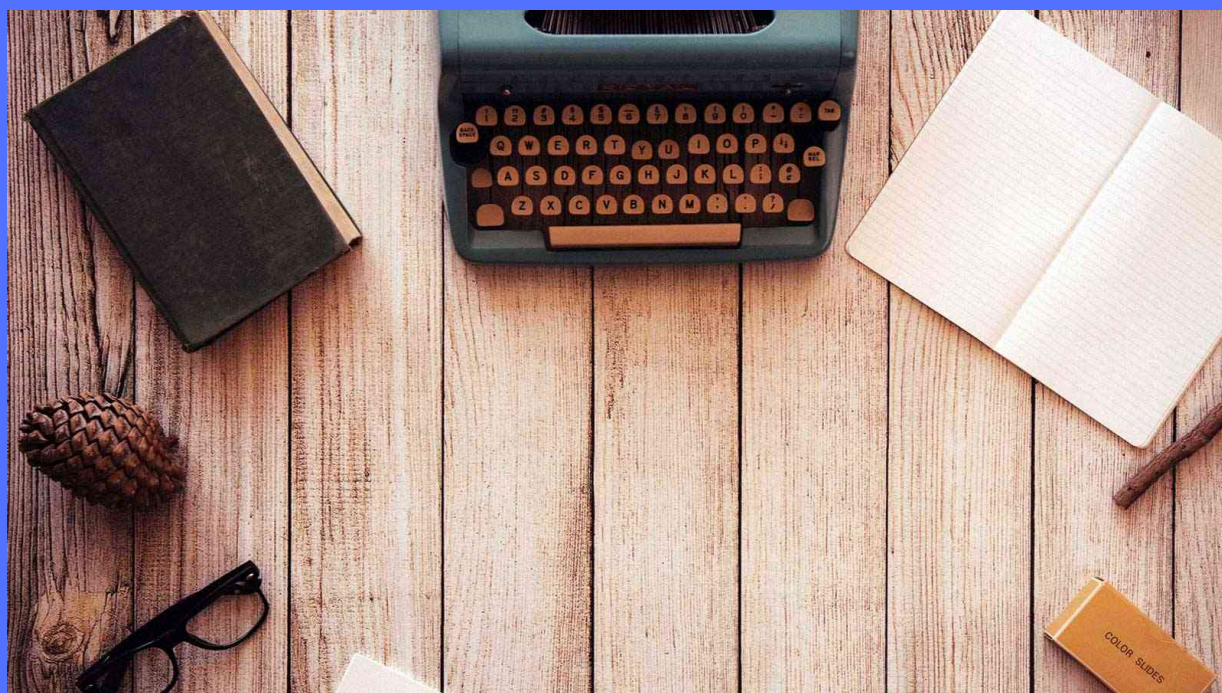


PGI News

Newsletter of the Graduate Program in English/Programa de Pós-Graduação em Inglês – PPGI
Universidade Federal de Santa Catarina



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Andrey Felipe Martins
Vinicius Garcia Valim

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EDITORIAL STAFF

Editors: Andrey Felipe Martins and Vinicius Garcia Valim
Assistant editor: Marília Dantas Leite

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Editor's Note

We are pleased to announce the May/June 2021 issue of the PPGI Newsletter.

In this edition, the section **In the News** draws attention to three cycles of lectures being offered this year that have been important to straighten partnerships and to provide a space for the circulation of knowledge during the pandemic. Professors Lêda Tomitch and Anelise Corseuil discuss the projects behind the events "Reading and (in) interfaces" and "Audiovisual and Cinema Theory," and broach the drift of each lecture. Professor Beatriz Kopschitz, in her contribution, kindly provides an overview of the Digital Round Tables set up by the *Núcleo de Estudos Irlandeses* since October and comments on the experience of hosting the event in a virtual platform.

In the section **Alumni Profile**, Ketlyn Mara Rosa invites us to accompany her academic trajectory from her graduate student years at PPGI to her recently granted Postdoctoral Fellowship at Trinity College Dublin.

The next section features a special **Interview** with the psychoanalyst Gabriel Tupinambá, whose recently published book, *The Desire of Psychoanalysis* (2021), is an example of the work of a new generation of analysts willing to breathe new life into the field.

In the section **PPGI Abroad**, Fernanda Korovsky shares her experience of doing her PhD in a model of cotutelle at the University of Leiden and discusses her impressions of the main differences between graduation in Brazil and in the Netherlands.

In **Ongoing Research**, Gabriela Zetehaku chronicles her story with the field of letters and diaries studies, and takes us to the world of Sylvia Plath, discussing how the poet was able to shape her life through the medium of her non-fictional prose.

In the **Creative Corner**, Maria C. Müller touches on the challenges of being a writer and comments on the writing process of her novel (still in composition). We conclude with a passage from John Milton's *Paradise Lost*.

Kindly,
Andrey and Vinicius.



“READING AND(IN) INTERFACES: THEORIES, METHODS AND APPLICATIONS/CICLO DE PALESTRAS ‘LEITURA E(M) INTERFACES’: TEORIAS, MÉTODOS E APLICAÇÕES”

This virtual event, going on from March to November 2021, is organized by NEL (UFSC) - *Núcleo de Estudos em Leitura*, under my coordination, and GENP (PUCRS)- *Grupo de Estudos em Neurolinguística e Psicolinguística*, coordinated by Lilian Cristine Hubner, with the support of *Programa de Pós-Graduação em Inglês (PPGI/UFSC)*. NEL is a research group registered at the *Diretório de Grupos de Pesquisa* do CNPq, which was founded in 2002, and aims at investigating language processing and reading in two major strands: one related to the cognitive aspects of reading, including, for example, its relationship with working memory capacity, or its implementation in the brain; and the other concerned with studies focussing on teaching/learning strategies which can help develop more proficient readers. In its almost 20 years of research in reading many fruitful partnerships have been established between NEL and researchers across the world. This event marks these collaborations which have culminated in members of NEL (including doctoral advisees) spending a year as visiting scholars in renowned centers of research worldwide and also various collaborations in research publications. The series of talks, timely, also celebrate the 50th anniversary of the post-graduate program in English (PPGI), founded in 1971, and which has had, up to the present time, 560 MA theses and 176 PhD dissertations defended. We do have a lot to celebrate since our former students at PPGI occupy teaching and research positions in important universities both in Brazil and abroad.

