

Ventos do apocalipse and the relationship with Ecofeminism /

Ventos do apocalipse e a sua relação com o Ecofeminismo

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ABSTRACT

Thinking about literature gains new connotations when eco-environmental studies come into play which, through an ecomimesis, confers a prosopopeic character to the physical environment and to individuals outsourced by the animalization that man gives them. Thus, starting from the relationship between literature and the natural environment, this work aims to reflect on the place that women occupy in the narrative through an ecofeminist perspective from the apocalyptic reality of traumas and violence that befall the figure of the novel's protagonist *Ventos do apocalipse* (1999), by Paulina Chiziane. Thus, through a qualitative, document and bibliographic research, we used Deegan's considerations; Podeschi (2001), Garrad (2006), Kuhnen (2017), Plumwood (1993) and Spivak (1985) to support the discussion and analysis of the narrative corpus of this article. As a result, we were able to understand how the feminine is associated with the natural environment through the patriarchal ideological formation that subordinates and outsources women in the colonial metaphor that, in a dichotomous, and unequal way, places the masculine and the feminine in opposite poles.

KEYWORDS: Ecocriticism; Ecofeminism; Apocalipse; Life Cycle; Ventos do Apocalipse.

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RESUMO

Pensar a literatura ganha novas conotações quando entram em cena os estudos eco-ambientais, que, por meio de uma ecomimese, conferem um caráter prosopopéico ao meio ambiente físico e aos indivíduos outremizados pela animalização que o homem lhes confere. Desse modo, partindo da relação entre a literatura e o meio natural, este trabalho objetivou refletir acerca do lugar que a mulher ocupa no romance Ventos do apocalipse (1999), de Paulina Chiziane, por meio de uma perspectiva ecofeminista, a partir da realidade apocalíptica dos traumas e violências que se abatem sobre a figura da protagonista feminina da narrativa em questão. Assim, através de uma pesquisa de cunho qualitativo, documental e bibliográfico, utilizamos as considerações de Deegan e Podeschi (2001), Garrad (2006), Kuhnen (2017), Plumwood (1993) e Spivak (1985), para fundamentar a discussão e análise da narrativa corpus deste artigo. Como resultados alcançados, podemos compreender como o feminino está associado ao meio natural, mediante a formação ideológica patriarcal, que subalterniza e outremiza a mulher na metáfora colonial, visto que, de forma dicotômica, hierárquica e desigual coloca em polos opostos o masculino e o feminino.

PALAVRAS-CHAVE: Ecocrítica; Ecofeminismo; Apocalipse; Ciclo da Vida; Ventos do Apocalipse.

1 Introduction

When we carry out an analysis, we can say that we take into account the social element, not externally, as a reference that allows us to identify, in the book's material, the expression of a certain period or of a certain society; nor as a framework, which allows us to place it historically; but as a factor of artistic construction itself, studied at the explanatory rather than illustrative level (Antonio Candido)

Literature, as Candido (2006) points out, is directly affected by the social environment, which configures itself as an “organic yeast”, which must be understood in an elucidative way, not just demonstratively. Thus, the relationship between literature and society is inseparable.

We identify, in ecocritical studies, the possibilities of reading literary texts and, in other cultural texts, the possibility of understanding how the physical environment, human animals, non-human animals and animalized humans are interconnected not only in the natural environment, but also in the literary field.

Thus, ecofeminism emerges as a branch of feminism and ecocriticism which encompasses discussions about women's rights, in addition to denouncing their othering to the male figure, while understanding how the female and nature are placed in parallel. Therefore, ecofeminism creates the opportunity for understanding how the patriarchal conceptual structure oppresses, exploits, massacres and destroys the female subject, just as it does with nature.

