, não como um ofício, mas como a partilha de algo superior' (mãe, 2008, p. 66). This repetition implies an unwillingness to acquiesce to contemporaneity, and an obsession with the supposed superior chronotope of the past that is echoed throughout Portuguese culture, particularly the idealisation of hierarchy and patriarchy in the medieval period as portrayed in the *cantigas*, through to the *homem novo* of the Estado Novo.⁵

As has already been discussed, collective memory and nostalgia are nowadays considered the sites of construction of national identity, and the selective and textual nature of these is well recognised. This constructedness appears to be more problematic in societies where there is something in the national past that they wish to forget, explaining why a great deal of studies on collective memory are focussed on German and Russian responses to the events of the twentieth century, as theorists have moved away from the idea of individual guilt for the atrocities that occurred to the idea of a collective responsibility for atonement (Nora, 1989). This collective guilt has only recently started to be addressed regarding the Portuguese Estado Novo, and there is a growing corpus of post-1974 Portuguese literature that is attempting to come to terms with the Portuguese colonial legacy, in particular their conduct in the colonial wars (Sabine & Williams, 2009). There is also much criticism of the repressive nature of the Estado Novo itself, perhaps understandably in the literary sphere as authors

⁵ The *homem novo* is discussed further in Chapter 2.

were censored, although not as much as in historical and political writing. However, less often portrayed in contemporary literature are positive memories of the period, and this is what vhm portrays in *máquina*. The majority of the characters, including the protagonist antónio silva, are inhabitants of an old people's home, and while much of the narrative represents their physical and mental deterioration as well as the monotony and enclosed nature of their lives, this is interspersed with flashbacks to their lives under the Estado Novo:

Esses homens e também mulheres [...] relembram o passado na busca por se redimirem dos erros cometidos, erros de pessoas comuns, civis, mas que se reconhecerem em muitas ações no fascismo disseminado pela figura do ditador Salazar. Parece propositada, portanto, a escolha de homens como protagonistas, procurando mostrar que foram eles que construíram o passado e que continuam a construir o presente, em um *mea culpa* dos valores que pareciam decadentes, mas que tornam a voltar constantemente: valores patriarcais, machistas, ditatoriais. (Teotônio, 2016, p. 356)

As Teotônio highlights, and vhm represents in *máquina*, citizens of the Estado Novo often aim to retrospectively exculpate themselves from any potential implication of wrongdoing by narrating sanitised versions of their earlier lives and actions. By doing this, the hegemonic narrative that the Estado Novo aimed to impose upon its citizens is being gradually dismantled to allow subaltern narratives to come to the foreground in literary examinations.

One of the key features of the *Estado Novo* was the efforts made by the State to nurture a strong national identity by emphasising elements of cultural homogeneity, and this is represented in the first chapter, portraying a flashback, in the novel. This chapter is distinguished from all of the others in the novel as it is the only one that deviates from the use of all small letters in the whole tetralogy, in order to highlight the interjection of the authorities as the 'official' narrative investigating into the deaths in the home. This flashback refers to one of the three F's of *portugalidade*: football:

Foram os seus "correlativos" em Portugal que inventaram a tal fórmula "Fado, Fátima e futebol", que ainda hoje ecoa no imaginário como sinónimo da persistência duma herança cultural monolítica e cristalizada. Ora, quando a oposição anti-salazarista cunhou tal epíteto, nos anos 60, foi justamente para denunciar uma política cultural e uma produção ideológica que instrumentalizavam a cultura popular num sentido alienante, que afastava os portugueses da intervenção pública, para os limitar a uma atitude conformista

de adeptos nacionalistas e/ou consumidores de produtos nacionalistas ou tidos por inócuos, ou como um mal menor. (Melo, 2011, p. 176)

One of the inhabitants, dona leopoldina, has a poster of the Peruvian footballer Teofilo Cubillas hanging in her room, who played for Porto in 1973-4, and this ignites a debate between herself and detectives that demonstrates the strong rivalries between Portuguese teams, with dona leopoldina declaring: 'O senhor é portista? Espero que seja. Não há maior nojo do que alguém ser benfiquista. E um benfiquista não põe os pés no meu quarto' (mãe, 2010, p. 71). However, her apparent passion is not all that it seems, as vhm later clarifies that 'A dona Leopoldina não percebia nada de futebol e não distinguiria um jogador de outro' (mãe, 2010, p. 75), and so in this case vhm is demonstrating how the strong feelings about football that were encouraged by the Estado Novo are utilised in contemporary society as an excuse for animosity. vhm then recounts a flashback to 8 March 1974, where dona leopoldina meets a handsome man, fifteen to twenty years younger than herself, with whom she has sex for the first time ever. It is only when, afterwards, she sees him on the television that she realises he is a famous footballer, as he had given her a fake name (mãe, 2010, pp. 75-6). The narration of this event portrays an apparent liberation under the Estado Novo that is not usually seen, where a woman is able to have a casual sexual liaison with a man, and even more unusually, a foreigner. However, this episode also explicitly and implicitly demonstrates the gender discrimination of the Estado Novo in its last throes, and 'Ela lembrava-se de lhe dizer que seria excelente a democracia, ainda que viesse só para os homens. Era uma ideia razoável de quem for a sempre mulher e nunca percebera o mundo longe dos desígnios falocráticos de uma sociedade tão musculada' (mãe, 2010, p. 76). She is able to discuss this with the footballer because she knows that he is from Peru, and so she is able to speak freely and openly about Portuguese future post-dictatorship, although neither of them expected it would come so soon (a sentiment that seems to have been echoed by a large part of the Portuguese population). The fact that she is single and a virgin in her late thirties or forties also has several implications in the Estado Novo, where women were expected to fulfil their feminine duties by becoming wives and mothers, and she has done neither of these. Being a spinster was potentially problematic in the patriarchal Estado Novo because, not only did they lack social capital, but they would become the focus of social scrutiny, for as Ana Paula Ferreira states, women 'are ultimately held responsible for the economic welfare of the entire Portuguese nation-family; and also

for the behaviour, if not the very thoughts and desires, deemed appropriate for its members' (Ferreira, 1996, p. 135). This is in contrast with the significance of her unusual name, and for the Portuguese people one of the most famous bearers of this name would have been Princess Leopoldina of Brazil, who also broke with societal conventions in the 19th century by going against her arranged marriage, or she could also be considered a milder version of Leopoldina in Eça de Queirós' *O Primo Basílio*, who 'is a resolute woman who flaunts her sexuality unrepentantly [...] Leopoldina encapsulates all that is unacceptable to patriarchy' (Pazos Alonso, 1999, p. 97). The actions of vhm's leopoldina mean that she epitomises the opposite of the values of the dictatorship, and seemingly, in the flashback, she remembers this period fondly, as one where she was liberated and able to enjoy life. The period between this event and her life at the home is not revealed, but it appears as if she never married and had a family. This demonstrates vhm escaping the homogenous narrative that leaders of the Estado Novo attempted to establish for it, and subverting the temporal chronotope that emphasises the restrictive nature of the dictatorship.

The flashbacks of antónio silva are lengthier, more detailed and are utilised to demonstrate how the chronotope of the Estado Novo, and its ideology and doctrine, has informed the narrative of his whole life. The first of these is to 1950, when silva states that 'nós fizemos tudo pela igreja porque as convenções, à época, eram muito mais rígidas' (mãe, 2010, p. 95), and this is where he married his wife laura in a simple ceremony. However, this event is represented in a minor role, as football takes centre stage in the narrative. At that time, silva believed that Salazar did everything so that Benfica would personify the glory of the nation; the regime prided itself on the 'imports' from Africa, and everybody became *benfiquistas* because it was great to support champions, and Benfica's star striker Eusébio in particular (mãe, 2010, pp. 95-6). The passion for this footballer in particular was so strong, that for silva, it even managed to diminish some of his doubts about the regime, and even though he supported Porto, this was a localised passion, and he knew that he should support Benfica to celebrate national splendour, as things were balanced and correct this way (mãe, 2010, p. 96). In this early period, everything appeared hopeful to silva and his new wife; they were happy to inscribe themselves into a life of supporting Salazar and following the doctrines of the regime, particularly the religious aspects, as by following these they

believed their lives would be blessed and complete. However, silva states that he 'aprendi tudo ao contrário depois' (mãe, 2010, p. 98), because when his wife goes into labour he is unable to get her the medical assistance she needs and so their baby is stillborn. silva does not blame the church or god, but says that:

foi só o triste acaso de sermos miseráveis num país de miséria que não esperava de nós mais do que o brio e o sacrifício mudo. havíamos sacrificado o nosso primeiro filho, e saído com duas moedas no bolso que pagariam quarto ou cinco sopas e nos deixariam para o resto do mês à deriva da sorte. (mãe, 2010, pp. 98-9)

This clearly stems from the nationalist rhetoric of the Estado Novo, where:

We do not dispute God and virtue; we do not dispute the Fatherland and its History; we do not dispute authority and its prestige; we do not dispute the family and its morality; we do not dispute the glory of labour and its duty... (Salazar, 1945, p. 130)

These values had serious ramifications on the citizens of the Estado Novo, and the 'segmentation of the dictatorship's welfare system worked not only by privileging the family, but also by establishing different categories of recipients with access to differentiated benefits and making progress through them extremely difficult' (Pinto, 2009, p. 211) meaning that many citizens had minimal support when they encountered hard times (Branco, 2017, p. 538). It appears that this brutal reality does not change, and in 1962 silva considered the possibility of moving to France, as many others had before him for both political and personal reasons (Pereira, 2009), but he could not find a safe way of crossing the border, especially given that laura had become pregnant again. After the birth of their daughter, once again the continuing success of the Portuguese football team provided them with hope as Benfica won the European championship against Real Madrid, a victory that state-sponsored media presented as evidence of Portuguese superiority. This feeling was so strong that silva states that if they were to marry again, he would want Eusébio to be the priest, and, for a supporter of Porto, this is described as being as if the regime had got into them like a virus (mãe, 2010, p. 101). These flashbacks to the beginning of silva's life with his wife demonstrate how the desire for some semblance of safety and security within the constraints of the Estado Novo overrode the desire for a happy and fulfilling life: a fear of the unknown caused a paralysis in the Portuguese, elucidated by José Gil with his theory of 'não-inscrição', that maintained the status quo of the Estado Novo (Gil, 2012).

The next flashback moves to Tuesday the 5th of September 1967. The specificity of the date indicates how momentous this event was in silva's life, as well as the minutiae of detail the narrative goes into; every small detail is recounted, in contrast to the other flashbacks which are vaguer and recount a period of time rather than a single incident. In this one, a fearful young man enters where he works as a barber, and without any questions, silva allows him to hide in his workplace. silva seems to be almost in a dream as he leaves, trying to avoid the attention of the PIDE agent who was apparently following this young man. silva is tormented by his actions through the night, and the repercussions they could have on his family, but upon arrival to the barber's the next morning he talks to the young man about trivialities and they both move on with their lives (mãe, 2010, p. 158). silva believes that he has saved the life of this young man, and it appears as if this is the point at which silva's doubts about the Estado Novo are cemented, with the youngster attempting to convince him with anti-Fascist propaganda to change his political beliefs. However, silva's discontent with the regime is not strong enough to make him entirely foreswear the safety of that with which he is familiar. Instead, he terms himself 'um bom fascista' (mãe, 2010, p. 159), an oxymoron that is 'extremamente revelador dos modos pelos quais o salazarismo conseguia "arrancar" da população todo e qualquer tipo de ocultamento e sigilo, que pudessem representar indícios de subversão aos ditames do regime' (Fantin, 2016, p. 358). By 1971 his wife also participates in this transgression, whereas she was fearful to before, and silva states that 'eu e a laura fizemos a vida através de um padrão discreto de rebeldia' (mãe, 2010, pp. 198-9). This meant that they did not overtly disobey the regime, but they did not particularly like their situation, and had come to feel insignificant when considering their place in the wider world:

esperamos que exista no universe uma entidade maior, tentacular e ponderosa, que venha obviar estas situações e nos desculpe o não envolvimento, o nenhum compromisso, porque somos pequenos, apenas um grão de areia no cosmos infinito e desmobilizamos sem forças físicas nem mentais. (mãe, 2010, p. 199)

This is demonstrative not of overt atrocities that have come to form the master narrative pertaining to the Estado Novo, but of ordinary events that made the everyday lives of its citizens. Eventually the young man is caught and detained by the PIDE in 1971, and silva is questioned, but returns to his life as if nothing had happened. When

asked if the young man is a danger to the nation, he responds affirmatively (mãe, 2010, p. 213), but believed that he was doing what was necessary to protect himself and his family (mãe, 2010, p. 202). After the end of the dictatorship in 1974, silva is under the impression that the young man must have died, but is ambivalent about his guilt in the matter:

não voltei a ver o jovem homem que entreguei à polícia política [...] sei bem agora que o entreguei completamente, sem retorno e, se não senti culpa nem remorso, foi porque a vida era assim, feita para ser assim e eu e a minha laura vivemo-la linearmente, com um juízo de cada vez. (mãe, 2010, p. 211)

This is demonstrative of potentially the primary reason for vhm's use of the Estado Novo as a chronotope; as a critique of the Portuguese as 'cidadãos não praticantes' (mãe, 2010, p. 177), and he explains while discussing the Portuguese tendency of 'acomodação', which corresponds to Gil's concept of *não-inscrição*, as it also demonstrates the unwillingness of Portuguese citizens to disrupt the status quo:

O fundamental para esse povo é manter a paz. Num certo sentido, isso é admirável. Mas, quando você se depara com alguma coisa que é nojenta, é um pouco chato que as pessoas tenham medo de falar ou de se comprometer e não queiram lutar por alguma coisa. (Mãe, 2015)

Through the flashbacks of the elderly inhabitants of the home, vhm is demonstrating not only that these residents had an identity prior to their mental and physical deterioration, but also a representation of the Estado Novo where 'it is evident that the representational possibilities of remembrance no longer follow a universally accepted national narrative' (Sapega, 2008, p. 151), as Sapega notes regarding visual culture. The actions of Portuguese citizens were conditioned by the Estado Novo, and vhm uses silva to represent how most people were simultaneously partially adherent to and partially defiant of the dictatorship, which has led to continuing inaction on the part of the Portuguese, which reinforces José Gil's argument that:

[...] o legado do medo que nos deixou a ditadura não abrange apenas o plano político. Aliás, a diferença com o passado é que o medo continua nos corpos e nos espíritos, mas já não se sente. Um aspecto desse legado deixou uma marca profunda num campo específico: no saber, na hierarquia do poder-saber que Salazar promoveu, cultivou e utilizou em proveito directo do poder autocrático que instaurou. O efeito desse medo hierárquico faz-se ainda hoje sentir. (Gil, 2012, p. 36)

In *máquina*, this is best exemplified by vhm's summation of silva's feelings towards the dictator: 'o salazar foi como uma visita que recebemos em casa de bom grado, que começou por nos ajudar, mas que depois não quis mais ir-se embora e que nos fez sentir visita sua, até que nos tirou das mãos tudo quanto pôde e nos apreciou amaciados pela exaustão' (mãe, 2010, p. 203). The actions of all the Portuguese contributed to their situation today, meaning that as silva dies, vhm portrays him as feeling nothing but 'angústia', because of their past conduct, and also represents his last thoughts as: 'só acredito nos homens, e espero que um dia se arrependam. bastava-me isso, que um dia genuinamente se arrependessem e mudassem de conduta para que fosse possível acreditarem uns nos outros também' (mãe, 2010, p. 287). Therefore, vhm is simultaneously using the Estado Novo as a fictional chronotope to function metonymically to represent conceptions of present-day Portugal, but also as a form of explanation for their current '*não-inscrição*'.

1.5: Spatial chronotopes

As vhm's tetralogy is an exploration of the subaltern elements of Portuguese identity, clearly the fact that all of the novels are set in Portugal is fundamental. While the temporal locations vary across the novels, from the Middle Ages to the present day, problems that plague contemporary Portugal are consistently examined. vhm utilises spatial chronotopes in the novels to reinforce how each and every space conditions both the characters themselves and their actions, while simultaneously subverting the primacy of spatial dominance in the Portuguese imaginary of a global *lusofonia* with Portugal at the centre, where, '[f]or the Portuguese, the true utopia was to prove that the imagined geography was the real geography – it was a "praxis utopia"' (Vieira, 2016, p. 251). Rather than portraying space (either known or unknown) as a place of possibility, vhm examines how space can be restrictive as well as holding the potential for inducing fear, as '[f]rom their own perception of, and response to a place, the writer generates a new and specific entity embedded in meaning and symbolism, which is then presented to the reader in the form of a text' (Queiroz, 2017, p. 42). Bakhtin delineates many different types of spatial chronotopes, and vhm's novels are representative of the idyllic chronotope, as they are 'concrete, native and static'

(Vlasov, 1995, p. 44), meaning that the settings are verifiable as actual places, they are where the protagonist knows well, and they do not change. In vhm's novels the idylls are not always traditional pastoral locations, but they still fulfil the criteria outlined by Bakhtin:

No matter how these types of idylls, and variations within types, may differ from one another, they all have [...] several features in common, all determined by their general relationship to the immanent unity of folkloric time. This finds expression predominantly in the special relationship that time has to space in the idyll: an organic fastening-down, a grafting of life and its events to a place, to a familiar territory with all its nooks and crannies, its familiar mountains, valleys, fields, rivers and forests, and one's own home. Idyllic life and its events are inseparable from this concrete, spatial corner of the world where the fathers and grandfathers lived and where one's children and their children will live. This little spatial world is limited and sufficient unto itself, not linked in any intrinsic way with other places, with the rest of the world [...] The unity of place in the life of generations weakens and renders less distinct all the temporal boundaries between individual lives and between various phases of one and the same life. (Bakhtin, 1981, p. 225)

The first novel in the tetralogy, *o nosso reino* (2004), most clearly demonstrates this idyllic chronotope, and is situated in a specific temporal location. The protagonist is an eight year-old boy called benjamim, who lives in a coastal village in Portugal, but the geographic location is never specified, which makes it appear as if vhm is utilizing this village to represent any typical one in Portugal. This is reinforced by the diegetic prominence of typical markers of rural Portuguese life, in particular a church and a small school. It is also reminiscent of the rural villages idealized by the Estado Novo, as demonstrated by the contest in 1938 to find the 'most Portuguese village in Portugal': Ellen Sapega states that by '[u]niting simple rural villagers with local elites, the contest exalted the authenticity of local traditions and dismissed any impact that cosmopolitan or "non-Portuguese" influences had on the national character' (Sapega, 2008, pp. 146-7). This village is the whole world for benjamim, and its borders should not be transgressed, as he is warned early on by his mother to 'nunca sigas além da estrada da vila, onde começam as árvores é o fim do mundo, não há nada para se ver' (mãe, 2004, p. 11). In chapter one it is already clear that borders have been established, and that the space outside the village has become a projected space that the characters imagine as a nightmarish landscape. Michel de Certeau argues that every story has spatial boundaries, stating that:

I shall stress only a few of its aspects that have to do with delimitation itself, the primary and literally “fundamental” question: it is the partition of space that structures it. Everything refers in fact to this differentiation which makes possible the isolation and interplay of distinct spaces. From the distinction that separates a subject from its exteriority to the distinctions that localize objects, from the home (constituted on the basis of the wall) to the journey (constituted on the basis of a geographical “elsewhere” or a cosmological “beyond”), from the functioning of the urban network to that of the rural landscape, there is no spatiality that is not organized by the determination of frontiers. (de Certeau, 1984, p. 123)

This partitioning means that the world beyond the village is a complete mystery to benjamim, but he longs to discover it, because he understands that the boundary has been created simply to create fear among the younger people in the village, and to stop them leaving:

o mundo que não tinha fim. que para lá das árvores estavam árvores, era mentira que acabava tudo. havia países em todas as direcções, se andássemos muito chegaríamos a espanha ou a inglaterra [...] eu já achava que os caminhos frustrados do arvoredo eram só para dificultar a passagem, mas se voássemos de avião ultrapassaríamos todas as barreiras e chegaríamos ao outro lado. (mãe, 2004, p. 53)

The insularity of the village and the fear of transgressing the borders evokes not only the insular nature of the Estado Novo created by Salazar, but benjamim’s acknowledgement of the wider world also represents moves towards liberation:

A circularidade formal harmoniza-se com a clausura dos espaços humanos. Com efeito, o “reino” retratado pelo narrador é “nosso” em vários sentidos. Em primeiro lugar, é o mundo dele, dos seus amigos e da sua família; num segundo plano, é Portugal, um país surpreendido entre o estertor do regime ditatorial e os primeiros passos da revolução dos cravos [...] (Ferreira, 2016, p. 94)

In this microcosm, people from outside represent hope for benjamim, which is antithetical to the fluctuating xenophobia of the Estado Novo, where foreigners and foreign-ness were considered potentially problematic to the cultivation and preservation of Portuguese identity, a problem at least partially resolved by Salazarist insular policies, as ‘for the majority of the twentieth century, the population in Portugal remained very homogeneous. It was, therefore, not difficult to claim a non-racist culture because the *different Other* remained something exotic and distant from the metropole’ (Corkill, 2017, p. 169). In *reino*, there are indeed very few characters that

come from outside of the village, but all of them are markedly different and potentially a cause for fear: a servant at benjamim's home, senhor hegarty, and benjamim's two uncles. All are portrayed as different in a superficial sense, but this difference is met with very different responses by the townspeople. The first stranger described is the servant, who evokes intense fear in benjamim as his behaviour is perceived as rude to the point of immorality: 'era o pior, assustava-me. já sabia que teria nascido do banquete do homem mais triste do mundo, que haveria de ter surgido numa noite a partir daquele cu para se tornar em seu servo' (mãe, 2004, p. 13). benjamim and his best friend manuel decide that they need to kill him in order to eliminate the evil, but the opportunity does not arise. One day when the priest is visiting, benjamim is fleeing the servant when he accidentally trips the priest, and at that point the family believed that 'alguém chamou a morte, alguém morreria' (mãe, 2004, p. 16). After the incident, 'o diabo a passar no corredor e eu juro, olhou para mim com fogo nas ventas, não sei se sorrindo ou se furioso por ter falhado o alvo. e o diabo era de quatro patas, preto, cabeça em chamas' (mãe, 2004, p. 16). Although the family come up with excuses as to why the servant was dismissed, the only clarity was that he was gone forever; in a similarly mysterious manner senhor hegarty seemed to simply appear at the edge of the village, 'um gigante branco, do tamanho das casas a parecer uma luz intensa ou um anjo. o senhor hegarty era albino e media quase dois metros' (mãe, 2004, p. 20), and it was partly because of him that benjamim realized there was a world outside of the town, as he came from England, a country he had heard about at school (mãe, 2004, p. 53). Hegarty's ability as a singer in church meant that he was accepted and even revered by others, 'o nosso estranho e belo senhor hegarty, o homem com a voz dos anjos, o homem com a voz de deus' (mãe, 2004, p. 40), because 'cantar também é um dom de ver com a boca as coisas que só deus sabe' (mãe, 2004, p. 70). His apparently miraculous capabilities mean that he remains an outsider because the townspeople believe that they cannot reach his level of godliness, and benjamim believed that 'o senhor hegarty passando pelas terras como prova de algo maior. um descanso para os temerosos do fim da vida. uma esperança nas coisas do lado de lá' (mãe, 2004, p. 137). However, benjamim's uncles, having chosen to leave the town and the country of their own volition, remain marginalized in the town and even within their family,

pareciam homens de outras bandas, estranhos, garridos, com camisolas amarelas, vermelhas, calças com riscas bizarras, sapatos brancos, meias com bonecos desenhados, óculos de sol, e outras coisas nunca vistas nos homens da nossa vila' (mãe, 2004, pp. 106-7), and 'ficavam muito escondidos, porque as pessoas de vila se riam deles e de como se vestiam. (mãe, 2004, p. 108)

In spite of the fact that they both had wives in France, their cosmopolitan appearance means that benjamim has come to think of them as '*maricas*', even though he does not understand what homosexuality is. This is demonstrative of the superficial marginalization caused when transgression of the spatial borders occurs, and how it becomes more profound in terms of socio-cultural divisions after experiences of alternative versions of society.

In the first chapters, benjamim's movements are very limited to within the village, and he remains restricted to this zone of action although other markers are mentioned to demonstrate their forbidden nature. The novel is set in the transitional period around the revolution of 1974, and benjamim states that 'nessa altura, depois do vinte e cinco de abril, muitas pessoas pensaram que as liberdades eram maiores, muito maiores, do que o esperado' (mãe, 2004, p. 104). From this point onwards, it appears that he and others take advantage of these liberties, with foreign influences entering and benjamim himself crossing the village boundary. These actions have severe repercussions for benjamim as his life is thrown into turmoil for transgressing not only the rules of the adults by leaving the village, and at the same time, moving himself outside of societal norms (which is also portrayed in numerous non-spatial ways throughout the novel). At the end, benjamim and his mother have gone so far beyond their allocated space that they are unable to return and relegated to the woods outside the village to live a monstrous existence like the character that was external right at the beginning of the novel, the saddest man in the world. By portraying the village in this way, vhm works in accordance with the socio-spatial dialectic of Castells, who argues that:

Space is a material product, in relation with other elements – among others, men [sic], who themselves enter into particular social relations, which give to space (and to the other elements of the combination) a form, a function, a social signification. It is not, therefore, a mere occasion for the deployment of social structure, but a concrete expression of each historical ensemble in which a

society is specified. It is a question, then, of establishing, in the same way as for any other real object, the structural and conjunctural laws that govern its existence and transformation, and the specificity of its articulation with the other elements of a historical reality. (Castells, 1977, p. 115)

Therefore, the use of space by vhm represents the social divisions within society, and how the manipulation and control over spaces, particularly restriction of access, are used to maintain the hegemonic status quo.

In *a máquina de fazer espanhóis*, vhm demonstrates the restrictive function of space in very explicit way, with the protagonist, antónio silva, forced to move into an old people's home (ironically called in Portuguese *lar da feliz idade*, or home of the happy age) following the death of his wife. The spatial boundaries of this home are quickly apparent, as 'o lar não suporta mais do que noventa e três pessoas, e, para que uma entre, outra tem de sair. a saída é dolorosa mas rápida' (mãe, 2010, p. 34), and this capacity and rapid movement of inhabitants demonstrates their anonymity and the transition from individual identities to a mere number. silva's room is likened to a prison cell, where 'a janela não abre e, se o vidro se partir, as grades de ferro antigas seguram as pessoas do lado de dentro do edifício' (mãe, 2010, pp. 29-30), which reinforces the feeling of the inhabitants that they are being held there against their will. The inhabitants move within the home, but do so according to a strictly defined schedule, and thus the space is constructed according to the function given to it, which is in accordance with Perec's thoughts on apartment design, where 'in the ideal dividing-up of today's apartments functionality functions in accordance with a procedure that is unequivocal, sequential and nycthemeral. The activities of the day correspond to slices of time, and to each slice of time there corresponds one room of the apartment' (Perec, 2008, p. 28). The home is further divided into a right and left wing, and moving from the right to the left implied that death was imminent, as this was where the sickest inhabitants resided: one resident, esteves, turns one hundred years old and then is placed in one of these rooms, 'com vista para os mortos e na companhia de um vegetal dos grandes' (mãe, 2010, p. 145). This spatial movement reinforces the idea that time is linear for the inhabitants and there is only one route that can be taken to exit the home, in both spatial and temporal terms, as can be seen

after the death of esteves 'o esteves já tinha sido discretamente levado do gabinete do director para a morgue do lar. já sabíamos as ordens, ninguém podia aceder à morgue. só lá entraríamos de olhos fechados' (mãe, 2010, p. 169). From the morgue, their final destination is the cemetery, conveniently located outside of the left wing of the home, and this is perhaps the only place the residents are allowed to visit freely, but the protagonist notes that 'o cemitério é o lugar de uma incómoda vida. acusa uma vida no limiar do perceptível que acontece aos olhos de quem se habitua ao movimento quase nenhum' (mãe, 2010, p. 119). In contrast to the cemetery, that almost plays a part of the space of the home itself, the right side of the home is flanked by a square full of animation, but the inhabitants of the home can only observe and not participate:

eu pus-me a olhar pela janela a ver no jardim as crianças que passavam de bicicleta e disse-lhe, quando aqui entrei da primeira vez quisera vender-me a felicidade por estas crianças passando como se fosse bastante vida para quem se empoleira aqui a comprovar que ainda nascem pessoas e ainda há quem esteja a começar tudo. (mãe, 2010, p. 131)

This boundary reinforces the division between the elderly and the rest of the population, but in contrast to the village in *o nosso reino*, it is constructed externally to keep the inhabitants in, obscuring the reality of ageing to maintain the illusion of the *lar da feliz idade*, reinforcing the use of the spatial chronotope to sustain the hegemonic order.

In *apocalipse*, maria da graça's employment and identification as a maid is reinforced by her portrayal almost exclusively in domestic locales. Her only escape is in her dreams, where she imagines herself standing at the gates of heaven.⁶ There is scant description of her own home at the beginning of the novel, but it is clear that although her husband, augusto, feels very at home there: 'e ele que se acalmasse com uma cerveja mal fresca e adormecesse pela sala, convencido até de que estar em bragança era o que lhe alterava a saúde' (mãe, 2008, p. 16), and when he goes away to work she feels resentful: 'e pensava, filho-da-puta, vais feliz embora, eu sei que vais feliz embora e eu é que aqui fico à espera presa ao stupor da casa' (mãe, 2008,

⁶ These will be discussed in Chapter 3.

p. 23). The home of maria da graça is not a focal point for the majority of the novel, and it is only upon augusto's return that the narrative returns there, and he wants to give the place a new lease of life, having been inspired by his travels:

começaram a pintar as paredes da sala e ela queixava-se de que lhe doíam os braços. talvez não fosse esforço para uma mulher chegar ao cimo das paredes. mas o augusto não fazia muito caso. era trabalho para os dois e queria ver a casa a brilhar, como se pintada ficasse nova, perfeita de tudo para não gerar mais problemas e poderem sentir-se vivendo num verdadeiro palácio. ainda tinham a cozinha para tartar. ali, ele colocaria massas a tapar as aberturas nas paredes e depois uma nova cor. a maria da graça queria que se mantivesse branca, a cozinha, mas ele vira no estrangeiro uma cozinha vermelha e estava certo de que transformaria aquele num espaço de luxo só com esse borrão em que ficavam as paredes pintadas. ela irritava-se com aquelas manias de alguma grandeza. (mãe, 2008, pp. 169-170)

The act of redecorating implies a perpetuation of a life and a form of renewal that maria da graça does not wish to participate in, and goes even further than this; augusto's insistence on changing the décor constitutes a violation of her position in the household:

Women's focus on the home was grounded in historical experience and in the recognition that, for better or for worse, their power resided there. Although it had become clear well before the end of the nineteenth century that the real seats of economic and political power were the urban offices and boardrooms where men carried out their work, many women recognized that by taking control of the domestic realm – and by claiming expertise in all matters relating to it – they could gain a measure of independence in their own lives. (Friedman, 2006, p. 16)

By interfering in her domain augusto is restricting the small notion of independence that maria da graça feels that she retains in her life, and this is intensified by his unwanted sexual advances towards her:

ficou exposta um pouco mais ao olhar do augusto, que repentinamente lhe notou o interior das coxas. estaria ele com as mãos salpicadas de tinta, porque quando lhas pôs, interior da saia acima, lhe desenhou pequenos rastos que pareciam rasgões na pele. (mãe, 2008, p. 170)

Undeniably, this act by augusto is a reminder of the sexual advances made by her employer, when 'ele fixava-a de passagem entre a sala e o quarto' (mãe, 2008, p. 14), and in both instances the house is symbolic of her suppression rather than liberation in the domestic environment. As Sara Ahmed explains:

The happy housewife is a fantasy figure that erases the signs of labor under the sign of happiness. The claim that women are happy and that this happiness

is behind the work they do functions to justify gendered forms of labour, not as a product of nature, law, or duty, but as an expression of collective wish and desire. How better to justify an unequal distribution of labor than to say that such labor makes people happy? How better to secure consent to unpaid or poorly paid labor than to describe such consent as the origin of good feeling? (Ahmed, 2010, p. 50)

maria da graça superficially exemplifies this 'happy housewife'; she not only takes care of her domestic duties at home but goes even further and fulfils these activities in the extra-domestic space, the promotion of which was a tactic that was used by propagandists of the Estado Novo to attempt to diminish criticisms of poverty. However, her dissatisfaction with her work emerges through acts of rebellion, both small-scale and large-scale, both at home and in her places of employment.

At home with her husband, maria da graça demonstrates her antipathy towards him not through verbal action but through acts that are transgressive in nature: 'o augusto rebolava-se no sofa, doía-lhe a barriga, mas não sabia que a maria da graça lhe deitava na sopa umas gotas de lixivia ou outro abrasivo qualquer' (mãe, 2008, p. 16). Despite doing this intentionally, she does not intend to murder him:

não o queria matar, a pobre da mulher, queria apenas que lhe pagasse um pouco a falta de liberdade, que estar casada com ele era como ter trela presa a uma parede, ainda por cima, uma parede de tinta desbotada e estúpida feita de opiniões estúpidas. se o augusto morresse das poucas semanas de sopa de lixivia, seria para ela uma surpresa boa mas assustadora, porque não se via como assassina [...] talvez aquelas gotas de lixivia fossem o seu modo de não fugir do augusto. deixá-lo ainda consigo, mas anulando-o em parte. (mãe, 2008, p. 16)

The choice of poisoning as a method of hurting augusto has several connotations, particularly as this has been chosen as it represents her frustration being trapped in the space of unhappy domesticity. Firstly, the use of poison by women has social connotations that are historically significant not only because '[t]he adulteress who employs poison or other nefarious means was of course a notorious literary trope' (Dunn, 2013, p. 138), and '[p]oison, then, is an instrument of female power [...] at least in literature, crimes of secrecy, like poisoning, maintain female power' (Hallissy, 1987, p. 12) but also because of their association with witchcraft, demonstrating how women who transgress traditional social norms have consistently been vilified. In a discussion

about early modern witches, Banerjee, argues that, '[t]he wife who poisoned her husband became a rebellious, fractured part of her husband's body; her act represented both treachery toward her sovereign "head" as well as violent self-destruction' (Banerjee, 2003, p. 154), and this symbolism of any rebellion of the husband constituting treachery continues to the present day. These early modern examples also perpetuated the stereotype that poisoning was a uniquely female crime, because of their position in the household, and Spierenburg emphasizes how central this was when he states that '[m]en had an excellent opportunity, though, to commit this offense during a wife's illness or childbirth, when they temporarily directed the household' (Spierenburg, 2008, p. 130), implying that this was the only time that men would use this method, although this was certainly not the case. This eruption of representations regarding the threat that women posed in early modern Europe was a reaction both to social changes and those women that had apparently gained some form of power outside of patriarchal norms. This trope re-emerges at historical points when the female role is once again called into question, and the polarising representations of domestic gender roles serve to reinforce how the space of the home maintains male hegemony:

The great power of the Marxist interpretation was that it not only described a separation of spheres, but also offered an explanation of the way in which that separation served the interests of the dominant classes. Separate spheres were due neither to cultural accident nor to biological determinism. They were social constructions, camouflaging social and economic service, a service whose benefits were unequally shared. (Kerber, 1988, p. 14)

The fact that by the nineteenth century representations had become more varied, rather than portraying these women as treacherous alone, seems to demonstrate that social attitudes had begun to change. However, as Belinda Morrissey points out regarding the portrayal of female murderers in contemporary discourse:

Legal and media discourses' first activity when considering cases where women have killed is to construct a subjectivity for the protagonist which becomes vitally important in her discursive acceptance or rejection. Representation of her acts, consideration of her reasons for the crime and her eventual sentencing are all dependent upon portrayals of the female killer's image. (Morrissey, 2003, p. 4)

This construction of 'a subjectivity for the protagonist' is clearly very similar to how characters are portrayed by authors. However, the literary medium allows for a multifaceted approach, where media representations tend to propose a more binary

perspective, which ‘means that male violence or deviance is viewed in Western societies in terms of degrees, while women are seen to be either good or bad with no possibility of existing in between these two equally improbable polar opposites’ (Morrissey, 2003, p. 16). This appears to adhere to the binary thinking about women portrayed in vhm’s fictional medieval setting, but there is a one distinction in contemporary representations:

Female killers gain humanity under only one circumstance – when they can be represented as politically neutered victims. If a woman kills her male partner, for example, and can demonstrate his extreme abuse of her, then she might win the right not to be viewed as an active participant in defence of her self, but as her partner’s victim. This means that her partner must take responsibility for her acts of violence as well as his own; in other words, he is considered culpable for his own murder. This is not to suggest that the acts of the man do not precipitate violence in the woman, only that such a representation denies her agency [...] She effectively loses the very agency and self-determination she tried so hard to gain. (Morrissey, 2003, p. 17)

vhm’s novel, however, leaves it unclear whether maria da graça ever did actually intend to murder her husband, whether any wrongs were committed by him is also left unspoken. Her possession of the poison does provide her with agency, as:

o agosto em casa com alguma dor de barriga, e ela mais poderosa, julgando que a desgraça da sua vida estaria sobretudo à sua mercê. era o que pensava, que ainda dominava a sua vida e se esta se desmoronasse haveria de ser no momento exacto em que ela o quisesse fazer acontecer [...] comprou a lixivia mais cobiçada do mercado e sentiu-se quase feliz por ser capaz de transformar aquilo num plano e de o levar a cabo tão ligeiramente. eis a minha lixivia gourmet, a melhor, para as sopas do meu adorado marido, pensava vezes sem conta. (mãe, 2008, p. 166)

She feels herself to be ‘*poderosa*’ because she is able to exert some form of control over her husband through inflicting physical pain on him, and this is only made possible because of her dominion of the domestic sphere. It appears at this point as if she really does intend to kill agosto, because:

apertava a lixivia na mão e sentia vontade de a entornar por inteiro num grande prato com batata e cenoura e vê-la a entrar na boca gulosa do agosto que se iria calando mais e mais até não poder dizer nem pensar asneiras sobre os homens de leste ou as mulheres dos portos ou fosse quem fosse. (mãe, 2008, p. 166)

agosto has angered her not through any specific actions but by not allowing her to be happy, and beyond this, talking disrespectfully about people such as mikhalkov, who at the time she believes is fulfilling her. Therefore she is portrayed as angry about

being confined by her domestic space and the roles enforced upon both her and her husband by the idealized image of the happy homestead.