The aim of the event is to propose innovative talks related to research in the area of reading, including its interfaces in theoretical, methodological, and applied issues, relevant to researchers, teachers, graduate and postgraduate students in the areas of (neuro/psycho)linguistics, pedagogy, psychology, speech therapy, among others.

The response from the scientific community has been very positive, considering the number of participants we have had each time on the Zoom Platform and also on YouTube, and also the increasing number of visitations to the recorded talks. As can be seen in the Program for the whole year we have contemplated relevant issues in the area of reading, brought by experts in the field.



Prof. Dr. Lêda Tomitch



Program for March-November 2021

MARCH 17	<p>“Eye-tracking as a tool to unveil and foster cognitive processes in digital Reading”</p> <p>Mediator: Leonilda Procailo (NEL- UNICENTRO)</p>	10h (BRT)
APRIL 16	<p>“NILC-Metrix: avaliando a complexidade da linguagem escrita e falada no português brasileiro”- Sandra Maria Aluisio (Universidade de São Paulo)</p> <p>Mediator: Lilian Cristine Hubner (GENP- PPGL-PUCRS)</p>	14h (BRT)
MAY 11	<p>“The new science of thought imaging: How concepts and knowledge are organized in the brain”- Marcel Just (Carnegie Mellon University-USA)</p> <p>Mediator: Cyntia Bailer (NEL-PPGE-FURB)</p>	15h (BRT)
JUNE 16	<p>“Ferramentas web para investigação em leitura e cognição”- Davi Oliveira (Universidade do Estado da Bahia)</p> <p>Mediator: Lucilene Bender de Sousa (IFRS)</p>	10h (BRT)
JULY 8	<p>“How does the brain accommodate multiple languages?”- Sharlene Newman (University of Alabama-USA)</p> <p>Mediator: Lêda Maria Braga Tomitch (NEL-PPGI-UFSC)</p>	11h (BRT)
AUGUST 20	<p>“Writing in contact and in conflict” - Brendam Weeks (University of Hong Kong)</p> <p>Mediator: Ricardo Augusto de Souza (UFMG)</p>	10h (BRT)
SEPTEMBER 15	<p>“Antenatal and perinatal risk factors for receptive language and executive control in preschool children”- Denise Neumann (The University of Auckland-NZ)</p> <p>Mediator: Ingrid Finger (UFRGS)</p>	18h (BRT)
OCTOBER 07	<p>“Does literacy impact high-level cognitive functions?”- Régine Kolinsky (Unité de Recherche en Neurosciences cognitives (Unescog), Center for Research in Cognition & Neurosciences (CRCN), and ULB Neurosciences Institute (UNI), Université Libre de Bruxelles (ULB), Brussels, Belgium)</p> <p>Mediator: Rosângela Gabriel (UNISC)</p>	10h (BRT)
NOVEMBER 22	<p>Title: TBA</p> <p>Mary Helen Immordino-Yang (University of Southern California-Center for Affective Neuroscience, Development, Learning and Education (CANDLE)- USA)</p> <p>Mediator: TBA</p>	15h (BRT)

INTERNATIONAL COOPERATION AGREEMENT CURSO DE PÓS-GRADUAÇÃO EM INGLÊS: ESTUDOS LINGÜÍSTICOS E LITERÁRIOS (UFSC) AND ESCOLA DAS ARTES (UCP)

The international cooperation agreement between Universidade Federal de Santa Catarina (UFSC) and Universidade Católica Portuguesa (UCP), which involves various Departments from both UFSC and UCP, is being coordinated by SINTER at UFSC. Within the context of Curso de Pós-Graduação em Inglês: Estudos Linguísticos e Literários (PPGI) at UFSC and Curso de Artes at UCP, Professor Anelise R. Corseuil and Professor Luís Teixeira, respectively, are coordinating meetings and a series of lectures on the subject of Film and Audiovisual Theory. The agreement is fostering new academic activities within the PPGI research area Intersecções Teóricas e Culturais and the graduate course on Film and Audiovisual Theory, which is being offered at PPGI in 2021 by Professor Corseuil. The activities started in December 2020 with various meetings involving Professors from PPGI and Curso de Cinema at UFSC and professors from Curso das Artes at UCP. Curso das Artes has a number of researchers and producers developing important research work on Audiovisual and Film studies with an expertise in the area.

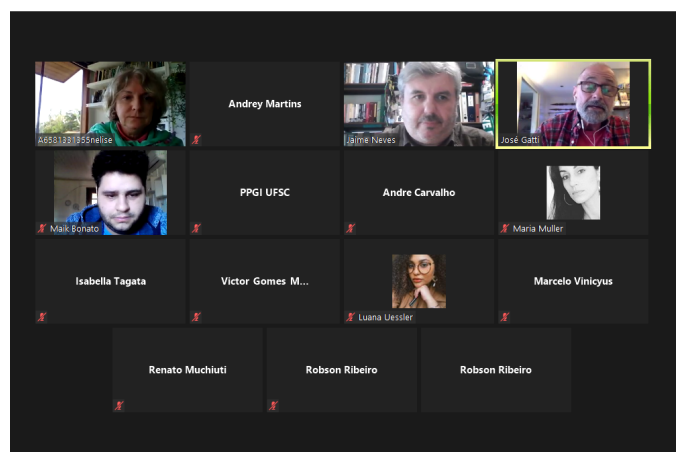
The cooperation work being developed, which has already involved Professors Anelise R. Corseuil, Alessandra Brandão, André Carvalho and José Gatti from UFSC and Professors Luís Teixeira, Carlos Ruiz Castro, James Neves and Pedro Alves from UCP, has evolved to a series of lectures titled Teoria de Cinema e Audiovisual. The lectures were offered to students at UFSC and UCP and took place in June 2021. The first lecture by Professor Pedro Alves was on the role of spectatorship and cinema with an analysis of Shirin (2008) and Abbas Kiarostami's Taste of Shirin (making-of). The lecture was based on the theories of Francesco Casetti, Umberto Eco, Edgar Morin and Jacques Rancière. The mediation by Professor Alessandra Brandão enhanced the role of the spectator considering important aspects of gender and race.

The second lecture on color and white and black in cinema, by Professor Jaime Neves, approached the symbolism of black and white in cinema considering films such as *American History X* (1998), Tony Kaye; *Memento* (2000), Christopher Nolan; *Schindler's List* (1993), Steven Spielberg; *Wings of Desire* (1987), Wim Wenders, among other important films. The mediator Professor José Gatti called attention to related issues such as representation, history, race, and gender.

