

Feminism in African Contexts: Investigating Female Researchers and ONG Workers' Narratives of Gender in Cape Verde

By Litiane Barbosa Macedo

The objective of my PhD research is to investigate the narratives of Cape Verdean female researchers, specifically those who have developed studies related to gender. I am interested in understanding their identities, their perspectives on feminist theories and their understanding of gender roles in Cape Verde. In addition, my research seeks to analyze the narratives of female workers who are involved with organizations in favor of women's rights. In terms of this study's theoretical background, I make use of Systemic Functional Linguistics and Critical Discourse Analysis to describe and analyze the narratives I have selected to be part of my research.

In order to attain my objectives, I designed a semi-structured interview to gather my participants' narratives and planned to come to Cape Verde, considering that I wanted to have contact with women inserted in their contexts (universities and organizations). I contacted a professor from the University of Cape Verde (UNICV), Professor Clementina Furtado, informally. Luckily, she is supportive of my research! Professor Furtado is the head of the institute which develops investigations on gender

here in Cape Verde. Having her support was essential to get to my participants. Also, she

provided me with a place to work at the university and offered all the technical support I needed.



UniCV Campus Palmarejo

At this moment, I am working on my field research. I am in Cape Verde interviewing my participants and doing some bibliographical research as well. As a part of our agreement, professor Furtado asked me to give some conferences related to my theoretical background. I had the chance to talk to students from the Social Science and English programs. I presented some concepts of the Grammar of Visual to students of

In the News

the Social Science program, showing them this tool as an analytical one for reading images. For the students of the English program, we talked about the Systemic Functional Grammar. Such experiences were valuable; both groups were interested on the topic! I felt how important it is to have such opportunity to exchange knowledge, because not only students learned something that I shared with them, but I also learned a lot from them!

Being in Cape Verde is giving me the chance to get to know amazing women who, despite being from a different context, share



Conference about Systemic Functional Grammar (SFG)

common wishes and fight for similar things: social justice and against all kinds of oppressions which affect us for being just who we are.

To finish, I would also like to thank my advisor professor Débora de Carvalho Figueiredo for all your support. You really embraced my proposal and here I am... making our project become true! And 'last, but not least', thank you Professor Viviane Maria Heberle for your support during parts of this process as well!



Conference about Visual Grammar

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Curriculum Lattes available [here](#)

Call For Papers

Ilha do Desterro: Aberta a chamada para artigos sobre “A utilização de *corpus* paralelos na análise estilística de filmes e literatura para crianças” | Prazo: 21/03/2017 | Mais informações [aqui](#)

Cadernos de Literatura em Tradução: Aberta a chamada para artigos sobre “Literatura nórdica em português” | Prazo: 01/05/2017 | Mais informações [aqui](#)

Revista do GELNE: Aberta a chamada para artigos nas áreas de Língua, Linguística e Literatura. | Prazo: 31/05/2017 | Mais informações [aqui](#)



Interview with Dr. Susana Bornéo Funck

By Dayane Evellin & Maria Eduarda

Former professor Susana Bornéo Funck has recently published a collection of articles that covers three decades of dedication to literature and feminism. In this interview, she gives an account of the writing process and publication of *Crítica Literária Feminista: Uma Trajetória* (2016) while contemplating her journey as a scholar. Professor Funck's articles are inserted in the scope of feminist criticism and approach mostly poetry, utopias, the grotesque, and revisionism, her major areas of interest.

1) What inspired you to publish *Crítica Literária Feminista*?

Susana Funck: I felt the need of a "ritual of retirement", I guess. After so many decades of teaching, I was pretty sure of having done my work adequately in the classroom, but I was not confident about what I had left as a researcher. As a matter of fact, I never quite saw myself in this role. But I did have a certain amount of published material, scattered here and there, mostly in publications dealing with gender and literature. And I wondered what would come of it, if seen as a full body of work. So, there it is, for you to judge.

2) What was the most difficult thing about publishing this collection of articles? What gave you the biggest pleasure during this process?