This anger is exacerbated by maria da graça's employment in an alternative domestic territory, the home of senhor ferreira, where there is a different dynamic at play, most particularly senhor ferreira's manipulation of the domestic space to ensure maria da graça's continued subalternity. She is employed there as a maid and at some point a sexual relationship has developed between her and her employer. This relationship will be explored in more detail in Chapter 2, but it is evident that senhor ferreira's home has become emblematic of the social divisions between them. Her status in the house is consistently reinforced as below that of her boss through where she undertakes her domestic activities:

na sala, no canto perto das portadas da varanda, havia um alçapão que a maria da graça tinha de levantar muitas vezes. encontrava umas escadas íngremes que conduziam a uma divisão sem contacto com o exterior onde se guardavam as coisas em jeito de despensa [...] ela descia aquelas escadas com cautela, tantas vezes carregada e em difícil equilíbrio, e ficava para ali com pouca luz a tentar fazer daquele compartimento húmido um bom lugar para as coisas guardadas. ele não descia lá abaixo havia muito tempo [...] (mãe, 2008, p. 24)

While maria da graça interprets this space of her own as evidencing her acceptance into his home, and recognition of her own self-perception as his wife - 'era, num certo sentido, a mulher dele' (mãe, 2008, p. 24) - it actually functions as a method of ensuring her subjugation. This is because his allocation of the lower part of the house demonstrates, either consciously or not, senhor ferreira's opinion of his employee, as Ahmed argues regarding the 'hierarchizing of spaces': '[a]s a result, disgust at 'that which is below' functions to maintain the power relations between above and below, *through which 'aboveness; and 'belowness' become properties of particular bodies, objects and spaces'* (Ahmed, 2014, p. 89). senhor ferreira's disgust and even fear of the space below means that he refuses to even enter there, as it was 'um poço vazio sob os seus pés, como um negativo da sala para onde as energias do que estava em cima se projectariam em sombras que se perdiam' (mãe, 2008, p. 25). This is also a result of events in his father's life, where the effects of falls (or being forced from above to below), proved his ability to survive, but drastically affected his quality of life, when

'caiu de um terceiro andar e sobreviveu por milagre' (mãe, 2008, pp. 56-7), and on another occasion 'rastejou pelo alçapão abaixo [...] quando regressou, abriu os olhos e não soube dizer mais nada.' (mãe, 2008, pp. 93-4). senhor ferreira's abhorrence of the downstairs space therefore emblematises his terror of losing his functions like his father, but the fact that he allows, and even encourages, maria da graça to utilise that space demonstrates his disdain for her wellbeing and his willingness to sacrifice her welfare for his comfort, thereby apparently cementing her domestic, and hence subaltern, status. This even continues after he has killed himself 'saltado aparatosamente por uma das janelas da sala' (mãe, 2008, p. 58), as his preparations for death leave her under the suspicion of the police. Her salary had been exactly the same every month: 'o senhor ferreira, todo importante e seguro, deixava-lhe as poucas notas em cima do prato à entrada da casa e achava tal fortuna naquilo que nunca acreditaria que a mulher dali arredasse' (mãe, 2008, p. 14), but after his death:

o maldito tinha espalhado por toda a casa quantidades magníficas de dinheiro. dinheiro grande, para comprar casas e carros, posto debaixo dos tapetes mais estúpidos, os de casa de banho ou da cozinha, ou posto atrás das cortinas da sala [...] era um estupor de homem mais maldito do que poderia imaginar. que fosse abastado era de ver, mas tão rico que pudesse quase brincar com o dinheiro, tendo preferido ao invés de generosamente ajudar quem se atarefava com ele, era de um egoísmo que a maria da graça não conseguia perdoar. (mãe, 2008, pp. 104-5)

This is interpreted by maria da graça as a sign of madness and an attempt to humiliate her, but the police perceive this as a motive for his murder: 'é uma mulher perigosa [...] aguentava mais um pouco, o suficiente para sair do assunto vez por todas e não mais ter de voltar [...] uma mulher casada só confessa o adultério se estiver apaixonada ou se lhe interessar para dar algum belo golpe' (mãe, 2008, pp. 73-4). The fact that she is even being questioned about his death suggests that social opinion of women in domestic service adhered to traditional stereotypes, as 'the categories of social class that have attempted to capture the subjectivities of servants have been somewhat crude, portraying servants either as deferential workers or as an alienated and exploited class' (Delap, 2011, p. 32). maria da graça's husband agrees with the suspicious nature of such a generous gift: 'a sua opinião era a de que o velho se punha na maria da graça e, arrependido de alguma coisa, ou em sentido gesto de amor, lhe deixara a casa, porque uma casa não era coisa de se deixar a qualquer pessoa' (mãe, 2008, p. 175). The acquisition of property by maria da graça has the

potential to imbalance social norms, as Portuguese inheritance laws have been formed from a deeply patriarchal and religious tradition:

For centuries, inheritance was heavily influenced by the Church and ecclesiastical law. Many inheritance rules (e.g., primogeniture, impartible inheritance) favor particular heirs (sons over daughters, close kin over distant kin, eldest sons over others) and thus structure how patterns of inequality are reproduced intergenerationally. (Carruthers & Ariovich, 2004, p. 31)

Therefore, several issues arise with maria da graça's inheritance: the fact that this places her in an economically more powerful position than her husband; financial resources moving outside of the hegemonic elite; and senhor ferreira's lack of heirs, meaning that he does not have a typical family that will contribute to the meaningfulness of society, and therefore becomes representative of the death drive:

If [...]there is *no baby* and, in consequence, *no future*, then the blame must fall on the fatal lure of sterile, narcissistic enjoyments understood as inherently destructive of meaning and therefore as responsible for the undoing of social organization, collective reality, and, inevitably, life itself. (Edelman, 2004, p. 13)

The passing on of property, or transferal of space, to another childless person, is therefore antithetical to a social future, which is why it is questioned by others. Her descent to death, 'tombou no chão' (mãe, 2008, p. 182), at the end of the novel is reminiscent of senhor ferreira and his father, but also emblematises a temporal end:

The motif of death undergoes a profound transformation in the temporally sealed-off sequence of an individual life. Here this motif takes on the meaning of an ultimate end. And the more sealed-off the individual life-sequence becomes, the more it is severed from the life of the social whole, the loftier and more ultimate becomes its significance. The link between death and fertility is severed [...] Individualized deaths do not overlap with the birth of new lives, they are not swallowed up by triumphant growth, for these deaths have been taken out of that whole in which such growth occurs. (Bakhtin, 1990 [1981], p. 216)

In *apocalypse* then, chronotopes are used to represent the significance of individual subalternity as opposed to a collective subaltern identity, as well as potential for change, both for better and for worse. However, it is also clear that although the potential is there, for the most part, societal norms mean that these changes are either impossible or have no lasting effects.

1.6: Concluding remarks: chronotopes

The first chapter of this thesis has demonstrated how Bakhtin's concept of the chronotope is extremely valuable for an analysis of subalternity, and how valter hugo mãe's construction of chronotopes in these four novels subverts hegemonic imagery of both contemporary and past Portugal. The temporal chronotope conditions both the narrative and the characters of these novels, as does the spatial chronotope, on both the macro and micro level, with the combination of these ensuring that the subalternity present in Portugal can be exposed and explored, in spite of the 'não-inscrição' that means that this has mostly been left unaddressed until this point.

On the macro level, vhm's choice of medieval Portugal and the Estado Novo reflect canonical events in the construction of Portuguese identity; the medieval era predominantly a source of pride as the origin of independent Portugal, whereas the Estado Novo has become a source of circumspection as the inequality that characterised the era, and the question of whose responsibility this was, becomes more intense. vhm subverts the representation of both of these periods by providing a multi-faceted portrayal of society within these chronotopes, while simultaneously reinforcing that there is a hegemonic structure within both. These chronotopes work to establish characters - most particularly baltazar and benjamim - as subaltern, in spite of any changes that they make individually to attempt to change their status. At the micro level, vhm demonstrates how such spaces as a village, an old people's home, and a home, despite supposedly being places of relative safety and sanctuary, also reinforce the societal hegemonic structure. The physical organisation of these spaces allows more powerful agents, such as the Church, an employer, or officials, to dictate how that space is used and control the people within it, thus forcing them to continue as subaltern in that space. While the analysis of these chronotopes explains how subalternity can be conditioned by hegemonic manipulation of both spaces and time periods, the next step into the examination of vhm's representation of subalternity in his novels is an analysis of the characters themselves to assess how their characteristics both maintain and subvert the images of subalternity.

Chapter 2: Personifications

2.1: Preamble

This chapter will address and analyse how oppositional subalternities are personified in the characters in the first four novels by Valter Hugo Mãe, with personification taken as a '[s]ubstantialization', which 'subsumes all figural maneuvers wherein a literary text presents the translation of incorporeal abstractions into the corporeal members of several ontological categories' (Paxson, 1994, p. 40). With the theory of subalternity deployed in this study presupposing the relational nature of power and the possibility of its fluidity, with some subaltern subjects complicit with the hegemonic structure, this necessitates an examination of how the characters are composed of both hegemonic and subaltern identitarian aspects which alter according to the socio-cultural context, which means that their subalternity cannot be overcome. Traditional conceptions of subaltern status tend to work on the basis of dichotomies: male/female, young/old, native/foreigner, human/animal. These binary classifications suggest that one component is consistently hegemonic with the other categorised as subaltern. This however means that these classifications are reinforced and perpetuated rather than being nullified in order to eliminate subalternity itself.

2.2: Personifications theory

Although there have been assertions that 'the character is dead' (Schlobin, 2003), due to its lack of comprehensive analysis and theorisation within recent literary theory, clearly characters are central to the narrative of most (if not all) novelistic fiction. Character theory has been problematized due to the fact that characters are constructions rather than real people, and were thus deemed to be one-dimensional subjects of the author and not worthy of extensive critique. This predominantly stems from structuralist theory and Claude Lévi-Strauss' relational explanation of literary theory, wherein although many stories have similarities and are therefore cross-cultural, it is the socio-cultural context of each story that makes it unique (Lévi-Strauss, 1955, pp. 431-2). However, the characters themselves are considered constructions that follow literary stereotypes and fulfil certain roles. Thus they adhere to a formulation

of archetypes explained by Jung, as ‘essentially an unconscious content that is altered by becoming conscious and by being perceived, and [that] takes its colour from the individual consciousness in which it happens to appear’ (Jung, 1981, p. 5). While this analytical approach may be productive, these explanations do not take into account the role of the reader in the construction of characters. Therefore, an author may construct a character in a certain way, but for this to be successfully interpreted the reader must share the same experiences or knowledge:

Every society, or group within a society, has a set of assumptions about human behaviour that meet within a high degree of agreement and may lead to social stereotypes [...] Personality theories provide both knowledge for efficient top-down processing and labels for the designation of person types or psychological dispositions. It must be emphasized that personality theories usually combine and popularize knowledge from various specialized discourses, that they entail not only descriptions but also evaluations of human behaviour as socially acceptable or unacceptable, and that they are just as much subject to change as any other area of common knowledge in society. (Schneider, 2001, p. 612)

As demonstrated in Chapter 1, chronotopes have a significant impact on narratives because they condition both how characters are presented and how they are received by readers. However, the characters’ reaction to, and interaction with, these chronotopes are integral to an understanding of the text as a whole. Thus certain scenarios manipulate equivalent expectations in the reader (Sanford & Garrod, 1998, p. 167), and the actions or feelings of given characters will either adhere to or subvert these, with both strategies employed in vhm’s novels. This approach means that, as opposed to being one-dimensional stereotypes of a certain facet of humanity, the characters are representative of the multi-faceted nature of human beings themselves.

2.3: Portuguese hegemonic structures

The richest significant characters in the novels are dom afonso and dona catarina in *remorso* and senhor ferreira in *apocalipse*. As they are from different time periods, the manifestations of their wealth appear differently but it is consistently clear from their relationships with the protagonists of the novels in particular that they are of a higher

level of the social strata within their given society. In *remorso*, dom afonso is portrayed early on as the most powerful character in the words of the narrator, Baltazar:

dom afonso, o da casa, era-o por herança de nome e vinha mesmo de famílias de sua majestade, com um sangue bom que alastrava por toda a sua linhagem. nobres senhores do país, terras a perder de vista, vassallos poderosos, gente esperta das coisas do nosso mundo e de todos os mundos vedados. (mãe, 2006, p. 15)

The importance of lineage is one that continues in contemporary Portugal, with emphasis placed on links between families and the significance of these genealogies. However, the concept of family itself can be considered a social construct, particularly when this is based upon the same surname rather than personal knowledge of somebody. The significance of Portuguese surnames is widely known in Portugal, and indicate the origins of a family as well as being 'potent markers of social identity' (Leite, 2017, p. 158), albeit in the very distant past. The origins of the importance attached to surnames and therefore lineage can be traced back to medieval Portugal, as:

Na Idade Média portuguesa, entre os séculos XIII e XIV, os nobiliários eram conhecidos mais habitualmente como "livros de linhagens", e assumiram feições muito específicas. Diferentemente das genealogias dos demais países europeus do ocidente medieval, as genealogias ou 'livros de linhagens' de Portugal nesse período, e na verdade da península Ibérica, tinham a clara peculiaridade de alternarem a modalidade genealógica propriamente dita – a mera listagem de nomes, por assim dizer – com narrativas mais alentadas, de diversos tamanhos e teores. (Barros, 2006, p. 275)

dom afonso is only identified by a surname late on in the novel (p.159), which allies with vhm's manipulation of the chronotope of the medieval era so that it is identifiable but can never be confused with an attempt at a historically accurate representation. His family, Castro, is symbolic for two key reasons; the first is that in the early medieval era the Castro family were hugely influential in both Castile and Galicia but then declined as the importance of Portugal grew. The second cultural resonance for the Portuguese is the legendary figure of Inês de Castro, from the above family, who was murdered as a result of medieval Iberian power struggles, and has been portrayed in numerous literary and dramatic works, but 'is chiefly important as an illustration of the violence of the age' (O'Callaghan, 2013). vhm's choice here is demonstrative of the combination of economic and cultural dominance so heavily criticised by Gramsci, and his deliberate avoidance of focussing on the prominence of this lineage is an attempt to subvert this traditional ruling group.

This cultural production and its role in maintaining the hegemonic status quo is exemplified in *remorso* with aldegundes' employment in the court of the king. When his artistic talent is discovered by dom afonso, afonso decides that he wants to exploit this talent in order to preserve and portray the importance of his family, as '[p]ortraits documented status, and artists were paid to reveal power, wealth, and authority.' (Freeland, 2007, p. 97):

farás na casa grande este céu e estes anjos em madeiras que mandarei preparar, e ficarás instruído a voltar a casa só depois de satisfeitas as ordens de dona catarina de se fazerem retratos da minha e da pessoa dela. ficarás para os gostos de dona catarina, rapaz, a contento dela debes correr. afina os dedos e apura as mágicas capacidades das tuas poções, queremos que lá estejas amanhã, pelo sol no pino, preparado para o milagre da reprodução das nossas figuras na matéria-prima. uma tábua que se espelhe em nós, quanto de fantástico reconheço nisso. (mãe, 2006, p. 117)

Although this is perceived as a potential opportunity for the sarga family; 'e o nosso aldegundes arranjará coisa que nos mudaria todo o tempo futuro' (mãe, 2006, p. 137); this is because they are under the impression that this will cause some kind of change in their situation. The issue is that they do not have a clear idea of what this will be, particularly when the king orders aldegundes to paint at his palace, but their sense of reverence for the king is such that even being invited to his court is perceived as an event that will fundamentally alter their lives; 'e eu entrei em casa e chorei verdadeiramente tal pedido, que nos elevaria muito acima da nossa condição' (mãe, 2006, p. 138). This is demonstrative of Gramsci's concept of 'hegemony as domination plus consent' (Patnaik, 2004, p. 1122), as by willingly following the orders of both dom afonso and the king the sarga family is accepting their allocated position in the social order. It could be argued that this blind obedience was a peculiarity of the medieval era; '[t]he barbaric societies that emerged from the ruins of the Roman Empire mostly ignored individual private interests. Ordinary people were given no option but to obey the king or ruler' (Shlapentokh & Woods, 2011, p. 22). However, this obedience is actually the key factor that allows the maintenance of hegemonic order; a key aspect of medieval society was the imminent threat of violence, and how it was strategically utilised to enforce the hegemonic order:

If customary vengeance flourished in the early and high Middle Ages, that was because it formed part of a legal system. By restoring the logic of violence, moreover, historians have exposed the hidden motives of kings and states. The emerging monopoly on the legitimate exercise of coercive force, in this view, had nothing to do with a sovereign desire for peace. The state was instead born in sin and violence. States repressed everyday violence out of a desire to generate spectacles of power. They sought monopolies of violence in order to deploy violence against their many enemies, both real and imagined. (Smail, 2012, p. 10)

This organised use of violence in the Middle Ages led to the establishment of the modern State system; as by normalising the penalty of violent retribution for perceived digressions from social norms, the foundations for a hegemonic ideology maintaining dominance were laid, as Gramsci outlines when explaining the supremacy of the notion of the State:

The problem can be formulated as follows: since the State is the concrete form of a productive world and since the intellectuals are the social element from which the governing personnel is drawn, the intellectual who is not firmly anchored to a strong economic group will tend to present the State as absolute; in this way the function of the intellectuals is itself conceived of as absolute and pre-eminent, and their historical existence and dignity are abstractly rationalised. (Gramsci, 1971, pp. 116-7)

Hence, the State may take on different appearances in terms of the dominant economic and political forces (different priorities and ideologies), but the hegemonic order does not change. This is able to be maintained through the propaganda of the intellectuals, who even if they hold divergent views from the dominant politico-economic group, still reassert its dominance by perpetuating the hegemonic ideology.

The clearest portrayal of this hegemonic ideology in action is within *remorso*, but is also apparent in all four of the novels as the characters participate, either wilfully or not, in this system:

A key element in the struggle for the “hearts and minds” of the people is the popularization, “massification”, and dissemination of hegemonic ideology. Hegemonic ideology refers particularly to those longstanding “ruling ideas” which have been systematized, institutionalized and popularly packaged, and have filtered through civil society across class boundaries. These ideas come to be incorporated into class-related ideological repertoires in idiosyncratic and pragmatic ways, but in ways which nonetheless leave their basic assumptions unchallenged – even to the point where they are converted into “beliefs” or

“truths”, or imagined rights and freedoms. The effectiveness of hegemonic ideology can often be judged by its ability to accommodate and transform or redirect the intent of oppositional forms. (Green, 1993, p. 198)

In *reino*, it appears that all of the characters understand these “beliefs”, and what is expected of them as citizens, exemplified by their relationship with the Catholic Church. benjamim's grandmother is criticised for not attending Mass, despite being ill: ‘e a minha tia que a queria, à minha avó, na missa, dizia-lhe do pecado da ausência, que a comunhão se tomava na presença de deus, na casa de deus, e que pediria a cristo que a fizesse sair daquele quarto para cumprir o seu catolicismo’ (mãe, 2004, p. 33). Any transgression from Catholic traditions is perceived as something to be feared because of the potential ramifications; just like in the Middle Ages, it is the threat of violence, albeit in a different manner with the threat of eternal damnation in Hell. The questions over benjamim’s paternity means that it appears inevitable that this will be the fate reserved for his mother:

acho que é assim, dizia eu, desconhece todas as coisas para se redimir do pecado, como se recuasse a tentação de eva e trouxesse a pureza aos seus dias, é pelo pecado original. terei sido eu ou algum dos meus irmãos a trazer-lhe tão pesado o pecado original. (mãe, 2004, p. 129)

Even from benjamim’s perspective, this comes to pass: ‘e assim se fez a alma da minha mãe em partes, aceite por deus a santidade de que fora capaz, condenada ao diabo pelos pecados tremendos’ (mãe, 2004, pp. 148-9). This acceptance of his mother’s afterlife as dictated by Catholic dogma demonstrates the overwhelming nature of hegemonic ideology, because despite having questioned almost everything about traditional religious beliefs, he ultimately reverts back to them. The only characters who overtly question the Portuguese social norms are those who come from outside of the nation, dona darci and senhor seixas, and their provenance from Portuguese colonies means that they are doubly marginalised. Although benjamim is clearly interested in hearing her perspective and trusts her greatly, he is highly dubious of her disdain for Catholicism and it concerns him; ‘isso de não ser crente também não haveria de importar, pensava eu. haveria de me convencer de que deus a queria assim, por algum motivo insondável deus guardara a dona darci apagada de fé’ (mãe, 2004, p. 69). The fact that he calls this ‘insondável’ demonstrates just how far outside of the Portuguese social schema a lack of religious faith was.

In terms of gaining a position in life, for the female characters, money is the only objective for working, and there is no sense of job satisfaction, but this is also the case for the male characters in the novel. maria da graça's husband augusto is forced to emigrate for long periods of time to work, and appears not to reap much financial reward from her perspective:

o augusto voltava a bragança com a aparência de quem trazia os bolsos cheios, o que não era verdade. normalmente chegava sem nada, um dinheiro pouco que não justificava tanta ausência e que gastava à sua maneira, sem o passar para gestão da esposa. (mãe, 2008, p. 164)

vhm is therefore representing the struggle of the working class Portuguese and the lack of choice in their working lives, alongside the Eastern European immigrants who are also forced into undesirable jobs. maria da graça does not want to be defined by her job title as a maid, 'assim se apresentou, maria da graça, fui empregada de limpeza, sim, mulher-a-dias, como se fosse mulher só de vez em quando, em alguns dias' (mãe, 2008, p. 10), thereby rejecting the social identification that in Foucauldian terms maintains hierarchical power structures within contemporary societies. She wants to be identified primarily as a woman instead of as a housemaid, thereby endeavouring to identify with what she believes being a woman represents, which in her case appears to be being happily in love. This ideal is echoed in many contemporary representations of marriage, as:

In the postfeminist popular media, these celebratory representations of marriage [...] often take on an additional valence wherein they emphasize that if push comes to shove a woman's marital status is indeed *more* important than her career. Such portrayals frequently emphasize that female employment, far from being the sort of life necessity that feminists advocated, has the potential to be a hindrance to her "feminine" aspirations. (Leonard, 2007, p. 103)

These representations are not advocating marriage as an ideal in the same didactic and patriarchal manner the Estado Novo did; rather, they are portraying a happily-ever-after, fairy-tale ending possible for women, an aspiration that is perhaps impossible and thus disheartening for women such as maria da graça. It also appears that her work has left her in the work/life quandary detailed above, as she explains, 'toda a vida trabalhei, desde os meus doze anos que lavo roupa e limpo casas em toda a parte e não sei fazer mais nada. não sei fazer amor. eu não sei fazer amor' (mãe, 2008, p. 160).

maria da graça is one of the only characters in the tetralogy to have any type of stable employment, but this is lost when senhor ferreira dies, leaving her unemployed. This further underlines the rejection of any type of group identity by the protagonists of the novels in particular, a type of '*não-inscrição*' as described by José Gil (Gil, 2012). This 'non-inscription' in society could also be described as a lack of participation in a social identity and thus subverting the patriarchal social order. However, if a functionalist sociological perspective is adopted, as originally proposed by Emile Durkheim, unemployment is a necessary feature of society, as everybody has an assigned, specific role:

The time is past when the perfect man seemed to us the one who, capable of being interested in everything but attaching himself exclusively to nothing, able to savour everything and understand everything, found the means to combine and epitomise within himself the finest aspects of civilisation [...] We are wary of those too volatile men of talent, who, lending themselves equally to all forms of employment, refuse to choose themselves a special role and to adhere to it [...] It appears to us that such a state of detachment and indeterminateness is somewhat antisocial. (Durkheim, 1965, p. 4)

Thus, anyone who does not hold a specific role (or career) becomes 'antisocial', and this leads to contemporary representations of the unemployed as the outliers of society; a generalised 'Other' responsible for a variety of social ills: '[w]hen news stories frame poverty as primarily an individual problem, they assign responsibility to those who are poor. This individualistic perspective makes it possible to blame them both for their own situations and for numerous other community problems' (Kendall, 2011, p. 87). As these characters are individuals that do not participate in the collective society as a whole, they can be explained away as aberrations rather than indicative of problems afflicting a social group. The increasing segregation of the characters in the novels, both psychologically and physically, from those of their own status as well as others, means that they are unable to understand the extent of their own subalternity as well as how to remove themselves from that situation. As Dominic Abrams and Michael Hogg state:

In a stratified society, the dominant group attempts to impose its own ideology on others because in doing so it consolidates its position. The dominant ideology obscures issues which might otherwise cause subordinate groups to become acutely aware of their oppression and hence strive for social change. For example, the ideology of capitalism obscures the fact that for a capitalist

system to flourish it must economically exploit a large segment of society; instead, it stresses the possibility of upward social mobility by dint of entrepreneurial individual exertion. (Abrams & Hogg, 2006, pp. 83-4)

Although the protagonists are apparently offered opportunities to ameliorate their positions, none of these come to pass, because rather than acknowledging that there are numerous ways of existing and measures of success, the hegemonic forces create versions of success and happiness that would never be achievable for those of a lower social status. This is the supposed promise of 'upward social mobility' that allows the continuance of the hegemonic order, and which is why although violence can be used, it is not always necessary: '[t]hese masses have either acquired the habits and customs necessary for the new systems of living and working, or else they continue to be subject to coercive pressure through the elementary necessities of their existence' (Gramsci, 1971, p. 299). To be successful in this, control needs to be total over not just the daily lives of the lower classes, but also over their psyche, which is where the centrality of religion (see Chapter 3) to maintaining the dominant social order emerges.

2.4: Gender: female

Women have been an object of analysis for many subaltern theorists, in particular Spivak, due to their subordination to dominant patriarchal regimes. The problematic nature of essentialist theories representing 'women' as a single unitary group began to be addressed in third-wave feminism in particular, where 'ideas about identity embrace notions of contradiction, multiplicity, and ambiguity, building on postmodern theory's critique of ideas about the unified self and engaging with the fluid nature of gender and sexual identity' (Heywood, 2006, pp. 257-8). However, there are also numerous criticisms that this does not go far enough, glossing over crucial identitarian differences, when these nuances are in fact extremely significant for identity construction, particularly as they alter in accordance with socio-cultural paradigms, affecting not only individual but collective identities (Adão, 2013, p. ch. 1). The area that has been critiqued the most is the question of racial representation within feminism, but this observation can be applied more broadly, where subaltern subjects can be both present but also further 'othered':

A close reading of key third-wave texts reveals a set of structuring grammars of whiteness (the way things are said) that allow for the proliferation of difference in third-wave feminism while simultaneously containing and sublimating the discomfiting “dangers” of racial and national intersectionalities in the mainstream feminist project [...] the structuring forms of these inclusions simultaneously enact a containment or functional absence of these same ideas and, in turn, garrison feminism from a full epistemological reorganization that serious engagement with the intersectionality of gender and race would necessitate. (Clark Mane, 2012, p. 72)

This section will analyse the various representations of femininity and womanhood portrayed in the novels in order to understand how these characters can be perceived as symbolic of subaltern identity, and how vhm has chosen to explore the complex power structures of the medieval world in order to demonstrate the transitory nature of power and subalternity. Within subaltern studies there is often a very binary model of the have and have nots regarding power, however the juxtaposition of these in *remorso* these allow us to understand and form a different perspective of what constitutes subalternity, and vhm is therefore presenting how this superficial model perpetuates this hegemonic system. Although academic consensus has until recently portrayed women of the past as being the subaltern (which in some cases they were), more recent scholarship demonstrates that the status of women was by no means fixed and was dependent on many other factors independent of gender. This means it is necessary to take into account not only these broad remits of class and gender etc., but the specificities of each society or group, and an examination of contemporary Portuguese society is exactly what vhm is inviting the reader to engage with in his novels. Undoubtedly, men can also be considered subaltern, but according to Spivak the case remains that women are ‘doubly in shadow’, implying that the situation has changed little since Gramsci’s assertion that:

The formation of a new feminine personality is the most important question of an ethical and civil order connected with the sexual question. Until women can attain not only a genuine independence in relation to men but also a new way of conceiving themselves and their role in sexual relations, the sexual question will remain full of unhealthy characteristics and caution must be exercised in proposals for new legislation. (Gramsci, 1971, p. 296)

Although theoretically in the majority of the world, including Portugal, women have achieved equal legal citizenship rights as ‘[t]here has been an historical shift in the legal form of gender structures from entrenched male power [...] to modified male power, with women and men both having full formal legal and citizenship rights, and

independent relations to production and religion' (Maroney, 2002). This demonstrates that classifications of subalternity cannot be based on gender alone, but are also dependent on social status.

In terms of subaltern status, it would appear that peasant women in medieval Europe are prime candidates. Academic attention has historically been paid predominantly to noble and royal women, probably due to the larger number of available sources. It can be argued that the majority of peasant women have been left 'voiceless', and those that have been portrayed by historians have come to be perceived as representative of the rest, as a type of 'collective biography', although more recent scholarship is attempting to demonstrate the variations among the lives of these women (Larrington, 1995, p. 13). From the historical evidence available, it begins to appear as if in terms of status, gender was less relevant than class, as many women who possessed economic and social means were able to establish themselves as powerful entities irrespective of their gender. However, when it comes to examinations of the domestic sphere, although some historians have argued that women enjoyed more freedom there than outside the home, 'an egalitarian discourse of intimacy' (Riddy, 2003, p. 228), it is clear that this freedom had certain limitations. This may be due to the fact that marriage, as a religious institution, was linked to the Church and its doctrine, and so the roles of both husband and wife were dictated by the predominantly patriarchal clergy, and '[w]hile both spouses may be responsible moral agents, in daily life it is the man who exercises authority over the woman and the woman who obeys' (Murray, 1995, pp. 10-11). Men's dominion within the home as a presumed 'natural law' is echoed in many literary representations of the medieval era, particularly through depictions of overbearing wives who apparently do not understand their position and therefore deserve to be punished, and the subordination of the wife is graphically evident within *remorso*.

Although representations of female characters have become more prominent in recent years, they can still be considered a 'population that dwells on the margins' (Odber de Baubeta, 2014, p. 93), and it appears that vhm is utilising a centralisation of a variety

of female figures in order to analyse how marginalised elements also form part of a wider identity. The first main character to be examined within this chapter is ermesinda, in *remorso*, whose emotional, physical, and sexual abuse by her husband baltazar is graphically recounted. This character at first appears to mimic a typical archetype of the feminine that is familiar from medieval literary representations of women, particularly the influential *cantigas* from the *Trovadorismo* movement, where they are constructed as '[t]he image of a desiring female subject [which] could thus have contributed to keep real women from imposing their own alternative voices not only as 'writing', but first and foremost as 'speaking' subjects' (Ferreira, 1993, p. 37). This romantic construction of ermesinda is juxtaposed with the supposedly violent historical reality of the 'dark ages', becoming a monstrous female body representative of the misogyny of the period. The interplay of these contrasting images forces the reader to move away from the *Heimlich* to the *Unheimlich*, as they become a participant in the violence by reading the novel, and especially as ermesinda's body becomes incrementally monstrous. The violent acts inflicted upon ermesinda by baltazar increase in ferocity throughout the novel: 'tão grande foi o ruído de minha mão na sua cara, e tão rápido lhe entornei o corpo ao contrário e lhe dobrei o pé esquerdo em todos os sentidos' (mãe, 2006, p. 69); 'era o braço direito que não lhe descia a metade para baixo' (mãe, 2006, p. 84); 'entrei dedo dentro de ermesinda olho arrancado' (mãe, 2006, p. 140); and finally, 'a minha ermesinda já tinha pé torto virado para dentro, braço que não baixava com mão apontada para céu, outro braço flácido e sem mão a partir de pulso, mais olho esquerdo nenhum, só direito' (mãe, 2006, p. 196). Hélène Cixous argues that the genre of fiction can either suspend the *Unheimlich* 'or multiply the uncanny effect by the interruption in the contract between author and reader, a "revolting" procedure in the author's estimation, which allows us to wander until the end, without any defense against the *Unheimlich*' (Cixous, et al., 1976, p. 547), and in *remorso* the effect of the uncanny is heightened through vhm forcing the reader to confront these violent images. Here vhm is challenging contemporary Portugal's idealised view of its medieval past, because he has evoked the expectation of a tale of courtly love at the beginning, which draws upon certain information in readers' reserves and 'predisposes [...] readers to a very definite type of reception by textual strategies, overt and covert signals, familiar characteristics or implicit allusions' (Jauss, 1970, p. 12). However, this breaking of the reader-author contract is one of the prerequisites of postmodern fiction, and even more so in discussions of

historiographical metafiction, where it 'refutes the natural or common-sense methods of distinguishing between historical fact and fiction' (Hutcheon, 1988, p. 93). vhm is representing and juxtaposing two very different versions of the medieval era; the romantic and the violent, whereas many other representations only portray one of these versions, thereby aligning with an empirical, single version of history.

Literary representations of the medieval world typically portray female characters as the subjects of masculine violence, and this novel is no exception.⁷ vhm constructs ermesinda not only as a subject of violence but as an archetypal fair maiden. baltazar is clearly attracted to ermesinda because of her beauty and apparently docile manner, which he believes will make her a good wife, but also apparent is the power disparity between the genders, where the wife must adhere to the husband's demands, and is permanently disadvantaged. In spite of marrying her for her beauty, this problem comes to the fore for baltazar as he perceives the inevitability of her betrayal. On the day after their marriage, he takes his wife to be introduced to dom afonso, his feudal lord, and 'era claro que a ermesinda lhe agradava de beleza e frescura' (mãe, 2006, p. 59), and:

naquele tempo o meu martírio começou. empoleirado nas bermas da casa, agarrado às janelas a desesperar de incerteza, fosse a ermesinda meter-se debaixo de dom afonso e que faria eu corno, apaixonado, morto de loucura por ela. nem meu pai me convencia, transtornado a deitar-me juízo cabeça abaixo, incapaz de me impedir de exercer a direcção devida no matrimónio que acabara de realizar. (mãe, 2006, p. 60)

baltazar is watching from a distance, as ermesinda is welcomed into the house of dom afonso, where baltazar cannot enter without permission. Here vhm is subverting the convention of using female characters to expand the representation of the hero, as baltazar is not actually interested in ermesinda as a person, rather as a representation of a threat to his social status.

⁷ Refer to Chapter 1.