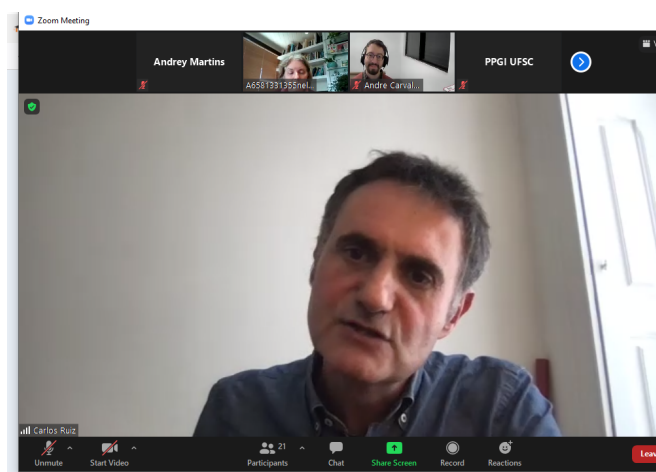
The third lecture, Professor Carlos Ruiz Carmona's "The fiction in non-fiction: a documentary filmmaker perspective on representing reality," addressed theoretical works on documentaries such as Metz's "On the Impression of Reality in Cinema" and Minh-ha's "The Totalizing Quest of Meaning," and the filmic production of documentarists such as Frederick Wiseman, Jean Rouch, Edgar Morin, and Haskell Wexler, as well as Professor Carmona's production of documentaries. Professors André Carvalho and Anelise R. Corseuil mediated the presentation foregrounding related issues such as the problematic relation between fiction and documentary and the fragmentation of reality within contemporary documentary production. Professor Carmona called attention to the importance of documentary as a counter-narrative to mainstream fictional production.

The cooperation between PPGI and Curso das Artes is going to be further developed to include new lectures in other related areas of knowledge, scholarships for students and professors who would like to participate in missions in both universities, and the institutional support by Erasmus and CAPES.

Prof. Dr. Anelise R. Corseuil



Zoom meeting on June 11 for the lecture of Professor Jaime Neves, mediated by Professor José Gatti



Zoom meeting on June 18 for the lecture of Professor Carlos Ruiz Carmona, mediated by Professor André Carvalho

NEI DIGITAL ROUND TABLES: SUPPORTING RESEARCH AND LEARNING IN THE PANDEMIC

The NEI Digital Round Tables, organized by the Núcleo de Estudos Irlandeses at UFSC, and hosted on the YouTube Channel of the Postgraduate Programme in English at UFSC, aim to discuss aspects of research conducted by members of NEI, in the field of Irish Studies, at undergraduate, MA, PhD, and postdoctoral level, with scholars and artists from Ireland and the Irish Studies global community.

The first edition, “How the Story Travels: The Contemporary Irish Short Story”, took place on 14th October, 2020, and explored the state of the art of the short story in Ireland, as written for the printed media and radio, and the way the Irish short story has been changing, with the addition of voices such as those of Nigerian-born writer Melatu Okorie and Irish Traveller Oein DeBhairduin. They were both guest speakers in the event, which also included the participation of award-winning Irish writer Vincent Woods.

Patrick Lonergan (National University of Ireland Galway), José Roberto O’Shea (PPGI/UFSC) and Janaina Mara Rosa (PPGI/UFSC) discussed the theme “Shakespeare in Ireland and Brazil: Translation and Performance” in the second edition of the NEI round tables, on 28th October, 2020. The discussion explored aspects of translation and performance of Shakespeare’s plays, focusing particularly on the relations between Shakespeare and the modern Irish theatre, the challenges of translating Shakespeare’s plays into Brazilian Portuguese, and the production of *Hamlet*, directed by Márcio Meirelles, in Salvador, Bahia, in 2015.

“Irish Literature and Ecocriticism”, the third NEI round table, took place on 31st March, 2021, with guest speakers John Brannigan (University College Dublin – UCD), Lucy Collins (UCD) and Melina Savi (PNPD/PPGI researcher). The event discussed features of ecocriticism in Irish literary and cultural studies, focusing, particularly, on archipelagic literature; poetry, gender and environment; and theatre studies and the Anthropocene. This round table also marked the continuation of the agreement on academic collaboration between UFSC and UCD, coordinated by Maria Rita Drumond Viana (UFSC) and Margaret Kelleher (UCD).

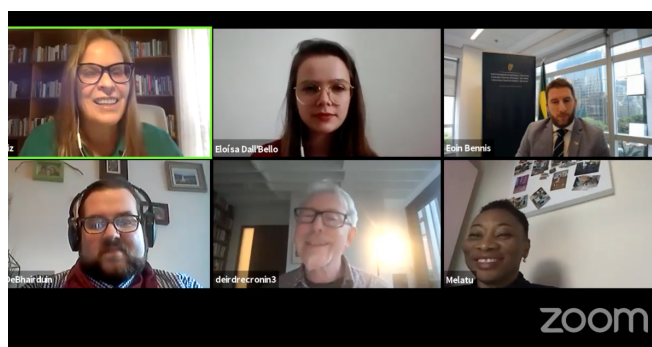
“Creative Writing: Towards a Pedagogy,” the fourth edition of the NEI round tables, on 29th April, 2021, reflected on aspects of both theory-driven and practice-driven creative writing teaching, the role of creative writing and that of the creative writer in the academy and – to quote from novelist and poet Paul Perry (UCD), one of the guest speakers – beyond the academy, as he has put it in the introduction to the collection of essays, *Beyond the Workshop: Creative Writing, Theory and Practice* (Kingston UP, 2012). Poet Kathleen McCracken (Ulster University), playwright Marina Carr (Dublin City University), and George Ayres Mousinho (DDLE/UFSC) also took part as speakers in the event.

The fifth round table, “Contemporary Irish Film Studies,” closed the semester on 29th June, 2021, reflecting, among other themes, on the nature of an Irish national cinema; film x TV studies; women in Irish filmmaking; interfaces of Irish and Brazilian film; the bilingual series *Ireland on Film: Screenplays and Critical Contexts* (ed. Lance Pettitt and Beatriz Kopschitz Bastos); and historical and cultural questions, such as conflict, violence, and the border on the Irish screen. The guest speakers were Ruth Barton (TCD), Lance Pettitt (Birkbeck), and Ketlyn Mara Rosa (IRC/TCD), postdoctoral researcher and former PPGI PhD student).