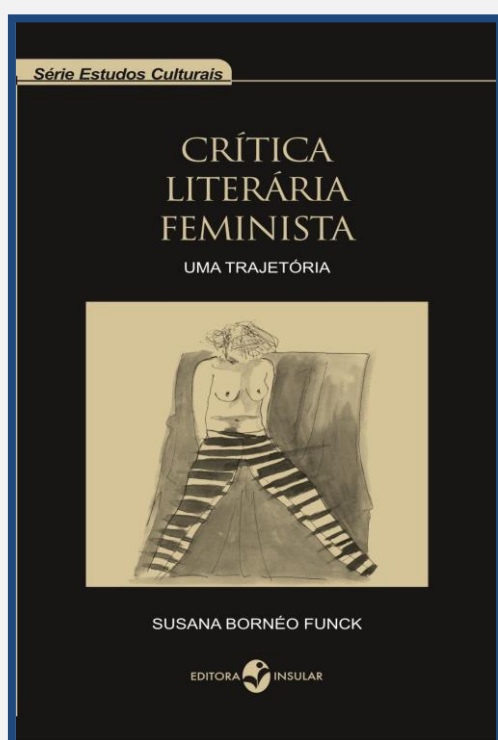
SF: My greatest problem was selecting the articles. First I thought I would include one from each year of graduate teaching. But there were years I wrote little and others I wrote more. So I opted for my favourite 30 (one for each year). My second

problem was that, embarrassingly, there were so many repetitions. Though many still remain, I did make an effort to "clean them up", by combining two articles in one, rewriting certain passages or omitting them altogether when possible. My third problem was translating the texts published in English into Portuguese. I never thought it would be so hard to translate yourself into another language. My pleasure? Well, realizing that, after all, I had done something in terms of a tangible articulation of ideas, and being able to discern patterns (and also discontinuities) in my career as a feminist critic.

3) How can young researchers in the field of feminist criticism profit from reading your collection?

SF: One thing that currently worries me is the widespread notion that it is always "day one", and that there was no life before, let's say, the Internet. I hope my book helps historicize some attitudes and experiences. After all, I was born before Simone de Beauvoir published *The Second Sex*, and I got my B.A. before feminist literary criticism had

entered the academic world. In 1985, the suggestion of a research group on "Women and Literature" made many scholars wince in Brazil, even though we were careful to avoid words such as "feminism" or "gender". So, I do hope young researchers see my book as a sort of academic memoir, and go on from there.



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Ano de lançamento: 2016
Ilustração da Capa: Marina M. Amaral

4) How did re-reading your own work make you feel about your journey as an author and researcher?

SF: At times pleasantly surprised, at times wishing I had gone further, but nevertheless happy that I had done what I did. Going down memory lane was very enjoyable as well. There were places and people I had forgotten, and things I did not remember having thought or said. It was a healthy journey back in time.

5) If you could tell your younger researcher self anything, what would you say?

SF: Be more courageous. Dare more. But always enjoy what you do (as I have indeed) and do not take yourself too seriously.

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Curriculum Lattes available [here](#)

Calendário Acadêmico

Matrícula para alunos regulares (novos e antigos) de mestrado e doutorado | **Prazo:** 20 a 21 de Fevereiro
Mais informações sobre o calendário [aqui](#)

Congressos

Jornada Internacional de Linguística Aplicada Crítica/UnB: Inscrições abertas em diversas modalidades | Informações [aqui](#)

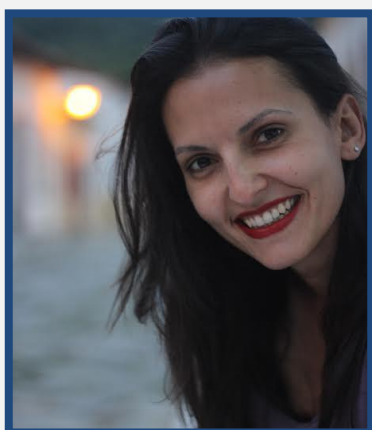
13º Congresso Mundos de Mulheres (Women's Worlds Congress) e Fazendo Gênero 11: Inscrições prorrogadas em diversas modalidades | Prazo: 13/02/2017 | Informações [aqui](#)

Faculty Profile

PPGI Professors Alinne B. Fernandes and Maria Rita Drumond Viana share some ideas about their current research.

Prof. Alinne B. P. Fernandes

I've been working as full-time member of staff at UFSC since March 2015.