This lack of importance is emphasised by the novel being exclusively narrated by Baltazar, becoming the clearest symbol of the supremacy of the masculine and of misogyny in general. He appears to be sexually experienced but only through flings, and these girls are clearly of little significance to him, 'dizia que conhecera rapariga desta cor clara ou ruiva, ou morena, ou mamuda ou lisa, dentro ou fora das ruas, mas nunca que nome teria' (mãe, 2006, p. 27). Although he sets out intentionally to achieve his sexual gratification, the fact that these girls succumb indicates to Baltazar that they are not honourable enough to become his wife. It appears that their location, outside of the confines of their home, indicates their availability as sexual objects (Hanawalt, 1998, p. 26), which meant that he had to wed Ermesinda quickly, 'antes que algum malandro lhe deitasse a mão' (mãe, 2006, p. 28). In contrast to these unidentifiable girls that have transgressed moral and spatial boundaries, the object of his affection, Ermesinda, although she walked through the streets of the town to fulfil her daily duties, 'ela descia e subia trajecto abaixo e acima sem abrir os olhos dos pés, calada sem nada, à espera de sobreviver virgem a uma beleza que se tornava famosa' (mãe, 2006, p. 28). The fact that she avoided the temptation of sexual dalliances with other men meant that she would be suited to marriage in his eyes, and he feels it would be beneficial if 'um rapaz a tomasse em casamento e lhe ensinasse o de ser esposa' and her parents also wanted to preserve her dignity for a beneficial match, before any other man could lay a hand on her (mãe, 2006, p. 28). Her beauty becomes a double-edged sword for Baltazar, as although he is proud to call her his wife, he is aware that she will also attract other men, and he becomes anxious about the responsibility of maintaining her dignity in the face of their approaches:

claro que me corria à cabeça a ideia de que abriria perigos novos por trazer a mim tão doce rapariga. como custaria manter o meu território em redor dela, fazer dela algo tanto meu que outros estafermos não se abeirassem para deitar mão do seu fruto apetecido... ela haveria de sentir por mim amor, como às mulheres era competido, e viveria nessa ilusão, enganada na cabeça para me garantir a propriedade do corpo. invadirei a sua alma, pensava eu, como coisa de outro mundo a possuí-la de ideias para que nunca se desvie de mim por vontade ou instinto, amando-me de completo sem hesitações nem repugnâncias. e assim me servirá vida toda, feliz e convencida da verdade. (mãe, 2006, pp. 29-30)

Although Portuguese medieval women were allowed to own property and according to the law had equal share with their husband (Abreu-Ferreira, 2015, p. 52), this does not mean that they were actually in control of this property, and does not alter the fact

that, upon marrying their husband, they passed from being their father's property to his (Ward, 2014, p. 45). In the case of baltazar and ermesinda, his ownership of her means that he had to feel that he had complete control over her, and any time he felt that this was threatened, it had violent ramifications for his wife. Living on the property of dom afonso meant that ermesinda had duties to fulfil in his household, and although this was a normal situation, baltazar knew that dom afonso was already sleeping with baltazar's sister brunilde, also a maid in the house. This meant that he became convinced it was inevitable that dom afonso would take advantage of ermesinda, particularly as he also seemed taken by her beauty:

sim, bem vejo, rapaz, que tudo nela está aberto e pronto para a vida... digo mais, estou seguro que seu corpo se estenderá ao trabalho em grande rendimento e todos aproveitaremos do que souber fazer. por isso, sou capaz de jurar que fará da sua vinda para a nossa casa uma grande surpresa, como surpreso ficarei só de vê-la a cada dia e confirmar que existe tal beleza. (mãe, 2006, p. 59)

These daily visits evoke feelings of intense jealousy in baltazar, causing him to attempt to spy on her but not finding any concrete evidence, he decides to take matters into his own hands:

e, quando a ermesinda veio, entrou no nosso lado da casa, solta das demoras de dom afonso, preparada para se explicar, sabia eu, e surpresa com a minha aparição gaguejou algo que não ouvi, tão grande foi o ruído de minha mão na sua cara, e tão rápido lhe entornei o corpo ao contrário e lhe dobrei o pé esquerdo em todos os sentidos... e assim ficou revirada no chão, a respeitarme infinitamente para se salvar de morrer, e como me deitei fiquei, surdo de ouvido e coração, que o amor era coisa de muito ensinamento. (mãe, 2006, p. 69)

As time goes on, baltazar disfigures ermesinda ever more until she had 'pé torto, mão para o ar, braço colado ao peito, outra mão nenhuma, olho só buraco e cabeça descarecada às peladas, altos e baixos a faltar redondez de cabeça comum' (mãe, 2006, p. 250). This rampant destruction of her beauty as well as her ability to perform household duties appears to have been caused by two factors; the first, that by spoiling her, no other man would want to touch her, and the second, his frustration at his inability to prevent dom afonso from sleeping with her due to his lower social status. Although he fantasises about killing dom afonso, this would never be an option as it would mean his own death and the ruin of his family, which is why he focusses his rage on his wife. He is also following the example set by his father, who, upon realising that his wife is pregnant, most probably by dom afonso, at first attempts to conceal his

wife's adultery but keeping her alive, but his inability to do this leaves him with only one option:

e foi no dia em que o povo se preparava para queimar mulher que se portara mal que o meu pai rebentou braço dentro o ventre da minha mãe e arrancou mão própria o que alguém ali deixara. e gritou, serás almadiçoada para sempre. depois estalou-o no chão e pôs-lhe pé nu em cima, sentindo-lhe carnes e sangues esguicharem de morte tão esmagada. e como se gritava e mais se fazia confusão, mais se apagava a minha mãe... (mãe, 2006, p. 97)

His sister brunilde suffers the same fate after falling pregnant by dom afonso, and this demonstrates the difficulties that women faced in the Middle Ages; not only were they not protected by law from domestic violence, they were equally unable to defend themselves against rape, and although it appears as if both of these crimes were relatively commonplace, there are few instances of men being charged with these counts (Bardsley, 2007, p. 139). This seems to indicate that both domestic violence and even infanticide were socially acceptable, particularly when it was necessary for a man to defend his honour, which would have been considered the case for both baltazar and his father, when their wives and daughter have left the family home and committed adultery, transgressing the sanctity of the domestic space:

Homes provide a fundamental measure of human identity and integrity. But this link was complicated in the Middle Ages by a threatening patriarchal ideology in which women were thought to be virtuous only within the confines of enclosed bodies and closed doors. Leaving the house or even unlocking those doors could be construed as signs of deviancy... The house can sanctify violence because ultimately it serves both as a locus of anxiety about gender and as a setting for restrictions of women. (Ellis, 1998, p. 196)

The powerlessness of these women is perhaps best exemplified when baltazar hits ermesinda with such force that she almost dies, after which he flees, but his wife eventually follows him to his hiding place. He attempts to convince her to reveal her infidelities, but she did not respond:

e ela nada, calada de mudez tal que foi o dagoberto quem disse, a essa tiraste o dom da fala. é uma mulher sem voz. mas se veio até aqui, muito te deve querer. por isso a abracei, breve mas intensamente, e me afastava. e enquanto me afastava dela, para me juntar aos outros dois comigo condenados, senti uma felicidade absoluta, uma felicidade infinita como se possível fosse que, ali no meio de nada e deitados para a solidão, estivéssemos no paraíso. (mãe, 2006, p. 249)

By literally removing her ability to speak, baltazar has exerted the ultimate authority over her, and this is demonstrated by her submission to him in following him after the

violence he has inflicted. This also means that he will never be able to find out for certain whether she has committed adultery, which is perhaps why in the sanctuary of their refuge in the woods, he allows his brother and companion to rape ermesinda:

assim ficamos, todos os três a ter por ela um desejo que, mais que me acoresse à ideia, não encontrava modos de me trazer a lucidez de prever e prevenir o que tinha de acontecer. sem perda de tempo, noite tão dentro e numa rapidez de invejar lebres, o aldegundes e o dagoberto queimavam os buracos da minha ermesinda, talvez por nos condenarmos àquele lugar, talvez porque ela não se podia defender de violência ou súplica, talvez porque se alheassem a mal do sofrimento que me causariam perante descoberta de tal acto. (mãe, 2006, p. 251)

baltazar needs to literally make himself a cuckold in order to justify his previous violent actions towards ermesinda, and this physical proof actually seems to bring him relief from the torment he has felt throughout his marriage, and the fact that this rape is committed by a kinsman and with his own complicity proves that he feels that he has completely lost power over his wife, and this is the only method remaining to him to assert some form of control. After allowing the situation to continue for a short while, he kills aldegundes and dagoberto while they are raping his wife, and her deteriorating physical state indicates that she will die shortly afterwards. He has been forced into this situation to defend his honour after it is drawn to his attention that it is no longer only his suspicions he had to worry about, as:

Of the many shades of shame and dishonor prompting a husband how to deal with infidelity, notoriety was probably foremost. Did he know his wife was an adulteress? More importantly, did everyone else know it? Or did he merely suspect her? The distinction was blurry in a society where the “public voice and fame,” not necessarily the truth of a rumour, determined the validity of a defamation case. (Neal, 2009, p. 75)

The realisation that his identity as a cuckold has moved outside of his own home comes from dom afonso's wife, dona catarina, who, in terms of power, is the polar opposite of ermesinda. As vhm depicts it, and historians of medieval society confirm, among the Portuguese nobility, women were on a much more egalitarian status than among the lower social strata, and in her study of the nobility of medieval Portugal, Maria João Violante Branco interestingly comments upon the instances that have been recorded of powerful noblewomen that '[w]e describe such women as exceptional, in the sense of exceptions to the rule. But were they? Or is it not rather lack of information on our part that makes them appear so?' (Branco, 2000, p. 243). Therefore, as in many other cases of history pertaining to women, the fact that patriarchal authority, in

Portugal the clergy, was in control of recorded sources means that women have subsequently been portrayed as subaltern simply due to the lack of their representation within these documents although this may not be the case. These questions of gender status within the medieval world may never be known for certain, but vhm has chosen to portray dona catarina as the matriarch of the household, and therefore of the land and its people. Her status is hinted at but not made explicit, for example when dom afonso orders baltazar and ermesinda out of the house because 'dona catarina levanta-se e há que tornar a casa desimpedida para os seus confortos' (mãe, 2006, p. 60). However, towards the end of the novel, her elevated position is elucidated as she wields her power over baltazar, 'quero esclarecer-vos indicação da minha vontade... que honreis vosso nome da família pondo fim à esposa que tens... a tua mulher é osso de corno que te salta à cabeça, e que te põe o nome nas vergonhas de tantos homens quantos imagines existirem aqui na terra' (mãe, 2006, p. 224). It is ultimately the orders of dona catarina that mean ermesinda has to die regardless of any reluctance on baltazar's part. These orders, moreover, have also unofficially sanctioned the murders of his mother and brunilde; it appears that baltazar's father is perceived as having taken the appropriate action against the adultery of his family members where baltazar has failed to (mãe, 2006, p. 22). dona catarina has control over what happens to ermesinda and not baltazar, in spite of all of his attempts to maintain power, and this ultimately demonstrates that - at least in vhm's representation of medieval Portugal - class usurped gender in the hierarchical power structure of the medieval era.

The compounded precarity of lowly social status and gender subordination that determines a female character's subalternity is continued in valter hugo mãe's 2008 novel, *o apocalipse dos trabalhadores*, which follows maria da graça, a middle-aged maid who appears to be undergoing a kind of midlife crisis. She is trapped in a marriage and an affair with her employer, both equally loveless and both physically and emotionally unfulfilling. This dissatisfaction leads her to engage sexually with mikhalkov, an immigrant from Russia, but this relationship leaves her feeling just as violated as the other ones. This sub-chapter seeks to examine what maria da graça's

unhappiness signifies in terms of feminine identity, and the notion of post-Freudian multiplicity of identity in general. Her refusal to simply resign herself to her fate as a disconsolate wife and maid and apparent rejection of motherhood places her outside of the traditional role allocated to Portuguese women as dedicated wives and mothers, but the fact that she does not attain satisfaction and ultimately commits suicide problematizes the idea that rebellion against an identity allocated and defined by a determined society (in this case Portuguese) will bring forth happiness and emancipation.

The women in the novel, maria da graça and her companion quitéria, represent an image of working class Portuguese women, who are forced to accept underpaid work in order to earn money where they can due to the dual pressures of economic need and familial obligations (Crompton & Lyonette, 2006), and accepting jobs they do not wish to do, including cleaning houses and keeping vigil over coffins. maria da graça states that 'o que nos vale é que somos tão do fundo da sociedade que nem temos direito a ir abaixo, já lá estamos por natureza' (p.106). This is an indication of their subaltern position within society: they are not merely marginalised but correspond to Spivak's, 'reasonable and rarefied definition of the word subaltern' as a state of being 'removed from all lines of social mobility' (Spivak, 2005, p. 475). This definition is based upon a Gramscian interpretation of subalternity, in which we cannot speak of a single subaltern group but a number of groups and individuals all of whom lack social agency, who remain subaltern in spite of continuous societal changes, which can only be potentially remedied by some form of revolution (Gramsci, 1975, p. 2283) such as the socio-economic situation of contemporary Portugal makes extremely unlikely. This chapter section will examine how the pressures of this lower social status shape the behaviour of the female characters in particular. vhm demonstrates how the inability to control socio-economic conditions causes other aspects of identity to change; in this case, the idealised, domesticated woman. Throughout the novel, maria da graça is portrayed by valter hugo mãe as alternately accepting and rejecting various feminine identities. The fact that none of these identities fulfil her demonstrates the continuing domination of masculine influence within Portugal, and her suicide demonstrates the

ultimate escapen from this society. The categories, or multiple femininities, that have come to define her; wife, adulterer, childless, maid, are all indicative of a subaltern status perpetuated by structures of hierarchy and patriarchy.

A key transgression from this norm is the adultery of maria da graça, and this trope of the adulterous woman in literature has been previously represented in several canonical novels of female adultery, such as *Anna Karenina*, *Cousin Bazílio* and *Madame Bovary* to name but a few. Overton considers that:

This type of fiction is by definition a gendered form, grounded as it is on the representation of female experience by men. No canonical novel of adultery was written by a woman, and, although male adultery often figures in novels by both male and female writers of the nineteenth and other centuries, it is very rarely their central subject. To identify such a subgenre, and to analyse examples, is not at all to deny the thematic importance of adultery or of other forms of sexual transgression elsewhere in nineteenth-century European fiction. It is, however, to suggest that the flourishing within that cultural tradition of a class of novels pivoting on female adultery is of great significance. Only in the novel of female adultery does the theme determine the whole structure and design of the narrative. (Overton, 1999)

In the nineteenth-century, the protagonists of these novels were predominantly middle or upper class, and their adultery is representative of the decadence of the societies that the authors are critiquing. However, contemporary representations have come to address a new reality for women as they have moved into the workforce, but there is a link between the periods, as 'the adultery narrative bespeaks a crucial vocabulary of boredom. Although it was once used to expose the banal repetitions of the domestic sphere, this narrative has been easily transported to the modern day workplace and especially to the low-wage service sector' (Leonard, 2007, p. 108). maria da graça, by having an affair with her employer, is firmly ensconced in this contemporary adultery narrative, but there are obvious questions of power and agency as they are not equal in terms of class and her boss, senhor ferreira, has the upper hand as he pays her wages, and she 'sabia bem que era homem com soberba e nenhum escrúpulo, sempre pronto para a submeter aos seus caprichos e ultrapassar largamente o que lhe competiria exigir enquanto patrão' (mãe, 2008, p. 14). Although she is repulsed by

his advances whilst in his employ, after his death she retroactively applies rose-tinted glasses to their relationship:

passsei anos a achar que o maldito, coitado, bendito homem, afinal era bendito, entendes o que digo, que passámos muitos anos a julgar uma coisa sobre o que sentimos, julgámos as coisas a mal, e depois, sem mais nem menos, o que nos falta mostra o quanto nos falta e por quanto seríamos fortes para voltar atrás. eu voltaria atrás e ele não escaparia para me casar, para ter um filho. tenho quarenta e um anos e daria tudo para estar grávida daquele homem, mesmo que ao nascer-me um filho me obrigasse a morrer para sempre. (mãe, 2008, pp. 87-8)

This apparent maternal desire is a stark contrast to the lack of desire for raising a family with her husband augusto, and it seems as if she may not be able to fulfil this function biologically: ‘a maria da graça nunca engravidaria, seca como estava por ali adentro. o augusto é que não o saberia. perguntava-lhe, se tivéssemos filhos isto tudo seria diferente. e ela respondia, sim, seria ainda mais difícil. e ele retorquia, achas difícil. e ela dizia, sim, e estou muito cansada’ (mãe, 2008, p. 170). Sterility and childlessness are traditionally considered as a punishment for the ‘fallen woman’, and ‘[i]nsofar as women have been indelibly associated with reproduction, studies of childless women tend to be theorized in terms of arrested or ‘deviated’ social development’ (Hird, 2003, pp. 6-7) . In this case, the fact that she is childless does not appear to have a massive impact on her life as it is only mentioned on several occasions, and may even be a blessing in her eyes, as she has no biological ties to force her to go on living and will leave no legacy. Her apparent infertility (the use of the word ‘seca’ has a certain ambiguity), does mean that she has been forcibly excluded from the identitarian marker of motherhood, which is problematic especially considering that ‘[t]he notion of motherhood as constitutive of feminine gender identity, of women's social role, and as desirable and fulfilling for all women remains entrenched in industrial, urban, and rural societies’ (Gillespie, 2003, p. 122), and perhaps nowhere more so than in Portugal, where the Estado Novo represented the ideal woman as being a dedicated wife and mother, and these ideas have continued to some extent in Portuguese society:

Within Salazar’s regime, the space reserved for women was again the domestic sphere where she should graciously perform her “feminine” chores and uphold the social and moral values of the family [...] [After 1974] women were still a long way from establishing their equality, and many of the social myths about gender remained in place, especially the myth of motherhood so celebrated by Salazar. (Kendrick, 2003, pp. 46-7)

By not having a child, maria da graça is deviating from the dominant social and cultural perception of what constitutes a 'woman', and therefore threatens traditional gender boundaries, or, '[i]n other words, if male gender identity is founded on the negation of a female gender identity (that of woman-mother) then childless women threaten the stability of male gender identity' (Hird, 2003, p. 15).

valter hugo mãe poses another challenge to traditional sexuality binaries through the sexual conduct of both maria da graça and her companion quitéria. In her sexual relationships with both her husband and her employer, maria da graça appears to be sexually submissive and does not enjoy their encounters. Her avoidance of this aspect of the relationship with augusto is facilitated by his working away from home often, and only one sexual act is represented in the novel, when augusto gropes her with paint-covered hands and she reluctantly succumbs to his advances, and afterwards 'nem limpou das pernas as faíscas de tinta que lhe subiam até ao sexo. deixou-se ficar assim, como cicatrizando corajosamente todas as suas feridas ou como suportando as coxas a arderem longamente' (mãe, 2008, p. 171). The paint smeared by augusto represents his continuing domination of her, even as she has been rebelling by attempting to poison him. senhor Ferreira, meanwhile, also feels as if maria da graça is his 'possession', perhaps in part as she is his employee, and enjoys the fact that she was somebody else's wife: 'o velho recebia-a com um entusiasmo indisfarçável. perdia a oportunidade de a mandar embora conspurcada para o marido, mas ganhava a liberdade de a possuir sem risco nem respeito pelo tempo. punha-lhe a mão entre as pernas assim que ela entrava' (mãe, 2008, p. 23). These two relationships demonstrate a typical version of gendered sexuality, but as Butler argues, these paradigms have come to be challenged:

Feminist arguments such as Catherine MacKinnon's offer an analysis of sexual relations as structured by relations of coerced subordination and argue that acts of sexual domination constitute the social meaning of being a "man," as the condition of coerced subordination constitutes the social meaning of being a "woman." Such a rigid determinism assimilates any account of sexuality to rigid positions of domination and subordination and assimilates those positions to the social gender of man and woman. But that deterministic account has come under continuous criticism from feminists not only for an untenable account of female sexuality as coerced subordination, but for the totalizing view of

heterosexuality as well – one in which all power relations are reduced to relations of domination – and for the failure to distinguish the presence of coerced domination in sexuality from pleasurable and wanted dynamics of power. (Butler, 1997, pp. 9-10)

When maria da graça embarks on an affair with the Russian immigrant mikhalkov, it appears as if she will subvert this traditional binary sexual identity as she is finally taking control of her own sexual gratification, following the example of her friend quitéria, who was having a relationship with a younger Ukrainian man, andriy. After maria da graça accepts a job cleaning the apartment of these Eastern European immigrant men, it is clear that their youth and exoticism are a sexual trigger for her:

pensava no viktor e no ivan ali metidos, no calor dos seus corpos, o espaço dos seus músculos dentro de um tão pequeno lugar. a mão percorrendo os elásticos da roupa interior e o corpo todo à superfície [...] poderia ter-se masturbado como nos tempos da solteira. poderia ter-se dominado a ela própria, servida de homens só pela fome ou pela invenção do desejo. (mãe, 2008, p. 108)

She uses masturbation as a type of liberation and a method of being in control, which can be perceived as emblematic of a strand of feminism in which women do not need men to be 'complete'. However, she is interrupted in the act by mikhalkov who proceeds to have sex with her 'sem licenças', and she convinces herself that sex with him is the gratification she has been seeking for many years: 'o sexo científico, pensava a maria da graça, feito de muito intelecto para levar ambos os parceiros ao limite do prazer. dizia à quitéria, é um doutor, devia estar numa universidade a fazer às raparigas o que os rapazes todos pudessem aprender' (mãe, 2008, pp. 108-9). She believes she is in control of the situation because not only is she achieving pleasure but also objectifying him, but, as the affair continues, she realises that he is violating her just as her husband and senhor ferreira did. mikhalkov has always demonstrated a misogynistic and derogatory attitude towards her, as well as towards other Portuguese women as he describes to andriy 'a facilidade das gordas portuguesas, atacadas de pequenez e redondas formas, e como haveriam elas de não sucumbir aos homens de leste' (mãe, 2008, p. 48). Maria da Graça was either ignorant of, or chose to ignore, this attitude in order to receive gratification, but eventually realises that she is not in control of the situation as she had thought, and so ends the affair, telling him she 'não era uma puta' (mãe, 2008, p. 160). She wants to reject being identified as a whore, both by herself and by others, because she believes that a woman actually enjoying a sexual relationship will be categorised as

such, in accordance with Portuguese societal norms. This desire to deny the fact that she has committed adultery is further demonstrated by her insistence that her husband has almost certainly had multiple affairs, thereby trying to exculpate herself but this is unsuccessful when patriarchal structures mean that men are not condemned for their adultery.

In addition to her unwillingness in accepting the dynamic of her sexual relationships, it may also be the case that she wishes to reject her identity as a maid as it is emblematic of her lower class status, and this class identity is highlighted to her by her relationship with senhor ferreira. His status is demonstrated by the fact that he portrays himself as having extensive cultural knowledge, which he wants to impart to her, but rather than being a benevolent act as she believes, it is yet another method of exerting his superiority over her, as it exacerbates her low opinion of herself: 'sou uma ignorante e que, se não fosse por sua causa, morreria e iria para o céu sem saber quem foi o mozart, o goya ou o proust' (mãe, 2008, p. 28). However, this cultural knowledge is also part of the reason she feels strongly for him, as it makes her feel as if he understands her situation, as can be seen when they watch a film together:

este é um filme muito importante, maria da graça, quero que o veja comigo, não como um ofício, mas como a partilha de algo superior, algo sobre as mulheres como ninguém consegue filmar, só o bergman [...] o bergman, explicou-lhe ele, só quer saber do interior das pessoas, mais nada. o resto é tudo acessório, só lhe interessa o retrato intenso do ser humano, por isso é o mais valioso dos realizadores, atente sobretudo no modo como dilacera as atrizes e as deixa perecer diante da câmara. vão-se destruindo, por dentro, consomem-se. (mãe, 2008, p. 66)

This demonstrates how ferreira uses his knowledge of bourgeois culture to attract maria da graça as his lover, but at the same time belittling her by implying that he and Bergman know more about women than her. However, the cultural elements that senhor ferreira shares with maria da graça reflect his apparent misogyny. Bergman's films have been heavily criticised for their apparently patriarchal tone, for 'if Bergman wanted us to admire his woman characters, at least for what they might potentially become, he should not have drawn them as clinging, vulnerable, dependent, and susceptible to the ravages of sexual guilt and its ensuing repression' (Boyers, 1978, p. 134), an image that corresponds with senhor ferreira's vision of maria da graça. He also chooses to read her the poetry of Rainer Maria Rilke, just as his father had read

to him, when ‘parecia ter a certeza de que, lendo-lhe uns versos lentos e tão solenemente proferidos, fazia do filho um afinado cidadão para as coisas profundas da criação humana’ (mãe, 2008, p. 62), but rather than trying to make her a better citizen, he is simply asserting his superiority, which reflects Rilke’s portrayal of the dynamic between the genders: ‘[m]en liberate themselves from the oppressive female culture through regression to patriarchal potency’ (Ostmeier, 2000, p. 244). vhm’s use of a German poet to epitomise ‘high culture’ is one that reinforces the *pequenez* of Portuguese culture (Lourenço, 2004, p. 12), but simultaneously reinforcing maria da graça’s role as a domestic servant: ‘a maria da graça mantinha o ritmo de trabalho e ele parecia encontrar nos pequenos barulhos dos afazeres domésticos [...] um pano de fundo sustentável para a melodia dos poemas’ (mãe, 2008, p. 61). vhm is therefore demonstrating how cultural hegemony can be used in conjunction with other forms of dominance to ensure the continued subjugation of those with a lower social status. This represents senhor ferreira’s control and maintenance of dominance over her as he possesses not only economic, but also cultural, capital in the Bourdieuan sense:

[...] manages to combine the prestige of innate property with the merits of acquisition. Because the social conditions of its transmission and acquisition are more disguised than those of economic capital, it is predisposed to function as symbolic capital [...] Furthermore, the specifically symbolic logic of distinction additionally secures material and symbolic profits for the possessors of a large cultural capital [...] (Bourdieu, 1986, p. 245)

After his death, maria da graça has come to idealise senhor ferreira, and her decision that she was his *de facto* wife means that she feels justified in displaying a certain amount of grief, which is why she is still haunted by him, not in a ghostly form but through flashbacks to their life together (which could also be described as hallucinations). She is torn between feelings of love and hate, and in a way, she is typifying a woman driven hysterical by her loss, but as Showalter points out, criticising this stereotypical image: ‘what Freud took as a hysterical narrative and tried to reshape in terms of the women’s plots of his day may have been the unfamiliar voice of a more spontaneous but coherent and normal female consciousness’ (Showalter, 1993, p. 32), and the death of senhor ferreira was the catalyst of her sexual awakening. However, it also appears that she has accepted the inevitable end of her life even at the beginning of the novel when she is at the gates of heaven with St Peter, as she tells him: ‘matou-me o senhor ferreira, que há muito me andava a fazer mal e eu até já o via a acontecer... a maria da graça insistia, mas morri sem vontade, foi o velho,

por mim estava ainda a ganhar a vida, que não sou mulher de fugir a nada' (mãe, 2008, p. 10). Herself and Quitéria both believe that she will be killed by Senhor Ferreira, but this prophesy comes true in a way they probably did not expect, as she dies of love as she believes that this will finally bring her fulfilment:

há uma maturidade muito grande na morte, pensava a Maria da Graça. uma sabedoria qualquer que nos acode. sentiu-se muito calma tão rente à felicidade e compreendeu que era só o que queria. nem lhe importava absolutamente que existisse Deus e ele a julgasse também para uma vida além corpo. era só importante que pusesse um fim ao quotidiano cansativo que vivia e a morte estava diante de si como um passo apenas em determinada direcção. depois disto, pensava também, não estarei em lugar nenhum. e até o querer que exista o maldito, em alguma nuvem à minha espera, vai deixar de fazer sentido no momento em que eu própria desaparecer de todo e não puder pensar nisso nem no contrário. (mãe, 2008, p. 181)

Through her death, VHM is portraying Maria da Graça's ultimate submission to the hegemonic status quo, as in spite of (theoretically at least) being able to do anything after death, she chooses to be with a man who mistreated her, and this demonstrates her interpretation of her own self-value and willingness to maintain her subaltern position for all eternity.

2.5: Gender: male

With the proliferation of Feminism and feminist theory the impact of the changing role of women has been examined extensively, however clearly these shifts have also had a dramatic effect on conceptions of masculinity, based on the analytical discourse elucidated by R.W. Connell in particular. The role of men in society and expectations of them have changed in accordance with the changing status of women, and so although the Western world remains predominantly patriarchal, the key aspect to be considered is that the hegemony of all men is no longer absolute, although there is a small group of men who benefit from 'hegemonic masculinity', many are subordinate or even subaltern in relation to others. As Connell explains:

Normative definitions of masculinity [...] face the problem that not many men actually meet the normative standards. This point applies to hegemonic masculinity. The number of men rigorously practicing the hegemonic pattern in its entirety may be quite small. Yet the majority of men gain from its hegemony, since they benefit from the patriarchal dividend, the advantage men in general gain from the overall subordination of women. (Connell, 2005, p. 79)

This situation is what Connell calls 'complicity', and this aligns with the circular nature of hegemony and subalternity, and '[m]en's interest in patriarchy is condensed in hegemonic masculinity and is defended by all the cultural machinery that exalts hegemonic masculinity' (Connell, 1995, p. 241), with the dominant groups conforming to generally held ideals around the notions of who is hegemonic in society:

[F]rom the point of view of the organising centre of a grouping is that of the "continuity" which tends to create a "tradition" – understood of course in an active and not a passive sense: as continuity in continuous development, but "organic development [...]. This is precisely the function of law in the State and in society; through "law" the State renders the ruling group "homogeneous", and tends to create a social conformism which is useful to the ruling group's line of development. (Gramsci, 1971, p. 195)

The problems around the simplistic notion that men are primarily in a status of power with women as the subordinate have been elucidated at length by Judith Butler, who explains that:

The presumption of a binary gender system implicitly retains the belief in a mimetic relation of gender to sex whereby gender mirrors sex or is otherwise restricted by it. When the constructed status of gender is theorized as radically independent of sex, gender itself becomes a free-floating artifice, with the consequence that *man* and *masculine* might just as easily signify a female body as a male one, and *woman* and *feminine* a male body as easily as a female one. (Butler, 2006 [1990], p. 9)

Thus, as Connell concurs, being a man in itself does not necessarily equate to hegemony; it is whether a man conforms to socially defined norms of masculinity, and while marginal or subordinate males are able to take advantage of the patriarchal dividend, where '[m]en gain a dividend from patriarchy in terms of honour, prestige and the right to command' (Connell, 1995, p. 82) they can only exercise hegemony over lower groups. Within vhm's novels there are a variety of representations of masculinity that subvert hegemonic ideals due to the chronotopic setting of the novel, thereby questioning the role of both men and the notion of the masculine.

If masculinity is constructed by society, then logically the process of conditioning men must begin in childhood. In *o nosso reino*, benjamim is being raised in a predominantly female household but under the patriarchal regime of the Estado Novo, which:

[...] was deeply influenced by Catholic morality in its understandings of the private sphere, especially regarding families and gender roles. There was a 'natural order' enshrined in law that separated the sexes and, consequently, their contributions to the nation. Men were hardworking, Christian fathers and providers. Women were equally hardworking, Christian mothers and caretakers. Together, the idealised family raised children that would uphold the moral, civic and patriotic duties of the Estado Novo. (Melo, 2016, p. 406)

benjamim's father appears periodically in the novel, but fulfils the role of the 'empty father' outlined by Phillip Rothwell, where the patriarchal state became so all-encompassing that it displaced the role of fathers themselves and 'as such the male patriarchs who emulated the empty national father were reduced to the role of children who are unable to pass through the Oedipal phase and still believe they can have what they want while never knowing what that is'. (Rothwell, 2007, p. 109) Thus when a father was absent (either physically or emotionally), this issue was not one for discussion and the household, whether formed of males or females, was forced to compensate by enforcing the patriarchal element regardless. There are questions within masculinity studies over to what extent the private sphere influences the development of masculinity, because although many believe that the portrayal of masculinity is predominantly restricted to the public sphere, it can also be argued that in the private domain there is actually more scope for masculine roles to be enacted, as 'it is also in the private that long lasting inequalities are reproduced through labour and sexuality [...] The public citizenship of men has held their private power, but it was also their private power that supported their public primacy' (Aboim, 2016, p. 226).

This is again indicative of Connell's patriarchal dividend:

But the category 'men' in the rich countries is not a *group* capable of deliberating and choosing a new historical direction [...] To the extent the members of this category share an interest, as a result of the unequal distribution of resources across the world, and between men and women within the rich countries, it would lead them to reject utopian change and defend the status quo. (Connell, 2005, p. 203)

This resistance to change is apparent in the Estado Novo in particular with the salazarist vision of the 'homem novo':

Esse chefe de família camponês, probo, devoto e ordeiro, era o especial 'homem novo' do salazarismo, a resgatar, entre nós, não pela acção do partido

vanguardista [...] mas pela intervenção formativa de órgãos especializados da Administração ou da organização corporativa, em colaboração com a Igreja a na decorrência de uma visão totalizante da sociedade de matriz nacionalista, corporativa, católica, ruralizante e autoritária. (Rosas, 2001, pp. 1053-4)

However, problems arise when either part of the masculine-national nexus is questioned or destabilised as masculine hegemony is then challenged, which occurs in *o nosso reino* when benjamim's father either flees the household or resorts to violence when he feels that he is losing dominance. While living at the house, benjamim's father was a feared presence due to his abusive and alcoholic nature: 'não foi a primeira vez que o meu pai teve um acesso de fúria. eu sabia que isso poderia acontecer a qualquer momento' (mãe, 2004, p. 71), and vhm also portrays benjamim's recollections of previous abuse, where 'com as dores senti que morreria [...] tinha sido como assassinado pelo meu próprio pai' (mãe, 2004, p. 71). Violence is inflicted on the women and children of the household rather than externally, just as in *remorso*, and again similarly, one person is the chief recipient (ermesinda in *remorso*). From his father's perspective, benjamim has come to represent all that has gone wrong within his family: 'dizia o meu pai, se nesta casa não há respeito eu vou tratar disso. falava não só de mim, e quase nem de mim era, era a minha tia cândida a ter coisas com o senhor francisco, e a memória dos avós como estaria manchada [...] e por isso eu estava debaixo daquele ataque' (mãe, 2004, pp. 70-1). benjamim's father is incapable of dealing with what he perceives as transgressions of societal norms in his household, and therefore is mostly absent throughout the novel; even when he returns, benjamim is aware that this will not be permanent: 'o meu pai era uma saudade grande e eu sabia que o víamos de novo como para uma despedida. era já uma imagem vaga, uma projecção fictícia que havia de esfumar-se a qualquer momento para nos abandonar de vez' (mãe, 2004, p. 113), and towards the end of the novel 'o meu pai não veio e assim ficou sem aparecer nunca mais' (mãe, 2004, p. 140). By this point, it has become apparent that he will never be able to emulate the 'homem novo' idealised during the Estado Novo, and this exacerbates his feelings of frustration and alienation. Here then, with the representation of male characters, vhm is demonstrating the levels of subalternity present within contemporary Portugal, as societal structures mean that they are unable to benefit from the patriarchal dividend.

2.6: Children

The only child protagonist in the tetralogy, benjamim, is an eight-year-old boy growing up at the end of the *Estado Novo*. vhm is subverting the characterisation, remarked by theorists of the postcolonial, where '[t]he child becomes the image of disempowerment, as also the means of seeking restitution of power in conjunction with the idea of the nation' (Bharat, 2003, p. 9). This idea of disempowerment closely aligns to Sousa Santos' concept of semi-peripherality and its effects on Portuguese identity. benjamim becomes marginalised from society due to his transformative identity and lack of adherence to the ideals he is expected to live up to. Until recently, little critical attention had been paid to tropes of childhood in spite of the fact that they are unquestionably subordinate in terms of social, political and economic power, and the paucity of their representation in cultural theory reflects this status, because inevitably '[p]ower is related to representation: which representations have cognitive authority or can secure hegemony, which do not have authority or are not hegemonic' (Beverley, 1999, p. 1). Although there are many representations of children as characters within literature, there are very few attempts to give the child itself a 'voice', primarily because 'the very ideologies that shape our perceptions of [children] pre-determine that we view them as not having agency or consequence in ideology – they are helpless, they are innocent, they are too ignorant to represent themselves' (Honeyman, 2005, p. ii). This sub-chapter will explore the literary 'construction' of the child and how vhm uses benjamim as a child protagonist to explore a further site of subalternity in contemporary Portugal.

The genre of children's literature itself is highly contested (Cadden, 2010), partly due to the fact that, in the great majority of cases, both the producers and consumers are adults. Although the intended audience is children, the message of the literature is definitively based around the diverse agendas of the adults, and so the voice of the child itself could be perceived as non-existent. The representation of child characters in purportedly 'adult' literature, meanwhile, has been explored very little. This can be seen as a reflection of their subordinate status within society, but rather than being side-lined, they merit analysis just as any other literary character, 'both as a formal

construct, made out of words and images and having a fully textual existence, and as a set of effects which are modelled on the form of the human person' (Frow, 2014, p. vi) that is constructed and manipulated according to the agenda of the author. The child's under-representation may be due to the fact that children are not considered to be 'different' or 'Other', compared to other subjects traditionally considered subaltern based on gender, race or ethnicity, as all adults have developed from children themselves. Authors may feel that they have the authority and ability to represent children as they have all experienced childhood, however their perspective has now shifted definitively to an adult one, exercising authority over children. Although since the 1970s social attitudes towards children (in the Western world at least) have shifted towards 'an emphasis on the development of the individual and on the sacredness of her or his experience' (Cunningham, 2012, p. 224), Spivak's words regarding representation are perhaps particularly applicable in this case; as childhood is a universal experience, the barriers may be able to be overcome (Spivak, 1994, p. 84).⁸ Therefore, the choice of representing a child evokes themes of identity construction and the apparent subalternity of the child that should be explored to attain a fuller understanding of attempts to represent the 'voiceless'.

The predominant portrayal of children within fiction derives from a perceived demand that the reader be able to empathise to some extent with the protagonist. Most adult readers believe childhood to be an early developmental phase of life, from which they have moved on, and so child characters are conceived as naïve and possessing little knowledge of the world. As Kincaid states, 'the child' in Victorian literature was 'everything the sophisticated adult was not, everything the rational man of the Enlightenment was not' (Kincaid, 1994, p. 15). Many earlier representations of childhood are understood as a binary response to the notion of adulthood as having been corrupted, predominantly by socio-cultural influences, where children remain 'innocent' until tainted by such forces. This discourse of childhood almost certainly originated from Enlightenment thinking, as, prior to this, the notion of childhood as a privileged stage of life was not really considered legitimate; children were either barely visible, tainted with original sin, or seen as smaller versions of adults (Ariès, 2005).

⁸ See the Introduction.

Contemporary representations of children within adult literature remain 'centered around the notion of childhood innocence' (Cohen, 2007, p. 7), with children often representing the possibilities of hope and new beginnings, particularly in postcolonial fiction, where '[t]he child becomes the image of disempowerment, as also the means of seeking restitution of power in conjunction with the idea of the nation' (Bharat, 2003, p. 9). This demonstrates an important shift from the associations made with previous child characters, who were predominantly portrayed in children's literature until later in the twentieth century, when they became 'the "realistic" modern child who is psychologically interesting and thus capable of being subjected to the consideration of the literary artist' (Bharat, 2003, p. 4). The innocence of pre- and early twentieth century representations was imbued with justification for the continuation and dominance of colonialism: 'Childhood is as the place where an older form of culture is preserved (nature or oral tradition), but the effect of this in turn is that the same form of culture is *infantilised*. At this level, children's fiction has a set of long-established links with the colonialism which identified the new world with the infantile state of man' (Rose, 1984, p. 50). This rational approach is emblematic of the perception that children were impressionable, and in need of teaching and discipline in order to develop into successful members of society (clearly mirrored in the attitude of the colonisers towards native peoples in many instances). As Western attitudes both towards children and towards the colonial enterprise have changed throughout the twentieth century, literary representations of children as rational entities have emerged, as widespread global recognition of the child's experience as an individual has begun to be acknowledged. However, it appears that children do often have a specific role to play, particularly in postcolonial narratives, as '[t]he fiction writer, who deploys childhood, is enlisting the agency of the child in making an untainted, unbiased inquiry into the contemporary situation' (Bharat, 2003, p. 12). Child characters are thus utilised in an attempt by the author to critique the construction of society, and subsequently national identity, without overt bias, perhaps in order to reinforce their message (if even a child without political consciousness can see it, it must be true). There was a proliferation of literature about children and *Bildungsromane* around the time that many former colonies achieved independence, reflecting a new hope for the

construction of a national identity, where 'it is possible to see the stress on collective identities [...] as a weapon in forming a subjectivity more appropriate to colonial/postcolonial conditions' (Austen, 2015, p. 216). As explained in Chapter 1, the chronotope of the late Estado Novo shapes the narrative of *o nosso reino*, but the impending democratic coup and independence of the Portuguese colonies also contributes to the construction of benjamim as protagonist. The return of benjamim's best friend's brother, carlos, from the war in Angola, allows vhm to portray how a child deals with, and comprehends, unfamiliar experiences in a different way to adults. carlos, who by participating in the colonial wars has become implicated in the salazarist idea of the 'homem novo' fighting for the glory of the Portuguese metropole, and therefore participates in the racist, othering, and luso-tropicalist narrative that justified centuries of Portuguese colonisation: 'as pretas é que gostam de foder, vocês haviam de as ver de mamas à mostra' (mãe, 2004, pp. 40-1), and believed that in Angola 'deus não ordenava as coisas' (mãe, 2004, p. 42), which presented an affront to the religiosity of the Estado Novo. However, benjamim has a different interpretation of the situation in Angola, that has not been coloured by the discourse of the Estado Novo:

as histórias de angola espantavam-me. imaginava os campos repletos de crianças plantadas com os cabelos a ondularem ao vento. crianças sem escola, sob o sol intenso, a escurecer mais e mais a pele, e eu sentia pena delas, a pensar como seriam belas e vulneráveis, e como era cruel que deus não conhecesse toda a sua invenção. (mãe, 2004, p. 43)

Here the child character is also used to critique, again apparently without bias, the flawed world of the adult problems within contemporary society in order to 'to make a statement about how, as the individual matures, the innocent and fabulous world of childhood slowly changes and becomes corrupted [and] to give the reader a perspective on the adult world seen through the child-narrator's eyes' (Tatum, 1973, p. 188). Within contemporary representations there is more recognition and allowance for the individuality of children than in the colonial period:

The space of childhood is a space of hybridity, possibility and, most importantly, resistance. The precarious passage from childhood to adulthood figures as a hybrid interstice, what Bhabha terms as "the inter - the cutting edge of translation and negotiation, the *in-between* space - that carries the burden of a culture". In this hybrid space, the child, figured as not yet a (civilized) adult, becomes initiated to relations of power, social discourse and their embodied practices. However, in many ways the child is constantly negotiating, questioning or even resisting these cultural constructions, even by virtue of its own constructedness. As David Rudd explains, "[T]he constructed child, as

tabula rasa - an empty being on which society attempts to inscribe a particular identity - becomes in that very process, the constructive child and sameness is disruptive". (Hron, 2008)

Although Hron above raises the possibility of the 'agency' of the child, thereby implying that they can have a voice to some extent, this can be over-emphasised, especially because there is no doubt that the child is a subaltern subject, as '[t]he border between the child and the adult is necessarily controlled by the latter, but not necessarily in the interest of that other self whom the adult has effaced or transcended' (Goodenough, et al., 1994, p. 2). This control is exemplified in *reino* by benjamim's father (as explored above), but also by the other adults in his life. Many attempt to construct his religious identity by convincing him that religion is a necessary part of life, for example when his 'nurse' dona hortênsia explains why she loves saints: 'eram os homens mais próximos de deus, os homens bons [...] por isso devemos rezar-lhes e agradecer-lhes os ensinamentos para nós, mortais simples, sejamos iluminados e capacitados de fé' (mãe, 2004, p. 29). This omnipresence of religious devotion, in his own household as well; 'a minha avó rezava ao seu cristo que me tirasse as minhocas da cabeça' (mãe, 2004, p. 14), which is examined in Chapter 3, leads to his aspiration to becoming a saint. This demonstrates how his identity is constructed by the adults in his life, yet he is simultaneously disrupting this identity by attempting to become 'more religious' than the others in his community. However, as benjamim's subversion becomes increasingly apparent, his attempt to forge his own identity becomes problematic, and his family, especially his father, cannot accept benjamim's resistance of societal norms: 'fiquei muito sozinho e vulnerável. a ser abandonado pela minha própria família, rejeitado era como estava' (mãe, 2004, p. 71). Therefore, vhm's characterisation of a child protagonist emblematises that, in spite of the idealisation of children in Western societies, this only happens when they adhere to the hegemonic order already in place, and any disruption is met with resistance; they can only be welcomed in society if they accept their position as subaltern.