All the editions were organized by Beatriz Kopschitz Bastos, Alinne Fernandes, Maria Rita Viana and Eloísa Dall’Bello, who also acted as moderators of the round tables. The events also included the generous participation of the Irish Ambassador to Brazil, Sean Hoy, the Consul General of Ireland in São Paulo, Eoin Bennis, and his Deputy Consul General, Jill Henneberry.

Switching all activities at PPGI and NEI to online platforms in the last two academic years has caused instability, uncertainty – and even pain, eased, however, by the fact that we have been able to continue through the pandemic to support each other’s learning and research and to share our work and research with larger audiences. At times of isolation due to the Covid pandemic, the NEI Digital Round Tables have been strong elements of cohesion and research support for the members of NEI and other scholars in the field of Irish Studies in Brazil, while also fostering a process of internationalization of UFSC, by including members of the Irish artistic and academic global community as guest speakers, in a way that is less costly in financial and human mobility terms. Cyberspace has certainly been providing opportunities for interaction and academic exchange, such as the five NEI Digital Round Tables in 2020 and 2021, which might have proved impossible otherwise.

Prof. Dr. Beatriz Kopschitz



Zoom meeting on October 14, 2020
dealing with the Irish Short Story



Zoom meeting on June 29 dealing with
Contemporary Irish Film Studies

KETLYN MARA ROSA

Every now and then I find myself reminiscing about my first day of MA class at PPGI. Going up the stairs, arriving in front of the classroom moderately breathless, I like to think due to the excitement and not the number of steps, and finding myself a place to sit. It had been a few years since I sat down in class as a student because I was away from academia, focused on teaching. The professor entered the classroom, Maria Lúcia Milléo Martins, a familiar face for me from my undergraduate years, and then a new chapter in my life began. I remember smiling by myself and being incredibly grateful to be in an environment overflowing with art and creativity. I realized I had found the perfect place to be as I watched the classroom transform itself into a canvas that was slowly and lovingly composed into a beautiful painting with the help of the knowledge of so many professors and classmates.

I counted six different versions of my final MA thesis and remembered the countless meetings with my awe-inspiring advisor, Professor Anelise Corseuil, many of these meetings scheduled by my request to work out every tiny detail I wasn't confident in my writing. My subject of research, war cinema, was particularly challenging for me since it blended film studies, history, and cultural anthropology. Anelise offered me steady guidance and introduced me to a person whose acquaintance changed the way I looked at war studies: Professor Robert Burgoyne from the University of St Andrews in Scotland.



Ketlyn Mara Rosa is currently a Postdoctoral Fellow at Trinity College Dublin. She holds an MA and a PhD from PPGI.

Robert, a war film expert, came to Brazil during my MA and we instantly became friends. I admired his writings since they expressed a fresh viewpoint on war and society while demonstrating his passion for the topic. I instantly knew that my canvas had to have some of those colors and that led me to splash my creativity and excitement for research on my PhD dissertation, the next chapter in my life.

During my PhD years, I realized the importance of an academic community and the exchange of knowledge that leads to opportunities. Around this time, I got in contact with Irish Studies through events organized by Professor Beatriz Kopschitz at UFSC and a seed was planted that would flourish years later. My topic of research was still war cinema, more specifically contemporary warfare and images of graphic violence, and through the brilliant joint advising effort of Anelise and Robert, I managed to put together an analysis that ranged from fictional films, documentaries to TV series.



I also had the chance to spend four months at the University of St Andrews with Robert, a research funded by a CAPES-PDSE scholarship. This was a turning point in my academic work since access to bibliographic and filmic material was crucial for the expansion of my dissertation. I noticed that I needed several canvases of different shapes and sizes to convey my ideas. And patience as well. Sometimes to wait for the paint to dry, retouch it, make it better.

And I did all that with my partner in crime, my sister Janaina. Classes, meetings, publications, events, we shared everything and I realized the importance of having a best friend beside me during happy and trying moments. Because of her, I got to experience the wonderful world of Shakespeare and discover new colors, new ways to paint.

The next and current chapter in my life is something I could not have predicted as I started my academic career. After a demanding application process, I was granted an Irish Research Council Postdoctoral Fellowship to pursue research at Trinity College Dublin for two years. The seed planted years ago blossomed into a special project based on the analysis of contemporary urban conflicts in the cinemas of Northern Ireland and Brazil. Traveling to a foreign country and settling in during COVID has not been an easy task but I am incredibly thankful for the guidance of my supervisor at Trinity, Professor Ruth Barton, and Beatriz for their support in this international endeavor. Being away from Brazil has made me appreciate acts of compassion and kindness even more while reminding me how valuable life is, and how our connection with family and friends must be cherished.

Sometimes I still close my eyes and imagine myself on the first day of class at PPGI and I think about my canvas, my boundless, infinite canvas just waiting to be created.

“TOWARD A NEW SIGNIFIER”: AN INTERVIEW WITH GABRIEL TUPINAMBÁ

INTERVIEWER: ANDREY MARTINS

Gabriel Tupinambá is currently a postdoctoral researcher in the Programa de Pós-Graduação em Filosofia at UFRJ. He holds a PhD degree in Philosophy from the program for Media and Communication of the European Graduate School. His book *The Desire of Psychoanalysis* (2021) has been recently published by Northwestern University Press.



1. Your academic background reveals an interesting itinerary: you did your BA in Fine Arts and later pursued your other titles in the program for Media and Communication (Philosophy) of the European Graduate School. Could you tell us a bit about your encounter and history with psychoanalysis and how it shaped your career?

I encountered psychoanalysis as a problematic teenager, really – I remember going to a couple of psychologists as a kid and then again to a psychoanalyst when I was in high school, starting a long-lasting analytic process after that. That was about the same time when I found out who Freud was, skimming through my parents’ library. Later, my stepmother – a psychoanalyst herself – would also play an important role in this story, introducing me to both Lacan and Žižek’s works.

Psychoanalysis never played a direct role in my academic studies. As you said, I graduated in Fine Arts – directing and producing some terrible short films – and then I went on to study philosophy with Slavoj Žižek, Alenka Zupančič, and Alain Badiou. I was constantly trying to bring analytic ideas and concepts into my academic studies, but psychoanalysis was ultimately an “existential” matter to me, not something that I wanted to study as a scholar. I always preferred to study psychoanalysis in small groups that ran in parallel to my university formation – while the collective aspect kept things more rigorous and disciplined, the fact we were doing things autonomously also gave us the freedom to explore Lacan in our own terms.