Broadly speaking, my research interests are dramaturgy, cultural translation, and women's writing. At UFSC I've been able to work on a practice-based research project which in many ways is an expansion of my doctoral research carried out at Queen's University Belfast. My project is titled "Making Room for Women's Theatre on the Brazilian Stage: Case Studies Involving Irish and Northern Irish Female Playwrights". It aims to contribute to the dramaturgical study and dissemination of a number of Irish and Northern Irish women's plays in Brazil. The project is motivated by the relative lack of study and translation of contemporary female voices in Irish and Northern Irish theatre, such as Patricia Burke Brogan, Christina Reid, Geraldine Aron, Anne Devlin, and Marina Carr, to name a few, and the desire to promote intercultural understanding through performance. Some of these playwrights, more noticeably Marina Carr, have enjoyed considerable success in Ireland and abroad, and yet remain un-translated and thus unknown to the Brazilian Portuguese-speaking world. In this light, I'm interested in

investigating the ever-changing interdisciplinary spaces of theatre and translation by drawing upon my own translations of a number of Irish and Northern Irish plays in Brazil and promoting new works for production (hence the 'practice-based' bit), which will serve as case studies for my research. Up to date, I've carried out dramaturgical research on and translated plays by Carr, Mary Raftery, and Brogan. My translation of Carr's *By the Bog of Cats...* [1998] received a staged reading in 2010 in Florianópolis, as part of my doctoral research and is to be published in 2017, under the title of *No Pântano dos Gatos...* Between 2014 and 2015, I was commissioned by the Brazilian theatre company Cia Ludens to carry out research on documentary theatre and the Commission to Inquire into Child Abuse Act (2000) in order to translate Raftery's *No Escape* (2010) (titled *Sem Saída* in Portuguese). Part of my work was to advise on a dramatic reading of the translation which took place in November 2015, in São Paulo, as part of the company's festival on documentary theatre. In 2016, with funding from the Irish Consulate, I translated and directed a rehearsed reading of Brogan's *Eclipsed* [1992]. More recently, I've been awarded the Moore Institute Research Fellowship to work as research fellow at the National University of Ireland in Galway and continue my dramaturgical research on Brogan's play in February 2017.

Prof. Maria Rita Drumond Viana



Maria Rita will arise and go now, and go to Innisfree

I usually go by just Rita and feel a bit weird talking in the third person singular—especially since my work has to do with various forms of what Virginia Woolf calls “life writing” and in particular those kinds of life writing that focus on the self or selves: letters, autobiographies, diaries. Because of my interest in what distinguishes those forms of texts from others, I also explore form and genre as ways of understanding literature and the nature of what we read as literary. I have dedicated most of my academic career to the study of W. B. Yeats and thus find myself at the centre of a fantastic Venn diagram, where the 19th meets the 20th century, where symbolism is very present in the rising modernist poetics, and where the metropolis meets the colony, given Ireland’s sui generis position as the first British colony. I am also proud to be part of a Postgraduate Programme where Irish Studies has gained such prominence and contribute with Alinne and Beatriz by specialising in Irish and diasporic authors writing verse or prose, fiction or nonfiction, for the page or the stage or even for

personal consumption, as is the case of diaries. This wide range is made possible by the multi and transdisciplinary nature of Irish Studies itself, whose main pillars are literature and history but also includes cinema and other screen media, cultural studies, fine arts, and social sciences. Most of the authors I like to work with were, like Yeats, active in the 19th and 20th centuries (Oscar Wilde, George Bernard Shaw, and Elizabeth Bowen, for example) but a few others are from before (Jonathan Swift and Maria Edgeworth) and after that main time bracket (Seamus Heaney and Paul Muldoon). Working with correspondences I am very drawn to how of collaboration works and therefore to how sociability networks are formed. These networks often cross national boundaries, especially when the main nodes are somewhat nomadic (often the case with Irish émigrés) and so also focus on international contemporaries of my main subjects. In the case of Yeats, this meant a whole coterie of intellectuals, poets, writers and artists from Ireland, continental Europe, and the US, including the unlikely array of connections, exemplified by fellow nationalists and writers Lady Augusta Gregory and Douglas Hyde, poets and critics Ezra Pound and T.S. Eliot, and mystics such as McGregor Mathers and Mohini Chatterjee.

Curriculum Lattes available [here](#)

Ongoing Research

The student Maria Carolina Pereira Müller explains about her academic research at PPGI.