The oppression of women, through phallogocentric social organization, is synonymous with the degradation of animal life and the natural environment, as they are forms of subalternization of

outsourced individuals, who live under the sign of animalization. An example of this, related to the female figure, can be seen in the historical silencing, de-voicing and marginalization of women in society. Thus, dialoguing with literature, we verify in *Ventos do apocalipse* (1999), and in the writer Paulina Chiziane herself, the prosopopeic echoes of ecofeminism, through which the voices of nature reverberate.

Considered the first post-war Mozambican novelist, Paulina Chiziane denounces the violence suffered by women; lobolo practices and their consequences for the female; the social conventions, which imprison the female body, among many other themes that arise through female writing.

Therefore, this work seeks to understand how the novel *Ventos do apocalipse* (1999), and the physical environment are connected, either directly or through metaphorical constructions, which underlie the feminine-nature link. For that, we analyzed the *corpus* of this work through a qualitative research, of bibliographic and documental nature. Thereby, we use the considerations of Deegan and Podeschi (2001), Garrad (2006), Kuhnen (2017), Plumwood (1993) and Spivak (1985) to support the discussion about Ecocriticism and Ecofeminism, as well as the analysis of the work.

Therefore, we justify the relevance of this research, due to the need to understand how the cycle of life, the need for empathy and how the image of the apocalyptic winds of misfortune, which blows in the lives of many women, reverberate in the woman-nature relationship.

In addition to this introductory section, this article is divided into three rhetorical units, which obey the following order: initially, we discuss the links between literature and the environment. Afterwards, brief notes of ecocriticism and its relationship with post-colonial theory stand out, pointing out the process of Outremization.

In the third unit, there is the corpus of analysis, for discussion and notes, based on the novel *Ventos do Apocalipse*, by Paulina Chiziane, and the relationship of this narrative with ecocriticism. Finally, we present some considerations about the analysis of this study and the references used.

2 Windstorms of the covid-19 pandemic

In Wuhan City, Hubei Province, People's Republic of China, on December 31, 2019, cases of a new coronavirus: SARS-coV-2 were reported to the World Health Organization. The following year,

on March 12, 2020, SARS-coV-2 spread and was declared a pandemic state, quickly generating a global outbreak of contamination.

The transmitting agent, which can lead to respiratory syndrome, to a more serious condition and/or death, has reached several countries across the planet. The new virus, unknown by medicine and biology, received the name COVID-19 or SARS-coV-2, which according to the WHO, is a recent disease, totally infectious to human beings and which does not have sufficient studies or scientific research to discover the cure.

In Brazil, the first case was confirmed on February 26, this being the first in all of Latin America. A case imported from Italy, a 60-year-old man living in São Paulo, who, upon returning from a trip, tested positive for the new coronavirus, and since the first notified case, the numbers of the disease have grown and reached all states in the country and their respective municipalities.

From the first positive case on February 26, 2020, just over a month after that date, the spread happened very quickly, and by March 31, COVID-19 numbers already accounted for 5,812 confirmed cases of the disease, and 202 deaths due to the severity of the virus. The numbers as of October, account for 50,078,292 cases of the disease in the world.

From 12, 2020, the global outbreak of SARS-CoV-2 has been declared a pandemic, with 125,048 cases and 4,613 deaths, reaching 117 countries and territories worldwide. According to Freitas, Donaliso and Napimogal (2020), there is not much clarity about various epidemiological aspects of the disease that has spread rapidly around the world, but a way to fight it is already known: it is by testing it en masse and isolating at least 80% of the contaminated¹ (BARRETO E ROCHA, 2020, p. 2, our translation).

Due to the frightening increase of the infectious disease, measures of social isolation were taken, following the recommendations of the WHO – World Health Organization. The measures were the suspension of classes in all states of the country. According to ordinance number 343 of the Ministry of Education, dated 3.17.2020, which provides for the replacement of in-person classes by remote classes in digital media until the COVID-19 pandemic lasts.