2.7: Old age

The issue of identity loss is one of the key topics examined in *a máquina de fazer espanhóis*. Within literary representations of the different stages of life, it can be said that throughout childhood and youth a personal identity is in formation and is often shaped in accordance with (or discordant with) the surrounding society. Adults are mostly considered 'fully developed' in terms of individual identity, but their wider markers of identity are often in flux. However, what has not as yet been afforded a large amount of scholarly attention is how the elderly are represented in terms of identity. Distinctions began to be made by the medical community in the 19th century differentiating illnesses afflicting the elderly, in particular associated with the deterioration of both the mental and the physical (Silva, 2008, p. 159), which coincides with the emergence of gerontology as a discipline. The elderly have become more marginalised as their identity has been formed by images of them as infirm and a burden as a result of the capitalist era's fixation on economic productivity, leading to them being institutionalised as a group, where in pre-modern societies their wisdom and experience afforded them a higher status. According to Toni Calasanti and Kathleen Slevin, '[t]he old have been revered or reviled in different times and places' (Calasanti & Slevin, 2001, p. 15), and old age is a social construct that has multiple dimensions, including chronological age, subjective age, what individuals believe about others' perceptions of themselves, as well as notions of occupational age (Calasanti & Slevin, 2001, p. 17). One of the main criteria for being classified as elderly in the industrialised, Western world is retirement, and by doing this, in the eyes of society, old people are no longer 'useful' in the sense that they contribute to society and take from it instead. Therefore, upon retirement, in most cases, people lose their working identity, which in many cases has been integral to an overall sense of self for many years. During the Estado Novo, there was little provision made by the State for the elderly, as it was considered to usually be either the responsibility of individual families or the Church, and even less for those who had contributed little during their working lives (a substantial number, given the economic situation of Portugal). However, post-1974 this began to change, and the Constitution of 1976 recognised this stage of life as the *Terceira Idade*, with 63rd article stating that:

The State will promote a policy for the third age that guarantees the economic security of elderly people and the policy of the third age should further

guarantee living conditions and familial and community relations that avoid and overcome the isolation or social marginalisation of elderly people and offer them the opportunity to create and develop forms of personal fulfilment through active participation in the life of the community. (Cardoso, et al., 2012, p. 614)

The term *Terceira Idade* is one more commonly applied abroad, on the continent in particular, than here in the UK, and is used to imply maturity rather than decrepitude, a more positive adage than old age. However, the aims of the article stated above are often not realised, for many reasons that cannot be listed here, but one of the primary factors is the more nuclear style of families post-industrialisation. This means that many older people move into old peoples' homes as they advance in years, and this institution is the choice of setting for vhm's novel. This can be for a variety of reasons but generally occurs when it is felt that somebody is unable to live independently and they need to be provided with extra support, either continuously or sporadically, but also is a way of providing a community at a point in life when many people become very isolated. At first this appears to be the situation in the novel, where the protagonist antónio silva moves into the home following the death of his wife, and this appears to be a situation out of his control, as demonstrated by his anger towards his daughter elisa, when he orders her and her children to 'vão-se embora' (mãe, 2010, p. 58), when he decides that he no longer wants them to visit him due to a combination of embarrassment and frustration. Therefore his entrance into the home is marked by the double trauma of the loss of his partner and of his independence, leaving him frustrated and unable to accept his new surroundings. As time goes on he begins to open up and form acquaintances with the other inhabitants, and it is through these burgeoning friendships that the former identities of the residents come to light in the form of flashbacks.

The discussion of the problems arising in old age is elucidated very early in *máquina*, with the imminence of the end of life highlighted as a central focus for the inhabitants of the home: the title of chapter 2 is 'a brancura é um estágio para a desintegração final', with the 'brancura' emblematic of both physical deterioration, with white hair one of the outwardly visible symbols of this stage of life, and emotional, as life appears to lose its colour and become monotonous. As Erikson states, '[t]he question of old age, and perhaps of life, is how – with the trust and competency accumulated in old age – one adapts to and makes peace with the inevitable physical disintegration of aging'

(Erikson, et al., 2006, p. 121), and it could be argued that this is the focal point of this novel. The narrator explains that the reason for this dulling of the senses is preparation for death:

um problema com o ser-se velho é o de julgarem que ainda devemos aprender coisas quando, na verdade, estamos a desaprendê-las, e faz todo o sentido que assim seja para que nos afundemos inconscientemente na iminência do desaparecimento. a inconsciência apaga as dores, claro, e apaga as alegrias, mas já não são muitas as alegrias e no resultado da conta é bem visto que a cabeça dos velhos se destitua da razão para que, tão de frente à morte, não entremos em pânico. (mãe, 2010, p. 42)

It is on this point that vhm and Erikson have a clear divergence in their perspective on old age; vhm is arguing that the faculties of the elderly deteriorate to such a point that they are incapable of fighting death, where both body and mind become a type of prison with no escape. Erikson takes a more optimistic perspective, stating that:

After years of collaboration, elders should be able to know and trust, and know when to mistrust, not only their own senses and physical capacities, but also their accumulated knowledge of the world around them. It is important to listen to the authoritative and objective voices of professionals with an open mind, but one's own judgment, after all those years of intimate relations with the body and with others, is decisive. The ultimate capacities of the aging person are not yet determined. The future may well bring surprises. (Erikson, et al., 2006, p. 121)

The supposed objectivity of professionals is called into question by the portrayal of those that antônio silva meets; although their authority is beyond dispute. A hospital administrator describes the doctors in the following manner:

para eles é tudo mais fácil, sentem pelas pessoas um cuidado profissional. é como tartar de plantas, rigorosamente igual, que eu bem vejo que nem escutam o que se lhes diz, nem que o paciente gema ou grite, eles lêem os papéis e as chapas que imprimem, olham para a cor das pessoas e decidem o que lhes apetece. mas não se preocupe, sabem o que fazem e até têm coração, que eu bem os entendo. (mãe, 2010, pp. 18-19)

This implies a distance between medical professionals and their patients that aligns with a functional perspective on representations of the medical profession:

According to Parsons' 'sick role', it is incumbent upon the ill to seek medical advice so as to alleviate the potential state of deviance incurred by illness. It is only when they do so, and their illness is legitimized, that the ill temporarily escape social expectations and responsibilities. After seeking medical help, the ill must attempt to follow their doctor's directions, investing their trust and faith in medical expertise. A differential in power is therefore vital to establish the authority of the doctor and encourage compliance on the part of the patient. Indeed, according to the sick-role model, doctors must strive to maintain a

social difference from patients in order to meet their obligations as objective professionals. (Lupton, 2012, p. 106)

Thus, *vhm* portrays this type of distant relationship from the outset of the novel, to demonstrate how the power-balance has shifted away from antónio silva to anonymous authority figures. Even one of the most monumental moments of his life, the death of his wife, is relayed by ‘uma enfermeira calma de morte’ (mãe, 2010, p. 23), an anonymous figure that is unable to bring comfort.

In the home, for antónio, these authority figures at times become a homogenised ‘they’: ‘perguntaram-me’, ‘disseram’ (mãe, 2010, p. 30), which taps into the anonymous nature and distant nature of the doctors envisaged in the sick-role relationship. However, there is a difference between the staff in the nursing home and medical personnel because they exert different forms of authority. Using the distinction made by Bocheński, doctors are an *epistemic authority* because they are experts in their field, where the staff are a *deontic authority* because they are superiors who set the rules for what should be done (Bocheński, 1965, pp. 167-8). Thus the doctors are able to maintain their authority with antónio because they are the ones who have the capacity to cure him, but the care home staff must use a different tactic. They have to use language and actions that reinforce their dominant position:

aos meus pés os dois sacos de roupa e uma enfermeira dizendo coisas simples, convencida de que a idade mental de um idoso é, de facto, igual à de uma criança. o choque de se ser assim tratado é tremendo e, numa primeira fase, fica-se sem reacção. se aquela enfermeira pudesse acabar com aquele sorriso, ao menos acabar com aquele sorriso, seria mais fácil para mim entender que os meus sentimentos valiam algo [...] senhor silva, com esta mantinha vai ficar quentinho à noite. ainda aqui vai ter muitos sonhos bonitos, vai ver. (mãe, 2010, p. 30)

This infantilisation of the elderly is one that reinforces their subjugation to others’ hegemony, as they come to be considered as subjects to be guided rather than capable of autonomy. However, there is another theory explaining this infantilisation, which reinforces the increasing demonization of old age as a phase of life; that it is utilised in order to diminish the impending fear of deterioration:

Hockey and James take the line that the tendency to treat old age as what we so often describe as a ‘second childhood’ is in essence a technique for

managing our deep fear of old age by transforming it into an infantile state. They argue that the decrements, physical or psychological, typically associated with what are now known increasingly as ‘the old old’ become easier to handle when any dependency which may ensue is defined as a return to the original (and more socially acceptable) dependency of early infancy. It is precisely because infancy and childhood have, since Victorian times, been socially constructed as stages of legitimately innocent and beguiling dependency that this metaphorical transformation is an effective technique for containing and dispersing the fears of deep old age which is endemic in western culture. (Hepworth, 1996, p. 426)

This infantilisation is represented throughout *máquina*; as the elderly begin to lose control of their physicality, they do not necessarily deteriorate mentally at the same pace, which means that rather than the apparently comforting construction of ‘beguiling dependency’ their bodies become entities to be feared:

o senhor pereira começou a sonhar que estava no lugar certo. começou a achar que estava sentado no lugar certo, e que até tinha sido complicado lá chegar, com pequenas peripécias a atrasarem-lhe o passo e ele a sentir-se cada vez mais aflito e a pensar que não chegaria a tempo. mas justamente quando sentia que não poderia aguentar mais, o senhor pereira sentiu-se sentado e seguro de que conseguira pôr as pernas a correr o suficiente e de que não havia mais ninguém na casa de banho. estava só e satisfeito. foi assim que se sentiu. exactamente como acontece às crianças, ainda bebés, que fazem xixi na cama. e o senhor pereira fez na cama e acordou uns minutos depois, alterado de terror, incrédulo, imerso no odor nauseabundo que quase lhe impedia os sentidos. (mãe, 2010, pp. 193-4)

Physical deterioration is a constant theme throughout the novel, and one of the main preoccupations for many of the characters as a definitive symbol of the inevitability of the end of life. Their confinement to the home means that they have effectively ‘failed’ at ageing, and despite residing in a place for the ‘terceira idade’, a cultural construction that has associations with continuing hope and activity, they have actually passed into the ‘fourth age’; the point of no return:

As Higgs and Gillear argue, narratives of successful ageing reinforce the binary between the ‘third age’ and ‘fourth age’. The ‘third age’ is associated with activity, good health and productivity, leaving the ‘fourth age’ as its negative counterpart. The ‘fourth age’ is linked to illness and dependence and is imagined as a ‘black hole’, a place of ‘unknowability’ and lack of agency and social power. (Oró-Piqueras & Falcus, 2018, p. 7)

The activity of deliberating over the severity of various ailments becomes a method not only of bonding, but of competing in a losing game for the residents of the home:

e a mulher lamentou dizendo, lamento muito, é um problema, vamos para velhos e começam a surgir estas coisas, olhe, a mim doem-me os pés, que às vezes parece que vão cair como se estivessem gastos. e o senhor pereira dizia, haviam de lhe doer os testículos, como a mim, que fico a sentir-me pendurado nas árvores. e ela juntava, pois, isso não me vai doer, mas olhe que dores como as minhas não estou a ver, que fico horas a gemer sem me pôr de pé e nem os comprimidos me aliviam. é um suplício. o senhor pereira irritou-se e disse-lhe, ó minha senhora, uma dor de pés não há-de ser tão grave quanto um cancro, sabe, um cancro, já ouviu falar. (mãe, 2010, p. 254)

This type of competition is indicative of a return to a very primal state, where social niceties are cast aside in order to ascertain both who will survive the longest but also who has overcome more hardship to do so. The setting of the old people's home exacerbates this situation because the characters perceive themselves to be humans that are stripped back to their basic biological functions as opposed to fully cogniscent and sentient beings. Thus their lives become a type of 'survival of the fittest', in which while the demise of their companions is met with sadness it is also a demonstration of their ability to outlive them. The reduction of the characters to simple mechanisms means that they can be considered more akin to machines than humans, where machines are functional but lacking the components necessary to hold an individual identity. This explains Enrique's assertion of nocturnal happenings in the home:

o espanhol Enrique dizia que à noite entravam uns homens pelo seu quarto dentro, cumprimentavam o senhor medeiros, que se mexia e lhes falava com confiança, e depois montavam sobre ele um aparato estranho de cabos e mangueiras, de ecrãs e coisas de computador, como teclados e até godés e tubos de ensaio onde fumegavam preparos químicos. durante a noite, esses homens iam para ali com ar de cientistas secretos, dos quais ninguém sabia nada, e montavam uma tremenda máquina de transformar portugueses em espanhóis. (mãe, 2010, p. 269)

This equation of the use of medical equipment with identity transformation is reminiscent of the 'uncanny valley' effect that certain objects can elicit in humans, particularly in relation to animation or lack of:

Jentsch speculates that of all of the psychological uncertainties that may cause uncanny feelings to arise, one in particular is likely to develop into a regular, powerful, and general effect. This usually concerns the doubt as to whether an apparently living being is animate or not; and, conversely, it may involve the uncertainty about whether a lifeless object may not in fact be alive [...] The horrors people feel toward a dead body, especially a human corpse, a death's head, skeletons, and similar objects are likewise attributed by Jentsch to the thought of a latent animate state that lies close to objects that used to be alive. (Liu, 2011, p. 208)

All of the inhabitants of the home are living in a twilight world, but not the socially acceptable, infantilised one, instead it is one of continual fear and dread, that is further enhanced by the proximity to death (see Chapter 3 for antónio's nightmares). From receiving the news of the death of his wife at the beginning of the novel, antónio was consumed by fear and loneliness: 'fui atacado pelo horror como se o horror fosse material e ali tivesse vindo exclusivamente para mim' (mãe, 2010, p. 24). By portraying characters at the end of their lives, and representing their fears and decline, vhm demonstrates their subalternity in several ways. Firstly, the fact that when elderly people move into homes against their will, and especially when it is at the behest of the family they have raised, they move from typically being either the patriarch or matriarch of their family to becoming part of a community that they have not chosen. Within this community, they can become infantilised due to the societal desire of softening the realities of growing old. Finally, they are removed from wider society by being confined to homes, and as physical and mental faculties decline, they are increasingly unable to exert any power over their own lives.

2.8: Immigrants

Another group that can be marginalised in mainstream society is immigrants. In the contemporary globalised world, the role and representation of immigrants has rightfully come under increasing scrutiny. As ever larger numbers of people move across national boundaries, either through necessity or in search of new opportunities, static national identity can no longer be taken for granted. Previous discourse on diasporic identity was predominantly binary in conceptualisation (home v. away), due to the perception that every citizen *must* 'belong' to a nation-state which continues to be their 'home' due to the fact of being born there, which is inherently problematic:

The assumptions that the land of our birth is for some reason our home or that our home is determined by our ethnicity – that there is an inevitable and involuntary connection between geography, ethnicity, and what we are and where we can be fulfilled – are based on misunderstanding of language at best, and at worst on deliberate misuse of it for the justification of morally questionable political decisions. (Tucker, 1994, p. 186)

The political (mis)use of the concept of a national home is the main instigator for the pressing need to reconceptualise the identity of immigrants. Theorists are attempting to account for this in a number of ways, predominantly by questioning the validity of national identity itself. Earlier, the possibility of post-national identity has been addressed, but Aihwa Ong justifies the use of transnationality:

[A] model that analytically defines the global as political economic and the local as cultural does not quite capture the *horizontal* and *relational* nature of the contemporary economic, social, and cultural processes that stream across spaces. Nor does it express their *embeddedness* in differently configured regimes of power. For this reason, I prefer to use the term *transnationality*. *Trans* denotes both moving through space or across lines, as well as changing the nature of something. Besides suggesting new relations between nation-states and capital, transnationality also alludes to the *transversal*, the *transactional*, the *translational*, and the *transgressive* aspects of contemporary behaviour and imagination that are incited, enabled, and regulated by the changing logics of states and capitalism. (Ong, 1999, p. 4)

This terminology certainly captures the notion of movement when referring to migrants, but still relies upon the concept of national identity as the primary referent; the relations between nation-states are changing in the contemporary world and movement between them is becoming more fluid, but they seemingly remain a valid model for classifying identity. Another method that has been proposed, by Arjun Appadurai, is to remove the 'national' denomination completely:

By 'ethnoscape', I mean the landscape of persons who constitute the shifting world in which we live: tourists, immigrants, refugees, exiles, guestworkers and other moving groups and persons constitute an essential feature of the world, and appear to affect the politics of and between nations to a hitherto unprecedented degree. This is not to say that there are not anywhere relatively stable communities and networks, of kinship, of friendship, of work and of leisure, as well as of birth, residence, and other filial forms. But it is to say that the warp of these stabilities is everywhere shot through with the woof of human motion, as more persons and groups deal with the realities of having to move or the fantasies of wanting to move. (Appadurai, 1996, pp. 33-4)

This concept is hugely useful to express the ever-evolving nature of identity. As nation states developed from the seventeenth century onwards, along with their economic and administrative infrastructures necessary for the establishment of capitalism (Anderson, 2006), it is a natural evolution for this classification to become obsolete as a new stage in global human interactions emerges. Although inter-continental and trans-regional networks have always existed, and were strengthened as colonisers settled and expanded trade networks to places previously unknown to them, the latter

half of the twentieth century saw the links between the majority of the world shrink to the point of non-existence. The 'landscape of persons' listed by Appadurai apply to the majority of the global population, albeit at times temporarily or within lesser distances, and vhm explores in *apocalipse* this shift from people being perceived as merely immigrants to forming part of a wider ethnoscape, particularly through the relationship between andriy and quitéria.

Intra-national love has featured in Portuguese literature due to the nation's image of itself as one of explorers who were willing to mix with, rather than segregate themselves from, other races and nationalities. In the twentieth century, as the future of empires was catapulted into a precarious situation, Brazilian sociologist Gilberto Freyre developed a theory known as luso-tropicalism, implying that the Portuguese were benevolent colonisers, because according to him, sexual relationships between the Portuguese and colonised people occurred willingly and happily, leaving the Portuguese imperial arena a miscegenated and integrated one, in which all parties were content (Freyre, 2002). Obviously this theory was used to legitimise and perpetuate the Portuguese presence in the colonies (Almeida & Corkhill, 2015, p. 158), and there are many literary representations of these kinds of relationships: one prominent example is José de Alencar's *Iracema*, written at perhaps the height of the construction of Brazilian national identity at the end of the nineteenth century (Alencar, 1992), in which a male Portuguese explorer has a relationship with a native Indian woman, from which a son is born, symbolising the birth of a supposedly racially integrated Brazil (Anderson, 1998). However, a postcolonial lens casts doubt on the reality of this racial harmony in the former Portuguese colonies, and post-1974, with the end of the Portuguese empire, the tables have turned and analysis has turned towards how immigration has impacted on societies that have previously prided themselves on their superior tolerance and acceptance of other cultures. Therefore this chapter section will analyse the representation of a relatively recent wave of immigration from Eastern Europe within contemporary Portuguese literature. First the reception of Eastern European people in Portugal in general will be examined, followed by their representation in vhm's *apocalipse*, followed by what textual

representations of intra-national relationships symbolise in terms of contemporary national, in this case Portuguese, identity.

On a broad level, immigration can generally elicit hostile responses, particularly in times of financial hardship, and as Gabriela Borges says:

The media and the arts can play an important role in this game of identities between Portuguese and foreigners, contributing to the integration of immigrants, especially if they do not disseminate discriminatory and xenophobic images. The more the *Other's* image is denigrated by the media and the arts, the less they contribute to his integration in the community. (Borges, 2012, p. 12)

However, it is also important to understand the context in which these literary representations are constructed. In terms of immigration, a survey in 2009 showed that 4.2% of the Portuguese population were immigrants, rather lower than the average for Europe. The ethnic composition of this immigrant population can be seen as a result of four recent trends: the first, between 1975 and the mid-1980s, where the majority came from the African countries newly independent from Portugal; the second, from 1986 to the end of the 1990s, saw an increase in immigration mainly from those same African countries and Brazil as well as Western Europe (predominantly expatriate retirees); the third began in the late 1990s and saw an influx of Eastern European and Brazilian migrants; and finally, since the 2008 financial crisis, a drop in all immigration except Brazilian (Peixoto & Sabino, 2009, p. 8). Racial tensions were exacerbated in particular in metropolitan areas after 'retornados' moved to Portugal from the colonies to live in much reduced circumstances (Marchi & Silva, 2019, p. 34). Arguably, the 'othering' that occurs when an immigrant comes from a culture considered completely alien to the host one, encountering problems with integration and acceptance, was not as overt in these instances: they had a shared colonial history (albeit advantageous to the former metropole) and therefore, to some extent, a shared cultural heritage, with common language an obvious advantage. The continued immigration from former Portuguese colonies reinforces native perceptions of Portugal as occupying a privileged point of centrality and origin within a global network or community, however, in recent years, this situation is changing as some

PALOP countries (especially Angola) make significant financial progress, and the Portuguese economy stagnates.

The representation of Eastern European immigrants in *apocalypse* allows for a further exploration of elements of hegemony and subalternity in contemporary Portugal, as although these immigrants would theoretically become subaltern, they in fact serve to reflect and reinforce the elements of subalternity among the Portuguese themselves. Currently, almost a quarter of legalised immigrants come from Eastern Europe, and Ukrainians form the largest national group of all immigrants (Hellermann, 2006, p. 1138). The majority of the foreign population are men between the ages of 15 and 34, and this group is particularly predominant among immigrants from Eastern Europe (Corrêa d'Almeida, 2004, p. 9). This appears to imply that they have mainly migrated to Portugal in order to find work, which can cause resentment in an economy already under enormous strain with high levels of unemployment, reaching a peak of 16.18% unemployment in 2013 (Macrotrends, 2021). This perspective is represented in *apocalypse* through the character of Augusto, the protagonist's husband, who complains that the men from the East are bastards who are screwing up everybody's lives, because he has to compete with them for jobs but cannot win because they are better, stronger and desperate (mãe, 2008, p. 16). The stereotype of the incredible ability of these men as workers is reinforced with the description of Ukrainian Andriy as a machine, with oil instead of blood, the organs as parts of an engine, that will allow him to earn the most money possible (mãe, 2008, p. 82). This type of dehumanised imagery, with Eastern European men seen simply as money-making machines, who come to Portugal, taking jobs that the Portuguese should have, separating themselves from the Portuguese and then sending money 'back home', is one that embodies hostility towards Eastern European immigrants.

However, the stereotype of being a good worker is not always negative: according to a study interviewing Eastern European immigrants in Portugal, many of them believe

that this is a positive attribute as they are perceived as working harder (and therefore contributing more) than immigrants from other countries (Mendes, 2011). This is clearly a result of personal interactions in which those interviewed have been recognised as the 'lesser of two evils', and this type of individualisation of the Other is being attempted by authors like vhm to avoid the homogenisation that leads to enmity. Another example can be found in the widely-acclaimed 2004 documentary *Lisboetas*, or 'inhabitants of Lisbon', which charts the daily lives and challenges faced by immigrants living in the city, told from their perspective (Lisboetas, 2004). This attempts to give these people a voice, where for many reasons in society they remain voiceless, due to their limited role in the mainstream political and social arena, as well as the fact, linguistically, there are often barriers to integration. When an immigrant cannot speak the national language, they cannot participate in what Foucault terms the 'national discourse', because they cannot understand its signs, let alone utilise them. This is represented in the novel when andriy first comes to Portugal and he gets a job making pizzas, and gradually attempts to learn the Portuguese necessary to communicate, but only enough to get through the working day and earn his money (mãe, 2008, p. 79). His flatmate ivan believes that this is for the best, 'tens a vantagem de não entenderes o que dizem, porque eu sei que só dizem mal de ti' (mãe, 2008, p. 80). He manages to get a new job at a quarry with many other Eastern European men, highly intensive and monotonous manual labour, but this kind of occupation seems to reinforce his self-image as a machine to make money. He has left the Ukraine in order to provide opportunities for his family, but as time goes on, he gradually loses contact with his parents, and hence, his sense of hope:

em portugal, angustiado, o andriy não sentia nada daquilo. levantava as pedras e não conseguia escutar nada de mais espiritual por onde lhe viesse um recado dos pais. estavam como mortos, incapazes para sempre de participar na sua vida a partir do momento em que as notícias cessaram. (mãe, 2008, p. 136)

For andriy, leaving the Ukraine, although challenging, has not had a dramatic impact upon his self-image or national identity. It is the lack of personal communication that has made him feel adrift, rather than feeling marginalised for not being a Portuguese citizen. To all intents and purposes, andriy is still Ukrainian: Ukrainian is still his first language, he is still a citizen of the country, and even still sends money back to his family in that country. However, the sentiment of rupture that he feels after the lack of

contact from his parents means that andriy has come to espouse what Anthony Cohen calls 'personal nationalism', and he says that:

[M]y argument has been that to see identity as being derivable from membership of a nation or a group – be it an ethnic, kinship, or descent group, a sect, class, gender, initiation cohort, or whatever – is implicitly to deny that individuals construe their membership and their selves in very different terms. In a sense, it renders these individuals as *merely* members of such collectives, and, in so doing, posits a qualitative difference between *them* and *us*: they are satisfactorily generalizable; we are precisely individualistic. We have been complicit in the colonization, massification, or anonymization of the human subject... (Cohen, 1996, p. 803)

Thus the collective concept we have come to recognise as 'national identity' is precisely what causes divisions between nations, and is subsequently problematic for the integration of immigrants into given societies. The construction of a 'personal nationalism' allows for a trans-national rather than a mono-national identity, which can allow for the inclusion and adoption of more than one nation within this 'personal nationalism', which is why vhm's examination of the Eastern European characters can equally be viewed as an analysis of contemporary Portuguese identity.

One of the main reasons a person might feel more inclined to adapt to, or even adopt, another national identity is due to personal relationships and links. In *apocalypse*, vhm presents these perspectives through the interaction of the Eastern European immigrants with Portuguese characters. The protagonist, maria da graça, embarks on an affair with a Russian man, while her husband is absent, as his line of work means that he works away for months on end, in the instance reported in the novel, in Mauritania (mãe, 2008, p. 23). While she is cleaning the apartment where a group of East European men live she fantasises about two of them while masturbating, 'pensava no viktor e no ivan ali metidos, no calor dos seus corpos' (mãe, 2008, p. 108), but she actually has sex with another man, mikhalkov. She states that 'tomou-a sem licenças' (mãe, 2008, p. 108), but it is clear that she enjoys the act, as she tells quitéria that 'é um doutor, devia estar numa universidade a fazer às raparigas o que os rapazes todos pudessem aprender' (mãe, 2008, pp. 108-9), and she continues an affair with him. However, their relationship is restricted to sexual activity, by the decision of both parties, with the misogynistic mikhalkov seeing maria da graça as

easily seduceable, due to the 'facilidade das gordas portuguesas' (mãe, 2008, p. 48). Mikhalkov articulates a purportedly widespread European male belief that Portuguese women are 'gordas, muito baixas, escuras em demasia e pondo-se mais escuras com roupas tristes e apagadas' (mãe, 2008, p. 128), and 'apenas estariam diante dele como um corpo a usar' (mãe, 2008, p. 48). Although this attitude is portrayed as unsympathetic, it is echoed in maria da graça's sentiments that mikhalkov is only useful for sex, stating that 'aquilo entre eles não tinha grande significado' (mãe, 2008, p. 160), again reinforcing the dehumanised image of Eastern European men.

This relationship is contrasted with another union between East and West, in the form of maria da graça's best friend quitéria and mikhalkov's flatmate andriy. quitéria likes younger men, but began to exclusively seek out those from the East because 'são grandes e tão bonitos' (mãe, 2008, p. 21), and her first sexual encounter with andriy ends badly when, as he explains his problems to her in stilted Portuguese, she mistakes these admissions as a request for payment for services rendered, and he makes a sharp exit: 'eu sair agora e desculpa' (mãe, 2008, p. 44). While this incident contrasts quitéria's sexual liberty with her companion maria da graça, it is also significant because it humanises the immigrant character by giving him a voice, both by portraying his story in chapters of the novel and by representing the broken nature of his speech. However, quitéria's opinion of him juxtaposes this humanisation, as she describes 'o rosto pesado do jovem rapaz, as poucas palavras e as frases tão dificilmente construídas mostraram-lhe que ele estaria como um peixe fora de água, ali tão reduzido à sobrevivência, apenas um animal a precisar de respirar' (mãe, 2008, p. 44). Although this metaphor is intended to be sympathetic, vhm is highlighting how even when immigrants forge relationships in their destination countries, remnants of this othering still remain. Their difficulty in linguistic communication does not impede their relationship, and just like for maria da graça and mikhalkov, the mechanics of sex connects them. However, in this case, they both want to maintain the relationship that had become a central structure in their lives, and are only unable to vocalise this due to the unexpectedness of their feelings: 'nesse momento, não sabiam, nem um nem outro, o que se diriam e de que forma admitiriam começar a fazer concessões para

que, de entre tudo, se mantivesse aquela relação como estrutura central das suas vidas dali em diante' (mãe, 2008, p. 91). This relationship and life in Portugal is not what was expected of him back in Ukraine, where his father expects 'uma primavera quando o andriy voltasse rico e, sabia lá, casado com uma portuguesa bonita' (mãe, 2008, p. 159). Instead andriy settles down with quitéria and feels that his links to the Ukraine are weakening, as 'começou a entender a voz da quitéria [...] sentira que estava em tempo de contar apenas com o seu instinto e sobreviver ainda, sobreviver melhor' (mãe, 2008, p. 171), in order to embrace a new identity that he believes will make him happy. This appears to indicate that happiness and acceptance can be found for immigrants to Portugal, but it involves a realignment of their identity to be accepted by the Portuguese. At the very end of the novel, vhm demonstrates that the link between the lovers is stronger than both language and identity, as quitéria, sensing andriy's unhappiness, books both of them tickets to his hometown of Korosten, and when she shows them to him:

encostou-se a ela chorando numa felicidade complexa de saber que o mais certo era encontrar os pais mortos, mas era como precisava de os ver se essa fosse a verdade. no lado de lá aqueles papéis, o andriy percebeu o resto da vida. abraçou-se àquele mulher numa convulsão tão grata que lhe sentiu amor como apenas aos pais sentira. um outro amor, mas igualmente absoluto e votado à eternidade. (mãe, 2008, p. 179)

Through accepting andriy in a loving relationship and being willing to potentially place herself in the subaltern position that andriy encountered upon arrival to Portugal, quitéria demonstrates the possibility of choosing to (rather than being forced to) construct a 'personal nationalism' that is fluid and more attuned to the global nature of contemporary identity.

Through flashbacks to the life of andriy's father, sasha, vhm demonstrates the severe circumstances of his past, in an attempt to explain why andriy chose to leave for Portugal: sasha clearly experienced traumatic circumstances in his early life, even claiming 'matei-o, eu matei-o' (mãe, 2008, p. 54), although he is never more specific about this apparent crime, and this has caused him to suffer severe psychosis throughout the majority of andriy's life. As his condition deteriorates, 'o sasha confessou à ekaterina que talvez tivesse matado mais do que um homem', which

leads him to plead with his wife to protect him, 'para que os soldados não o tomassem para um fuzilamento sumário' (mãe, 2008, p. 63). His wife is either unsure or reluctant to believe him, but it is clear that the weight of Ukrainian history is omnipresent in the household, as:

era o século vinte todo em cima das suas cabeças. os sete milhões de mortos à fome, os sete milhões de mortos na segunda guerra mundial, e os mortos mais os afectados pela catástrofe de chernobil. na cozinha dos shevchenko sentavam-se mais de catorze milhões de mortos a olhar para os pratos de sopa. (mãe, 2008, p. 64)

If history is considered integral to the construction of national identity, as it generally is, then it unquestionably can become burdensome, and it appears that andriy does not want to be defined by this troubling past. This is why he is haunted by the image of a golden man, a type of piggy bank that he was given by his father, which appears to him periodically as a reminder of the home he had left, but also 'podendo se insinuar que também é um homem a perder a cabeça, como seu pai' (Postal, 2016, p. 176). He visualises it as 'a exposição do brilho intenso da riqueza, da metalização do corpo com o mais nobre dos metais' (mãe, 2008, p. 81). This is a metaphor for the apparent mechanisation of the bodies of the Eastern European immigrants, as in some cases they have migrated for the exclusive purpose of making money, meaning that their bodies become tools in an economically efficient machine:

ficando o filho sozinho no país das flores, forçando o coração a ganhar foles, deitar fumo, substituir o sangue por óleo, verter para os outros órgãos como dentro de um motor, tendo radiador, ventoinhas, estruturas inoxidáveis no caminho do esqueleto, propulsores, tubos comunicantes, roldanas, anilhas e parafusos, mecanismos dentados como a ferrarem-se impiedosamente uns nos outros e para sempre, visores perfeitos para o futuro coberto de ouro, já muito fácil de existir. (mãe, 2008, p. 82)

For andriy, the golden man represents the life that he was intended to have in Portugal, of making money and taking care of the prospects of his family, and therefore, Ukraine itself. The actual golden man remained at andriy's parents' house 'onde, de vez em quando, punham uma moeda. não era dinheiro que fizesse rico o seu dono, era só uma forma de incentivar o andriy para o cuidado com as coisas, ensinando-lhe a pensar no futuro' (mãe, 2008, p. 133). However, by the end of the novel, 'nenhum homem de ouro se endinheirava para o seu futuro' (mãe, 2008, p. 171). This shows that his relationship with quitéria has allowed him to move past the paranoid associations to the created negative narrative of Ukrainian identity espoused by his

parents, himself, as well as the xenophobia he has experienced in Portugal, because he has been able to develop an individual identity not based on his national one.

2.9: Animals

As literary characters, animals have a long and varied history. Their textual representation is often perceived as dependent on what their role is in any particular socio-historical context, as well as what symbolic significance they hold. Within recent years, ecocriticism has become increasingly prominent, meaning that academics are coming to recognise the importance of the natural world (of which animals play a part). Certain concerns have developed, particularly in recent years, in the eco-critical sphere regarding the dominance of humans over other living species, particularly given that:

It was not until our species, *Homo sapiens* we pridefully call it, came upon the earth and began to use its bigger and more pleated brain and its more complex technologies and its more elaborate social networks that any creature was able regularly to control an increasing number of the other elements of the natural world for its own use and pleasure. And it was not until our species that any creature developed the psychological perceptions, and then the behavioural manifestations, that allowed it to stand *distanced* from that world – indeed, in many ways opposed to it – so that it was able to expand its control and dominion in a totally unprecedented way, justified in the name of survival. (Sale, 2006, p. 2)

Nevertheless, literary characterizations of animals generally continue to be read as they have been for many years, where ‘the metaphorical or metonymic status of the animal leads to the animal being treated as a type of *tabula rasa* that can signify anything we wish’ (Burt, 2001, p. 205). Animal characters in literature are frequently anthropomorphised to a greater or lesser extent, in a manner reducing detail to the minimum and restricting characterization to one dimension (eg. the fox is cunning, the dog is loyal) (Daston & Mitman, 2005, p. 9). In pre-twentieth century literature particularly, animals tend to be restricted to these prototypical caricatures. A shift began to occur in the early twentieth century for a variety of reasons: as industrialisation and urbanisation increased exponentially, humans were distanced

from animals as they never had been before, which coincided with a perception of animals as entertainment (zoos, pets etc.) leading to their fetishism (this had previously been reserved predominantly for the wealthy in society), the re-emergence of anthropomorphic literature in the nineteenth century (Markowsky, 1975), and finally a growing awareness of the animalistic qualities of man from the work of Freud among others (Driscoll, 2014). This culminates in a paradoxical situation in which many humans are removed from the reality of the majority of the animal world because they have moved into urban arenas, but at the same time feel closer emotional links to them and concern for their welfare. In literary representations an animal is no longer rendered completely human as in fables, but neither are they 'just animals', as humans increasingly attribute human characteristics and feelings to their animal counterparts. As Daston and Mitman state, this is partly due to a newfound preoccupation with the individual, but also questions regarding agency in the contemporary world. It could, and has been, argued, that animals are the first and ultimate colonised beings, using Alfred Crosby's 'ecological imperialism' as a starting point to explain that imperialism went much further than the social and the political (Crosby, 2004), with European agricultural methods being transported across the globe supplanting the majority of non-European practices, regardless of whether they were suitable or successful. Virginia DeJohn Anderson argues that this transferral of practices served to highlight the differences between the colonisers and the colonised:

Native understandings of animals fit into a larger set of conceptions about the world that drew no sharp boundary between natural and supernatural realms and did not dictate the subordination of nonhuman creatures. Some animals possessed spiritual power, obliging the humans who hunted or otherwise dealt with them to show respect. Indians thus conceived of their relationship with animals in terms of balance and reciprocity, not domination, let alone ownership. But these ideas about animals, derived in good part from the Indians' experience with wild creatures, ran counter to the views of English settlers whose principal contact was with domesticated beasts. Christian orthodoxy affirmed the colonists' practical experience of dominion over animals that, in the case of livestock, was further reinforced by the animals' legal status as property. (Anderson, 2004, p. 8)

Therefore, Anderson and many others argue that traditional European relations with animals are invariably in favour of humans, as masters and therefore colonisers of animals. This can be considered to demonstrate what Val Plumwood, an ecological feminist, terms 'hegemonic centrism', explicitly linking the subordination of animals with other forms of domination:

The key concepts of rationality (or mentality) and nature then create crucial links between the human and the masculine, so that to problematize masculinity and rationality is at the same time to problematize the human and, with it, the relation of the human to the contrasted non-human sphere. As we shall see, however, these concepts also form links to other areas of exclusion, for it is not just any kind of masculinity which is usually involved here, but a particular kind which is formed in the context of class and race as well as gender domination (which I have called the master model). (Plumwood, 1993, p. 26)

This continual 'colonisation' of animals is the reason for the analysis of their representation as characters in the novels of vhm. In the literary sphere, this subordination is emphasised by the minimal consideration of the psychology and experience of animals, as well as a lack of concern over the ethics of their representation (in Spivak's sense of *darstellen*), in spite of the fact that they fulfil major hermeneutic functions.