Maria Carolina Pereira Müller

Desmodus draculae: the contemporary vampire traveler in the films Interview with the Vampire and Only Lovers Left Alive



I have been in love with films since an early age. Among all the peculiar characters that made the transition from page to screen, one has always caught my attention: the vampire. The existent academic works involving these immortal figures go from Marxist perspectives (Franco Moretti) to psychoanalysis (Richard Gootlieb). In my ongoing MA research, supervised by Prof. Daniel Serravalle de Sá, I intend to focus on the traveler facet of the contemporary vampire. As stated by Khair and Hoglund, “the vampire has always been a traveler, and the vampire story frequently explores and transgresses national, sexual, racial and cultural boundaries (1)”. In order to do this study, I have selected two films as my primary sources: Interview with the Vampire (1994) directed by Neil Jordan and Only Lovers Left Alive (2013) by Jim Jarmusch. Both productions contain a vampire figure that goes from the Old World into the New World. Thus, my main objective is to perform a critical analysis on the implications of the geographical route within the vampire lore and how these narratives are not only a reflection of external issues but also inner struggles.

Curriculum Lattes available [here](#).

Upcoming Events

Defenses

.20/02/2017

(Olegário da Costa Maya Neto/Master's Thesis)

“Actualizing Che’s History: Che Guevara’s Enduring Relevance Through Film”

Supervised by Anelise Reich Courseil

Horário: 09h30 | Local: Machado de Assis

.21/02/2017

(Regiane Maria Lelinski/Master's Thesis)

“Is This Lifetime Supposed To Be Only About Duty?”
Female Identity in Elizabeth Gilbert’s *Eat, Pray, Love*”

Supervised by Magali Sperling Beck

Horário: 09h | Local: Machado de Assis

.22/02/2017.

(Halessa Fabiane Regis/Master's Thesis)

“Feminist Counterculture and Race in Hettie Jones’ Writing”

Supervised by Susana Bornéo Funck

Horário: 14h30 | Local: Sala 311 (Bloco B)

.23/02/2017.

(Claudia Santos Mayer/Doctoral Dissertation)

“Troubling Queer Metronormativity in Latin American Film: Intersectionality in *Madame Satã*, *XXY*, and *Pelo Malo*”

Supervised by Eliana de Souza Ávila

Horário: 14h | Local: Machado de Assis

More information [here](#).



#2: attraction

By Claudia Mayer

It would be a lie if I said there wasn't any physical attraction. But there wasn't the visual fascination, the desire for what is seen. The attraction was undeniably physical, but hovered over the skin without being exactly on it. It started and ended elsewhere; but still, it reached the realm of the possible through the body, I had to admit. I had to resist the temptation of grabbing that flesh, I had to let go of the comfort of what I knew. I looked for something so completely new, something that would be capable of transforming the unknown in willingness.

The voice, so precise in the rehearsed words, with their yellow worn out smell, didn't bother me. In the beginning, what bothered me was the unexpected good humor. But when this was substituted by the accuracy of the order, desire got entangled with the need for comfort and my autonomy bended: I wanted what I knew back, but if I had it, it wouldn't be desired anymore.

His caution allowed me to feel the fear that exceeded me, flooding pores and holes. I wanted that fear and the possibility of feeling it; I didn't want to challenge him, I wanted to walk with him. Trust was my second exercise on submission: I didn't need to know, I just needed to be there. The presence took the place of the word.

Before we started, he asked if I was certain. If he knew it was uncertainty what kept me there, he wouldn't have asked anything.

(Excerpt from a diary, 2014) | more [here](#)

Recent Publications

Journal | Language and Gender | Issue [Gender and Multimodality](#) | VOL 10, n° 3 (Dec 2016)

Edited by Carmen Caldas-Coulthard (UFSC), David Machin (Örebro University) and Tommaso Milani (University of the Witwatersrand)

The issue brings several pieces on critical multimodality in relation to gender, language and discourse. One of the articles is authored by Professor Carmen Caldas-Coulthard.

Book | [Romance-Germanic Bilingual Phonology](#) (Editora Equinox)

Edited by Mehmet Yavas (Florida International University), Walcir Cardoso (Concordia University) and Margaret Kehoe (University of Geneva), the book contains a chapter written by Professor Rosane Silveira and PhD Student Alison Gonçalves

"The chapters cover several well-established phonotactic, segmental and suprasegmental conflicting situations between Germanic and Romance languages". | [Source](#)