Later, when I started to work as a psychoanalyst, the theory lost a bit of that special “shine” – you know, that thing that makes you always think there is something more to read and interpret in the text, accessible to you if only you knew all the original language, or the obscure references, etc – and analytic theory finally became a work tool, something useful and practical... but also less sacred (and fun).

2. In the preface of *The Desire of Psychoanalysis* you mention that one of your concerns was that people might take the book as an acting out (your reluctance to abandon your fantasies) and that it hindered your engagement with the project for some time. Could you share how the process of inception and development of the text was, and how you dealt with the prospect of the possible losses (institutional security, etc.)?

This was a weird book to write because I really don’t remember how the overall shape of the project came together. I can safely say some of the basic insights were the product of a collective research group that started in 2012 and that the earliest texts that ended up in the manuscript were from 2014, so, in its original form, the text was quite a bricolage – and it was only when I put it all together in 2017, that I started to see the cohesiveness and the main argumentative threads in the material. Then I rewrote most of it in view of those main structuring theses and slowly the whole thing took shape. I would say the more technical

points – the epistemological stuff from chapter 2 and the formal ideas from chapters 7 and 8 – were the last things I added, while working on this re-write in 2018.

The reason why I'm emphasizing the strange way the argument was constructed is to suggest that there already was "something in the air" while I was working on these ideas. Even though the book might look like it's going against the grain in terms of a public theoretical debate within Lacanian psychoanalysis today, if you talk to a younger generation of Lacanian analysts, analysts currently starting their practice or struggling to establish themselves in countries like Brazil, it becomes quite clear that there is an ongoing movement in which this particular intervention fits quite naturally – hopefully adding to an already existing debate which far exceeds it. So in that sense, I was not worried about the publication. As for institutional security.. what is that again? (laughter)

3. Your book intervenes on the psychoanalytic field in a historical moment in which, you argue, the dismissal of politics by a certain orientation of Lacanianism has returned with a vengeance, as manifested in the recent over-politicization (leaning to the right) of the circles around Jacques-Alain Miller. What are the main challenges that psychoanalysis must meet if it wants to keep itself alive and relevant to its historical moment, and in what ways can it be "compossible" with politics?

This is a tricky question because I really don't think the answer has much to do with politics, at least not directly. Yes, I think it's fair to say that by dismissing the autonomy of political thinking and by assuming that psychoanalysis could singlehandedly theorize its social place in the contemporary world, we ultimately found ourselves in a complicated political predicament – not only in France, with Miller and Le Pen, but even amongst the Left-leaning institutions in Brazil, things are not necessarily much better. But the reason why this is a tricky issue is that what is at stake today is not the political future of psychoanalysis, but its future altogether. The idea of its "compossibility" with other fields is therefore not an end in itself, but a means: the idea of regionalizing the efficacy of psychoanalysis is a possible strategy to help us, first of all, recognize the limits of our practice today and,

then, to look for useful conceptual material coming from other fields in order to pursue our own immanent open problems.

That said, I believe our main focus today should be on democratizing the access to the formation of new analysts – this means pressuring institutions to offer financial aid to students, coming up with experiments that facilitate the establishment of psychoanalytic clinics outside rich areas of town, questioning the lack of long-term analysis outside privileged social circles, things like that. I also think we need to think about something like "trade unions" for young analysts still in formation, who are struggling to establish their own clinical practices. In any case, I am deeply skeptical of any attempt to "update" psychoanalysis that does not lead to a more heterogeneous analytic community and though political thinking can help us work through the sort of problems that such a task imposes, the reason to strive for this is ultimately inherently psychoanalytic, as I said.

4. One of your main points is that the "tragedy" of Lacan's thought was born from the generalization of certain features of speech in analysis beyond the clinical setting. I'd like to ask you to broadly expose the main coordinates of your attempt to think "a new *signifier*."

So, to simplify it to the utmost, the main critique of the book is that, even though Lacan made brilliant use of structural linguistics and shed a penetrating new light on the practice of psychoanalysis, a collateral effect of this modeling strategy was to borrow a concept that originally applied to language in general – the signifier – and use it to talk about a very specific type of practice – speech within the clinical practice of analysis. Because of this, aspects of psychoanalysis which are conditioned by social and practical constraints – like payment, free association, etc – end up modeled as general concepts, unconditioned, as if they concern speech in general and our subjectivity as such, regardless of the context or specific practice we are engaged in.

To say that speech only behaves in the way described by Lacan under certain artificial conditions is not to dismiss the theory of the signifier altogether, or Lacan's contributions – but rather to seek to clarify the role of certain variables which might be otherwise erased from the theory.

So what the book does in this regard is to argue that some technical changes to the formal models we employ in Lacanian psychoanalysis – using, for example, transfinite set theory and some ideas from category theory – might allow us to preserve all the main benefits from the logic of the signifier while expanding analytic theory to include these other variables, such as the historical differentiation between significance and insignificance or the role of the analytic community in the consistency of clinical practice.

5. One of your propositions is to re-think “feminine enjoyment” (which points out to the particular logical aporia in the relation between signification and its outside which Lacan put in the “feminine” side of the formulas of sexuation) from the standpoint of infinity. What are the gains of exchanging a paradigm based on alterity to one based on infinity for a theory of the “subject”?

This is a very dense question that would require a couple of pages to answer! Honestly, I don’t even think the book offers a good enough account of this issue, it remains very much an open research problem and I’d love for others to help out with it. Anyway, to cut a long story short, my current hypothesis here is that the actual domain of reference of the formulas of sexuation, that is, the space of phenomena it actually accounts for, is not primarily the sexualized body – which remains in part an idealization within the analytic practice – but rather the clinical space itself. In other words, these two logics describe the different ways the phallic function can “slide” from sentence to sentence, from clinical session to session – either absorbing, in the form of an exception, what remains not signified, or making the signifying function itself incomplete in its capacity to listen to what has been said. In this way we empty out the quasi-metaphysical interpretations of feminine enjoyment and substitute it for a material and historical dynamic: what we usually call feminine enjoyment is just any form of enjoyment that requires the domain of what is *other to psychoanalysis* to shift – that is, that requires psychoanalysis to face some novelty or to learn to listen to people in a new way. Historically, women have played a crucial militant role in this regard, challenging psychoanalysis from its very origins – but this should not be transformed into a

metaphysical claim, of potentially ideological consequences, about what women “are” or something like that.