A clear example of the subversion of this colonial model can be seen in *remorso* in the character of the cow, sarga. The choice of a cow as the animal companion of the family further entrenches the novel in the medieval era, as it was a period when there were many outbreaks of bovine disease, thus making cows a hugely valuable, although precarious, commodity (Newfield, 2009). She is the first character presented to the reader in the novel (mãe, 2006, p. 13), emphasising her centrality in the family, and the protagonist asserts that the family identified themselves through the cow rather than their family name, because: 'a vaca era a nossa grande história, pensava eu, como haveria de nos apelidar a todos e servir de tema de conversa quando perguntavam pela mãe, pelo pai, perguntavam pela vaca, magra, feia, tonta da cabeça, sempre pronta a morrer sem morrer' (mãe, 2006, p. 14). The apparent readiness to die is emblematic of medieval social hierarchies where the subservient partner in the relationship should be willing to sacrifice everything for the dominant partner. In this way, sarga is used to metaphorise all women, as a dependent of the family but necessary to the functioning of the household, and this is the rightful order of things; the men are willing to protect her because she knows her place, and baltazar's brother aldegundes in particular developed a very close relationship to the cow. Her lack of intelligence is a positive attribute, just as it would have been for contemporary women: 'era verdade que ela era tonta, como fosse destituída da pouca inteligência que as vacas podiam ter. não tinha nem uma, o mais que fazia era reconhecer-nos e gostar

de nós, isso sentíamos, e mais do que isso, nada' (mãe, 2006, p. 17). The association between cows and women, and their subservient position, is made explicit when baltazar has just finished having sex with teresa diaba and 'molhado de líquidos [...] recuperava as vestes no lugar para regressar às vacas, ao leite, às leveduras e ao tempo do queijo' (mãe, 2006, p. 35), implying that for men, both of these liquids have their uses but are not life-defining, merely a mundanity. It appears that sarga is no longer able to provide milk for the family, as she is too old, so the reason for keeping her lies elsewhere; and baltazar explains that 'era uma vaca como animal doméstico, mais do que isso, era a sarga, nosso nome, velha e magra, como uma avó antiga que tivéssemos para deixar morrer com o tempo que deus lhe desse' (mãe, 2006, p. 35). Their identification with this particular cow means that they are unable to part with her whether she is economically useful or not, making her more of a pet than a working animal, and defying the reader's expectations of the relationship between man and animal in the Middle Ages.

aldegundes' close relationship with sarga develops throughout the novel, and it appears that for him she has become a companion almost akin to a wife. He 'pedia ao curandeiro pela sarga constantemente' (mãe, 2006, p. 40), but the witch-doctor is reluctant to see the cow because he did not look at animals, and merely states that she is old and 'já era benção suficiente que não morresse' (mãe, 2006, p. 40). This lack of assistance for sarga perhaps seems heartless to the contemporary reader, and it is clear that aldegundes is disappointed with the response, and retreats from other humans to form a closer bond with sarga. However this approximation to members of other species in medieval times was regarded as more than a curiosity; it was considered abhorrent, as it was against the natural order, or great chain of being, as promoted by the Catholic Church:

This perspective was embedded in the idea of a divinely ordained human dominion over the natural world, outlined in the first book of the Bible, and reiterated within the proliferation of *exempla* from beast books or 'bestiaries' in high medieval western Europe. This ideological stance has been blamed for historical environmental exploitation and degradation, as well as the exclusion of animals from systems of morality. By the twelfth century, there was certainly a recognized cosmological order. (Pluskowski, 2010, p. 202)

If this order is disturbed in any way, it could lead to the questioning of the control of the monarchy, nobility, and the Church, and so it cannot be allowed. Aldegundes is therefore cautioned against this close bond, when 'o curandeiro, fungou-lhe para cima e ordenou-lhe que crescesse de atitudes e responsabilidades, não fosse perpetuar indecentemente a fama do pai de dormir com vacas. e era o que se dizia, que dormia com as vacas e a uma até lhe pedia os filhos que tinha, por isso a tratava em casa como membro da família' (mãe, 2006, p. 41). These rumours plague the family throughout the novel, and it is unclear where they originated, but this was a period when concrete proof was not always available or even necessary; when '*publica fama* [...] was what everybody knew, so it was socially accepted as reliable' (Wickham, 1998, p. 4). The sin of bestiality was considered akin to that of homosexuality in the medieval era, although these apparent sexual deviances are a Western construct, wherein 'the origin and maintenance of these taboos stem from the fact that these forms of behaviour have been perceived by religious and military leaders as a threat to crucial social boundaries' (Davies, 1982, p. 1033), even though it is evidently a completely different issue, due to the incapacity of animals to declare consent. These 'deviances' appear to be predominantly based around Biblical ideals, and so it makes sense that these taboos were more strictly enforced and adhered to at periods when the influence of the Church was at its strongest, but mãe demonstrates that, in spite of this, other types of sexuality still existed:

o aldegundes duvidava da bondade de se aliviar na rapariga. era das coisas que ouvia na igreja, que humilhante seria fazer dos outros algo impensável. como pô-la de costas quando deus as fizera de frente. e nada de costas, como assim lhe dava prazer, talvez porque tão novo não lhe tivesse crescido o suficiente que enchesse à frente o que era a mulher, e pelas costas melhor se sentia. (mãe, 2006, p. 76)

However vhm's choice to portray bestiality rather than sodomy is interesting; for the contemporary reader it is the more shocking of the two with bestiality still considered socially abhorrent, but its wider meaning means it can be useful for examining many other power dichotomies, where 'bestiality signifies as a mode of embodied animality, that is, of human interaction with the animal body *and* an animalization of human bodies' (Boggs, 2010, p. 101). This animalization of human bodies is apparent in Baltazar's relations with Teresa Diaba, when he states that, 'a diferença entre ela e uma

vaca ou uma cabra era pouca, até gemia de estranha forma, como lancinante e animalesca sinalização vocal do que sentia, destituída de humanidade, com trejeitos de bicho desconhecido ou improvável' (mãe, 2006, p. 46). Her enjoyment of the sexual act turns her into an animal in Baltazar's eyes, which means that she has become an 'Other' that can be treated as the hegemonic male human sees fit, as '[a]ny creature who is not deemed human becomes subject to abuse without recourse to ethical standards that would mark such an injury as wrong' (Boggs, 2010, p. 99). This allows him to inflict tremendous violence upon Teresa Diaba with little remorse, as when he 'caí em cima dela como rachando-lhe a espinha ao meio [...] e foi o Teodolindo quem gritou, matas a rapariga, e eu só olhei depois e vi que era a Teresa Diaba, carga descarregada, como se ela me tivesse saído do cu' (mãe, 2006, p. 67). This goes further than animalizing Teresa Diaba, it also insinuates that she is akin to faeces, but this does concrete an analogy between the treatment of Sarga and the treatment of women at the hands of men particularly bearing in mind the idea of both animals and women as 'colonised', and with both, in extreme cases, being regarded as another species, as 'speciesist practices underlie nonhuman-animal metaphors that disparage women. Most such metaphors [...] refer to domesticated animals like the chicken, cow, and dog – those bred for service to humans' (Dunayer, 1995, p. 12). The choice of a cow in particular further demeans women because:

As a term for a woman, cow is [...] "thoroughly derogatory", characterizing the woman as fat and dull. Why does metaphorical reference to the cow connote these traits while reference to the bull does not? Exploitation of the cow for her milk has created a gender-specific image. Kept perpetually pregnant and/or lactating, with swollen belly or swollen udder, the "dairy cow" is seen as fat. Confined to a stall, denied the active role of nurturing and protecting a calf – so that milking becomes something done *to* her rather than *by* her – she is seen as passive and dull. The cow then becomes emblematic of these traits, which metaphor can attach to women. Like the laying hen, the dairy cow is exploited *as female body*. Since the cow's exploitation focuses on her uniquely female capacities to produce milk and "replacement" offspring, it readily evokes thoughts of femaleness more generally. Bearing with it a context of exploitation, the cow's image easily transfers to women. (Dunayer, 1995, p. 13)

However, in the beginning of the novel Baltazar cannot see the link between his actions with Teresa and bestiality, and is disgusted by any suggestion of bestiality in his household:

depois, voltei a casa e pior dia se tornou ao perceber o Aldegundes em loucura apressada. não seria algo de mais vê-lo ali, empoleirado na sarga a consolar-

se de quase nada que não lhe viesse só da cabeça. é uma insanidade, apenas uma coisa parva de pensar e querer fazer, só daria prazer pelo pensamento porque as suas formas eram desabitadas de beleza e natureza para os homens, não haveria sentido nenhum no que se estava a pôr. como um pesadelo que gostasse de concretizar, ao invés de um sonho, e assim era. (mãe, 2006, p. 46)

It appears as if, in baltazar's eyes, the level of affection that aldegundes had for sarga was a preternatural feeling and so it perhaps seemed inevitable that these feelings would spill over into sexual ones: females' subjugation, for the maintenance of the patriarchal paradigm, was cemented by their sexual submission. As aldegundes grows older, the 'unnatural' nature of his atypical sexual feelings becomes increasingly apparent to him as he becomes more firmly entrenched in normative society, and, as baltazar observes, 'ele olhou-me sem felicidade nem amargura, apenas resignado com o seu tempo de crescer, ultrapassado da sarga, olhando-a como a vaca velha e desnatural que não deveria nunca parecer-lhe bela' (mãe, 2006, p. 76). It is unclear whether baltazar ever had these feelings, but he does not ever cross this boundary, perhaps because he is able to assert his dominance with ermesinda whereas aldegundes is not yet married, but perhaps also because he considers sarga to be akin to a maternal figure. This accounts for his growing need to protect her, both in terms of security and from the unnatural acts of his brother:

lá estava a sarga debaixo das madeiras mal seguras. como, à pressa, ainda tive de ser eu a alojá-la. poderia fugir, chorava o aldegundes, vai fugir como parece fazer tanta força sempre que chove, vai esconder-se em lugar que desconhecemos e deixaremos de a ver. era cruel da minha parte alhear-me do seu sofrimento, e mais cruel dizer-lhe em surdina que se calasse dos pretextos pela vaca, não fosse viver um amor estouvado de porcaria e alguém notasse. (mãe, 2006, p. 56)

His concern for her wellbeing seems to be more evident than for that of his wife, although this could also be guilt over the fact that bringing ermesinda to the home means that the marital bed has replaced sarga's previous shelter, which also leads him to build sarga a new one (mãe, 2006, p. 57).

In *apocalypse*, a more traditional domestic companion is portrayed, in the form of portugal the dog. The dog was a stray that followed maria da graça to the home of her employer, senhor ferreira, despite her attempts to elude it: 'começou por se apressar,

investindo mais afincadamente nas viragens das esquinas, como se procurasse esconder-se e fosse possível o cão não a ter visto tomar aquele preciso caminho' (mãe, 2008, p. 29). This scenario of being apparently terrorised by a small animal is ridiculous; she has no reason to fear it, it will do her no harm. The reason the dog inspires uneasiness in her is rather because of what dogs represent; unswerving loyalty and companionship to their human owners, and more than that, a pure form of love, which she does not receive elsewhere. A dog will also, as an animal, remain lower than a human in the social hierarchy according to traditions remaining from pre-rational thinking, and this idea of existing in a lower part of the social strata resonates with maria da graça's situation. When a stranger offhandedly describes the dog as 'pobre animal' (mãe, 2008, p. 29), she begins to feel an affinity with the creature, as she is also used to being judged superficially as somebody to be pitied. She can see that dog is displaying affection, which is an annoyance: 'se o bicho lhe tem amor, corta-me o coração, mais nada [...] não me interessa o amor, isso é coisa de gente desocupada que não tem o que fazer' (mãe, 2008, p. 29). This insistence on being too busy to feel love is a strategy employed by maria da graça to distance herself from constructing any kind of meaningful relationship, even with a dog, who would seemingly be incapable of hurting her. However, as the dog follows her back to her place of employment, and the employer with whom she is having an affair, it appears to feel at home immediately, particularly because senhor ferreira welcomes him unquestioningly: 'ele sorriu e disse, entra, portugal. o animal saltou o degrau e pôs-se dentro de casa como se soubesse tudo sobre estar ali e lhe pertencesse cada coisa' (mãe, 2008, p. 30), and despite never having seen this dog, senhor ferreira attributes the name portugal to him'. This can lead to speculation on the nature attributed to animals by humans, which is highlighted by Jacques Derrida in his development of the neologism *l'animot*:

The suffix *mot* in *l'animot* should bring us back to the word, namely, to the word named a noun [*nommé nom*]. It opens onto the referential experience of the thing *as such*, as what it is in its being, and therefore to the stakes involved in always seeking to draw the limit, the unique and indivisible limit held to separate human from animal, namely, the word [...] (Derrida, 2008, p. 48)

So, as Sune Borkfelt asks, 'What's in a Name?' (Borkfelt, 2011). If Derridean thought is adhered to, the act of giving an animal a name reinforces the indivisible limit between

human and animal because it accentuates man's mastery of language, reinforcing the perspective of animals as the ultimate colonised beings:

When dealing with the naming or re-naming of newly encountered lands and peoples by Europeans as an act of power over (the perception of) what is named, it seems there is an obvious comparison to be made with the relationship between humans and other animals, since we both name other animals (specifically and generically) and demonstrate our power over them in a number of ways. (Borkfelt, 2011, p. 117)

However, there seems to be a difference in the values implied by different names. The choice of *sarga*, in *o remorso de baltazar serapião*, is fairly traditional as it reinforces her position as part of the family and as their possession. In *apocalipse senhor ferreira* decides to name the dog *portugal*, in spite of *maria da graça's* protests that he should be called *república* or *implantação*, because:

mas seriam nomes para menina, e muito feia. nada disso, retorquiu ele, é *portugal*. e ela aceitou, respondeu, é nome de menino, embora feio. apazigou-se muito pouco, de início, depois mais, e vendo o animal tão comportado disse, é um rectângulo castanho, um ridículo rectângulo castanho, deve estar cheio de pulgas e chama-se *portugal*. tem razão, é um bom nome. (mãe, 2008, p. 30)

Naming an animal after a country could be perceived as the ultimate patriotic act, but it is clearly not the case here, as the reasoning behind the name is that they perceive that the fatigued figure of the dog as reminiscent of Portugal itself. This image is not entirely negative, but rather one of affective empathy, implying that contemporary Portugal is in a state to be pitied but not hated – a sentiment that echoes the 'não-inscrição' described by José Gil, in which the Portuguese are fearful of taking action to express their dissatisfaction with the current state of events (Gil, 2012, p. 69). The inertia is reflected in the final scene of the novel, after *maria da graça's* suicide, when: 'o *portugal* ainda latiu por um breve segundo, depois ficou calado, apenas a ver, tão fugazmente inteligente, intensamente ternurento e absolutamente imprestável' (mãe, 2008, p. 182). The dog represents the passivity of the Portuguese but also, to some extent, a certain inevitability regarding the course of peoples' lives. In spite of the unwavering loyalty and love demonstrated by *portugal* for *maria da graça*, this is no substitute for the love that she is seeking, with her former employer who killed himself.

It is evident that the relationship between maria da graça and portugal develops throughout the novel, and that in spite of the fact that he was formerly a stray he clearly feels comfortable with his new owner; 'o portugal andava rondando de mais longe, perfeitamente sabedor de que fizera asneira ao levantar ali a pata e manchar o soalho' (mãe, 2008, p. 61). This action alone demonstrates that maria da graça is not the 'leader of the pack' because portugal has no problem in doing what he knows to be wrong, but this could also demonstrate a different type of human-canine relationship with more interdependence than hierarchy. Adam Miklosi states regarding the differing types of relationships that:

It is important to see that the attachment relationship, especially when there is an (physical or mental) asymmetry between the partners, is based on a competent individual. The main role of owners is to provide the necessary social competence for the dog. Thus, owners need to take a leading role but they have several options with regard to relationship style. (Miklosi, 2015, p. 246)

The 'competence' of maria da graça as an owner is questionable, because throughout the novel it appears as if she is barely capable of taking care of her own wellbeing. Late in the novel, she notices that portugal still has fleas and is losing weight but takes no action to counteract this (mãe, 2008, pp. 137-8), and before this she appears to abandon portugal upon the suicide of her lover, leaving him in his flat; 'o portugal ficava quieto a um canto da sala, não fugia, não latia. colocava a cabeça entre as patas e esperava também ela dona' (mãe, 2008, p. 66). This scene implies that her sense of hopelessness has been passed on to the dog, indicating a close relationship but also an anthropomorphosis of portugal. Although generally the owner of an animal is the one to attribute humanistic qualities upon the animal, in this case the author/narrator makes this observation, and so it is in fact they rather than maria da graça who is constructing and portraying this interdependent relationship with the dog. Therefore, it is the author/narrator's desire that she has this type of affectionate relationship, rather than the character's own, and:

Thus, anthropomorphism, usually considered an aberration of thought, a form of wishful thinking, a use of what we know to explain what we do not, or all these, basically is none of them. Instead, it is a reasonable, though in hindsight mistaken, attribution of aspects of what is most important to us, to parts of the world that do not have them. Far from an aberration, it is a class of perceptual errors that is natural, universal, and inevitable. (Guthrie, 1997, p. 58)

By demonstrating the fallibility of humankind through the human characters, vhm emphasises his point with a portrayal of the dog as unfailingly compassionate and

loyal, and possibly the only one truly devoted to maria da graça, thereby questioning the natural order of things and the hegemonic order of contemporary society.

2.10: Concluding remarks

The characters examined in this chapter all demonstrate how vhm represents individuals that can be considered subaltern in Portuguese society, and the disparate nature of these characters demonstrate that for vhm subalternity is both not fixed, and is possible in various identities. In terms of gender, although the female still remains more at risk of becoming subaltern, in certain social structures there is also the possibility of masculine subalternity. The portrayal of both children and the elderly as potentially subaltern highlights the fact that both hegemony and subalternity can be transitional and that there is the potential to move from one to the other. Immigrants are consistently marginalised both in terms of citizenship and social discrimination, and vhm demonstrates that even when immigrants are accepted on an individual level, it is very difficult to move beyond subalternity. In spite of changing relationships with humans, animals have always been, and remain, subaltern to humans. However, by representing all of these characters, vhm is interrogating the very nature of their subaltern status.

The constraints of the hegemonic structure mean that they have to choose between either being complicit in this system in order to retain a place in it, as with baltazar and andriy, or to fight against it, like benjamim, maria da graça, and antónio. The unhappy endings for all of these characters articulates vhm's critique of the impossibility of options for those in positions of subalternity, as regardless of their actions they cannot escape this status. Therefore, the final issue to examine is that of the agencies that impose this hegemonic structure upon Portugal, and how vhm destabilizes these throughout the tetralogy.

Chapter 3: Religion and the supernatural

3.1: Preamble

This chapter examines how vhm represents realms beyond the natural order or world; this includes religion with its accompanying structure, the Church; religiosity and spirituality; and elements of the supernatural, and how these support and maintain both hegemony and subalternity within Portugal. Émile Durkheim has provided an appropriate definition of the supernatural, arguing that '[i]n order to say that certain things are supernatural, it is necessary to have the sentiment that a *natural order of things* exists, that is to say, that the phenomena of the universe are bound together by necessary relations called laws' (Durkheim, 1965, p. 41). This 'natural order' is the flawed concept of inequalities that are supposedly embedded in society naturally, that then come to be formalised as societies develop, and '[t]he sophists argued that such hierarchies are conventional, that they are systems of power perpetuating themselves by coercion, custom and the consent of the ruled' (Williamson & Brown, 1978, p. 111), a conservative view that became dominant in many Western societies, including Portugal. However, this is based upon the premise that humans are in some way predestined to fulfil a certain function:

[A]n idea of a natural order, with various kinds of beings whose fulfilment or realization consists in developing and perfecting immanent capacities. This order is discovered, not created, by human beings. Human beings achieve a good life by living in accord with the natural order, and specifically by developing the capacities inherent in and distinctive of human nature. (Wolfe, 2003, p. 39)

According to this epistemology, in order to be 'human', it is therefore necessary to accept that all people have a certain place within this natural order, and will conform to this willingly. This is hugely problematic as it implies that society itself is natural, when it is anything but, as Adorno and Jameson explain:

If one for instance defines society simply as mankind, including all the sub-groups into which it breaks down, out of which it is constructed, or if one, more simply still, calls it the totality of all human beings living in a given period, one misses thereby all the subtler implications of the concept. Such a formal definition presupposes that society is already a society of human beings, that society is itself already human, is immediately one with its subjects; as though the specifically social did not consist precisely in the imbalance of institutions

over men, the latter coming little by little to be the incapacitated products of the former. (Adorno & Jameson, 1970, p. 144)

The presumption of the existence of a natural order has paved the way for Western civilised societies and political systems in particular, and the implementation of institutions that uphold this 'natural order'. Any person that absconds from these is perceived to be subverting the natural order, and therefore deemed an outsider of society. This 'natural order' has superficially been effectively established and maintained by the Catholic Church in Portugal, but within this allowances have been made to accommodate for a multiplicity of identities, as Gramsci asserts:

[E]very religion, even Catholicism (indeed Catholicism more than any, precisely because of its efforts to retain a "surface" unity and avoid splintering into national churches and social stratifications), is in reality a multiplicity of distinct and often contradictory religions: there is one Catholicism for the peasants, one for the *petits-bourgeois* and town workers, one for women, and one for intellectuals which is itself variegated and disconnected. (Gramsci, 1971, p. 420)

This resulted in the emergence of folk Catholicism in Portugal, predominantly for female peasants, but in spite of this plurality of Catholic religions, some people still do not align to these religious norms.

However, not all outsiders are considered supernatural. To be considered so, it is not enough to disregard or ignore the natural order, an entity must actively flout it, making itself 'super' or above it. Therefore, if humankind and its epistemology is natural, anything outside of this is considered supernatural. This means an acceptance of the definition of supernatural that is not based on westernised Christian concepts but one that aligns more with a globalised perspective, when it becomes 'a jumble that includes God, angels, miracles, prodigies, powers marshalled by arcane rites and spells, and, for the most gourmandizing imagination, a groaning smorgasboard of preternatural items that may heat or chill the blood (Saler, 1977, p. 49). In western theology the term 'supernatural' has long been disputed due to its myriad of applications (Stinson, 1973), and while this debate is a valuable one, it is based upon the primacy of Christian thought over other religions and cultures, when ideas of the supernatural are global; it is the specificities of each culture that lead to particular manifestations, as well as the positive or negative connotations associated with these. Part of the reason for debates over the term supernatural in the Western world is the fact that early Christian thought

did not use the term in an attempt to secure the supremacy of God over all other entities, as '[g]iven an uncompromising monism, it was argued that if Christ were of the same 'being' or 'substance' as the Father, he would pertain to the domain of the creator, whereas if he were of a similar 'being' or 'substance' he would merely be a creature, a creation, regardless of how otherwise exalted and powerful he might be' (Saler, 1977, p. 43). By doing this, Christian dogma attempted to formalise the natural order of things by creating a hierarchy with God at the apex, as he alone is able to judge the difference between good and evil, and those that follow dogma correctly will be welcomed into society:

This sets the contours of our intuitive morality and so sets our intuitive expectations of the gods. They will respond with anger and seek to punish those who cheat or defect from the social contract; they will be pleased with and reward those who follow the group's norms, and those who sacrifice for the good of the group [...] Those who are wicked who act in ways that violate the social contract or who disrupt the bond between the group and the gods, and the gods will punish the wicked because they are concerned about these bonds. (Teehan, 2013, p. 337)

This dichotomy between good and evil is the basis of all teachings in the Christian Church, but each country's Church adapted this doctrine in accordance with national specificities, leading to a sense of divergence in terms of recognition of the supernatural in particular.

3.2: Portuguese Catholicism

Portugal is, and has been for centuries, a predominantly Catholic country, but Portuguese Catholicism has been shaped by a number of key events, and Miller argues that no other country welcomed the Counter-Reformation and the influence of the Jesuits like Portugal (Miller, 1978, p. 29), as it established the dominant ideology and social strata that remained deeply imbued in Catholic doctrine and the agenda of the Portuguese Church until at least the end of the nineteenth century. Under the Estado Novo their religion was upheld as one of the central tenets of Portuguese nationality, as part of the trilogy of God, Fatherland, Family, as António Salazar himself confirmed, stating that "the Catholic religion [...] was, since the beginning of Portuguese history, the formative element of the soul of the nation and the dominant

trait of the Portuguese people” (Salazar, 1955, p. 212). One of the fundamental tenets of contemporary Portuguese Catholicism is based on the apparitions of the Virgin Mary to children at Fátima in 1917. The significance of these events was huge and massively beneficial for the Church in Portugal as the *Estado Novo* was able to endorse and exploit this cult, which had encountered problems due to anti-clerical elements in the First Republic, having become incapable of playing the prominent role they had previously held in society (Dix, 2010, p. 13). Although the Republican government officially separated the Church from the State in 1911 in the Portuguese modern period, in spite of official moves away from religion, there was an upsurge in popular religious participation (as well as revolutionary political activities) which was concreted by the events at Fátima, when it became “a national preoccupation and a historically transformative event” (Bennett, 2012) under the *Estado Novo*.

The portrayal of Portugal as a place where miracles happen also ties in with a long-established and powerful affirmation of the nation’s providential destiny where millenarian theories have captured the public imagination (Jordán, 2003), particularly in periods of crisis, and so the Fátima apparitions came to serve as evidence of the presence of God in Portugal, but this belief was initially more prevalent among the Portuguese people rather than in the Church itself. This enabled a new variation of Catholicism to emerge, combining Marian beliefs and conviction in the spiritual destiny of Portugal, but that was not entirely attuned with the orthodox Catholicism of the Portuguese Church (Dix, 2010, pp. 15-16). However, the Church “utilized the phenomenon of Fátima for its own reconfiguration and affirmation and that the 1917 apparitions today symbolize one of the most important pillars of Portuguese Catholicism” (Dix, 2010, p. 16), and so the apparitions worked towards cementing the Church’s return to a privileged position within the Portuguese imaginary at a socio-historical juncture when stability was really needed. The political chaos and frequent government changes of the First Republic were conducive to popular appeals for a saviour, and this time, God had answered their call (Dix, 2010). This highlights the question raised by Vries about the intervention of humans in the apparently supernatural, and to what extent these events are manipulated and interpreted in to serve specific purposes; in this case, as the extraordinary event of Fátima was so embellished by the Portuguese Church, it loses the very nature of the miraculous:

How should we understand the relationship between these two elements - or, as Derrida has it in 'Faith and Knowledge', the 'two sources' – of the miraculous, between their representation or presentation of a supposedly extraordinary event, on the one hand, and their artificiality and technicity, on the other? How do these two features form two sides of the same coin, two aspects of the same phenomenon, whose givenness - and, as it were, 'saturation-' we take for granted, as witnesses, spectators, or viewers? (Vries, 2001, p. 48)

Academics have highlighted the apparent extraordinary global upsurge in Marian apparitions since the nineteenth century (although this may only be due to wider public knowledge of these) (Krebs, 2016), and these apparitions had the potential to be utilised by the Portuguese elite to manipulate the rest of the population. Historians have already argued this point, with some even going so far as to say that “without Fátima, Salazar would not have been possible” (Barthas & Fonseca, 1947, p. 179), believing that these apparitions had created such a strong resurgence in the belief of the providential destiny of Portugal that an authoritarian government was able to take hold. Although this assertion is slightly grandiose, there is no question that Salazar used these apparitions to his advantage as he portrayed himself to the Portuguese as a deeply religious “father of the nation”, devoted to the Virgin of Fátima, and he cultivated the image of Fátima as integral to Portuguese national identity, equating both this religious destiny of the Portuguese and himself with the centrality and importance of the Estado Novo (Bennett, 2012). If Salazar’s dictatorship and Marian beliefs were seemingly so intrinsically linked, the question becomes what happens to these beliefs in the aftermath of the dictatorship, when once again, the Portuguese population suffers significant upheavals politically and socially.

On the road to democracy, Portuguese governments made huge attempts to distance themselves from the Salazarist era. In terms of Fátima, this meant that the MFA (Armed Forces Movement) wanted to replace religious for revolutionary zeal, a move that was almost universally unpopular, as, fearing yet more political and social disruption, particularly from atheist left-wing agents, many Portuguese “looked to Mary rather than to Marx” (Manuel, 2003, p. 14). So in this transitional period Fátima continued to constitute one of the three F’s of *portugalidade* alongside fado and

football, an image constructed under the Estado Novo but which still resonates as symbolic of national identity, and this religiosity was further embedded by a visit from John Paul II to Fátima in 1982 (Hebblethwaite, 1982). However, although interest in Fátima appears to have remained strong up to the present day, there are questions over what importance it still holds for the Portuguese themselves, particularly as the apparitions have become increasingly well-known around the world, meaning that it was no longer a place of pilgrimage for the Portuguese alone. It must also be taken into consideration that there has been a trend among young people in particular in the Americanised Western world to reject any kind of religious identity and become secular, and although this has also been evident in Portugal, it is by no means to the same extent (Castells, 2010, p. xix), with the majority still identifying themselves as Catholic even if they do not actively practice (França, 1985). Superficially at least, Portugal remains predominantly Roman Catholic, with 84.5% identifying themselves as such in 2001. This obviously does not demonstrate a complete picture in terms of religious identity as an abstract belief is not the same as practising on a regular basis; José Machado Pais categorised Portuguese Roman Catholic believers into two groups, of which 43% were “ritualistic, moralist and traditional” and 46% were “nominal, individualistic and tolerant” (Pais, et al., 2001) In the Portuguese case the decline in religious activity must be seen as a direct consequence of the end of the Estado Novo in 1974, as throughout this regime the *Estado Novo* placed the utmost importance on religion, enforcing Catholicism as the “religion of the Portuguese nation” in the Constitution of 1933 (Franco, 1987, p. 405) and the Catholic Church was one of its biggest supporters and enforcers, partly because the regime had restored to it many of the privileges it had lost under the previous republican regime (Gallagher, 1979, p. 397). After this enforced religious identity, it would perhaps be seen as understandable if many Portuguese began to reject religion entirely, however, the acceptance of more “individualistic” practice demonstrates contemporary moves towards intra-faith plurality in order to adapt to recent socio-cultural changes, although some would argue that this plural religiosity has played an integral role in Portuguese religious identity for many centuries (Dix, 2008). The aforementioned discussion and re-evaluation of many aspects of Portuguese identity in the aftermath of the 1974 revolution of 1974 entailed intense scrutiny of Catholicism’s historical relationship both with the state and with the discourse on ‘national values’, from the personal all the way through to the national perspective.

3.3: Religion

The period during and following revolutions is often allegorised using childhood and adolescence in postcolonial literature, where these characters are utilised to critique and question national identity (Bharat, 2003, p. 12), and this is why vhm has constructed the character of benjamim; a child on the cusp of adolescence (discussed in Chapter 2). In terms of religiosity, children have a tendency to almost exclusively follow the beliefs of their parents unquestioningly (Weiss Ozorak, 1989), whereas for adolescents their spirituality becomes a personal identitarian aspect to explore, and they are also subject to a much greater variety of external influences and socio-cultural factors (Trommsdorff, 2012); a transition that has clear parallels to the sheltered nature of the Estado Novo in contrast with the more open Portugal after the revolution. Both of these transitional stages are portrayed in *o nosso reino*, and vhm is beginning his tetralogy using the figure of a child to demonstrate the identitarian flux present in contemporary Portugal, as children are 'collective representations which express collective realities' (Durkheim, 1965, p. 11). The protagonist benjamim's family grows ever smaller when people either die or leave, meaning that he begins to see his world differently, in particular after he jumps off a rock and 'voei até à água que bateu no meu corpo adormecendo-o' (mãe, 2004, p. 26), but 'quando recuperei os sentidos percebi que estava vivo. perceber assim que se está vivo é coisa de funda alteração' (mãe, 2004, p. 28). This incident leads himself (and others around him) to believe that he possesses special spiritual qualities that ensured his salvation, and he asserts that he believes his vocation is to become a saint, as he tells his best friend manuel:

e agora quero que sejas o primeiro a saber da resolução que tomei para combater todo o mal que existe, para lutar contra quem nos quiser magoar ou matar, eu decidi entregar-me a deus através da única maneira ao nosso alcance, farei de todos os meus actos um acto de bondade, até que dentro de mim só que é bom se manifeste e eu seja bom também, eu vou ser santo. (mãe, 2004, p. 30)

This resolution is a reaction to a series of events that benjamim believes have come to the town, like a plague, because its members have not been behaving as they should, and these events include: the loss of many fishermen at sea (mãe, 2004, p. 10), the appearance of a servant in his home who he believed to be a 'monstro' (mãe, 2004, p. 15), the death of his grandmother (mãe, 2004, p. 22), his survival after jumping off a rock (mãe, 2004, p. 26), which resembles the previous suicide of a

mother in the same location, when she ‘correu como um cavalo para o rochedo no rio e de lá saltou num grito de fúria. morreu de imediato’ (mãe, 2004, p. 28). His decision to make all his acts ‘um acto de bondade’ brings forth questions surrounding the dichotomy between good and evil, and his subsequent actions in the novel exacerbate the meaning of ‘good’ and how many factors are involved in its interpretation. Superficially, and from a traditionalist Portuguese perspective, being ‘good’, at least in part, means conforming to and behaving in accordance with the values of the Church, but it quickly becomes clear that VhM is questioning these values.

The institution of the Catholic Church itself is represented in the novel by padre Filipe. It is clear from the beginning that Benjamin is afraid of the priest and all that he represents. As he goes to confession, he tells the priest ‘confessava-me assim, já confessei, deus sabe e se ele quisesse muito que o senhor soubesse haveria de ter maneira de lho dizer’ (mãe, 2004, p. 17), thereby inadvertently questioning the rituals and the hierarchy of the Church, and subsequently, the institution itself. The priest then hits him, and Benjamin states that ‘eu morreria naquele dia, pensava eu, que um padre bater numa criança só podia ser trabalho da morte’ (mãe, 2004, p. 17). He and his best friend then decide that they must kill the priest, as he ‘dominava a igreja e, por algum misterioso processo, teria direito a decidir quem vivia e quem morreria’ (mãe, 2004, pp. 17-8)“. This fear of the workings of the Church portrays an understanding beyond his years, a demonstration of the *homo religiosus* examined by Erik Erikson, that is “always older, or in early years suddenly becomes older, than his playmates or even his parents and teachers and focuses in a precocious way on what it takes others a lifetime to gain a mere inkling of: the questions of how to escape corruption in living and how in death to give meaning to life” (Erikson 261). Throughout the novel, Benjamin is endeavouring to understand the difference between good and evil on his own terms rather than those dictated by the Church, particularly as ‘Christianity, as is true for many religions, continues to shape children and to determine how people think about and act toward them more than most people realize [...] Religion shapes shared history and normative visions’ (Miller-McLemore, 2006, p. 400). His association with various supposed miraculous occurrences around the town

meant that others had come to consider him almost saintly, especially due to his apparent ability to fly, 'a luz irradiou da minha pele, erguendo-me o corpo no ar' (mãe, 2004, p. 73)'. However, they are disappointed when his 'powers' desert him, as when dona tina hoped benjamim would revive her son, 'mas não lhe deu a vida' (mãe, 2004, p. 92). This demonstrates a type of pack mentality and a desire to seize upon any entity that will provide hope – however, it is also clear that the other members of the community are not so willing to question the Church itself, as they merely transfer their rituals to benjamim, by 'deixando bichos mortos à nossa porta' and continually harassing him, but he begins to believe that this indicates the presence of the devil, because 'eu sei que há mão do diabo para pedir coisas de deus, que as pessoas desesperadas pedem tudo a todos, e confundem as divindades em favour de um objectivo' (mãe, 2004, p. 99). As Gordy explains:

Informal practices would appear to belong largely to the realm of what Durkheim (1895) identified as 'social facts', which establish, routinise and reaffirm the importance and meaning of group memberships and identities by means of the performance of rituals, in particular rituals involving acts of mutual recognition or, conversely, exclusion or antipathy. In most cases the content of the performance involves the group member confirming membership in the group through an act of conformity, which simultaneously affirms the primacy of the group as a repository of value and commonality. Among the benefits of a performance that involves well recognised symbols is that an activity carrying low prestige (such as crime) can be associated with institutions carrying much higher prestige (such as religion or nationality). (Gordy, 2018, p. 218)

By making benjamim the object of their rituals, it is clear that the villagers intend to marginalise him and demonstrate his lack of conformity with the others. It also serves to allow an expression for the violence that they are unable to directly inflict upon benjamim:

This rechanneling is accomplished by distancing violence from its true object. Such a displacement is brought about in two stages. First, the violence of the group as a whole is projected onto a scapegoat, a member of the community. This person is to be thrown to the wolves, as it were, to appease their hunger and the wolves here have human rather than divine faces, being none other than the members of the community itself. But, secondly, a "ritual victim" is interjected as a substitute for the "sacrificial" or "surrogate" victim, which is, it will be recalled, itself the substitute for communal violence which always threatens to explode into an endless series of atrocities and acts of retribution. (Smith & Doniger, 1989, p. 193)

vhm emphasises the importance of religion and spirituality to the villagers by portraying the antithesis of the godly and miraculous; characters that seem to

represent the presence of evil, and the reactions they provoke. One of the features of benjamim's nightmares is 'o homem mais triste do mundo', who has become a feared legend within the town, living just outside of it in the so-called 'fim do mundo'. manuel tells benjamim that the Saddest Man in the World 'deve comer as pessoas e na sua barriga transformá-las em bichos ferozes que lhe saem pelo cu à noite [...] e eram bichos terríveis, a sair dali cheios de pernas e vermelhos em fogos e labaredas infinitas' (mãe, 2004, p. 12), after being caught with 'um pau no cu' by the saddest man in the world. This imagery ignites benjamim's imagination, and he has many surreal fantasies, including 'o buraco do cu molhado como uma lanterna' in his servant, and 'até via a luz acender-se no cu' (mãe, 2004, p. 109) of his uncles, as he believes that they are not conforming to societal norms (not being 'good'), which he fears will attract the attention of the Saddest Man in the World. The early appearance of surrealist images in the tetralogy reinforces vhm's examination of hybrid identities and the possibility of change in contemporary Portugal, and although Gramsci's envisioning of change in society focusses more on being 'streamlined and disciplined' (Rasmussen, 2004, p. 372), both Gramsci and surrealists advocated a fundamental transformation of the hegemonic order, but 'the aesthetic dimension of revolution put forward by the surrealists ran the risk of being considered secondary or even frivolous' (Taminiaux, 2006, p. 55). However, rather than being frivolous, vhm's use of surrealist elements to represent possibilities outside of the existing order, 'em torno de uma figura que, oscilando entre puerilidade e lucidez, entre realidade e efabulação, nos transporta para a realidade, mas sobretudo, para a sua superação' (Marques, 2016, p. 109). The fact that some of benjamim's fantasies appear to come true and are subsequently designated miracles by the other villagers questions not only what is possible in a supernatural sense, but also what or who is capable of eliciting actual social change.