¹ In the original: A partir do dia 12 de março de 2020, o surto global de SARS-CoV-2 foi declarado como uma pandemia, com 125.048 casos e 4.613 mortes, atingindo 117 países e territórios em todo o mundo. De acordo com Freitas, Donaliso e Napimogal (2020), não existe muita clareza sobre vários aspectos epidemiológicos da doença que se espalhou rapidamente pelo mundo, mas já se sabe uma forma de combatê-la: é testando em massa e isolando pelo menos 80% dos contaminados. (BARRETO E ROCHA, 2020, p. 2).

The distance learning modality has faced a series of problems, as technological advances are not yet within everyone's reach, and do not fill the gaps left by on-site teaching. Schools are not prepared for this new method, because, on the other hand, low-income students suffer for not having access to the internet, or a quality internet to monitor their classes.

Thus, the impacts on the pandemic further cause inequality between social strata, as this is an issue that accentuates the difference in classes, that is, schools in private education networks will find solutions that assist with financial resources, already those from the public school system will find it difficult to help students. Therefore, the public network will suffer much more from these impacts.

In addition to these challenges, COVID-19 and its rapid progression brought psychological impacts, due to excess information, the feeling of loneliness, because it is not in the same routine due to social isolation, and with this it has aroused anxiety crises and development of trauma due to fear and loneliness. Thus, cases of depression, and illnesses of the mind are increasing.

The consequences of social isolation also affected the world economy, due to the closing of all activities, leaving only essential ones, such as pharmacies and supermarkets, open. Consequently, many people were fired from the work sectors, leaving them without jobs and having to find other solutions and with that, the unemployment rate and the number of needy people has grown every day.

When we relate the discussion about epidemics with those of Ecocriticism, we can see how this is promisingly constituted, as it leads us to think about the relationship between human beings and the physical environment. In this way, the place of women in society and the way in which they are linked to the land draw attention to the ways in which land/woman is subjugated to the figure of man. According to writer Paulina Chiziane in an interview, we found that:

In the Bantu religions, all the means that produce livelihood, wealth and comfort like water, land and livestock are deified, sacred. The woman, mother of life and power of the production of wealth, is cursed. When a great disgrace befalls the community in the form of drought, epidemics, war, women are severely punished and considered violators of the tribe's religious principles for the following reasons: it is their wombs that breed sorcerers, prostitutes, murderers and violators of norms. Because it is the rotten blood of their menstruation, abortions, stillbirths that infertilizes the earth, pollutes rivers, drives away clouds and causes epidemics, attracts enemies and all catastrophes.² (CHIZIANE, 1992, p.12, our translation).

² In the original: Nas religiões bantu, todos os meios que produzem subsistência, riqueza e conforto como a água, a terra e o gado são deificados, sacralizados. A mulher, mãe da vida e força da produção da riqueza, é amaldiçoada. Quando uma grande desgraça recai sobre a comunidade sob a forma da seca, epidemias, guerra, as mulheres são severamente

As pointed out by Chiziane (1992), we note how the discussion about the crises caused by the Covid 19 pandemic allows us to rethink several issues related to human experiences, among which we can highlight the place of women in society. The feminine – historically twice colonized after the arrival of Eurocentered thought in the former European colonies – suffers from natural and social misfortunes. In the above quote, we see how the figure of women is a lower category than animals in Bantu religions, given that “the means that produce livelihood [...] are deified, sacralized³”. However, when a bad weather hits these societies, women are blamed for the misadventures, because “it is their wombs that breed sorcerers, prostitutes, murderers and rule-breakers⁴”.

In this way, Ecofeminism allows us to observe how the relationship of the empowerment of the feminine takes place from the colonial metaphor existing between the woman and the colony. In this parallelism between woman and nature, we can highlight, in *Ventos do apocalipse*, how issues of safety and sanitary improvements are directly related to the male figure: “Neither prayers nor offerings to the gods can hold back such an epidemic⁵” (CHIZIANE, 1999, p. 229, our translation), and “The emergency team is in action. The nurse is with the men taking care of environmental sanitation issues because of the epidemics⁶” (CHIZIANE, 1999, p. 232, our translation).