Now, what I tried to show is that this hypothesis can be made consistent and rigorous – in fact, more formally rigorous than our current formulation of the formulas of sexuation – if we break with Lacan’s critique of transfinite numbers and use formal models that admit infinities into them. This is what gives us the expressive power to discern – unlike Lacan – what is a radical otherness to a specific speaking being (what Lacan called the “object a”) and what is a radical otherness to psychoanalysis itself. If we take “radical alterity” as a primitive term – the sort of immediate mark of the “real” – then how could we discern between radical alterities? If the real can be discerned, it is already the symbolic operating there! So we need another fundamental grammar in order to take this step back and distinguish between forms of the real – and Cantorian set theory allows us to do this, by distinguishing different infinities, with different properties and limits. But there is a lot of work to do here: it’s an interesting hypothesis, but I understand the skepticism of most of my peers.

6. The “proof by impotence” which you say Lacan constantly makes use of has, as you know, deep affinities with the Christian idea of “being strong in weakness.” This idea was taken by Hegel and turned to one of the central images illustrating the dialectical movement and, indeed, in a certain way, dialectical thought has historically lent itself to a Christian understanding of love (Adorno in his famous aphorism says that we can only find love where we may show ourselves weak without provoking strength, and Žižek has explored this as well). I present these connections to ask, first, if you could discuss in what ways the dialectical reading of Lacan has reached a dead-end and what is still relevant in it and, second, as Lacan’s conclusion to Seminar 11 (“there only may the signification of a limitless love emerge”) recurs in your book, how your work itself attempts to intervene on the idea of love informing psychoanalysis through a critical engagement with dialectics.

I definitely do *not* think the dialectical reading of Lacan has come to a dead-end. In the book I borrow from Alain Badiou the term “structural dialectics” but that’s precisely a way to qualify a certain grammar for dialectical thinking – and it is that grammar that I think is saturated, not dialectics. So we go back to the previous question, concerning otherness and infinity – that’s the debate that I believe to be philosophically critical today because it implies developing a more expressive theoretical framework. Within it, we can

still talk about dialectics, but it might look slightly different than we are used to.

For example, I know that Žižek took issue with my critique of Lacan's "proof by impotence": basically I claimed that in Lacanian metapsychology we take the fact that we lack the resources to distinguish between the "otherness-in-the-one" – the real of desire – and the "otherness-in-the-other" – the real of what is not the material basis of a subject – and we turn this indistinction into a proof that they are the same point, the extimate core of subjectivity, etc. My critique was aimed at the fact that this is not affirmed theoretically but rather proved by pointing at our theoretical model and showing it is impossible, within it, to distinguish these two instances. Now, Žižek saw in this a case of the famous Hegelian theme of turning an extrinsic limit into an intrinsic limitation, or of dialectically seeing an obstacle as an object in its own right. After all, an epistemological limit became an ontological determination of the object *a*. In a way, yes, that's a dialectical movement – and it is not like I am not praising Lacan's theory of the object *a*, or its previous insights into the topology of subjectivity, but do we really need to formulate these ideas in the terms we are used to, as if the only way to think a concept with the properties of the object *a* is to stress a theoretical framework to the point it cannot think anything else beyond it? That sounds undialectical to me.

You also mentioned Christianity and love. I am quite interested in further developing the hypothesis that psychoanalysis is a sort of sidekick, a useful accessory, in the history of the modern struggles around love. What would the history of psychoanalysis look like from that perspective, as an apparatus that emerges – and possibly goes away at some point – in order to help us think through a problem that it didn't invent, it has no priority over, and which ultimately it is incapable of taming, which is the experience of love? I tried once to write a review of Alenka Zupančič's work suggesting that the concept of sexuality in psychoanalysis is conditioned by our underlying commitment to the existence of real love – and the book also flirts with that idea – but I think exploring this would require a whole new investigation.

7. One of your main points is that we cannot go on ignoring the role of money in psychoanalysis. As a

conclusion, could you give an overview of the efforts to make psychoanalysis more accessible in Brazil that you know of?

As I said before, I think our main issue today is not accessibility in the sense of consumption of analysis – or better, the increase in the popular consumption of psychoanalysis should not be a goal, but a means, one amongst many, to transform the way psychoanalysis is produced in Brazil. Can you imagine how differently these Lacanian congresses we have would be if rather than talking *about* transgender, racial and class issues, these questions were woven into the very lives of the analysts who are there speaking and discussing? I can foresee a lot of people already reproaching me and claiming that I am saying that only people with a certain experience can speak about those topics – something which would not be in accordance with psychoanalytic theory, etc. Sure, we could debate that, but this is not what I am saying: I am saying that analytic *listening* – not speaking – is affected by the institutional recognition of new characteristics of unconscious life. A more heterogeneous analytic community is not a community of "diverse people" or even of "diverse experiences": it is a community that really put to the test its premises to universality, which is interested in learning what varies and what does not vary in the ways we narrate and formalize our dealings with the unconscious. That is why I don't see this as a political issue – as if the only reason to desire to confront psychoanalysis with the world had to come from some external political injunction – it is actually something that stems from the very idea of psychoanalysis if we take it seriously.

As for interesting projects happening in Brazil today, there are just so many amazing initiatives – some of them coming from autonomous groups of analysts, some combining psychoanalysis and activism, others taking the research of psychoanalysis to new places in academia. I wouldn't know whom to single out here, though I'd like to stress my admiration especially for a group that works from São Matheus in São Paulo, called PerifAnálise. Though I am very fond of all the current experiments of taking psychoanalysis to the streets, of mixing it with interesting ideas from politics and so on, I just think their effort to construct a clinical practice in the periphery of São Paulo, experimenting with what works and what doesn't in their context, has that combination of self-evidence and absolute novelty that all great ideas have.

FERNANDA KOROVSKY MOURA

My history with Leiden University and the Netherlands began in 2016, when I received the LExS Platinum Award scholarship to take a Research Master in Literary Studies in Leiden. I had just completed my MA at UFSC under the supervision of Prof. José Roberto O'Shea, and thus embarked on an academic journey to complete a second Master's degree. During my stay I met people that would become very important, including Dr. Michael Newton and Prof. Wim van Anrooij, who are now co-supervisors in my PhD research. The network was vital for setting up an agreement between Leiden and UFSC for a PhD in co-tutelle. This means that I complete half of the PhD track in one university, and the other half in the other institution. After the defence, I will be granted with two diplomas.