The most significant of these 'miracles' happens when benjamim goes 'para o lado contrário da vila, caminho fora até ao arvoredado, até a escuridão sorver meu corpo' (mãe, 2004, p. 72). Out of this darkness emerges 'um cão de cabeça em chamas, uma fera preta como um puma, zangado com os homens, vindo de um secreto

esconderijo na encosta, a cumprir as forças do diabo, diziam' (mãe, 2004, p. 72). This image of the black dog is highly symbolic within folkloric literature in particular (Woods, 1954, p. 231), where, its association to the supernatural realm has long been established as a "gate-keeper of the world of the dead" (McKinlay, 2005, p. 11). Although the dog belongs to the nameless 'homem mais triste do mundo' and so appears to be inconclusively diabolic, the boundary between the seeming dichotomy of good and evil is once again blurred, as benjamim believes that the black dog apparently effects a miracle, as 'do cão fez-se o dia' (mãe, 2004, p. 72), meaning that 'no nosso reino a hora saltou' (mãe, 2004, p. 73), 'foi o dia em que não houve noite, ninguém esqueceu' (mãe, 2004, p. 74). The villagers attribute this phenomenon to benjamim, which represents both a desire for supposedly 'good' miracles as well as the absolute necessity of one. If apparently miraculous occurrences are removed from their religious context, and are interpreted as an event that overturns the norm, it is possible to see how vhm is using these representations of miracles to examine the lack of feasibility of societal changes. When Gramsci criticises the perception of some that society had already begun (or even completed) the process of the change necessary towards a more egalitarian future, his belief in the impossibility of change without the active participation of citizens becomes clear:

Perhaps the most cogent advocate of the pessimist mentality is Antonio Gramsci. In a fragment of *Prison Notebook* [...] Gramsci rebukes those who believe that what he calls "a fact" – meaning a change in the social structure – already has taken place [...] Not surprisingly, some readers have disparaged Hardt and Negri for presuming the revolution's achieved state, the occurrence of the fact that simplifies everything. On a similar note, Gramsci views the hope for a "turning upside-down of the present" or, to adopt Foucault's terminology, "strategic reversibility" as an illusion and a sign of passivity. (Ricciardi, 2007, pp. 1141-2)

vhm clearly aligns with this vision of passivity, or 'não-inscrição', of citizens, as the characters in *reino* are simply accepting positive change without facilitating it themselves. The villagers are equally content with this 'turning upside-down', as it symbolises wealth and the possibility of more autonomy: 'os patrões se ajoelharam e os animais deram mais ovos, leite, estrume' (mãe, 2004, p. 74). This extraordinary event remains embedded in their minds, and they begin to call on benjamim to perform miracles for them, relying on him for the salvation of their town. One of the miracles he is asked to perform is to save carlos from impending death by carlos' (and manuel's) mother, dona tina, who insisted that 'se eu lhe havia salvo a alma e o corpo

persistia para a morte, havia que desencantá-lo' (mãe, 2004, p. 87). This is hugely problematic for benjamim, because he actually caused carlos' paralysis in the first place after becoming angry when carlos called his aunt a whore, although benjamim does not admit this, saying that 'do ar fez-se uma mão pesada que empurrou o carlos margem abaixo a bater com as pernas nas pedras' (mãe, 2004, p. 57). While he does not wish to tarnish his new identity as a saint, he is nonetheless unable to save carlos, and so his deterioration in status occurs regardless.

benjamim's inability to perform miraculous acts on demand means that he comes to be viewed with suspicion, and is gradually excluded from his community as the villagers cannot comprehend his transitional identity between saintly and otherwise, thereby making him appear more like the Saddest Man in the World, who was considered 'todo diferente' (mãe, 2004, p. 9) as his marginalised identity is difficult to comprehend, and his best friend manuel says to him at the end of the novel, 'sei que dizem que és o rapaz mais triste do mundo' (mãe, 2004, p. 151). Superficially, it appears as if benjamim's childish innocence allows him to cultivate a 'purer' view of religion, as he appears to be developing his interpretation outside of societal norms. However, by placing himself (or being placed) in the position of a 'miraculous' child, benjamim is being forced into confronting what Freud terms his "primary narcissism", because his fellow citizens idealise him by projecting their illusions of the miraculous onto him, thereby effectively trying to prohibit him from moving into a rational state. Through the character of benjamim, vhm, although criticising the Church and the members of the congregation, is also using it as a symbol to represent the oppressive nature of Portuguese society under the Estado Novo and the manipulation of superstitions by the clergy, as well as the difficulties faced by anybody who transgressed the moralistic conventions imposed at the time.

Female characters in *reino* also fall victim to the boundaries set in the society of the Estado Novo. In the novel, benjamim's mother experiences ongoing loss, as her family

leaves her one by one either through death or choices that force them to leave her domestic sphere, and throughout the novel she herself disappears at night-time, refusing to see or speak to anybody; 'era notório que ela não sairia, não encontraria nada nem ninguém' (mãe, 2004, p. 97), and 'eu disse à minha tia que a minha mãe estava a dormir, que não despertava porque na noite anterior se sentira maldisposta e penara acordada pela casa' (mãe, 2004, p. 102). Her decline is dramatic, and it appears that she has been drawn in by the dark forces that control the night, where it is "a time and place of instability in which strivings for the unattainable produced the undoing of men and women" (Palmer 394), where as she longs to keep her family with her, they all leave, and so she becomes increasingly despondent. Perhaps this is why she allows carlos' mother to take benjamim to invoke the spirit of her dead son, where 'eram sete mulheres de roda ao meu pequeno corpo, umas sorrindo outras grunhindo e uma gemendo dores [...] a dona tina dizia o nome de carlos e tentava vestir-me uma das suas camisolas' (mãe, 2004, p. 116), a ritual clearly more akin to necromancy than to Catholicism. This is a very frightening experience for benjamim, and the nightmares that have afflicted him throughout the novel become intermingled with his experiences in real life, to the extent that it is difficult to distinguish between the two. Supernatural visions become fable in the town, as when after his mother disappears after jumping off a rock 'ficou na vila uma lenda, assim que o corpo desceu foi visto a subir pelo ar acima, despojado de roupa e violentamente manobrado para se abrir em dois e voar velozmente, metade para o céu, metade para o inferno' (mãe, 2004, p. 148). The women in the novel are punished for transgressing unwritten patriarchal norms because they do not fulfil their archetypal role as wife and mother, by either losing a loved one, being forced to the margins of society, or, in the case of his mother, losing a grip on reality, 'e ela beijou-me a testa e disse, ajuda-me, estou no fundo de um poço e só muito de vez em quando posso vir cá acima' (mãe, 2004, p. 112), and ultimately dying. One of their 'sins' is that, rather than forcing benjamim to remain in his innocent, childish state, these women appear to acknowledge that not all children are the same by encouraging him to embrace his difference, and do not necessarily have to exemplify the role that has society has constructed for them. vhm is therefore demonstrating how society in the Estado Novo, both through design and due to implicit acceptance of social norms, casts marginalised or subaltern figures aside.

Other characters within the novel represent different versions of religiosity, and acting outside of hegemonic norms, and appear to participate in what Caroline Brettell calls 'Folk Catholicism' which 'is rooted in this contract such that manifestations of religious practice (embodying both belief and behaviour) are neither totally of the orthodox institution (represented by its priests) nor totally of the people' (Brettell, 2021, pp. 55-6). The differing religious practices are predominantly represented by female characters, and range from traditional domestic rituals to practices that almost resemble witchcraft. benjamim's grandmother 'rezava ao seu cristo que me tirasse as minhocas da cabeça' (mãe, 2004, p. 14), however he expresses consternation over what these statues represent, as he watches his grandmother blocking her daughter from praying to her statue:

este é meu, não lhe vais pedir nada que eu não queira, sai daqui. se era ridículo, sim, qualquer cristo é de todos, mas o que lhe dizia era isso, se queres compra um, este paguei-o eu, comprado para mim, é para lhe rezar eu, não tu. como se lhe fizesse milagres privados, milagres de que não saberíamos, coisas que estávamos sem merecer. (mãe, 2004, p. 33)

The practice of worshipping saints is controversial in the Christian world, and is viewed with suspicion by some denominations because it pre-dates Christianity, however it was incorporated into Catholicism by Constantine, demonstrating, just like the appropriation of the Fátima miracles by the Portuguese Church, the integration of popular practice in order to attempt to maintain religious hegemony. Although some believe that this practice 'constitutes an act of idolatry' (Whyte, 2007, p. 187), it could equally be argued that '[t]he fact that a Catholic kneels before a statue to pray does not mean he is praying to the statue... Statues and other "graven images" are used to recall to the mind the person or thing depicted' (Keating, 2000, p. 41). By drawing attention to this contentious aspect of Catholic doctrine, vhm is demonstrating the necessity of questioning the hegemonic status quo, as well as the fact that its doctrines and practices are constructed by the elite. These statues are meant to represent Christ within the domestic environment, and this deeply affects some of the characters in the novel, such as dona ermelinda, who is having an affair with benjamim's grandfather, and whose sin 'a fazia envergonhar-se perante os cristos' (mãe, 2004, p. 34), and the 'forma como fazia o sinal da cruz em pressas à passagem pelos cristos lá de casa. aquele gesto por vício, sem atenção, seria já o mesmo que a distracção' (mãe, 2004,

p. 138), which concerns benjamim as he believes this could be perceived as disrespectful. benjamim can see that these statues have power over people due to what they represent, which could be either Christ or the power of the Catholic Church and the elite, and for this reason, upon seeing one of the house's statues broken on the floor, speculates about '[dando-o] a terra, a ver se a porcelana se fazia pó para libertar aquelas formas mutiladas da obrigação de uma representação tão divina, tão exigente, ali tornada humilhante' (mãe, 2004, p. 97), illustrating that he recognizes that people do indeed have power over these objects because they are able to destroy them, but it depends on their willingness to do so. In this case, benjamim returns the statue to its box, unable to overcome the long-held beliefs and customs of his community.

After this point, benjamim still cleaves to his community's customary belief in statues, and when he believes that a crisis has been reached in the town, 'escondemo-nos no quarto onde reuni todos os cristos da casa. coloquei-os em círculo pousado no chão' (mãe, 2004, p. 125) in order to summon God to fulfil the wishes of the villagers. This individualised ritual could be considered akin to paganism, as they also use the circle 'to separate sacred space from other space' (Shanddaramon, 2009, p. 34), and another character, dona tina, uses rituals that could be considered akin to witchcraft, for example when 'delirava, rebolava os olhos tentando convencer-nos de que comunicava com o outro mundo' (mãe, 2004, p. 47). This demonstrates the adaptation of Catholicism by the individual characters and how, particularly in times of desperation, people feel the need to reach beyond their own religion, perhaps implying that it alone is not enough. While as Kugelmann points out, 'direct communications from the Beyond were not out-of-bounds for Catholics, and some apparitions were warranted. It all depended on who was communicating with whom, on this side and the other of the great divide between the temporal and eternal worlds' (Kugelmann, 2011, p. 140), in twentieth-century Portuguese Catholicism, only those sanctioned to do so, generally meaning members of the clergy, are credited with an ability to commune with the Beyond. As a member of the laity, it appears as if dona tina's interference with the 'other side' begins to cause her problems, as 'a dona tina fazia o

luto como um fantasma zanzando pelos cantos' (mãe, 2004, p. 103), and attempts to cast a spell to invoke the spirit of her dead son carlos into the body of benjamim (mãe, 2004, p. 116). She eventually is physically affected and benjamim's mother tries to prevent him from going to see her as 'à dona tina lhe caiu uma aranha na boca e lhe fechou os lábios. mas foi por pecado cometido, percebes, menino, e em casa suja a alma pode penar' (mãe, 2004, p. 117). dona tina's affliction is perceived as a punishment from God, as she has strayed from the teachings of her religion, and she is therefore marginalized by her former best friend. Although her deterioration is seemingly caused by the grief of losing her son, her transgression of social and cultural norms and its potential consequences means that she is sidelined by her community, and so here vhm is demonstrating the damage that can be caused by the other townspeople adhering to a belief system without questioning it.

The closed nature of the town is highlighted by the aversion to outsiders, who are considered to be almost heretical due to their difference. As discussed in Section 1.5, there are very few characters that come from outside of the village in the novel, all of whom represent key challenges to religious and social norms, but simultaneously their presence is used to alert benjamim to the existence of a world outside of the village:

o mundo que não tinha fim. que para lá das árvores estavam árvores, era mentira que acabava tudo. havia países em todas as direcções, se andássemos muito chegaríamos a espanha ou a inglaterra, o país do senhor hegarty [...] na escola falámos disso, dos países e de como estavam em todas as direcções e que depois do mar havia mais terra, outra terra que estava como nós a olhar para o mar, como margens da mesma estrada. (mãe, 2004, p. 53)

Positive representations of both foreigners and foreign countries were not encouraged in the *Estado Novo*, where 'verificou-se uma consciencialização do perigo que o "outro" representava para os valores que o regime de Oliveira Salazar pretendia instituir' (Chalante, 2011, p. 62). The presence of a figure like senhor hegarty that inspires hope of a better life, while inspirational to benjamim, provokes fear of the 'other' in the rest of the villagers. This demonstrates that although theoretically senhor hegarty should be welcomed and celebrated for his talents, the nature of the Portuguese Church and its influence mean that he is seen as a threat to the hegemonic order already established, and so he cannot be accepted. His uncles, considered both

foreign and different due to their clothing and behaviour, become a source of concern for benjamim, as he ‘ficava perplexo com tal delicadeza e parecia-me algo tão errado’ (mãe, 2004, p. 109), believing that these aberrant actions would lead to them also being captured by the saddest man in the world. Connell states that ‘[t]he dominant culture defines homosexual men as effeminate’ (Connell, 1995, p. 161), and homosexuality was considered subversive by the Estado Novo, after:

A Igreja começou assim a estabelecer um paralelo entre heresia, feitiçaria e sodomia. Esta relação deveu-se a um sistema de “contaminação”, visto que a rejeição de certos valores – quer fossem políticos, sexuais ou religiosos – acabaria por levantar suspeitas de rejeição de todos esses valores em conjunto. (Pepe, 2017, p. 58)

By classifying his uncles as ‘poofs’, benjamim is psychologically marginalizing them because he cannot understand either them or why they are not welcome in his home, which is due to the potentiality of their dress and mannerisms having a subversive impact. Within a given society, it is easier to exclude those that do not conform to the norm, and in the religious society portrayed by vhm, anybody that is not judged to be working towards the collective goal of entering paradise shall be condemned, in accordance with the doctrines of the Catholic Church, which maintain that ‘any sexual activity that deviates from divinely ordained and “wisely arranged natural laws” and which is not open to the transmission of life is morally wrong’ (Dillon, 1999, p. 55) .

Another example of the interchangeability of religion and the supernatural, as well as the consequences of transgressive behaviour, occurs in the third novel of the tetralogy, *o apocalipse dos trabalhadores*, with the purportedly prophetic dreams of the protagonist maria da graça that challenge the hegemonic reality in which she lives. The novel opens with maria da graça dreaming of herself at the doors of heaven, which has seemingly been commercialised, as can be seen when ‘se vendiam souvenirs da vida na terra’ (mãe, 2008, p. 9). The environment that maria da graça finds surrounds her is not peaceful but chaotic, the antithesis of what she, and the reader, might expect: typical eschatological images of heaven depict a ‘close relationship with God [...] heaven as experiencing a harmonious relationship between people, heaven as a lack of suffering we experience in this life, and, finally, as a beautiful place’ (Warchala,

2015, p. 251). In her dream, maria da graça was attempting to gain entry into heaven but St Peter was apparently being difficult, 'que maldade de homem lhe parecia, a fazer da entrada do céu uma coisa difícil' (mãe, 2008, pp. 10-11). Hence she questions both the perfection of heaven, and her suitability for it as a result of her own actions, as '[p]rior to heaven, the blessed consistently act in such a way to deepen those traits which accord with moral virtue' (Henderson, 2014, p. 323). As her recurring dreams of heaven continue throughout the novel it becomes clear that they are a reflection of the protagonist's attempt to deal with the inevitability of her death, particularly as she seems to foresee that, at some point in the future, hers will result from her affair with senhor ferreira. maria da graça's oneiric fixation on the denial of salvation post-mortem reflects a common contemporary disjuncture with death itself, with the majority of Western people far removed from the reality of death, but simultaneously fascinated by it:

A second component in our culture is the sacral power of death in contemporary experience. It has often been said that we are a death-denying culture, and while this is undoubtedly true, it is only part of the truth. I believe it is more accurate to say that death is *taboo*, a forbidden, subject, and in this taboo status death has something of a sacral power.

Death is sacred by a classic definition – a "mysterium tremendum" containing elements of great power, awe, and otherness, and at the same time evoking a sense of fascination. Death as sacred is both something to be avoided and also something with which we are obsessed. Our attitude is one of both fear and preoccupation, and our behaviour characterized by both approach and avoidance. (Churchill, 1978, pp. 170-1)

maria's dreams demonstrate the extent to which thoughts of death preoccupy her subconscious, but it is only when she is confronted with the reality of death that her perception of it becomes clearer, and she becomes almost indifferent to it: 'o corpo do senhor ferreira já havia seguido para a morgue, e já havia sido limpa a rua do seu sangue para não continuar chocando os vizinhos' (mãe, 2008, p. 69). It appears that her attitude is not shaped by socio-cultural norms (as was the case in *o nosso reino*), but instead by her socio-economic situation, which, in sociological terms, can have a much stronger influence over people's attitudes towards death and the afterlife (Chasin, 1971).; put simplistically, being female and on a lower income conditions this thinking much more than religion does, as religion only appears in her subconscious obsession with a dystopian heaven.

This economic prioritisation can also be seen in the character of quitéria, the protagonist's best friend, who keeps vigil over coffins as a way of earning some extra money and asks maria da graça to go with her (mãe, 2008, p. 31), and although quitéria seems desensitised, it becomes clear that maria is uncomfortable with this proximity to death; 'cala-te, quitéria, isto é tudo muito assustador, não me agrada nada estar aqui metida com a velha espacada na sala' (mãe, 2008, p. 33). During the night they both become scared of the presence of death in the house, but agree that to die would mean that their lives would be simpler and they would no longer have to bother with anybody else:

pois a mim parece-me bem morrer e mais nada. sim, morrer e ficar mortinha sem mais aborrecimento, nem o de alguém se ocupar comigo. depois de mortas, havemos de estar melhor, nem sou de querer deixar rasto onde só nos tramam. pois, eu também acho. é verdade, morre-se e tudo há-de ser melhor. e se o são pedro for um filho-da-mãe todo convencido [...] eu tenho sempre um sonho estranho no qual o são pedro não é exactamente simpático e a entrada no céu é complicada, como se ainda tivéssemos de prestar provas de mérito que, à falta sobretudo de reacção, facilmente chumbamos e nos obrigam ao inferno. (mãe, 2008, pp. 35-6)

This perspective demonstrates both women's extreme unhappiness, but also a common degree of resignation about their situation: they feel that they are unable to control their own destinies, and the only way to recover control is through death, even though suicide is considered a sin in Catholicism (Gearing & Lizardi, 2009), due to its potential to disrupt Catholic hegemony. The only aspect of dying that seems to frighten maria da graça is the prospect of having to face St Peter, who:

assim como um porteiro de discoteca, sabes, à espera que mostres uns cartões de cliente, umas tretas daquelas que só se dão aos amigos cheios de notas, com ar de gases à solta com palavrinhas à maneira [...] eu tenho sempre um sonho estranho no qual o são pedro não é exactamente simpático e a entrada no céu é complicada, como se ainda tivéssemos de prestar provas de mérito que, à falta sobretudo de reacção, facilmente chumbamos e nos obrigam ao inferno. (mãe, 2008, pp. 35-6)

This fear of being denied entry to heaven due to misdemeanours, and potentially suicide, in life is why maria da graça feels unable to confront mortality; even when senhor ferreira dies she denies his passing to herself and continues to live with his presence in her thoughts, 'entrava e dizia algo muito baixo, a querer saber se ele estava bem e que lhe dissesse o que a acalmasse e deixasse sem remorsos de nada,

pedia ela' (mãe, 2008, p. 140). Although this may seem a normal part of the grieving process, she begins to retreat more into an illusory, liminal world where she believes that she would only be able to exist happily after death, which emphasises just how estranged from the laws and values of the social order she is, only able to envisage achieving fulfilment in the her non-Catholic version of the afterlife:

The liminal moment of the self-sacrificing woman is ironically the site where the claiming of an autonomous site, the possibility of a 'voice' emerges (of an autonomous self), yet the voice is destroyed before it can speak. Indeed [...] the voice is allowed to be claimed only to the extent that it is willing to destroy itself. (Lakshmi, 2003, p. 90)

Eventually maria da graça becomes so desperate in life, that she believes that even if she cannot gain entry to heaven, death would be better than her current existence: 'e ela pensou, ah, são pedro, são tantos os caminhos para o lado de lá dos sonhos. e assim tombou no chão, confusa entre roupas e sangue, profundamente perfeita e sabedora desde sempre do motivo da sua desgraça. já era desgraça nenhuma' (mãe, 2008, p. 182). By seeking happiness which falls outside of societal norms through extra-marital affairs and attempting to poison her husband, it appears that she has sinned in the eyes of God and is forced to retreat to an (alternative) fantasy world in which the dead are still living. Moreover, rather than finding this frightening, as the supernatural is so often be considered to be, this becomes for maria da graça an acceptable state of consciousness that enables her to manoeuvre through the difficulties of life. It also demonstrates her simultaneous submission to and rejection of the hegemony of St Peter, and this is vhm portraying that for her suicide is the only manner through which she is able to exercise any power in a state of subalternity.

3.4: The supernatural

There are seemingly supernatural elements represented in all of the novels discussed here, and as Carlos Nogueira states about vhm's novels, '[t]he origin of these [fantastic] elements that disturb the empirical order remains to be explained. We do not know if the events are shown to us as they really occurred, or if they result from some sort of illusion on the part of the narrator (who has no doubt of their veracity)' (Nogueira, 2013, p. 120). Therefore the fantastic events are presented to the reader

as a version of reality, as Alejo Carpentier states discussing 'lo real maravilloso', 'an amplification of the scales and categories of reality' (Carpentier, 1995, pp. 85-6), implying that the fantastic or supernatural plays an integral role within supposed reality, and it becomes the role of the reader to distinguish between the two. As Harold Bloom states:

[G]hosts often operate in magic-realist fiction as disembodied memorialisations of a trauma experienced by the subaltern, normally in the past. Given that the non-subaltern, or controlling, agencies of society are actively involved in suppressing knowledge of trauma of this kind, it is not surprising that, from an empiricist-official point of view, ghosts do not exist. Ghosts, thus, rupture the socio-spatio-temporal membrane of society and, in magic-realist fiction, operate as traces of subaltern trauma. (Bloom, 2007, p. 87)

This idea of ghosts as 'subaltern trauma' is evident throughout the tetralogy, vhm utilises the porous boundary between the natural and the supernatural to question aspects of Portuguese cultural identity that perpetuate previous and contemporary political and cultural hegemony.

reino is perhaps the most obvious candidate for the integration of the supernatural as its protagonist, benjamim, an eight year old boy, narrates the story from an unspecified later stage in his life. It appears that children are more capable of accepting multifarious versions of reality to explain challenging issues, as they endeavour to understand the unfamiliar world around them:

We argue that contextual information, which is used to help reconcile both kinds of explanations, and cultural experience influences the interpretive frame for a particular event and subsequent attempts to achieve explanatory coherence. For example, the discussion that surrounds the death of a loved one may prompt children to combine the different explanations, secular as well as religious that are provided at home, school, and church, so as to achieve a more integrated framework. Importantly, in all cases, the issue of which explanations enter into the mix is clearly dependent upon the kind of ideas that an individual is exposed to in their family of origin and their broader culture. (Legare, et al., 2012, p. 790)

There is the appearance of attempting to faithfully and fully recount the narrative of benjamim's early years which could signify two possibilities; the first, that the older narrator still believes these events to have happened exactly as seen in a younger incarnation, or the second, more likely explanation, is that vhm is intending the reader

to interpret these events as if through the eyes of a child. There are linguistic clues that attest to this at the beginning of the novel in particular, such as ‘a minha tia alta como uma girafa’ (mãe, 2004, p. 35), which is more reminiscent of a child narrating than an adult. The use of this childlike perspective of the world potentially allows the author more liberties in terms of content, as children are perceived as having more scope for subversion of the rational, which could compromise the reliability of the narrator. However, Linda Steinmetz argues that:

[I]t is irrelevant if a child narrator portrays his surroundings the way he sees them, or if the author invents a child narrator acting outside of general childlike behaviour, because the reader creates his own logic and characterization of the narrator, as the reading process progresses. As a result, the child narrator becomes as reliable as an adult narrator, because the outcome of the reading process and the idea, which message has been transmitted at the end of the reading process, fully depends on the reader’s ability to construct a coherent and conclusive realism, based on the information the narrator provides him with. (Steinmetz, 2011, p. 50)

In the case of *reino*, supernatural events are presented in the same way as the everyday, to the extent that by the end of the novel it is difficult to differentiate between them, as extraordinary events occur with increasing frequency. This means that it is left to the reader to decide what is real and what is not, and if indeed this matters, as it is all perceived as real by the protagonist. One of the first events which would ordinarily be described as supernatural is the protagonist’s ability to fly, when he states that ‘a luz irradiou da minha pele, erguendo-me o corpo no ar, trazendo flores verdadeiras onde pousar o voo e levando-me encosta abaixo’ (mãe, 2004, p. 73). This event was witnessed by others in the town, who begin to believe that benjamim is able to perform miracles, and treat him as if he were a supernatural entity. However, these abilities divide the villagers, with some believing him to be a saint (which he had previously asserted he wished to become), and others convinced that he had been touched by evil:

na praça juntaram-se os homens para decidir de mim. juntaram-se, consternados com os riscos que poderiam correr os afazeres da vila perante tão inusitada criança. se havia de ser expulso para viver longe, se era tocado pelo céu, o que estaria em mim a fazer-me voar com flores e pássaros. (mãe, 2004, p. 75).

This highlights the problematic nature and definition of the supernatural itself, because although it has gained increasingly negative associations, its actual meaning is anything outside of what is natural. Evidently this involves religious beliefs as well,

although these would usually be defined as metaphysical rather than supernatural, and vhm is questioning to what extent the two can be divided in real terms. The biggest difference, in fact, is that religion has been sanctioned by the state and society as a legitimate aspect of life. This is highlighted by the fact that it is predominantly the male characters, especially his father who punishes his son 'com a mania de ser santo, a saltar rochedos abaixo para morrer, onde já se viu, e a deixar os conselhos e a benção do padre filipe, seria o fim' (mãe, 2004, p. 71); representative of the traditional, patriarchal Portuguese hierarchy, who view benjamim with suspicion, where the women appear to wish to encourage his apparently miraculous capabilities.

Within *reino* the female characters are also those who transgress the moral norms imposed by Portuguese society under the Estado Novo. benjamim's tia cândida, who had been single for too long as to be deemed decent, became pregnant outside of wedlock with senhor francisco, and they get married soon after. These events, along with others, are how benjamim begins to discover about sexual relationships, and subsequently the societal norms surrounding them. It seems to benjamim that he will never understand, as, 'continuava sem saber quanto tempo demorava um bebé a ser feito' (mãe, 2004, p. 102), and as his aunt's pregnancy progresses, it is clear that she is struggling and in need of support: 'a barriga enorme, algum calor e o sol a aumentar de intensidade e, sobretudo, a ausência da chuva levaram-na à nossa casa cansada e suando' (mãe, 2004, p. 105). However, the pregnancy is very disturbing for benjamim's mother and 'reprovando tudo e afastando-se dela' (mãe, 2004, p. 99), which at first seems to be because of the moral implications for the family as the villagers begin gossiping (mãe, 2004, p. 100), but it soon becomes apparent that there is another reason that has led to the deterioration of her mental state. benjamim realises that he was also a bastard child, and states that 'eu estava manchado desse pecado, o pecado original especialmente grave a oferecer a minha alma à perdição' (mãe, 2004, p. 130). He therefore believes that he has been chosen by God to redeem this sin, and is alternately blessed and punished for this, but it ultimately appears that all sinners in the village will be forced to pay for their sins. When tia cândida's son is finally born, his condition quickly deteriorates, 'a desaparecer mais e mais como se

desnascesse, voltando da vida para antes, devolvido a deus se não poderia ter nascido' (mãe, 2004, p. 146). The baby's death is quickly followed by that of both of his parents, when his 'tia cândida explodiu por dentro' (mãe, 2004, p. 146), and senhor francisco had 'já votado para desistir e partir para a morte como atrás deles em corrida' (mãe, 2004, p. 146). These events appeared to benjamim in this way because to him they were inexplicable; the deaths of an entire family cannot be something natural, he believes, and so concludes that the supernatural must be involved, which is equally how disturbing events are rationalised by many religious adherents, as dona darci explained to benjamim, 'não éramos religiosos, mas os velhos deviam ser para morrerem enganados' (mãe, 2004, p. 67). However, benjamim does not look to traditional religion to find answers to his questions about existence and the dichotomy of good and evil, instead believing in the supernatural possibilities of his own mortal self. According to traditional Christian beliefs, only disciples of God are capable of performing miraculous acts (Harrison, 2006), and so benjamim believing himself to be one of these without the sanction of the Roman Catholic Church is tantamount to heresy, meaning that 'padre filipe espumou de raiva, tropeçou para mim e talvez me matasse diante de todos tão louco estaria' (mãe, 2004, p. 76), and this transgression from the hegemonic order leads to benjamim's marginalisation from the village.

The next example of apparently heretical acts can be found in the second novel of the tetralogy, *o remorso de baltazar serapião*, set in medieval Portugal. There is less evidence of the supernatural and religion than in the other three novels, which perhaps seems unusual, but in the pre-Enlightenment world the division between accepted and unaccepted supernatural activity had the potential for far more grave consequences than in the modern era. The Church did play a part in the lives of the characters but only in a superficial way; the protagonist, baltazar, goes there to get married, but seems to perceive it as a building with little symbolic significance other than where these events traditionally occurred, and even regards it as unpleasant: 'também cheirávamos os mortos sepultados chão debaixo das pedras, mal tapados de narizes bicudos e mal dispostos. a nossa igreja estava repleta' (mãe, 2006, p. 55). Although the Church exerted enormous influence in the medieval era, its lack of significance for

the peasant baltazar represents the huge divisions in society at the time. The doctrines of the Church and religion itself were only resonant with those who could understand them in the upper echelons of the social order, with those of lower status coerced into also following these rules (Feldhay, 2006). baltazar does not appear to have total belief in the teachings of the Church, but equally is not disturbed by these doubts the way benjamim in *reino* was because the reaches of the institution are not as widespread as they would later come to be, with the protagonist stating that ‘se fosse verdade coisa que a igreja dizia, jura vazia feita a são pancrácio, resulta em possessão por demónio infinitamente’ (mãe, 2006, p. 69). However, baltazar is afflicted by an apparently supernatural occurrence in the form of a character that follows him as he journeys to see the King. This figure originated in a woman that came from the same village, ‘era mulher de maldades conhecidas e provadas, mas ainda assim só à revelia do padre a levariam à praça para lhe pôr fogo nas ventas, a ver se lhe coincidiam as chamas com o seu lugar no inferno’ (mãe, 2006, p. 96). The decision taken by the men of the village to burn this woman coincided with the brutal death of baltazar’s own mother at the hands of her husband, and as preparations for her funeral were taking place:

nós vimos uma mulher em fogo correr campo abaixo em direcção à paisagem, e arrepiámos. que uma mulher a morrer é dor de muito grito e, sem saber quem seria, podíamos acreditar que fosse culpada ou não. uma dúvida poderia parecer razoável, que estivesse o povo errado e a pobre velha não. (mãe, 2006, p. 101)

baltazar subsequently denied seeing this woman on fire, but the image does not leave him or the other villagers due to their retrospective doubt about her guilt: ‘esse monstro que, nos medos aumentados, era visto assim e assado, seria assada a mulher queimada’ (mãe, 2006, p. 110), and they hid this act from the King when he came to visit, suggesting their shame, acting ‘como se nenhuma mulher cozinhasse ali coisas más e houvesse sido queimada contra decisão das pessoas superiores’ (mãe, 2006, p. 133). As baltazar embarks on a long journey with his brother he strikes up a relationship with this burnt woman that is unlike the relationships he has with the other female characters in the novel, because he seems to take more time to listen to her, because of his guilt, and allows her to continue travelling with them in spite of the fact that he believes her to be a witch, and even implies that all women have some of these powers: ‘bruxa ou não, mulher alguma precisa de feitiço para saber coisas que só a

ela compete' (mãe, 2006, p. 147). baltazar and his brother believe that she has cast a spell on them; 'que feitiço esse dá calor. sim, são as caldeiras do inferno que se aproximam, calor em redor tudo se aquece até que fogo se acenda' (mãe, 2006, p. 159), but they still allow her to accompany them on the journey. However this companionship is learnt of by the King which means that baltazar is sent away from the palace, because the King is afraid of the witch's curse, perhaps demonstrating that in the medieval period superstition took precedence over religious beliefs, or that religious observance was not seen as a wholly sufficient defence against demonic powers.

This refusal of baltazar reinforces the disjuncture between the elite and subaltern, and it is portrayed in sharp relief when baltazar and aldegundes reach the castle of the King. Upon their arrival, due to his fears of the diabolical and without any regard for their humanity, he refuses to host them in the castle, 'e disse, ficareis todos os dois fora do palácio, não vos quero à cautela tanto tempo dentro [...] e agora ide, que maleita que vos entrou pode entrar em mim, rua para longe seus animais' (mãe, 2006, pp. 167-8). Despite having ordered that they come, causing them great inconvenience, the fact that their presence poses a perceived threat to the king relegates their status to equal that of animals. This dismissiveness is only possible because of the social distance between the King and the brothers, and the use of this language is reminiscent of medieval chroniclers when depicting characters that did not adhere to their social or political ideals (Barr, 2001, p. 110). However, clearly vhm is intending to emphasise the disparity of the situation, where the King's power goes completely unchecked and he can treat his citizens any way he likes. By establishing this type of dynamic, although the King has physical and material hegemony, he is simultaneously in a situation where it is more challenging to establish any type of cultural hegemony, because his power stems from inheritance and a lack of meaningful resistance, and therefore has lesser ongoing value, as Gramsci highlights discussing the formation of the State:

At all events, the fact that the State/government, conceived as an autonomous force, should reflect back its prestige upon the class upon which it is based, is of the greatest practical and theoretical importance, and deserves to be analysed fully if one wants a more realistic concept of the State itself. Moreover, this phenomenon is not something exceptional, or characteristic of one kind of

State only. It can, it seems, be incorporated into the function of élites or vanguards, i.e. of parties, in relation to the class which they represent. This class, often, as an economic fact (which is what every class is essentially) might not enjoy any intellectual or moral prestige, i.e. might be incapable of establishing its hegemony, hence of founding a State. Hence the function of monarchies, even in the modern era... (Gramsci, 1971, p. 269)

vhm is not only criticising the figure of the King himself for being incapable of constructing and maintaining hegemony because he is not reflecting the class that underpins the State, in this case the peasantry, but also the entire feudal system and all those that participate in it. The King's reasoning for sending away baltazar and his brother was based upon superstition, and although belief in witchcraft and sorcery was strong in the period, the King's actions are symbolic of much deeper transformations within Portuguese society. Although in theory rationality was beginning to be demonstrated, in practice the Portuguese monarchy had become increasingly reliant on the support of the Church to maintain hegemony, which in turn relied upon manipulation of contemporary popular beliefs in the nature of the supernatural to establish its influence (Bailey, 2007, p. 108). This was therefore a situation in which although the King held ultimate power, the people of lower social status actually did have some cultural influence because the elites were forced to integrate popular beliefs in order to achieve success. The reason for the perpetuation of the feudal system is that the King's subjects do not recognise the problems within the system itself, and so cannot unite and reform where necessary. In fact, when baltazar returns home after being dismissed by the king, dom afonso legitimises the king's behaviour by sending baltazar away from his own household:

em muito pouco tempo dom afonso sabia de nosso regresso e queria notícia de cumprimento complete dos anseios de sua majestade. mandou-nos buscar em cural que nos escondêssemos e, por muito mando, nos pôs imediato na casa grande. sentámo-nos e ele veio. nem compensa nem glória trouxemos de el-rei para terra de dom afonso de castro, confirmei cabisbaixo. verdade, servidos ao diabo nos escorraçaram a medo e urgência. que pareceis agora de nos fazer, continuaremos a server-vos como sempre, perguntei. não continuareis de pé a cuidar do gado, se alguma coisa vos pode pertencer que ao gado prejudique. tereis de partir, afirmou dom afonso sonoro e definitivo. (mãe, 2006, pp. 193-4)

baltazar accepts this punishment without complaint, and is forced to leave his home without his wife. At this time, potential salvation comes from religion rather than from his social superiors, as he instructs sarga to 'pede a deus que não a mate' (mãe, 2006, p. 237) regarding ermesinda. This again underlines the inability of the King to reinforce

the cultural hegemony necessary to ensure the continuity of the monarchy because of the complexity of relations with the Church, which is akin to Gramsci's analysis of Machiavelli:

[...] the Italian mediaeval bourgeoisie could not pass from the corporate to the political phase, because it was unable to free itself completely from the mediaeval cosmopolitan conception represented by the Pope, the clergy and also by the lay intellectuals (humanists) – in other words, it was unable to create an autonomous State, but remained within the mediaeval framework, feudal and cosmopolitan. (Gramsci, 1971, p. 249)

This leads to a difficult situation in which the King does not have total hegemony, but ordinary citizens like Baltazar are unable to take advantage of this situation because the dominance of the upper classes appears to be complete. In spite of evidence - particularly the perception of the supernatural - that questions the narrative perpetuated by the King, the aristocracy, and the Church, the subalternity of Baltazar remains as there is no acknowledgement of alternative narratives.