Thus, it is through the sensations, feelings and thoughts of the narrator that we witness what the author of the narrative corpus of this article mentioned in the aforementioned interview. Thus, through ideological and discursive formations based on androcentric, phallogocentric and patriarchal precepts, it is the female body that attracts all kinds of catastrophes to the societies to which it belongs. The narrative of *Ventos do apocalipse* denounces the violence suffered by all those who live under the

punidas e consideradas infractoras dos princípios religiosos da tribo pelas seguintes razões: são os ventres delas que geram feiticeiros, as prostitutas, os assassinos e os violadores de normas. Porque é o sangue podre das suas menstruações, dos seus abortos, dos nado-mortos que infertiliza a terra, polui os rios, afasta as nuvens e causa epidemias, atrai inimigos e todas as catástrofes. (CHIZIANE, 1992, p.12).

³ In the original: “os meios que produzem subsistência [...] são deificados, sacralizados”.

⁴ In the original: “são os ventres delas que geram feiticeiros, as prostitutas, os assassinos e os violadores de normas”.

⁵ In the original: “Nem as rezas nem as oferendas aos deuses conseguem segurar tamanha epidemia” (CHIZIANE, 1999, p. 229).

⁶ In the original: “A equipa de emergência está em acção. O enfermeiro está com os homens cuidando das questões do saneamento do meio ambiente por causa das epidemias” (CHIZIANE, 1999, p. 232).

sign of the feminine - whether the woman herself, the land or the (former) colonies - who are socially debased, inferior and subordinated by those who exercise hegemonic power . The apocalypse takes place, then, under different forms: natural, religious, social, economic, and so on. in a constant pandemic of misfortunes in the lives of those people represented by Chiziane's novel.

3 Ecocriticism: links between literature and the environment

“Put in simple terms, ecocriticism is the study of the relationship between literature and the physical environment. Just as feminist criticism examines language and literature from a conscious point of view of gender, and Marxist criticism brings to his interpretation of texts an awareness of modes of production and economic classes, ecocriticism takes an approach to literary studies centered on Earth” (Glotfelty e Fromm).

When we think of the representations made by the literature on society, we understand that it is directly affected by the social, as stated Candido (2006) in his book *Literature and society*. When analyzing a literary work, we should not consider social and historical aspects as external elements, as these are intrinsic to its construction.

Therefore, the literary analysis must weigh the social aspect at the explanatory level, given that “Thus, one can get away from a peripheral and unfounded sociological analysis, not limiting oneself to a reference to sociologically oriented history. Everything is part of an 'organic yeast'” (CANDIDO, 2006, p. 17, our translation).

In this way, comparing Antonio Candido's critical thinking to Glotfelty's, we understand that ecocriticism is a way of reading the literary text and the relationships it has with the environment, as this is directly affected by human actions.

From this, the explanatory level, which links literature to society, as an "organic yeast", demonstrates the interdisciplinary, intermediary and intercultural character that this area of knowledge has, through the relationships that human animals establish with the natural environment. and with non-human animals and animalized humans.

Ecocriticism is a relatively new area of knowledge, emerging in the 1970s. The themes, discourses and ideological formations that constitute it are not so recent, as ecocritical studies were

⁷ In the original: “Assim, pode-se sair de uma análise sociológica periférica e sem fundamentos, não se limitando a uma referência à história sociologicamente orientada. Tudo faz parte de um ‘fermento orgânico’” (CANDIDO, 2006, p. 17).

promoted in the United States, through the Association for the Study of Literature and Environment – ASLE in 1992, with the 1990s being the historical-temporal period in which studies on the relationship between literature and the environment gained more breath; in turn, the development of ecocritical studies, in the Brazilian space, occurred in a timid way, because, in the sphere of Brazilian literary criticism and in the scope of literary discussions, it is characterized as a still recent field of analysis of literary texts.

