

## International panel on Gender Studies

By Renata Gonçalves Gomes  
Photos by Marcelo Spitzer and  
Lourdes Martínez-Echazábal

The PPGI event *Gender Studies: Theories and Applications* was held on March 21<sup>st</sup> at UFSC, and brought scholars from worldwide universities of great renown to discuss different perspectives on gender studies. Carmen Rosa Caldas-Coulthard, professor at the English Department (UFSC), coordinated the panel that counted with presenters such as Dr. Tommaso Milani (Universidade de Witwatersrand, South Africa), Dra. Silvana Mota-Ribeiro (Universidade do Minho, Portugal), Dr. Rodrigo Borba (Universidade Federal do Rio de Janeiro), and Dra. Lourdes Martínez-Echazábal (University of California, Santa Cruz).

The panel began with professor Milani's presentation "Gender and language: Where are we now?". He presented the discussion of language from a gender studies' perspective and how this has been currently developed in the academic field.

Then, professor Mota-Ribeiro contextualized the semiotics studies from a gender perspective. She also analyzed the text and image of a Portuguese advertisement about Sexually Transmitted Diseases (STD).

The following presenter was professor Borba, who showed part of the



Professors Dra. Lourdes Martínez-Echazábal, PhD. Carmen Rosa Caldas-Coulthard, Dra. Silvana Mota-Ribeiro, Dr. Tommaso Milani, respectively.



The panel presenters and the coordinator.



Attendees of "Gender Studies: Theory and Applications".

results of his CAPES-awarded research of his doctoral dissertation. In Portuguese, he presented "A renúncia de si: interação, gênero e (des)identificação no Processo Transexualizador", which focused on some sessions between psychologists and trans patients, who were in the process of sexual or gender transition, through the Brazilian Health Program (SUS) offered by the government.

The last lecture was given by Cuban professor Martínez-Echazábal, who teaches in Santa Cruz, California. The title of her presentation was "Neither fist, nor feather: Queer (Im)possibilities in Cuba". In this paper she problematized the socio-political context of Cuba in its recent history, regarding the (in)visibility of queerness.

This was an afternoon with great presentations and relevant discussions on gender studies that crowded Machado de Assis room. We look forward for attending more panels like this in the near future.

### Editorial Staff

*Editors:* George Mousinho and Renata Gonçalves Gomes.

*Design:* George Mousinho and Renata Gonçalves Gomes.

*Faculty Profile*

PPGI Professor Maria Ester W. Moritz shares some ideas about their current research.

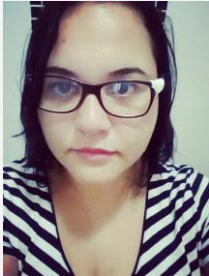
**Prof. Dr. Maria Ester W. Moritz**

My current research interest started when I did my masters and I investigated the way students write and revise their texts, both in Portuguese and in English. From that time on, I extended my research focus and moved beyond the realms of classroom teaching and learning of writing to understand the role of writing in people's lives and the importance of genres as materialized forms of typified utterances produced in human interaction. Most recently, I have been investigating the production, distribution and consumption of texts under the Anglo-Saxon theoretical frameworks of Systemic functional Grammar (Halliday & Matthiessen, 2004); the New Rhetoric (Bazerman, 2006; 2007; 2012; 2014) and English for Specific Purposes (Swales, 2004; Bhatia, 2008). Additionally, I'm now also turning my attention to analyzing writing from a viewpoint of vygotskian sociocultural theory (Vygotsky, 2001, 2007; Lantolf and Thorne, 2006), particularly in tracing the development of writing concepts as mediated by teachers' interaction with students.

Curriculum Lattes available [here](#)

## Ongoing Research

PhD students Claudia Mayer and Filipe Ávila, respectively advised by Eliana Ávila and José Roberto O'Shea, explain their academic researches at PPGI.



### Claudia Mayer

**Metronormativity through intersectional lenses: Queering the bordlands of sex, gender, desire, and race in three Latin American films**

This research started with an analysis of the film *Hedwig and the Angry Inch* (2001), directed by John Cameron Mitchell. The film tells the story of Hedwig, a singer and composer who, after a botched sex-reassignment surgery, moves to the United States hoping to find there the freedom and happiness s/he could not find in the Eastern Berlin of the 1980s. This film brought to my attention the concept of metronormativity, which refers, according to Jack Halberstam (2005), to the idea that queer people would find happiness in the big, and more developed cities. Metronormativity establishes a difference between the “urban” and the “rural” that attributes to the small towns and rural areas’ characteristics like cultural backwardness, translesbo-homophobia, economic underdevelopment, isolation from other queers, among other negative assumptions. These assumptions support the construction of the big cities, by contrast, as places where queerness is accepted and supported by a progressive cultural context and the presence of a strong and welcoming queer community. Metronormative narrativizations of sex, gender, race, and desire (re)appear in political discourses and practices that aim at an ideal of global progress, while overlooking marginalized and oppressed groups. My study is concerned with examining how the metronormative narrative is articulated in three Latin American films, namely *Madame Satã* (2002), *XXY* (2007), and *Pelo Malo* (2013). My hypothesis is that challenges to (metro)normative narrativizations of sex, gender, sexuality, and race can be productive of what Gloria Anzaldúa (1987) calls borderlands—zones in which different cultures clash and coexist, fueling the creation of non-utopian new cultural possibilities.