The final novel in the tetralogy portrays a protagonist, António Silva, who is no doubt that his days are numbered, as he has been forced to move into an old people's home at the age of eighty four. Unlike characters in the other novels, Silva seems capable of distinguishing his perceptions of the real from the supernatural, perhaps because he is reconciled to his inevitable death and has become intimately acquainted with its reality. There is no romanticising about either death itself or what may come afterwards, and he even comes to a realisation about the impact religion has upon its adherents:

deus é uma cobiça que temos dentro de nós. é um modo de querermos tudo, de não nos bastarmos com o que é garantido e já tão abundante. deus é uma inveja pelo que imaginamos [...] e também inventamos deus porque temos de nos policiar uns aos outros, é verdade. é tão mais fácil gerir os vizinhos se compactuarmos com a hipótese de existir um indivíduo sem corpo que atravessa as casas e escuta tudo quanto dizemos e vê tudo quanto fizemos. (Mãe, 2010, p. 225)

He, like Maria da Graça, also has dreams, or rather nightmares, about the deterioration of his body and mind, where they become a cage rather than a vehicle for living. As

he struggles to adjust to this new phase of life, his fears about his future are subliminally transformed into nightmares, as when:

durante os meus pesadelos imaginava-me num dos quartos da ala esquerda a babar sobre os lençóis e a ver dezenas de abutres voarem no céu diante da janela. a máscara de oxigénio tapava-me a boca e eu não podia gritar. queria pedir que fechassem as portadas antes que os pássaros entrassem e me tomassem por morto. (mãe, 2010, p. 46)

The fear of being moved into the left wing was common among the residents as it was seen as a clear indicator of imminent death, and this fear is heightened by the fact that this transition happens predominantly during the night, and so apparently when the residents are unaware. This nightmare harks back to philosophical interpretations of dreams in antiquity, where they were seen as predicting what will happen, as Freud explains:

The idea that the dream concerns itself chiefly with the future, whose form it surmises in advance - a relic of the prophetic significance with which dreams were once invested - now becomes the motive for translating into the future the meaning of the dream which has been found by means of symbolic interpretation. (Freud, 1901, p. 36)

silva's nightmare is a combination of the reality he has seen in the home, of the deterioration of the body while the mind continues to function normally, alongside his worst fears for his own demise, symbolised by the harbinger of death, the vulture. This creature as an image is a curious one as it seems to have two distinctive strands of symbolic meaning; the first, taken up by Freud and Jung, contends that 'vultures are female only and symbolize the mother [and] points without doubt to Mary, who, a virgin by nature, conceived through the pneuma, like a vulture' (Jung, 1969, p. 46). However, the symbolism that is relevant here seems to have originated in the medieval period, where the vulture is described as: 'He eateth raw flesh, and therefore he fighteth against other fowls because of meat, and he hunteth fro midday to night, and resteth still fro the sunrising to that time' (Anglicus, 1893/1905, p. Book 12). This image of the vulture as a predator of the dying implies that an old people's home would be its ideal hunting ground, and the vultures of his nightmares have a curious effect on silva and influence over his nocturnal activities, as this incident demonstrates:

eram três da manhã e os abutres já haviam disseminado o meu corpo pelos seus estômagos azedos. acendi o candeeiro e limpei o suor da minha cabeça. acedi ao corredor e não hesitei. no quarto dezasseis dormia a dona marta, a

mesma de sempre, magoada e triste, velha e um pouco histérica para suportar o abandono e a morte. (mãe, 2010, p. 48)

He claims that he has gone to her room to talk about love and the pain it causes, perhaps feeling that he has found a kindred spirit in dona marta, because she no longer has a husband just as he no longer has a wife. However, her refusal to talk to him through fear coupled with the fact that she still has a chance for reconciliation with her estranged husband, whereas his wife laura has died, leaving him alone, means that he becomes very frustrated 'e sem saber o que fazer, fiz o pior. bati-lhe três vezes com o mão através dos cobertores. três pancadas fortes que se amorteceram na espessura das roupas da cama, e que foram suficientes para que ela ficasse imóvel' (mãe, 2010, p. 50). It therefore appears that under the cover of darkness silva is able to act out his darkest desires that have been caused by his incarceration in the home, without fearing the ramifications. The reader is told through flashbacks that silva did transgress from state-prescribed norms at points during the Estado Novo, but never seems to have been violent previously, so perhaps at his final stage of life he is allowing himself to rebel in the strongest possible manner, for as Palmer states:

Night can be understood as lowering curtains on these domains of dominance, introducing theaters of ambiguity and transgression that can lead toward enactments of liberation. But night has also been a locale where estrangement and marginality found themselves a home. This domicile could be one of comfort and escape or, on occasion, a nursery of revolt. But so too could it be darkness within darkness, a discomfoting anarchy of alienation and distress that shattered the brittle securities of daylight in fearful and terrifying dangers, in tensions and self-destructive behaviours all the more tragic for their relative autonomy from the powers that conditioned them and bore ultimate responsibility for their history of hurt. (Palmer, 2000, pp. 17-18)

silva is allowing himself the comfort of taking a form of control over both life and death by acting against socially acceptable norms in this 'nursery of revolt', which can only occur under the cover of night. silva's revulsion and frustration towards life in the home, which he blames on the loss of his wife and the refusal of his children to look after him, is also a result of the deterioration of his physical being. After another nightmare when 'os abutres vieram imediatamente buscar-me a carne' (mãe, 2010, p. 187), he once again enters dona marta's room, and:

a dona marta a dormir era como um ridículo animal que não atentava na sobrevivência. um animal idiota que descurava a sobrevivência e se expunha frágil aos imaginativos meios que a natureza tem para extrair a vida de alguém. e a natureza deu-lhe por umas vezes com o livro na cabeça. directamente na

cabeça, sem falha, umas pancadas fortes e pesadas [...] mas era diferente porque entretanto ficara de olhos abertos e deixara de respirar. (mãe, 2010, p. 188)

He has killed dona marta, and just like benjamim pushing carlos off a rock below, absolves himself from personal responsibility for the crime. The dark forces that have their origins in the night, seem to have impelled both protagonists to transgress the societal restraints placed upon them by the day. The fact that they are on the furthest ends of the age spectrum, at the beginning and the end of life, means that their permitted nocturnal activities are severely restricted, predominantly to sleeping, and it appears that this restriction has allowed illicit, and possibly supernatural, tendencies to sprout and flourish. They can be considered as marginal or subaltern characters within society, and as such are both rebelling against the perceived dominance of other members of society while at the same time liberating themselves from its constraints.

The fear of night and the existence of nightmares may be easier to explain in pre-technological times, when '[n]ight brutally robbed men and women of their vision, the most treasured of human senses. None of sight's sister senses, not even hearing or touch, permitted individuals such mastery over their environs' (Ekirch, 2005, p. 8). However, darkness does not always have to be perceived as negative, as Palmer explains:

On the one hand, night's darkness could be an imposed, self-destructive living out of alienation's ultimate negativity. On the other, freed from certain conventions of the day, its shadows shielding the oppressed from the glare and gaze of power, night could be the positive moment of alienation's transcendence, a space for the self's realization in acts of rebellious alternative. (Palmer, 2000, p. 9)

As a child in the modern era, the only nocturnal activity permitted to benjamim in *reino* is sleep, as other more adult activities are still a mystery to him. On the occasions when he is allowed to stay up past bedtime, he experiences fragments of this mature life, for instance when he begins to retrospectively understand more about the life of his tia cândida:

lembro-me de ficar no colo da minha mãe, tonto de sono a pedir-lhe que me deixasse estar ali um pouco mais. a minha tia candida era uma mulher secreta, de quem nada se sabia senão ficara solteira. eu não lhe podia perguntar porquê, estava proibido desde os seis anos, quando me lembrei de o fazer pela primeira e única vez [...] quando chegou fui imediatamente para a cama, e não suspeitei logo ali de que a minha tia cândida tivesse um amante, sabia lá eu o que era um amante. (mãe, 2004, pp. 43-44)

The mysteries of sex become clearer to him as he gets older, particularly as an older boy explains to him about his supposed experiences in Angola: 'que raio havia de ser isso, foder. pensei num jogo muito secreto sem imaginar nenhuma regra. nunca ouviste falar do que fazem os teus pais à noite [...] eu sabia do que estava a falar, sabia dos gemidos da dona ermelinda no quarto do avô' (mãe, 2004, p. 41). His introduction to the adult world does not appear to be psychologically welcome to him, as he suffers from nightmares throughout the novel. The first one narrated is caused by his father, who 'entendia que as pessoas tristes durante muito tempo ficavam de mal com a vida, e podiam nunca se curar, dizia-mo com uma gravidade assinalável' (mãe, 2004, p. 13). benjamim understands these nightmares as a method for making sense of the parts of life he does not yet understand, and it is widely accepted that sleep is the time when children process what has happened in the day, as '[b]eyond the complex relationships between sleep and emotional regulation and psychopathology in children, sleep is also closely associated with cognitive functioning, learning, and attention' (Sadeh, 2008, p. 85). After he and his friend manuel push manuel's brother, carlos, off a large rock, causing serious injuries, benjamim is tortured by his actions; 'que haveríamos de ter feito, desejar que morresse, para dois santos não era coisa boa, já o sabíamos. foi noite toda a minha cabeça a ver coisas, delirando, fazendo-me falar' (mãe, 2004, p. 57). His nocturnal processing reflects his inability to comprehend his actions, which is also the reason he is unable to see what he has done to carlos, blaming it on 'uma mão pesada' that came from nowhere; another supernatural element utilised to explain the seemingly incomprehensible for benjamim.

3.5: Concluding remarks: Religion and the supernatural

In all of the novels then, vhm is demonstrating that there is little difference between the nature of the religious and of what is perceived as malevolently supernatural; the fear of both is utilised as a form of control over others. All of the novels feature aspects of traditional hegemonic Catholicism and its potentially oppressive nature, but vhm portrays the reluctance of the majority of the characters to conform to the restrictions imposed. This rebellion takes on a variety of forms, some of which are sanctioned by the Church, like folk Catholicism, but others which are demonised, particularly the belief in the supernatural. The presence of this throughout the tetralogy indicates vhm's challenge to the established hegemonic order and representation of subaltern imagery. Whereas religion has been sanctioned by the state and society as a legitimate way to live life, a fear of the ungodly supernatural is equally used to manipulate the populace, and although it is not legitimised in the same way as religion, it can have a similar effect. The form that the supernatural takes is dependent upon not only the person but on contemporary fears, which makes it as integral to everyday life as apparently real events.

The structures that have developed in Portugal over centuries to both construct a social order and maintain it, especially the Church, have consistently worked to ensure that there is minimal opportunity for social mobility, with the dominant classes remaining at the top. With members of the subaltern, it is not enough that they remain at the bottom of this order, for as vhm demonstrates in the tetralogy, their very existence has the potential to subvert it. Their experiences represent the possibility of alternatives to the hegemonic narratives that have been created, and so instead of being coerced and subsumed into the existing social order, they have to be marginalised from the rest of society. This is done both consciously and subconsciously by the characters themselves and others in society, but the fact that this occurs proves that there is currently little willingness to accept subaltern elements within Portuguese society, which is why this thesis is aiming to highlight vhm's representation of social elements that can be considered subaltern, thereby allowing for a more comprehensive understanding of contemporary Portuguese society as a whole.

Conclusion

The aim of this thesis was to identify the presence of subalternity in contemporary Portugal, with possibility of subalternity for anybody in Portugal, and to reiterate the Gramscian assertion that this status is dependent on the whims of the contemporary hegemonic force in Portugal, as well as prevailing global epistemologies that affect perceptions of hegemony. Gramsci's concept was originally designed for application to early twentieth-century Italy, but has since been adopted by academics in South Asia and Latin America in particular to explain the postcolonial condition. After the end of imperialism for Portugal, and its marginalisation as a global power, it has become appropriate to reassess the existence of subaltern elements within Portugal itself, as it is no longer possible to claim that Portuguese citizens unilaterally claim hegemonic status over another group of people. This perceived lack of hegemony is part of the cause of 'não-inscrição' among contemporary Portuguese society, as they have become unwilling to participate as to do so would mean recognising or even accepting their potential subaltern status. vhm's novels represent chronotopes, characters, and structures that condition and represent subalternity within Portugal, and the application of this theory to these novels will allow further exploration of these in the literary and cultural arenas, but also a potential re-examination of Portuguese identity itself.

o nosso reino

The examination of the figure of the child by vhm in *reino* represents how a figure that is untainted by societal conceptions of the existing hegemonic order understands their society. benjamim believes that he is able to supersede his status by becoming a saint, in one of the highest echelons of this hierarchy, but it quickly becomes apparent that this level of social mobility is impossible to attain. His misunderstanding of his position leads to him becoming ostracised by the majority of the other villagers as he fails to fulfil their expectations, which reflects the impossibility of achieving the ideals of the *homem novo* that were lauded by the Estado Novo. He and other members of his family that do not adhere to social norms predominantly suffer what superficially appear to be tragic fates, but actually reveal a multi-faceted analysis of Portuguese

identity. The reactions of the other villagers to benjamim's apparent miraculous nature represents a form of hope and unity about a possibility for an alternative hegemonic order, where a child could potentially be at the apex. This first novel in the tetralogy depicts the existence of the subaltern in Portugal, but also highlights how the chronotope of the Estado Novo restricts its ability to transition in the hegemonic order.

o remorso de baltazar serapião

remorso, with its chronotope of the medieval era, has the capacity to provide the most extensive framework for consolidated subalternity, as the contemporary social structures allowed the most effective methods for a complicit maintenance of hegemony. However, baltazar's desire for ermesinda leaves him less capable of understanding his status within his society, as his fulfilment of the success of acquiring his wife makes other achievements, and potentially social mobility, seem possible. His failure in this results in him leaving the microcosm of Portuguese society that he inhabits, but as he does so, he asserts his supremacy over both his wife and his companions. Although this marginalisation of baltazar may seem akin to that of benjamim, the key difference is that baltazar, however violently, manages to reclaim his perception of hegemony by re-establishing his dominance over his wife. This assertion of dominance is in accordance with the chronotope of the medieval era where the use of violence is a legitimate manner of both establishing and maintaining hegemony. vhm highlights the multifarious nature of subalternity by representing other characters whose hegemony comes into question as they are faced by circumstances that challenge the status quo; for example, the King is forced to reject baltazar and his companions from the palace because of his fear of the potential entrance of the supernatural, which would threaten the hegemonic order supported by the Catholic Church. This structure, while threatened, is restored at the end of the novel, but is imperilled more frequently and severely than in *reino*, which indicates the intensification of vhm's representation of subaltern identities in Portugal.

o apocalipse dos trabalhadores

As the tetralogy moves into contemporary Portugal, the fluidity of subaltern identities becomes even more apparent. vhm represents maria da graça as a woman of lower social status, and given the post-imperial status of Portugal, this could lead to this character being classified as subaltern. However, from the beginning of the novel, it is clear that this situation is ripe to be usurped, as she is poisoning her husband to attempt to escape her unhappy marriage. This allows her to develop other relationships with senhor ferreira and mikhalkov, and although she is also subjugated in these, the freedom to do so allows for questioning of her situation and level of happiness. Her visions of heaven demonstrate that there is a capacity for subaltern individuals to envision a higher status for themselves within that hegemonic order, and, through suicide, maria da graça does fulfil her chosen destiny of moving to the other side where happiness with her employer could be possible. vhm is making two fundamental points with this ending for the protagonist: firstly, that in contemporary Portugal the more extensive possibilities for encounters and experiences leads to more extensive interrogation of identity; and secondly, that there are currently very limited possibilities of escaping subalternity. In *apocalipse* there are a number of characters that could be considered subaltern, including sasha, and although there is the possibility of achieving fulfilment, this is only outside of the confines of Portugal itself. Therefore, vhm is demonstrating that Portugal, more than any other chronotope, precipitates this subalternity.

a máquina de fazer espanhóis

The protagonist of the final novel in the tetralogy, and many of the other characters therein, has been forced into a position of a subalternity by social perceptions of the elderly. Their institutionalisation and marginalisation together, not alone as in the previous three novels, demonstrates the first time that vhm has represented a whole group of society as subaltern. However, most of the characters have rebelled against aspects of hegemony in their earlier lives, including antónio with his assistance of a communist supporter. These discrepancies appear to have been suppressed to live a life in conformity with the Portuguese hegemonic order, but upon entrance to the old people's home, the inevitability of death becomes increasingly apparent. This means that many of them begin to question both their earlier lives as well as their current

ones, which allows for different expressions of their subversion of hegemony. This allows antónio to take his frustrations out on another resident of the home without any repercussions. In the final stage of the tetralogy, and in the final stage of life, the inhabitants of the home rebel against being pushed into subalternity, but vhm is emphasising the futility of these gestures as many of them are approaching their last days, and therefore the perpetuity of their subaltern status.

Further research

The first aspect of this thesis that needs further examination is the re-application of Gramsci's conception of subalternity to Europe. As subalternity has been appropriated by postcolonial scholars to attempt to explain the power disparity between the West and the rest of the world, the global landscape has changed again with the deterioration of the status of former imperial powers, particularly Portugal. This does not alter the previous hegemony of colonial metropolises, but acknowledges the existence of alternative versions of subalternity, and allies much more closely with Gramsci's original transitional concept.

The second aspect for further analysis are the works of valter hugo mãe themselves, which have thus far merited little scholarly attention in the UK and the US in particular, although this is increasing in Brazil in particular. His novels allow for contemporary insight into Portuguese identity in the global arena which facilitates more in-depth understanding of Portuguese studies overall.

Bibliography

Abويم, S., 2016. Trans-masculinities, embodiments and the materiality of gender: bridging the gap. *International Journal for Masculinity Studies*, 11(4), pp. 225-236.

Abrams, D. & Hogg, M. A., 2006. *Social Identifications: A Social Psychology of Intergroup Relations and Group Processes*. Routledge: New York.

Abreu-Ferreira, D., 2015. *Women, Crime, and Forgiveness in Early Modern Portugal*. Surrey: Ashgate Publishing Ltd.

Accornero, G., 2013. La répression politique sous l'Estado Novo au Portugal et ses effets sur l'opposition estudiantine, des années 1960 à la fin du régime. *Cultures et Conflits*, Volume 89, pp. 93-112.

Adamson, W. L., 1979. Towards the Prison Notebooks: The Evolution of Gramsci's Thinking on Political Organization 1918-1926. *Polity*, 12(1), pp. 38-64.

Adão, D. M., 2013. *As Herdeiras do Segredo: Personagens Femininas na Ficção de Inês Pedrosa*. Alfragide: Texto Editores.

Adorno, T. & Jameson, F., 1970. Society. *Salgamundi*, Volume 10/11, pp. 144-153.

Ahmed, S., 2010. *The Promise of Happiness*. Durham and London: Duke University Press.

Ahmed, S., 2014. *The Cultural Politics of Emotion*. 2 ed. Edinburgh: Edinburgh University Press.

Ahmed, T., 2014. Theories of difference: the Subaltern project examined. *International Socialism: A quarterly review of socialist theory*, 10 October, Issue 144.

Alencar, J. d., 1992. *Iracema*. 26 ed. São Paulo: Editora Ática.

Almeida, J. C. P. & Corkhill, D., 2015. On Being Portuguese: Luso-tropicalism, Migrations and the Politics of Citizenship. In: E. G. Rodriguez & S. A. Tate, eds. *Creolizing Europe: Legacies and Transformations*. Liverpool: Liverpool University Press, pp. 157-174.

Anderson, B., 2006. *Imagined Communities*. London; New York: Verso Books.

Anderson, C. E., 1998. Moacir: The forgotten son in José de Alencar's "Iracema". *Romance Notes*, 38(2), pp. 139-147.

Anderson, V. D., 2004. *Creatures of Empire: How Domestic Animals transformed Early America*. Oxford: Oxford University Press.

André Corrêa d'Almeida, 2004. *O Impacto da Imigração nas Sociedades da Europa: Um Estudo para a Rede Europeia das Migrações - o caso Português*, Lisbon: Ponto de Contacto Nacional em Portugal: Serviço de Estrangeiros e Fronteiras do Ministério da Administração Interna.

Anglicus, B., 1893/1905. *Medieval Lore from Bartholomew Anglicus*. London: Alexander Moring (The King's Classics).

Appadurai, A., 1996. *Modernity at Large: Cultural Dimensions of Globalization*. Minnesota: University of Minnesota Press.

Arenas, F., 2003. Portugal: Ideas of Empire and Nationhood. In: *Utopias of Otherness: Nationhood and Subjectivity in Portugal and Brazil*. Minnesota: University of Minnesota Press, pp. 1-21.

- Arendt, H., 1970. *On Violence*. Orlando: Houghton Mifflin Harcourt.
- Ariès, P., 2005. The discovery of childhood. In: N. Frost, ed. *Child Welfare: Historical Perspectives*. Oxon: Taylor & Francis, pp. 5-21.
- Austen, R. A., 2015. Struggling with the African Bildungsroman. *Research in African Literatures*, 46(3), pp. 214-231.
- Bachelard, G., 1994 [1958]. *The Poetics of Space*. Boston: Beacon Press.
- Bahl, V., 2000. Situating and Rethinking Subaltern Studies for Writing Working-Class History. In: A. Dirlik, V. Bahl & P. Gran, eds. *History After the Three Worlds: Post-Eurocentric Historiographies*. Maryland; Oxford: Rowman & Littlefield, pp. 85-124.
- Bahl, V., 2003. What Went Wrong with 'History from Below'. *Economic and Political Weekly*, 38(2), pp. 135-146.
- Bailey, M. D., 2007. *Magic and Superstition in Europe: A concise history from antiquity to the present*. Lanham: Rowman & Littlefield Publishers.
- Bakhtin, M., 1981. Discourse in the Novel. In: *The Dialogic Imagination*. Texas: University of Texas Press, pp. 259-422.
- Bakhtin, M. M., 1990 [1981]. Forms of Time and of the Chronotope in the Novel: Notes toward a Historical Poetics. In: M. Holquist, ed. *The Dialogic Imagination: Four Essays*. Austin: University of Texas Press, pp. 84-258.
- Banerjee, P., 2003. *Burning Women: Widows, Witches, and Early Modern European Travelers in India*. New York: Palgrave Macmillan.
- Banerjee, P., 2015. The Subaltern: Political Subject or Protagonist of History?. *South Asia: Journal of South Asian Studies*, 38(1), pp. 39-49.
- Bardsley, S., 2007. *Women's Roles in the Middle Ages*. Westport: Greenwood Publishing Group.
- Barr, H., 2001. 'From pig to man and man to pig': The 1381 Uprisings in Chaucer's The Nun's Priest's Tale. In: *Socioliterary Practice in Late Medieval England*. Oxford: Oxford University Press, pp. 107-129.
- Barros, J. D., 2006. Um livro manuscrito e seu sistema de micropoderes: os Livros de Linhagens da Idade Média Portuguesa.. *Em Questão*, 12(2), pp. 273-296.
- Barthas, C. C. & Fonseca, P. G. D., 1947. *Our Lady of Light*. Milwaukee: Bruce Publishing Co..
- Beaumont, M., 2015. *Nightwalking: A Nocturnal History of London Chaucer to Dickens*. London; Brooklyn: Verso.
- Bennett, J. S., 2012. *When the Sun Danced: Myth, Miracles, and Modernity in Early Twentieth-century Portugal*. Virginia: University of Virginia Press.
- Bernard-Donals, M., 1994. Mikhail Bakhtin: Between Phenomenology and Marxism. *College English*, 56(2), pp. 170-188.
- Beverly, J., 1999. *Subalternity and Representation: Arguments in Cultural Theory*. Durham; London: Duke University Press.

- Bhabra, G. K., 2007. *Rethinking Modernity: Postcolonialism and the Sociological Imagination*. Hampshire; New York: Palgrave Macmillan.
- Bharat, M., 2003. *The Ultimate Colony: The Child in Postcolonial Fiction*. s.l.:Allied Publishers.
- Bharat, M., 2003. *The Ultimate Colony: The Child in Postcolonial Fiction*. New Delhi et al.: Allied Publishers.
- Bharat, M., 2003. *The Ultimate Colony: The Child in Postcolonial Fiction*. s.l.:Allied Publishers.
- Blackmore, J., 2009. Melancholy, Passionate Love, and the "Coita d'Amor". *PMLA*, 124(2), pp. 640-646.
- Bloch, M., 1962. *Feudal Society Volume 1: The Growth of Ties of Dependence*. 2 ed. London and New York: Routledge & Kegan Paul Ltd.
- Blok, A., 1981. Rams and Billy-Goats: A Key to the Mediterranean Code of Honour. *Man*, 16(3), pp. 427-440.
- Bloom, H., 2007. *Gabriel García Márquez*. New York: Infobase Publishing.
- Bocheński, J. M., 1965. Analysis of authority. In: *The logic of religion*. New York: New York University Press, pp. 162-173.
- Boggs, C. G., 2010. American Bestiality: Sex, Animals, and the Construction of Subjectivity. *Cultural Critique*, Volume 76, pp. 98-125.
- Borges, G., 2012. Representations of Cultural Identities in Contemporary Audiovisual Narratives. In: C. Sarmiento, S. Brusaca & S. Sousa, eds. *In Permanent Transit: Discourses and Maps of the Intercultural Experience*. Newcastle-upon-Tyne: Cambridge Scholars Publishing, pp. 3-14.
- Borkfelt, S., 2011. What's in a Name? - Consequences of Naming Non-Human Animals. *Animals*, Volume 1, pp. 116-125.
- Boulding, K. E., 1990. *Three Faces of Power*. London; New Delhi: Sage.
- Bourdieu, P., 1986. The forms of capital. In: J. Richardson, ed. *Handbook of Theory and Research for the Sociology of Education*. New York: Greenwood, pp. 241-258.
- Bourdieu, P., 1986. The Forms of Capital. In: *Handbook of Theory and Research for the Sociology of Education*. Westport: Greenwood, pp. 241-58.
- Boureau, A., 1998. *The Lord's First Night: The Myth of the Droit de Cuissage*. Chicago: The University of Chicago Press.
- Boyers, R., 1978. Bergman And Women. *Salmagundi*, Volume 40, pp. 131-141.
- Branco, M. J. V., 2000. The Nobility of Medieval Portugal (XIth-XIVth Centuries). In: A. J. Duggan, ed. *Nobles and Nobility in Medieval Europe: Concepts, Origins, Transformations*. Woodbridge: Boydell & Brewer Ltd, pp. 223-245.
- Branco, R., 2017. Entre Bismarck e Beveridge: Sociedade Civil e Estado Providência em Portugal (1960-2011). *Análise Social*, 52(224), pp. 534-558.
- Brettell, C. B., 2021. The Priest and His People: The Contractual Basis for Religious Practice in Rural Portugal. In: E. Badone, ed. *Religious Orthodoxy and Popular Faith in European Society*. Princeton: Princeton University Press, pp. 55-75.

- Brockmeier, J., 2009. Stories to Remember: Narrative and the Time of Memory. *Storyworlds: A Journal of Narrative Studies*, Volume 1, pp. 115-132.
- Bullough, V. L., 1991. Jus primae noctis or droit du seigneur. *The Journal of Sex Research*, 28(1), pp. 163-166.
- Burt, J., 2001. The Illumination of the Animal Kingdom: The Role of Light and Electricity in Animal Representation. *Society and Animals*, 9(3), pp. 203-228.
- Burton, S., 1996. Bakhtin, Temporality, and Modern Narrative: Writing "the Whole Triumphant Murderous Unstoppable Chute". *Comparative Literature*, 48(1), pp. 39-64.
- Butler, J., 1997. Against Proper Objects. In: E. Weed & N. Schor, eds. *Feminism meets Queer Theory*. Bloomington: Indiana University Press, pp. 1-30.
- Butler, J., 2004. *Precarious Life: The Powers of Mourning and Violence*. London; New York: Verso.
- Butler, J., 2006 [1990]. *Gender Trouble*. New York; Oxon ed. New York: Routledge.
- Buttigieg, J. A., 1995. Gramsci on Civil Society. *boundary 2*, 22(3), pp. 1-32.
- Cadden, M., 2010. Introduction. In: M. Cadden, ed. *Telling Children's Stories: Narrative Theory and Children's Literature*. Lincoln; London: University of Nebraska Press, pp. vii-xxv.
- Calasanti, T. M. & Slevin, K. M., 2001. *Gender, Social Inequalities, and Aging*. Walnut Creek: AltaMira Press.
- Cardoso, S., Santos, M. H., Baptista, M. I. & Clemente, S., 2012. Estado e políticas sociais sobre a velhice em Portugal (1990-2008). *Análise Social*, XLVII(3), pp. 606-630.
- Carpentier, A., 1995. On the Marvelous Real in America. In: L. P. Zamora & W. B. Faris, eds. *Magical Realism: Theory, History, Community*. North Carolina: Duke University Press.
- Carruthers, B. G. & Ariovich, L., 2004. The Sociology of Property Rights. *Annual Review of Sociology*, Volume 30, pp. 23-46.
- Carvalho, M. d., 2003. *Fantasia para dois Coronéis e uma Piscina*. Lisbon: Editorial Caminho.
- Carvalho, M. d., 2005. *Um Deus Passeando pela Brisa de Tarde*. 11 ed. Lisbon: Editorial Caminho.
- Castells, M., 1977. *The Urban Question*. London: Edward Arnold.
- Castells, M., 2010. *The Power of Identity*. Chichester: Blackwell Publishing.
- Cerny, P. G., 2006. Dilemmas of Operationalizing Hegemony. In: M. Haugaard & H. H. Lentner, eds. *Hegemony and Power: Consensus and Coercion in Contemporary Politics*. Lexington: Lexington Books, pp. 67-88.
- Chakrabarty, D., 1998. Minority Histories, Subaltern Pasts. *Economic and Political Weekly*, Volume 33.9, pp. 473+475-479.
- Chalante, S., 2011. O discurso do Estado salazarista perante o "indesejável" (1933-1939). *Análise Social*, 46(198), pp. 41-63.
- Chasin, B., 1971. Neglected Variables in the Study of Death Attitudes. *The Sociological Quarterly*, 12(1), pp. 107-113.

- Chaturvedi, V., 2012. Introduction. In: V. Chaturvedi, ed. *Mapping Subaltern Studies and the Postcolonial*. London; New York: Verso, pp. vii-xix.
- Cherniavsky, E., 2007. The Romance of the Subaltern in the Twilight of Citizenship. *The Global South*, 1(1&2), pp. 75-83.
- Churchill, L. R., 1978. The Amoral Character of Our Attitudes about Death: Some Implications. *Journal of Religion and Health*, 17(3), pp. 169-176.
- Cixous, H., Freud, S., Strachey, J. & Dennomé, R., 1976. Fiction and Its Phantoms: A Reading of Freud's Das Unheimliche (The "Uncanny"). *New Literary History*, 7(3), pp. 525-548.
- Clark Mane, R. L., 2012. Transmuting Grammars of Whiteness in Third-Wave Feminism: Interrogating Postrace Histories, Postmodern Abstraction, and the Proliferation of Difference in Third-Wave Texts. *Signs*, 38(1), pp. 71-98.
- Cohen, A., 2007. Introduction: Childhood between Past and Present. *Hesperia Supplements*, Volume 41, Constructions of Childhood in Ancient Greece and Italy, pp. 1-22.
- Cohen, A. P., 1996. Personal Nationalism: A Scottish View of Some Rites, Rights, and Wrongs. *American Ethnologist*, 23(4), pp. 802-815.
- Cohen, M., 2005. "Manners" Make the Man: Politeness, Chivalry, and the Construction of Masculinity, 1750–1830. *Journal of British Studies*, 44(2), pp. 312-329.
- Connell, L., 2004. Global narratives: globalisation and literary studies. *Critical Survey*, 16(2), pp. 78-95.
- Connell, R., 1995. *Masculinities*. Berkeley: University of California Press.
- Connell, R., 2005. *Masculinities*. 2 ed. Cambridge: Polity Press.
- Corkill, J. C. P. A. a. D., 2017. On Being Portuguese: Luso-tropicalism, Migrations and the Politics of Citizenship. In: E. G. Rodríguez & S. A. Tate, eds. *Creolizing Europe*. Liverpool: Liverpool University Press, pp. 157-174.
- Crane, S. A., 1997. Writing the Individual Back into Collective Memory. *The American Historical Review*, 102(5), pp. 1372-1385.
- Crompton, R. & Lyonette, C., 2006. Some issues in cross-national comparative research methods: a comparison of attitudes to promotion, and women's employment, in Britain and Portugal. *Work, Employment & Society*, 20(2), pp. 403-414.
- Crosby, A. W., 2004. *Ecological Imperialism: The Biological Expansion of Europe, 900-1900*. 2nd ed. Cambridge: Cambridge University Press.
- Cunningham, H., 2012. *The Invention of Childhood*. s.l.:Random House.
- Daston, L. & Mitman, G., 2005. Introduction: The How and Why of Thinking with Animals. In: L. Daston & G. Mitman, eds. *Thinking with Animals: New Perspectives on Anthropomorphism*. New York: Columbia University Press, pp. 1-15.
- Davies, C., 1982. Sexual Taboos and Social Boundaries. *American Journal of Sociology*, 87(5), pp. 1032-1063.
- de Certeau, M., 1984. *The Practice of Everyday Life*. Berkeley and Los Angeles; London: University of California Press.

- Delap, L., 2011. Twentieth-Century Servants. In: *Knowing Their Place: Domestic Service in Twentieth-Century Britain*. Oxford: Oxford University Press.
- Deleuze, G., 1994. *Difference and Repetition*. London: Continuum.
- Derrida, J., 2008. *The Animal That Therefore I Am*. New York: Fordham University Press.
- Deyermond, A., 1979. Pero Meogo's Stags and Fountains: Symbol and Anecdote in the Traditional Lyric. *Romance Philology*, 33(2), pp. 265-283.
- Dillon, M., 1999. *Catholic Identity: Balancing Reason, Faith, and Power*. Cambridge: Cambridge University Press.
- Dix, S., 2008. Roman Catholicism and Religious Pluralities in Portuguese (Iberian) History. *Journal of Religion in Europe*, Volume 1, pp. 60-84.
- Dix, S., 2010. As esferas seculares e religiosas na sociedade portuguesa. *Análise Social*, 45(194), pp. 5-27.
- Driscoll, K., 2014. *Towards a Poetics of Animality: Hofmannsthal, Rilke, Pirandello, Kafka*. s.l.:Columbia University.
- Dunayer, J., 1995. Sexist Words, Speciesist Roots. In: C. J. Adams & J. Donovan, eds. *Animals & Women: Feminist Theoretical Explorations*. Durham; London: Duke University Press, pp. 11-25.
- Dunn, C., 2013. *Stolen Women in Medieval England: Rape, Abduction, and Adultery, 1100-1500*. New York: Cambridge University Press.
- Durkheim, É., 1965. *The Elementary Forms of the Religious Life*. s.l.:Free Press.
- Dyer, G., 2000. Irresolute Ravishers and the Sexual Economy of Chivalry in the Romantic Novel. *Nineteenth-Century Literature*, 55(3), pp. 340-368.
- Eco, U., 1986. *Faith in Fakes*. London: Vintage.
- Eco, U., 1994. *Six Walks in the Fictional Woods*. Boston: Harvard University Press.
- Edelman, L., 2004. *No Future: Queer Theory and the Death Drive*. Durham; London: Duke University Press.
- Ekirch, A. R., 2005. *At Day's Close: A History of Nighttime*. London: Weidenfeld & Nicolson.
- Ellis, D. S., 1998. Domesticating the Spanish Inquisition. In: A. Roberts, ed. *Violence against Women in Medieval Texts*. Florida: University Press of Florida, pp. 195-209.
- Erikson, E. H., Erikson, J. M. & Kivnick, H. Q., 2006. Vital Involvement in Old Age: The Experience of Old Age in Our Time. In: H. R. Moody, ed. *Aging: Concepts and Controversies*. s.l.:Pine Forge Press, pp. 121-124.
- Fantin, M. C. M. B., 2016. Como um vírus: a doença do salazarismo e suas manifestações em a máquina de fazer espanhóis de Valter Hugo Mãe e Afirma Pereira de Antonio Tabucchi. *Via Atlântica*, Volume 29, pp. 353-370.
- Feldhay, R., 2006. Authority, Political Theology, and the Politics of Knowledge in the Transition from Medieval to Early Modern Catholicism. *Social Research*, 73(4), pp. 1065-1092.
- Femia, J. V., 1983. Gramsci's Patrimony. *British Journal of Political Science*, 13(3), pp. 327-364.

- Ferreira, A. M., 2016. o nosso reino é deste mundo. In: C. Nogueira, ed. *Nenhuma palavra é exata*. Porto: Porto Editora, pp. 92-102.
- Ferreira, A. P., 1993. Telling Woman What She Wants: The Cantigas d'amigo as Strategies of Containment. *Portuguese Studies*, Volume 9, pp. 23-38.
- Ferreira, A. P., 1996. Home Bound: The Construct of Femininity in the Estado Novo. *Portuguese Studies*, Volume 12, pp. 133-144.
- Filippini, M., 2016. Temporality. In: *Using Gramsci: A New Approach*. s.l.:Pluto Press, pp. 105-121.
- Finocchiaro, M. A., 1984. Gramsci: An Alternative Communism?. *Studies in Soviet Thought*, 27(2), pp. 123-146.
- Fino, F. S., 2016. Dos sentidos do primitivo em o remorso de baltazar serapião. In: C. Nogueira, ed. *Nenhuma palavra é exata*. Porto: Porto Editora, pp. 141-150.
- Flandrin, J.-L., 1991. *Famílias – Parentesco, Casa e Sexualidade na Sociedade antiga*. Lisbon: Editorial Estampa.
- Foucault, M., 1976. *History of Sexuality (1. The Will to Knowledge)*. London: Penguin.
- Foucault, M., 1980. *Power/Knowledge*. New York: Vintage.
- Foucault, M., n.d. *Power/Knowledge*. s.l.:s.n.
- França, L. d. 1. " j. p. a. r. c. g., 1985. Os jovens portugueses perante a religião: caracterização global. *Análise Social: Revista do Instituto de Ciências Sociais da Universidade de Lisboa*, 21(2), pp. 247-282.
- Franco, A. d. S., 1987. A Igreja e o Poder em Portugal, 1974-1987. In: M. B. Coelho, ed. *Portugal: O Sistema Político e Constitucional, 1974-1987*. Lisbon: Instituto de Ciências Sociais, Universidade de Lisboa..
- Frazer, E. & Hutchings, K., 2008. On Politics and Violence: Arendt Contra Fanon. *Contemporary Political Theory*, 7(1), pp. 90-108.
- Freeland, A., 2014. The Gramscian Turn: Readings from Brazil, Argentina, and Bolivia. *A Contra Corriente: A Journal on Social History and Literature in Latin America*, 11(2), pp. 278-301.
- Freeland, C., 2007. Portraits in Painting and Photography. *Philosophical Studies: An International Journal for Philosophy in the Analytic Tradition*, 135(1), pp. 95-109.
- Freud, S., 1901. *The Interpretation of Dreams*. Vienna: s.n.
- Freyre, G., 2002. *Casa Grande e Senzala*. 46 ed. Rio de Janeiro: Record.
- Friedman, A. T., 2006. *Women and the Making of the Modern House: A Social and Architectural History*. Connecticut: Yale University Press.
- Frow, J., 2014. *Character and Person*. New York; Oxford: Oxford University Press.
- Gallagher, T., 1979. Controlled Repression in Salazar's Portugal. *Journal of Contemporary History*, 14(3), pp. 385-402.
- Garland, D., 2011. The Problem of the Body in Modern State Punishment. *Social Research*, Volume 2, pp. 767-798.