The relationship between literature and the physical environment is the driving force behind the emergence of ecocritics as a line of research investigation. With literature as its cradle, ecocritical studies are not limited only to literary analysis, extending its ramifications to other areas of culture.

Thus, the concept of ecocriticism, which Glotfelty and Fromm (1996) develop, undergoes changes over time, as the circumscription of this field of studies expands to encompass texts in a holistic way, with culture being that text. In this sense, as Garrard (2006) points out in his work *Ecocriticism*, ecocritical reflections thus become a form of political cultural analysis, with an ecoenvironmentalist orientation, in which “[...] ecocritics usually explicitly link their cultural analyses. to a 'green' moral and political project” (GARRARD, 2006, p. 14, our translation).

3.1 Ecofeminism and Postcolonialism

I will draw on Western philosophy and history to argue that much of the life-threatening crisis that confronts the world in the degradation of the earth's environment can be traced to life-denying elements in the currently dominant culture, the culture of the West. Western culture historically has set the human above and outside the more-than-human sphere, the sphere of nature, which it represents as hyper-separate and lower (Plumwood).

Ecocritical studies were developed in parallel with postcolonial studies, giving rise to new ways of dealing with social demands, which began to be observed from a political perspective. Following the development of eco-environmental discussions and the broadening of the field of discussion about culture, in the 1980s, between the second and third wave of feminists, ecofeminism emerged.

Resulting from the relationship between women and the environment, in which it was possible to detect at the time the boom in population growth and the female subordination in the face of the male figure as a parallel with environmental degradation, ecofeminism opened paths, so that the effects

and consequences of patriarchal power were rethought, based on the integration between the feminine and ecology.

Thus, ecofeminism seeks to denaturalize the outsourcing, which both women and the environment suffer, due to ideological formations and androcentric discourses, as we observe that the destruction of nature and the objectification of the feminine are intrinsically linked. To recognize the link between these two categories, it is enough to resort to the colonial metaphor, in which on the one hand there is the male/strong metropolis and, on the other hand, the female/weak colony, an argument used for colonization.

In this sense, it is up to us to reflect on the place that women are allowed to occupy in society. Historically and socially placed on the margins of society, it was up to the woman to take care of the children, the household chores and her husband. If we resort to the most widely read book in the world, for example, we will find the female figure subalternized and outsourced by the patriarchal power, be it the woman who fulfills the obligations that society requires, or the one who proves to be unyielding, fleeing the conduct and decorum that the society imposes on him.

To do so, thinking about otherness, from the theoretical lens of Spivak (1985), allows us to understand how the objectification of the feminine takes place through a dialectical process, which situates, on the one hand, The hegemonic Other and, on the opposite pole, the other subordinate. That said, Kuhnen (2017, p. 73, our translation) points out that

Based on this way of accessing the world, it is clear that the same system that oppresses women, blacks and the poor is responsible for the exploitation of animal life, environmental degradation and the progressive elimination of natural environmental areas through human management. Therefore, if feminism brings together a set of conceptions united by the recognition of injustice, inherent in systems of exploitation and oppression, fighting power inequalities arising from the patriarchal order, which still prevails in the modern world, then, as a theory and social movement, it does not it could ignore the destruction of the environment and the exploitation of the lives of non-human animals⁸.

⁸ In the original: “Com base nessa forma de acessar o mundo, percebe-se que o mesmo sistema que oprime as mulheres, os negros e os pobres é responsável pela exploração da vida animal, pela degradação ambiental e pela progressiva eliminação de áreas ambientais naturais por meio do manejo humano. Por isso, se o feminismo congrega um conjunto de concepções unidas pelo reconhecimento da injustiça, inerente a sistemas de exploração e opressão, combatendo desigualdades de poder, decorrentes da ordenação patriarcal, que ainda prevalece no mundo hodierno, então, enquanto teoria e movimento social não poderia ignorar a destruição do meio ambiente e a exploração da vida de animais não humanos”.