In order to start a PhD in co-tutelle with a foreign university, you must first pass the selection examinations at UFSC, which happen yearly. I did so at the end of 2017, and started the first two years in Florianópolis under the supervision of Prof. O'Shea in March 2018. The agreement of co-tutelle must then be signed by the two universities at the very begin of the PhD process, preferably within the first month. It is the PhD candidate's responsibility to contact the possible supervisors at the foreign university and to start the co-tutelle process. Since I already knew them from my previous experience in Leiden, they were already familiar with my PhD plans, and they accepted to be co-supervisors and signed the agreement. In the Netherlands it is mandatory that at least one of the supervisors be a full professor in order to be your *promotor*, as they call it in Dutch. Each agreement will specify what is required from each candidate. In my case, I had to complete all the mandatory credits in disciplines at UFSC, as well as to take the proficiency test in a foreign language, and to participate in the *Leituras Orientadas*, *Open Seminar* and *Doctoral Studies in Progress*. In European universities, PhD candidates do not take disciplines. They focus on the writing of the dissertation for four years, which should result in a book that may be published by an academic publishing house. They can also get experience in teaching BA courses, either with the supervisor or on their own.

I moved to the Netherlands in December 2019 and began at the university in January 2020. The university offers me a working space, access to the libraries, and a quota for printing and copying. I was very fortunate to have the opportunity to teach courses in the BA English Language and Culture. For the past year and a half, I have taught British literature from the 18th and 19th centuries, and American literature from the 19th century. I was feeling quite nervous to teach at a foreign university, but I have had a great experience. The students are welcoming and dedicated, and the staff is very helpful. In the upcoming semester, I will teach a course on Shakespeare, which is within the topic of my PhD research, and I am sure it will be both an exciting and educational experience for me!

The supervision system during the PhD is a bit different in the Netherlands. I meet my supervisors (online for the past year!) every six weeks. We talk about the research, secondary sources, and about possibilities for the future in academia, which is really nice. I also participate in workshops for PhD candidates, such as “Chairing in a Conference”, “Writing a Good Abstract” and “Blogging about your Research”. These events give me the opportunity to meet other fellow PhD candidates from other faculties. It is always motivating to share your PhD experiences (and emotions) with your peers.

As the year 2022 approaches, I get closer to the end of my PhD trajectory. The final draft should be complete by the end of June, and the defence ceremony has to be held at Leiden University. The PhD ceremony is quite a ritual: it takes place at the Senate Room in the old Academy Building, the professors wear black togas, and the Beadle interrupts the ceremony when the time is up, jingling his staff and announcing in Latin: “Hora est!”. The PhD candidate is surrounded by two paranympths, who should take over in case the candidate faints! That is, of course, rarely the case. That reminds me of medieval combat, with the difference that instead of fighting to defend your honour, the PhD candidate fights to become a doctor!



“MY WRITING, MY DESIRE TO BE MANY LIVES”: THE NARRATIVIZATION OF LIFE, LOVE, AND THE SELF IN SYLVIA PLATH’S JOURNALS AND LETTERS

Gabriela Zetehaku

I want to write because I have the urge to excell [sic] in one medium of translation and expression of life. I can't be satisfied with the colossal job of merely living . . . God, let me think clearly and brightly; let me live, love, and say it well in good sentences.

— Sylvia Plath, in a journal entry of 1953

I. The researcher

Hello, everyone! I hope this text finds you and your loved ones well and healthy. My name is Gabriela Zetehaku and I am in the second year of my Master's degree. My field of study is life writing – more specifically, diaries and letters written by women – and I am working under the supervision of Profa. Dra. Maria Rita Drumond Viana. In fact, Rita has been my advisor for almost my entire academic journey, and she was the one who introduced me to this area that I am passionate about researching. The work that I am conducting today goes back to my IC (*Iniciação Científica*) in 2016, when I was a second-year Letras student discovering the word “epistolarity” and learning that I could analyze and study letters in literature. As we fast-forward to 2019, we may glimpse the second step of my love for life writing blooming in my TCC, during the time that I analyzed Virginia Woolf's diary-keeping practice and the creative process of *Mrs Dalloway* (1925). My original plan was to continue working with Woolf and another diarist in my Master's degree; however, everything changed when I first read Sylvia Plath's letters home.

II. The research

Sylvia Plath (1932-1963) was an U.S. American poet, novelist, and short-story writer, as well as an avid correspondent and journal writer, and these were of great importance throughout almost her whole life. In my research, I am doing a comparative analysis of Plath's personal writings, and the objective of my work is to investigate, within the genre of life writing written by women writers, how she would narrativize, dramatize, and even experience her life, love, and her selves in the act of writing letters and journals. In other words, as her life writings would be a part of the creation of herself and of her personae, as well as a way of understanding and making sense of the world, I am eager to understand how Plath would perform her life and love through the written word, in the dynamics of living to write/writing to live. The corpus of my research consists of *The Unabridged Journals of Sylvia Plath* (2000), *The Letters of Sylvia Plath, Vol. 1* (2017), and *The Letters of Sylvia Plath, Vol. 2* (2018).



Sylvia Plath (September, 1956)

Source: *The Letters of Sylvia Plath*, Vol. 1 (2017)

As I prepare for my qualification exam, I am currently working on a chapter (“I want to love somebody because I want to be loved”: experimenting and conceptualizing love through writing) that has the objective of analyzing the way that Plath would try to “craft” her love (for others and for herself) through the practice of letter and diary writing. Here, I also argue that the way that Plath would transform her life into words is intrinsically connected to her position as a woman writer in a patriarchal society and in male-dominated literary world: through her writing, she would become an “ink goddess”, transforming people into characters, learning how to love them, and, thus, living the life that she wanted.

III. The journey

Letters and diaries are forms of writing that mingle life and fiction, public and private, the real and the imaginary, the conscious and unconscious – effervescent life narratives that play with the (many) dimensions of one’s memories, identities, and perceptions of the self and the world. They are difficult to define and, as they have been historically perceived as “feminine” genres, they are often attributed as inferior or secondary in literature. In my research, I hope I can contribute to this mysterious field, thus understanding better its complexity and helping to discuss the functions of life narratives in the field of autobiography written by women. Moreover, one of the reasons that made me want to work with Plath was because I wanted to give her a scholarly treatment that would go beyond the general perception that mostly sees her through the lens of her looks or her suicide. In this way, I would like to contribute in a positive way to her legacy, emphasizing the complexity of her literary life rather than of her tragic death. I hope I can achieve these goals with my work and I constantly try to remember these motivations. However, I am also in the process of learning how to embrace the *journey* of my research: discovering new concepts, authors, and lens for seeing the world, constantly deconstructing and re-creating ideas, embracing both the glamorous peaks of inspiration and the chaos of the blank page, and finding new directions as I fall and start again.