Curriculum Lattes available [here](#)

### Filipe dos Santos Ávila

**Political Iconography: The Politics of Violence in Five Productions of William Shakespeare’s Titus Andronicus**



My work at PGI inserts itself in the performance analysis field, dealing with five productions of *Titus Andronicus*, Shakespeare’s underground tragedy, famous for its gory revenge plot, critical and authorial controversy, and strong theatrical effect. The play had been successful during Shakespeare’s time, bashed by critics in the following centuries due to its excesses, and partially restored to its former glory in the 20th century. Performance played a major role in bringing *Titus* back: Peter Brook’s production in the 1950’s showed that this problem-play spoke to a post World War II audience, possibly still with Auschwitz and two atomic bombs on their recent collective memory. The play did not seem so exaggerated, after all. Besides Brook’s production, I also analyzed Deborah Warner’s production from the 1980’s and three contemporary productions. My aim is to focus on the political implications of the violence in *Titus Andronicus* in its recent performance history, ranging from Peter Brook’s iconic rendering of the tragedy to today’s *Tituses*. Thus, in my PhD dissertation I continue the work done in my Master’s thesis but with a larger scope and a different focus, attempting a more contextual reading.

Curriculum Lattes available [here](#)

## Creative Corner

**Pirocinese V –**

By Arthus de Vasconcellos Mehanna

Inflamar a cidade  
de fúria monstruosa,  
tantos de mim  
de uma só vez,  
um derrama-se, outro deforma-se,  
muitos adormecem,

todos ardem a cidade em mim,  
de uma só vez, corrosivos  
à coerência demandada  
dos incêndios alastrados  
até seus herdeiros  
à herança com máscara-de-gás,  
sem marcas ou queimaduras,  
ainda em brasas, destoa  
das cinzas e os olhos  
insistem, incendiam -  
corroendo o poder dos pilares,  
como o controle saindo  
de dentro de suas calças,  
ilumina a cidade em mim,  
consome-a, cego às cores,  
atento ao odor fumegante,  
e cai por terra,

meus fumos curados  
e banhados na cidade  
derretida pelo  
mesmo fogo  
a queimar-te os pulmões  
toma a atmosfera de  
todas intimidades  
que posso fetichizar,

fogo no céu,  
deforma-te as nuvens  
assopradas pra fora  
de pulmões queimados  
por banho incandescente,

a cidade derretida  
é o rio da minha saliva,  
suor da minha voz.

\*incluso na Antologia 5º Prêmio Literário de Poesia Portal Amigos do Livro 2015

**O Corvo de Poe –**

By Maria C. Muller

O corvo de Poe ainda se faz notar  
mas em vez de "nunca mais"  
ele, em tom irônico, anuncia: " deixe estar "

voa rasante  
tentando surdinamente  
apontar para o lado de lá  
não posso negar  
mais uma vez escuto: " deixe estar "

todavia, quando me viro  
só vultos, é o que há  
decido ao pássaro perguntar:  
"por que tens medo de perto de mim repousar?"  
e ele: " deixe estar "

começo a me intrigar,  
a me irritar:  
"mas que diabos esta maldita ave faz a me rodear?"  
perto do velho carvalho, camuflado, ele jaz: " deixe estar "

"se meu gato não fosse vegetariano o deixava abocanhar"  
ele agora desata a gargalhar  
vou armar a arapuça  
agora de uma vez por todas, hei este corvo capturar  
meu pesâmes Edgar.

Fragmentos poéticos:

A nitidez muitas vezes se torna ficcional.  
Uma estratégia obscura do claro .

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*bálsamo para a angústia / que rasga e atordoa / e que  
alcança sua plenitude / antes da alvorada.*

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No íterim de goles rápidos  
Em um canto de bar qualquer  
Confissões em tom sépia  
Entre dois corpos sovados  
Afortunados pelo simples fato  
De estarem lado a lado.

## Recent Publications

### Editais de Doutorado para vagas no Programa de Pós-Graduação em Inglês (PPGI) para 2016.2

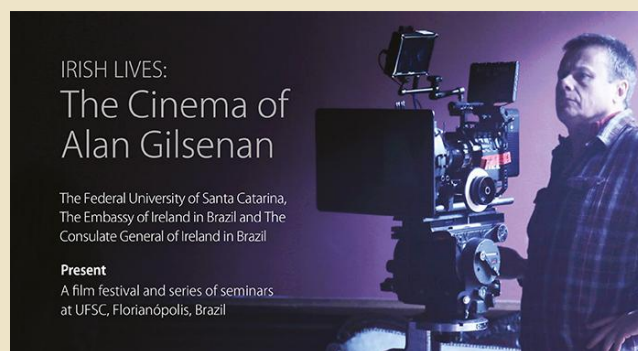
Está divulgado no site do PPGI/UFSC, com inscrições abertas entre os dias 30 de maio e 17 de junho de 2016, o edital do exame de seleção para vagas de doutorado em Inglês: Estudos Linguísticos e Literários na área de concentração de estudos da linguagem, com cerca de 9 vagas, e na área de concentração Estudos Literários e Culturais, com cerca de 5 vagas.

Os editais podem ser acessados [aqui](#).

### *Cadernos de Tradução interviews José Roberto O'Shea*

A compelling interview for *Cadernos de Tradução* with former professor José Roberto O'Shea brings thoughts concerning his career as a literary translator and the nuances of the process of translating playtext. The full interview can be found [here](#).

### *Irish Lives: Part III to take place this month*



The event *Irish Lives* will return for its third part come May 18<sup>th</sup>-20<sup>th</sup>, and will offer several presentations regarding the work of director Alan Gilsean, as well as discussions about poet W. B. Yeats and other Irish artists. Professors/researchers Anelise Reich Corseuil, José Roberto O'Shea, Beatriz Kopschitz Bastos, and University staff are organizing the event, which is to take place at Elke Hering Auditorium/Central Library. More details on PPGI's main page [here](#).