- Gearing, R. E. & Lizardi, D., 2009. Religion and Suicide. *Journal of Religion and Health*, 48(3), pp. 332-341.
- Genette, G., 1980. *Narrative Discourse: An Essay in Method*. New York: Cornell University Press.
- Gil, J., 2012. *Portugal, Hoje: O medo de existir*. 13 ed. Lisbon: Relógio D'água Editores.
- Gil, J., 2012. *Portugal, Hoje: O Medo de Existir*. 13 ed. Lisbon: Relógio D'água Editores.
- Gillespie, R., 2003. Childfree and Feminine: Understanding the Gender Identity of Voluntarily Childless Women. *Gender and Society*, Volume 17.1, pp. 122-136.
- Ginzburg, C., 1991. Checking the Evidence: The Judge and the Historian. *Critical Inquiry*, 18(1), pp. 79-92.
- Gobbi, M. V. Z., 1994. A (outra) História do cerco de Lisboa: (des)arranjos entre fato e ficção. *Revista de Letras*, Volume 34, pp. 73-90.
- Godzich, W., 1991. Correcting Kant: Bakhtin and Intercultural Interactions. *boundary 2*, 18(1), pp. 5-17.
- Goellnicht, D. C., 1989. Minority History as Metafiction: Joy Kogawa's *Obasan*. *Tulsa Studies in Women's Literature*, 8(2), pp. 287-306.
- Gomes, R. C., 2003. *The Making of a Court Society: Kings and Nobles in Late Medieval Portugal*. Cambridge: Cambridge University Press.
- Goodenough, E., Heberle, M. A. & Sokoloff, N., 1994. Introduction. In: E. Goodenough, M. A. Heberle & N. Sokoloff, eds. *Infant Tongues: The Voice of the Child in Literature*. Detroit: Wayne State University Press, pp. 1-15.
- Gordy, E., 2018. Conformity: the lock-in effect of social ties. In: A. B. S. B. C. C. a. E. T. Alena Ledeneva, ed. *Global Encyclopaedia of Informality, Volume 1*. London: UCL Press, pp. 217-335.
- Gramsci, A., 1971. *La Costruzione del Partito Comunista 1923-1926*. s.l.:s.n.
- Gramsci, A., 1971. *Selections from the Prison Notebooks*. London: Lawrence & Wishart Limited.
- Gramsci, A., 1975. *Quaderni del Carcere*. 2 ed. Turin: Giulio Einaudi.
- Gramsci, A., 1984. Il nostro Marx. In: S. Caprioglio, ed. *Il nostro Marx*. Turin: Einaudi.
- Gramsci, A., 2007. History of the Subaltern Classes: Methodological Criteria. In: *Selections from the Prison Notebooks*. London: Lawrence and Wishart Limited.
- Gramsci, A., 2007. *Selections from the Prison Notebooks*. London: Lawrence and Wishart Limited.
- Green, C., 1993. Advanced capitalist hegemony and the significance of Gramsci's insights: A restatement. *Social and Economic Studies*, 42(2/3), pp. 175-207.
- Guha, R., 1982. Preface. In: S. Amin, et al. eds. *Subaltern Studies I*. Delhi: Oxford University Press.
- Guha, R., 1982. Preface. In: R. Guha, ed. *Subaltern Studies I: Writings on South Asian History and Society*. Delhi: Oxford, pp. vii-viii.

- Guthrie, S. E., 1997. Anthropomorphism: A Definition and a Theory. In: R. W. Mitchell, N. S. Thompson & H. L. Miles, eds. *Anthropomorphism, Anecdotes, and Animals*. Albany: State University of New York Press, pp. 50-58.
- Hallissy, M., 1987. *Venomous woman: fear of the female in literature*. s.l.:Greenwood Press.
- Hamann, K. & Manuel, P. C., 1999. Regime Changes and Civil Society in Twentieth-Century Portugal. *South European Society and Politics*, 4(1), pp. 71-96.
- Hamilton, T. & Sharma, S., 1997. The violence and oppression of power relations. *Peace Review*, 9(4), pp. 555-561.
- Hanawalt, B. A., 1998. Medieval English Women in Rural and Urban Domestic Space. *Dumbarton Oaks Papers*, Volume 52, pp. 19-26.
- Harrison, P., 2006. Miracles, Early Modern Science, and Rational Religion. *Church History*, 75(3), pp. 493-510.
- Hebblethwaite, P., 1982. The Pope and Fatima. *New Blackfriars*, 63(748), pp. 422-429.
- Hellermann, C., 2006. Migrating alone: Tackling social capital? Women from Eastern Europe in Portugal. *Ethnic and Racial Studies*, 29(6), pp. 1135-1152.
- Henderson, L., 2014. Character-development and heaven. *International Journal for Philosophy of Religion*, 76(3), pp. 319-330.
- Hepworth, M., 1996. 'William' and The Old Folks: Notes on Infantilisation. *Ageing and Society*, Volume 16, pp. 423-441.
- Heywood, L., 2006. *The Women's Movement Today: An Encyclopedia of Third-Wave Feminism*. Westport, CT: Greenwood.
- Hird, M. J., 2003. Vacant Wombs: Feminist Challenges to Psychoanalytic Theories of Childless Women. *Feminist Review*, Volume 75, pp. 5-19.
- Hirsch, A. v., 2017. *Deserved Criminal Sentences*. New York: Bloomsbury Publishing.
- Holloway, J. & Kneale, J., 2000. Mikhail Bakhtin: dialogics of space. In: M. Crang & N. Thrift, eds. *Thinking Space*. London; New York: Routledge, pp. 71-88.
- Honeyman, S., 2005. *Elusive childhood: impossible representations in modern fiction*. Ohio: The Ohio State University.
- Honeyman, S., 2005. *Elusive childhood: impossible representations in modern fiction*. Ohio: The Ohio State University.
- Howell, M., 2019. The Problem of Women's Agency in Late Medieval and Early Modern Europe. In: S. J. Moran & A. Pipkin, eds. *Women and Gender in the Early Modern Low Countries*. New York: Brill, pp. 21-31.
- Hron, M., 2008. "Ora Na-Azu Nwa": The Figure of the Child in Third-Generation Nigerian Novels. *Research in African Literatures*, 39(2), pp. 27-48.
- Hutcheon, L., 1988. *A Poetics of Postmodernism: History, Theory, Fiction*. London; New York: Routledge.

- Jefferson, A., 1986. Realism Reconsidered: Bakhtin's Dialogism and the "Will to Reference". *Australian Journal of French Studies*, 23(1), pp. 169-184.
- Jong, S. d. & Mascot, J. M., 2016. Relocating subalternity: scattered speculations on the conundrum of a concept. *Cultural Studies*, 30(5), pp. 717-729.
- Jordán, M. V., 2003. The Empire of the Future and the Chosen People: Father António Vieira and the Prophetic Tradition in the Hispanic World. *Luso-Brazilian Review*, 40(1), pp. 45-57.
- Jung, C. G., 1969. *The Archetypes and the Collective Unconscious*. 2 ed. New York: Princeton University Press.
- Jung, C. G., 1981. *The Archetypes and the Collective Unconscious*. New York: Princeton University Press.
- Kaeuper, R., 2000. Introduction. In: *Violence in Medieval Society*. Woodbridge: Boydell & Brewer, pp. ix-xiii.
- Karras, R. M., 2003. "Because the Other is a Poor Woman She Shall be Called his Wench": Gender, Sexuality, and Social Status in Late Medieval England. In: S. Farmer & C. B. Pasternack, eds. *Gender and Difference in the Middle Ages*. Minnesota: University of Minnesota Press, pp. 210-229.
- Kaufman, H., 1997. Is The Minor Essential?: Contemporary Portuguese Fiction and Questions of Identity. *symploke*, 5(1/2), pp. 167-182.
- Kaufman, H., 1997. Is The Minor Essential?: Contemporary Portuguese Fiction and Questions of Identity. *symploke*, 5(1/2), pp. 167-182.
- Keane, J., 1996. *Reflections on Violence*. London; New York: Verso.
- Keating, K., 2000. *The Usual Suspects: Answering Anti-Catholic Fundamentalists*. San Francisco: Ignatius Press.
- Kendall, D. E., 2011. *Framing Class: Media Representations of Wealth and Poverty in America*. Washington DC: Rowman & Littlefield.
- Kendrick, C., 2003. Refuting the Myth of Motherhood in Portuguese Literature: A Study of Agustina Bessa Luís "Vale Abraão". *Rocky Mountain Review of Language and Literature*, 57(2), pp. 43-56.
- Kerber, L. K., 1988. Separate Spheres, Female Worlds, Woman's Place: The Rhetoric of Women's History. *The Journal of American History*, 75(1), pp. 9-39.
- Kern, S., 2003. *The Culture of Time and Space, 1880-1918*. 2 ed. Cambridge: Harvard University Press.
- Kincaid, J. R., 1994. *Child-loving: The Erotic Child and Victorian Culture*. London; New York: Routledge.
- Kowalewski, M., 1993. *Deadly Musings: Violence and Verbal Form in American Fiction*. Princeton; Chichester: Princeton University Press.
- Krebs, J., 2016. Transposing Devotion. *Nova Religio: The Journal of Alternative and Emergent Religions*, 19(3), pp. 31-53.
- Kugelmann, R., 2011. *Psychology and Catholicism: Contested Boundaries*. Cambridge: Cambridge University Press.

- Laclau, E. & Mouffe, C., 2014. *Hegemony and Socialist Strategy: Towards a Radical Democratic Politics*. London: Verso.
- Lakshmi, A., 2003. The Liminal Body: The Language of Pain and Symbolism around Sati. *Feminist Review*, Volume 74, pp. 81-97.
- Larrington, C., 1995. *Women and Writing in Medieval Europe: A Sourcebook*. London/New York: Routledge.
- Latin American Subaltern Studies Group, 1994. Founding Statement. *Dispositio*, 19(46 Subaltern studies in the Americas), pp. 1-11.
- Leal, E. C., 2016. The Political and Ideological Origins of the Estado Novo in Portugal. *Portuguese Studies*, 32(2), pp. 128-148.
- Leeds, A., 1983. Agricultura, política nacional, subdesenvolvimento e migração em três regiões de Portugal. *Análise Social*, 19(77/79), pp. 1023-1043.
- Leerssen, J., 2000. The Rhetoric of National Character: A Programmatic Survey. *Poetics Today*, Volume 21.2, pp. 267-292.
- Lefebvre, H., 2014. Semantics and semiology. In: L. Stanek, ed. *Toward an Architecture of Enjoyment*. Minnesota: University of Minnesota Press.
- Legare, C. H., Evans, E. M., Rosengren, K. S. & Harris, P. L., 2012. The Coexistence of Natural and Supernatural Explanations Across Cultures and Development. *Child Development*, 83(3), pp. 779-793.
- Leite, N., 2017. *Unorthodox Kin: Portuguese Marranos and the Global Search for Belonging*. Berkeley: University of California Press.
- Lemaire, R., 1986. Explaining Away the Female Subject: The Case of Medieval Lyric. *Poetics Today*, 7(4), pp. 729-743.
- Lenin, V. I., 1999 [1916]. *Imperialism: The Highest Stage of Capitalism*. Chippendale: Resistance Books.
- Leonard, S., 2007. "I Hate My Job, I Hate Everybody Here": Adultery, Boredom, and the "Working Girl" in Twenty-First-Century American Cinema. In: Y. Tasker & D. Negra, eds. *Interrogating Postfeminism: Gender and the Politics of Popular Culture*. Durham and London: Duke University Press, pp. 100-131.
- Lévi-Strauss, C., 1955. The Structural Study of Myth. *The Journal of American Folklore*, 68(270), pp. 428-444.
- Lisboetas*. 2004. [Film] Directed by Sérgio Tréfaut. Portugal: FAUX.
- Liu, L. H., 2011. *The Freudian Robot: Digital Media and the Future of the Unconscious*. Illinois: University of Chicago Press.
- Lourenço, E., 1988. *Nós e a Europa ou as duas razões*. Lisbon: Imprensa Nacional/ Casa de Moeda.
- Lourenço, E., 2004. *A Nau de Ícaro seguido de Imagem e Miragem da Lusofonia*. 3 ed. Lisboa: Gradiva.
- Ludden, D., 2002. Introduction: A Brief History of Subalternity. In: D. Ludden, ed. *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia*. s.l.:Anthem Press, pp. 1-42.
- Lukács, G., 1971. *The Theory of the Novel*. Cambridge: The MIT.

- Lupton, D., 2012. *Medicine as Culture: Illness, Disease and the Body*. 3 ed. London: Sage Publications.
- Lussana, F., 1997. L'edizione critica, le traduzioni e la diffusione di Gramsci nel mondo. *Studi Storici*, 38(4 Pubblico e privato nella storia americana novecentesca), pp. 1051-1086.
- Lyotard, J.-F., 1984. *The Postmodern Condition: A Report on Knowledge*. Manchester: Manchester University Press.
- Macherey, P., 1978. *A Theory of Literary Production*. London: Routledge.
- Macrotrends, 2021. *Portugal Unemployment Rate 1991-2021*. [Online] Available at: <https://www.macrotrends.net/countries/PRT/portugal/unemployment-rate> [Accessed 21 April 2021].
- Madureira, L., 1995. The Discreet Seductiveness of the Crumbling Empire: Sex, Violence and Colonialism in the Fiction of António Lobo Antunes. *Luso-Brazilian Review*, Volume 32.1, pp. 17-30.
- Mãe, V. H., 14. *Entrevista completa com Valter Hugo Mãe* [Interview] (2012 December 14).
- mãe, v. h., 2004. *o nosso reino*. Lisbon: QuidNovi.
- mãe, v. h., 2006. *o remorso de baltazar serapião*. Carnaxide: Objectiva.
- mãe, v. h., 2008. *o apocalipse dos trabalhadores*. Lisbon: QuidNovi.
- mãe, v. h., 2010. *a máquina de fazer espanhóis*. Carnaxide: Editora Objectiva.
- mãe, v. h., 2011. *Entrevista com valter hugo mãe, convidado da Flip 2011* [Interview] (22 01 2011).
- Mãe, V. H., 2015. *Valter Hugo Mãe: "A melhor coisa que os portugueses fizeram foi o Brasil"* [Interview] (7 August 2015).
- Mallon, F. E., 1994. The Promise and Dilemma of Subaltern Studies: Perspectives from Latin American History. *The American Historical Review*, 99(5), pp. 1491-1515.
- Manuel, P. C. 2. ". M. A. i. F. a. P. R. R. a. P. i. T.-C. P. W. P. n. 1.-2., 2003. Working Paper. *The Marian Apparitions in Fátima as Political Reality: Religion and Politics in Twentieth-Century Portugal*, Volume 88, pp. 1-21.
- Marchi, R. & Silva, R. d., 2019. Political Violence from the Extreme Right in Contemporary Portugal. *Perspectives on Terrorism*, 13(6), pp. 27-42.
- Markowsky, J. K., 1975. Why Anthropomorphism in Children's Literature?. *Elementary English*, 52(4), pp. 460-462.
- Maroney, H. J., 2002. Using Gramsci for Women: Feminism and the Quebec State, 1960-1980. In: J. Martin, ed. *Antonio Gramsci*. New York: Routledge, pp. 215-226.
- Marques, A. d. O., 1971. *Daily Life in Portugal in the Middle Ages*. Wisconsin: University of Wisconsin Press.
- Marques, C. M. d. S., 2016. Deus, Pátria e Família num texto de pós-modernidade: o nosso reino. In: C. Nogueira, ed. *Nenhuma palavra é exata*. Porto: Porto Editora, pp. 103-112.
- Martins, P. A. G., 2017. Uma época de grandeza: Idade Média, decadência e regeneração na historiografia portuguesa (1842-1942). *Revista de Teoria da História*, 17(1), pp. 30-69.

- McHale, B., 2004 [1987]. *Postmodernist Fiction*. s.l.:Taylor & Francis e-Library.
- McKinlay, M., 2005. "Churchill's Black Dog?: The History of the 'Black Dog' as a Metaphor for Depression". [Online]
Available at: www.blackdoginstitute.org.au/media/eventscal/index.cfm
[Accessed 8 January 2016].
- McKinlay, M., 2005. *Churchill's Black Dog?: The History of the 'Black Dog' as a Metaphor for Depression*. [Online]
Available at: www.blackdoginstitute.org.au/media/eventscal/index.cfm
[Accessed 8 January 2016].
- Medeiros, P. d., 2005. Memórias pós-coloniais. In: A. G. Macedo & M. E. Keating, eds. *Colóquio de Outono*. Minho: Centro de Estudos Humanísticos, Universidade de Minho, pp. 27-42.
- Melo, D., 2011. Fátima, folclore e futebol? - portugalidade e associativismo na diáspora. In: A. S. Pereira, J. R. Carvalheiro & A. Barata, eds. *Representações da Portugalidade*. Alfragide: Editorial Caminho, pp. 173-196.
- Melo, D. F., 2016. Women's mobilisation in the Portuguese revolution: context and framing strategies. *Social Movement Studies*, 15(4), pp. 403-416.
- Mendes, F., 1998. Portugal: uma identidade na margem atlântica da Europa. *Ábaco*, Volume 16, pp. 99-104.
- Mendes, M. M., 2011. Representações e estereótipos dos imigrantes russos e ucranianos na sociedade portuguesa. *Tempo Social*, 23(1), pp. 269-304.
- Meyerson, M. D., 2004. Introduction. In: D. T. a. O. F. Mark D. Meyerson, ed. "A Great Effusion of Blood"? : *Interpreting Medieval Violence* . Toronto: University of Toronto Press.
- Mignolo, W., 2012. *Local Histories/Global Designs: Coloniality, Subaltern Knowledges, and Border Thinking*. Princeton: Princeton University Press.
- Miklosi, A., 2015. *Dog Behaviour, Evolution, and Cognition*. 2 ed. Oxford: Oxford University Press.
- Miller-McLemore, B. J., 2006. Children and Religion in the Public Square: "Too Dangerous and Too Safe, Too Difficult and Too Silly". *The Journal of Religion*, 86(3), pp. 385-401.
- Miller, S. J., 1978. *Portugal and Rome c.1748-1830: An Aspect of the Catholic Enlightenment*. Rome: Università Gregoriana Editrice.
- Mohanty, C. T., 2013. Under Western Eyes: Feminist Scholarship and Colonial Discourses. In: R. Lewis & S. Mills, eds. *Feminist Postcolonial Theory: A Reader*. New York; London: Routledge, pp. 49-74.
- Moreiras, J. B.-M. & A., 2001. Subalternity and Affect. *Journal of Theoretical Humanities*, 6(1), pp. 1-4.
- Morrissey, B., 2003. *When Women Kill: Questions of agency and subjectivity*. London and New York: Routledge.
- Murray, J., 1995. Thinking about Gender: The Diversity of Medieval Perspectives. In: J. Carpenter, ed. *Power of the Weak: Studies on Medieval Women*. Illinois: University of Illinois Press, pp. 6-25.
- Neal, D. G., 2009. *The Masculine Self in Late Medieval England*. Illinois: University of Chicago Press.

- Neves, J., 2008. *Comunismo e Nacionalismo em Portugal: Política, Cultura e História no Século XX*. Lisbon: Tinta-da-China.
- Neves, J., 2009. The Role of Portugal on the Stage of Imperialism: Communism, Nationalism and Colonialism (1930–1960). *Nationalities Papers*, 37(4), pp. 485-499.
- Newfield, T. P., 2009. A cattle panzootic in early fourteenth-century Europe. *The Agricultural History Review*, 57(2), pp. 155-190.
- Nicolle, D., 1999. Medieval Warfare: The Unfriendly Interface. *The Journal of Military History*, 63(3), pp. 579-599.
- Nietzsche, F., 1967. *The Will to Power*. New York: Vintage Books.
- Nogueira, C., 2013. The Novels of Valter Hugo Mãe. *Portuguese Studies*, Volume 29.1, pp. 106-126.
- Nora, P., 1989. Between Memory and History: Les Lieux de Mémoire. *Representations*, Volume 26, pp. 7-24.
- O'Brien, T. D., 2001. Seductive Violence and Three Chaucerian Women. *College Literature*, 28(2), pp. 178-196.
- O'Callaghan, J. F., 2013. *A History of Medieval Spain*. s.l.:Cornell University Press.
- Odber de Baubeta, P., 2014. Quiet, quiescent, acquiescent: representations of women in Portuguese literature. *Tropelías. Revista de Teoría de la Literatura y Literatura Comparada*, Volume 22, pp. 96-106.
- Ong, A., 1999. *Flexible Citizenship: The Cultural Logics of Transnationality*. Durham; London: Duke University Press.
- Oró-Piqueras, M. & Falcus, S., 2018. Approaches to old age: perspectives from the twenty-first century. *European Journal of English Studies*, 22(1), pp. 1-12.
- Ostmeier, D., 2000. Gender Debates between Rainer Maria Rilke and Lou Andreas-Salomé. *The German Quarterly*, 73(3), pp. 237-252.
- Overton, B., 1999. Children and Childlessness in the Novel of Female Adultery. *The Modern Language Review*, 94(2), pp. 314-327.
- Pais, J. M., Cabral, M. V. & Vala, J., 2001. *Religião e Bioética: Atitudes Sociais dos Portugueses. Vol. 2*. Lisbon: Imprensa de Ciências Sociais.
- Palmer, B. D., 2000. *Cultures of Darkness: Night Travels in the Histories of Transgression [From Medieval to Modern]*. New York: Monthly Review Press.
- Pandey, G., 2006. The Subaltern as Subaltern Citizen. *Economic and Political Weekly*, 41(46), pp. 4735-4741.
- Park, K., 2010. Medicine and society in medieval Europe, 500-1500. In: *Medicine in Society: Historical Essays*. Cambridge: Cambridge University Press, pp. 59-90.
- Patnaik, A. K., 2004. Gramsci Today. *Economic and Political Weekly*, 39(11), pp. 1120-1123.
- Paxson, J., 1994. *The Poetics of Personification*. Cambridge: Cambridge University Press.

- Pazos Alonso, C., 1999. The Good, the Bad and the Ugly: Female Transgression and Punishment in "O Primo Basílio". *Portuguese Studies*, Volume 15, pp. 93-104.
- Peixoto, J. & Sabino, C., 2009. Portugal: Immigration, the labour market and policy in Portugal: trends and prospects. *IDEA Working Papers*, pp. 1-58.
- Pepe, P., 2017. *Do Pop ao Teatro de Rua*. Lisbon: Chiado.
- Percec, G., 2008. *Species of Spaces and Other Pieces*. London: Penguin Classics.
- Pereira, P., 2016. O Coração das Trevas: o medievalismo sujo de o remorso de baltazar serapião. In: C. Nogueira, ed. *Nenhuma palavra é exata*. Porto: Porto Editora, pp. 127-140.
- Pereira, V., 2009. Emigração e desenvolvimento da previdência social em Portugal. *Análise Social*, 44(192), pp. 471-510.
- Piatti, B. et al., 2009. Mapping literature: towards a geography of fiction. In: W. Cartwright, G. Gartner & A. Lehn, eds. *Cartography and Art*. Springer: Wiesbaden, pp. 177-192.
- Pimlott, B., 1977. Socialism in Portugal: Was it a Revolution?. *Government and Opposition*, 12(3), pp. 332-350.
- Pinto, P. R., 2009. Housing and Citizenship: Building Social Rights in Twentieth-Century Portugal. *Contemporary European History*, 18(2), pp. 199-215.
- Plumwood, V., 1993. *Feminism and the Mastery of Nature*. London: Routledge.
- Pluskowski, A., 2010. The zooarchaeology of medieval 'Christendom': ideology, the treatment of animals and the making of medieval Europe. *World Archaeology*, 42(2), pp. 201-214.
- Postal, R., 2016. Mulheres esperam homens-máquina: ou sobre humanos em o apocalipse dos trabalhadores. In: C. Nogueira, ed. *Nenhuma palavra é exata*. Porto: Porto Editora, pp. 171-180.
- Power, C. L., 2003. Challenging the Pluralism of Our Past: Presentism and the Selective Tradition in Historical Fiction Written for Young People. *Research in the Teaching of English*, 37(4), pp. 425-466.
- Prakash, G., 1994. Subaltern Studies as Postcolonial Criticism. *The American Historical Review*, 99(5), pp. 1475-1490.
- Queiroz, A. I., 2017. Landscapes of Portugal in Two Hundred Years of Narratives. *Portuguese Studies*, 33(1), pp. 39-55.
- Raby, D., 1988. *Fascism & Resistance in Portugal: Communists, liberals and military dissidents in the opposition to Salazar, 1941-74*. Manchester: Manchester University Press.
- Rasmussen, M. B., 2004. The Situationist International, Surrealism, and the Difficult Fusion of Art and Politics. *Oxford Art Journal*, 27(3), pp. 365-387.
- Real, M., 2011. O espiritualismo d'A águia. *Cultura*, Volume 28, pp. 237-255.
- Ribeiro de Meneses, F., 2010. *Salazar: A Political Biography*. New York: Enigma Books.
- Ricciardi, A., 2007. Immanent Miracles: From De Sica to Hardt and Negri. *MLN*, 122(5), pp. 1138-1165.
- Ricoeur, P., 1965. *History and Truth*. Evanston: Northwestern University Press.
- Ricoeur, P., 1980. Narrative Time. *Critical Inquiry*, 7(1), pp. 169-190.

- Riddy, F., 2003. Looking Closely: Authority and Intimacy in the Late Medieval Urban Home. In: M. C. Erler & M. Kowaleski, eds. *Gendering the Master Narrative: Women and Power in the Middle Ages*. Ithaca/London: Cornell University Press, pp. 212-228.
- Rodríguez, A. P., 2012. 'Tudo pela nação, nada contra a nação'. Salazar, la creación del secretariado de propaganda nacional y la censura. *Hispania*, 72(240), pp. 177-204.
- Rodríguez, I., 2005. Is there a need for Subaltern Studies. *Dispositio*, 25(2), pp. 43-62.
- Rojas, C. A. A., 2005. Hegemonic Cultures and Subaltern Cultures: Between Dialogue and Conflict. *Review (Fernand Braudel Center)*, Volume 28.2, pp. 187-210.
- Rosas, F., 2001. O salazarismo e o homem novo: ensaio sobre o Estado Novo e a questão do totalitarismo. *Análise Social*, 35(157), pp. 1031-1054.
- Rose, J., 1984. *The Case of Peter Pan or The Impossibility of Children's Fiction*. Philadelphia: University of Pennsylvania Press.
- Rothwell, P., 2007. *A Canon of Empty Fathers: Paternity in Portuguese Narrative*. Lewisburg: Bucknell University Press.
- Rubin, M., 1998. A Decade of Studying Medieval Women, 1987-1997. *History Workshop Journal*, Volume 46, pp. 213-239.
- Russell, B., 1938. *Power: A New Social Analysis*. London: Allen and Unwin.
- Sabine, M. & Williams, C., 2009. Writing after the Dictatorship. In: S. P. e. al., ed. *A Companion to Portuguese Literature*. s.l.:Boydell & Brewer, pp. 182-201.
- Sadeh, A., 2008. Maturation of Sleep Patterns During Infancy and Childhood. In: C. L. Marcus, ed. *Sleep in Children: Developmental Changes in Sleep Patterns*. Boca Raton: Taylor & Francis Group, pp. 77-89.
- Said, E. W., 2003. *Orientalism*. London: Penguin Books.
- Salazar, A. d. O., 1945. *Discursos e notas políticas*. 2 ed. Coimbra: Coimbra Editora.
- Salazar, A. d. O., 1955. *Salazar: speeches, notes, reports, theses, articles and interviews, 1909-1955: Anthology*. Lisbon: Editorial Vanguarda.
- Sale, K., 2006. *After Eden: The Evolution of Human Domination*. Durham; London: Duke University Press.
- Saler, B., 1977. Supernatural as a Western Category. *Ethos*, 5(1), pp. 31-53.
- San Juan Jr, E., 2002. Nation-State, Postcolonial Theory, and Global Violence. *Social Analysis: The International Journal of Anthropology*, 46(2), pp. 11-32.
- Sanford, A. J. & Garrod, S. C., 1998. The role of scenario mapping in text comprehension. *Discourse Processes*, 26(2-3), pp. 159-190.
- Sanjinés C., J. & Rabasa, J., 1994. Introduction: The Politics of Subaltern Studies. *Dispositio*, 19(46 Subaltern Studies in the Americas), pp. v-xi.
- Sapega, E., 1997. No Longer Alone and Proud: Notes on the Rediscovery of the Nation in Contemporary Portuguese Fiction. In: H. Kaufman & A. Klobucka, eds. *After the Revolution: Twenty Years of*

- Portuguese Literature 1974-1994*. Cranbury; London; Mississauga: Associated University Press, pp. 168-186.
- Sapega, E. W., 1995. Aspectos do Romance Pós-Revolucionário Português: O Papel da Memória na Construção de um Novo Sujeito Nacional. *Luso-Brazilian Review*, Volume 32.1, pp. 31-40.
- Sapega, E. W., 2008. *Consensus and Debate in Salazar's Portugal: Visual and Literary Negotiations of the National Text, 1933-1948*. Pennsylvania: Penn State Press.
- Sarkar, S., 2002. The Decline of the Subaltern in Subaltern Studies. In: D. Ludden, ed. *Reading Subaltern Studies: Critical History, Contested Meaning and the Globalization of South Asia*. London: Anthem Press.
- Sarkar, S., 2011. Subalternity, History and the Global. *Actuel Marx*, 50(2), pp. 207-217.
- Sartre, J.-P., 2008. *Being and Nothingness*. Oxon: Routledge.
- Schirò, L. B. d., 2005. Nota Acerca das Cartas de Gramsci. *Revista Babilônia*, pp. 207-212.
- Schlobin, R. C., 2003. Character, the Fantastic, and the Failure of Contemporary Literary Theory. *Journal of the Fantastic in the Arts*, 13(3), pp. 258-270.
- Schneider, R., 2001. Toward a Cognitive Theory of Literary Character: The Dynamics of Mental-Model Construction. *Style*, 35(4), pp. 607-640.
- Shanddaramon, 2009. *Paganism: A Religion for the 21st Century*. USA: Astor Press.
- Shepherd, D., 2006. A Feeling for History? Bakhtin and 'The Problem of Great Time'. *The Slavonic and East European Review*, 84(1), pp. 32-51.
- Shlapentokh, V. & Woods, J., 2011. Chapter Title: Feudal, Liberal, and Authoritarian Models as Tools for Analyzing the Middle Ages and Contemporary American Society. In: *Feudal America*. New York: Penn State University Press, pp. 18-32.
- Showalter, E., 1993. On Hysterical Narrative. *Narrative*, 1(1), pp. 24-35.
- Silbey, P. E. a. S. S., 1995. Subversive Stories and Hegemonic Tales: Toward a Sociology of Narrative. *Law & Society Review*, 29(2), pp. 197-226.
- Silva, L. R. F., 2008. Da velhice à terceira idade: o percurso histórico das identidades atreladas ao processo de envelhecimento. *História. Ciências, Saúde - Manguinhos*, Rio de Janeiro, 15(1), pp. 155-168.
- Smail, D. L., 2012. Violence and Predation in Late Medieval Mediterranean Europe. *Comparative Studies in Society and History*, 54(1), pp. 7-34.
- Smethurst, P., 2000. *The Postmodern Chronotope: Reading Space and Time in Contemporary Fiction*. Amsterdam: Editions Rodopi.
- Smith, A. K., 1974. António Salazar and the Reversal of Portuguese Colonial Policy. *The Journal of African History*, 15(4), pp. 653-667.
- Smith, B. K. & Doniger, W., 1989. Sacrifice and Substitution: Ritual Mystification and Mythical Demystification. *Numen*, 36(2), pp. 189-224.

- Soja, E. W., 1989. *Postmodern Geographies: The Reassertion of Space in Critical Social Theory*. London: Verso.
- Sontag, S., 2003. *Regarding the Pain of Others*. s.l.:St Martins Press.
- Spierenburg, P., 2008. *A History of Murder: Personal Violence in Europe from the Middle Ages to the Present*. Cambridge: Polity Press.
- Spivak, G. C., 1994. Can the Subaltern Speak?. In: P. Williams & L. Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader*. Hertfordshire: Harvester Wheatsheaf, pp. 66-111.
- Spivak, G. C., 1994. Can the Subaltern Speak?. In: P. Williams & L. Chrisman, eds. *Colonial Discourse and Post-Colonial Theory: A Reader..* Hertfordshire: Harvester Wheatsheaf, pp. 66-111.
- Spivak, G. C., 2005. Scattered speculations on the subaltern and the popular. *Postcolonial Studies*, 8(4), pp. 475-486.
- Spivak, G. C., 2005. Scattered Speculations on the Subaltern and the Popular. *Postcolonial studies*, 8(4), pp. 475-486.
- Srivastava, N. & Bhattacharya, B., 2012. Introduction. In: N. Srivastava & B. Bhattacharya, eds. *The postcolonial Gramsci*. New York/Oxon: Routledge, pp. 1-16.
- Steinmetz, L., 2011. *Extremely Young & Incredibly Wise: The Function of Child Narrators in Adult Fiction*. Redange: s.n.
- Stinson, C., 1973. The Finite Supernatural: Theological Perspectives. *Religious Studies*, 9(3), pp. 325-337.
- Tadros, V., 2005. The Distinctiveness of Domestic Abuse: A Freedom-Based Account. In: R. Duff & S. Green, eds. *Defining Crimes: Essays on The Special Part of the Criminal Law*. Oxford: Oxford University Press, pp. 119-142.
- Taminiaux, P., 2006. Breton and Trotsky: The Revolutionary Memory of Surrealism. *Yale French Studies*, Volume 109, pp. 52-66.
- Tatum, C. M., 1973. The Child Point of View in Donoso's Fiction. *Journal of Spanish Studies: Twentieth Century*, 1(3), pp. 187-196.
- Teehan, J., 2013. The Cognitive Bases of the Problem of Evil. *The Monist*, 96(3), pp. 325-348.
- Teotônio, R., 2016. Os romances de Valter Hugo Mãe: literatura e alteridade. In: C. Nogueira, ed. *Nenhuma palavra é exata*. Porto: Porto Editora, pp. 350-364.
- Thomas, P. D., 2018. Refiguring the Subaltern. *Political Theory*, 46(6), pp. 861-884.
- Torgal, L. R., 2005. L'État Nouveau portugais. Esquisse d'interprétation. *Pôle Sud* , Volume 1.22, pp. 39-48.
- Torres Feijó, E. J., 2012. Problems in National Allegory: The Galician (and Brazilian) Question in Contemporary Portuguese Literary Historiography. *Portuguese Studies*, 28(1), pp. 5-31.
- Trommsdorff, G., 2012. Cultural Perspectives on Values and Religion in Adolescent Development: A Conceptual Overview and Synthesis. In: G. Trommsdorff & X. Chen, eds. *Values, Religion, and Culture in Adolescent Development*. New York: Cambridge University Press, pp. 3-45.

- Tucker, A., 1994. In Search of Home. *Journal of Applied Philosophy*, 11(2), pp. 181-187.
- Ukah, M. & Udofia, C. A., 2017. Section One. In: M. Ukah & C. A. Udofia, eds. *Critical Essays on Postmodernism*. USA: lulu.com, pp. 1-19.
- Vieira, F., 2016. Utopian Studies in Portugal. *Utopian Studies*, 27(2), pp. 250-267.
- Viljanen, V., 2011. *Spinoza's Geometry of Power*. Cambridge: Cambridge University Press.
- Vlasov, E., 1995. The World According to Bakhtin: On the Description of Space and Spatial Forms in Mikhail Bakhtin's Works. *Canadian Slavonic Papers*, 37(1/2), pp. 37-58.
- Vries, H. D., 2001. Of Miracles and Special Effects. *International Journal for Philosophy of Religion*, 50(1/3), pp. 41-56.
- Walker, T., 2000. The Role of Licensed Physicians and Surgeons in the Inquisition and at Court During The Reign of João V. *Mediterranean Studies*, Volume 9, pp. 143-169.
- Walker, T., 2004. The role and practices of the curandeiro and saludador in early modern Portuguese society. *História, Ciências, Saúde: Manguinhos*, Volume 11, pp. 223-237.
- Warchala, E. W.-W. a. M., 2015. The Heavens and Hells We Believe In: Individual Eschatological Images as Conditioned by Denominational Culture and Personality. *Archive for the Psychology of Religion*, 37(3), pp. 240-266.
- Ward, J., 2014. *Women in Medieval Europe: 1200-1500*. London/New York: Routledge.
- Webber, S. J., 1997. Middle East Studies & Subaltern Studies. *Middle East Studies Association Bulletin*, 31(1), pp. 11-16.
- Weber, M., 1978. *Economy and Society: An Outline of Interpretative Sociology*. California: University of California Press.
- Weiss Ozorak, E., 1989. Social and Cognitive Influences on the Development of Religious Beliefs and Commitment in Adolescence. *Journal for the Scientific Study of Religion*, 28(4), pp. 448-463.
- Wheeler, D. L., 1978. A Primeira República Portuguesa e a história. *Análise Social*, 14(56), pp. 865-872.
- White, H., 2010. *The Fiction of Narrative: Essays on History, Literature, and Theory, 1957-2007*. New York: John Hopkins University Press.
- Whyte, J. C., 2007. *Christ, Christianity, & the Catholic Religion*. s.l.:Lulu.com.
- Wickham, C., 1998. Gossip and Resistance among the Medieval Peasantry. *Past & Present*, Volume 160, pp. 3-24.
- Williamson, C. & Brown, S., 1978. The Social Order and the Natural Order. *Proceedings of the Aristotelian Society*, Volume 52, pp. 109-141.
- Williams, R., 1977. *Marxism and Literature*. Oxford: Oxford University Press.
- Williams, R., 1977. *Marxism and Literature*. Oxford: Oxford University Press.
- Wolfe, C., 2003. Understanding Natural Law. *The Good Society*, 12(3), pp. 38-42.
- Woods, B. A., 1954. The Devil in Dog Form. *Western Folklore*, 13(4), pp. 229-235.
- Woodward, K., 1991. *Aging and its discontents: Freud and other fictions*. s.l.:s.n.