Gabriela Zetehaku is an MA candidate at PPGI since 2020 in the Literary and Cultural Studies field.



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- _____. *The Letters of Sylvia Plath – Volume 2: 1956-1963*. Edited by Peter K. Steinberg and Karen V. Kukil. New York: HarperCollins Publishers, 2018.
- _____. *The Unabridged Journals of Sylvia Plath*. Edited by Karen V. Kukil. United States of America: Anchor Books, 2000.

I WRITE, THEREFORE I AM

Maria Müller

When I was invited to collaborate in this edition of our PPGI newsletter sharing a little bit of my relationship with creative writing, I felt anxious because it's definitely not a bed of roses. Writers on writing? You'd better expect some non-fictional tears. Writing is a beautiful process indeed, but it can be (and usually is) a very exhausting one.

Three years ago, my paternal grandmother passed away on October 7th, the same day as Edgar Allan Poe, one of my favorite writers. A few days later, my father found in her drawers some of my old writings dated from the early nineties. I was around 10 or 11 years old, probably my first attempts to become a writer. I don't remember deliberately making the decision of being a writer. It's not something you wake up one morning and decide to do.

I do remember though my first *vestibular* for UFSC Medical School (below average scores) followed by Film Studies in 2005 (below average scores – part II). A few years later, I landed at Letras course and the rest is history (in the making). Before getting my BA in English, I used to romanticize the act of writing as something that relied entirely on inspiration and the goodwill of the Muses. I still count on these two, but I'm aware that I need to make the first move, write down the first word, complete the first sentence, finish the first page and then shout "It's alive! It's alive".

In an essay that appeared in the book *Bloodchild and Other Stories* (1995), Octavia E. Butler gives a few advices on writing. One of them has to do with habit: "forget inspiration. Habit is more dependable than inspiration. Habit will sustain you whether you're inspired or not. Habit will help you finish and polish your stories. Inspiration won't. Habit is persistence and practice." I'm currently working on my first novel and I'm finally convinced how important habit is, something I took for granted for years. No matter what genre you write, it's important to create daily writing habits. There's a quotation from Shakespeare's *Hamlet* hanging on my bedroom wall that reads, "though this be madness, yet there is method in't" (Act II, Scene II). Of course, Polonius' line is not about the process of writing but it can be applied to it. We can consider the presence of madness in choosing writing as a career, especially in Brazil where reading habits are somewhat deficient.

Ultimately, all writing needs a pinch of madness combined with the right method.

Awards:

2012: Os Cem Melhores Poemas do TOC140, Poesia no Twitter – Ano III – Fliporto

2016: Concurso de Contos das Livrarias Curitiba/Catarinense, Conto premiado: "O Jogo de Damas"

Maria Carolina P. Müller is a PhD candidate at PPGI since 2019 in the Literary and Cultural Studies field.



Eve's Dream

In this passage from Book 5 of John Milton's *Paradise Lost*, Eve relates to Adam an anxiety-inspiring dream in which she is urged by an unknown angel to disobey God's command, in anticipation (a "prolepsis") of the fall. Evoking the excitement and fear aroused by the dream, Milton's use of verse skilfully hints at the erotic dimension of the scene by lingering on her innocent lips in the act of touching the forbidden fruit.

Here, happy Creature, fair Angelic *Eve*
Partake thou also; happy though thou art,
Happier thou may'st be, worthier canst not be:
Taste this, and be henceforth among the Gods
Thyself a Goddess, not to Earth confin'd,
But sometimes in the Air, as wee, sometimes
Ascend to Heav'n, by merit thine, and see
What life the Gods live there, and such live thou.
So saying, he drew nigh, and to me held,
Even to my mouth of that same fruit held part
Which he had pluckt; the pleasant savory smell
So quick'n'd appetite, that I, methought,
Could not but taste. Forthwith up to the Clouds
With him I flew, and underneath beheld
The Earth outstretcht immense, a prospect wide
And various: wond'ring at my flight and change
To this high exaltation; suddenly
My Guide was gone, and I, methought, sunk down,
And fell asleep; but O how glad I wak'd
To find this but a dream! Thus *Eve* her Night
Related.

Paradise Lost, 5: 74-94.

Revista Aletria (UFMG)

Free theme issue (literary and cultural studies)
End of submissions: July 30th, 2021. You can
access the information [here](#).

Revista X (UFPR)

Free theme issue
Submissions from July 19th - July 26th, 2021.
You can access the information [here](#).

**Revista Conexão Letras
(UFRGS)**

Thematic issue: *Memória e Esquecimento*.
End of submissions: July 30th, 2021. You can
access the information [here](#).

**Revista Miscelânea
(UNESP/Assis)**

Thematic issue: *Problematizando juízos estéticos
e visões críticas nos estudos teatrais*.
End of submissions: September 21st, 2021.
You can access the information [here](#).

Revista Letras (UFSM)

Thematic issue: *Poéticas Interartes e Cultura
Brasileira*.
End of submissions: September 15th, 2021.
You can access the information [here](#).

Revista Calidoscópio (Unisinos)

Thematic issue: *Transformação social por meio de
letramentos críticos: prioridades emergentes para a
Linguística Aplicada contemporânea*
End of submissions: August 31st, 2021. You can
access the information [here](#).

**Revista Brasileira de Literatura
Comparada**

Thematic issue: *Arquivo das memórias, memória
dos arquivos*.
End of submissions: December 30th, 2021. You
can access the information [here](#).

**Horizontes de Linguística Aplicada
(UnB)**

Free theme issue (applied linguistics)
End of submissions: July 31st 2021. You can
access the information [here](#).

IV Congresso Ibero-Americano de Humanidades, Ciências e Educação



August 23-27, 2021

Online event

XII International Congress of Abralin, INTERAB 12



September 22-30, 2021

Online event

XI Jornada de Elaboração de Materiais, Tecnologia e Aprendizagem de Línguas

November 10-12, 2021

Online event

III Congresso da Associação Latino-Americana de Estudos da Escrita na Educação Superior e em Contextos Profissionais (ALES)



November 11-13, 2021

Online event