We observe, in Kuhnen's considerations, that social exploitation, unleashed against women and the environment, is the result of patriarchal and androcentric control, which subjugates and oppresses minorities, since categories that do not fit the white standard, Western, civilized, Christian and heteronormative are treated as inferior to the male figure and, therefore, liable to be oppressed, abused, dispossessed and controlled. In this way, the masculine places, at opposite poles, The human Other and the non-human/animalized human other, in addition to hierarchizing the relationships between these two categories.

Thus, thinking about women in society is to understand that “Ecofeminists also examine the relationship between women's social oppression and nature's exploitation as two faces of patriarchal control” (DEEGAN; PODESCHI, 2001, p. 19). Thus, ecofeminism seeks to break the duality between human and non-human, given that cooperation between all living individuals becomes necessary for the maintenance of life. Hierarchical patterns need to be undone, denouncing the male tendency to explore, oppress and manipulate, which leads us to rethink our attitudes towards nature, which is directly based on patriarchal precepts.

Ecofeminism – as a perspective of reading not only literary texts, but also other texts socially conveyed – denounces the ways that support the relations of oppression, seeking the liberation of the subordinate and not restricting itself only to the female or to the animal considered female, as , if we go back to the colonial past, we will be able to see how women, particularly black women, were degraded and animalized as a consequence of the colonial enterprise.

Many indigenous societies on the African continent, such as Nigeria, have their organization based on matriarchal precepts. However, with the arrival of whites, these forms of organization and thinking about the place of women were deconstructed in favor of the male figure. The European ideological and discursive formation, with a Judeo-Christian characteristic, based on phallogocentric, androcentric and patriarchal precepts, was imposed on the indigenous populations of the former colonies. This fact caused the double colonization of women, as black women become oppressed, subjugated, subordinated and outsourced not only by whites, but also by the men of their own people.

European patriarchal thinking, imposed on these societies, promoted the “exacerbation [...] of the psychological and social disparity between male and female, which places men in a system of value

and competition and women in a position of passivity⁹ (GUATTARI, 1994, p. 22, our translation). The exacerbation of the disparity between masculine and feminine, according to Guattari (1994), institutionalizes and naturalizes the different types of violence and injustice against everything that is considered feminine or inferior to the masculine figure: whether the feminine is the woman, as a human being or animalized human, the natural environment and/or other minorities.

We observe that Western thought constitutes itself as abyssal, placing civilized and uncivilized, white and black, male and female, among others, in opposite poles, thus constituting in a dichotomous and excluding way. For Plumwood (1993, p. 45), based on considerations by Lloyd (1984), he proposes several dichotomous and hierarchical relationships:

For example, the postulate that all and only humans possess culture maps the culture/nature pair on to the human/nature pair; the postulate that the sphere of reason is masculine maps the reason/body pair on to the male/female pair; and the assumption that the sphere of the human coincides with that of intellect or mentality maps the mind/body pair on to the human/nature pair, and, via transitivity, the human/nature pair on to the male/female pair. In the case of public/private, the linking postulate connects the sphere of the public with reason via the qualities of freedom, universality and rationality which are supposedly constitutive of masculinity and the public sphere, and connects that of the private with nature via the qualities of dailiness, necessity, particularity and emotionality supposedly exemplified in and constitutive of femininity and the private sphere (Lloyd 1984:74–85). The civilised/primitive contrast maps all the human/animal, mind/body, reason/nature, freedom/ necessity and subject/object contrasts. (PLUMWOOD, 1993, p. 45).

In this sense, the feminine is docile from rules, values, norms, truths and discourses that imprison, rape, massacre and produce subjectivities based on a dichotomous method that produces the masculine and excludes the feminine. In this way, the feminine is voiced, and this silencing reverberates its echo through the denunciation of the patriarchal structure, which finds in ecofeminism, among other theories and methodologies, space to problematize the relationship between body, female, space and the physical environment, in addition to denouncing the exploitation committed against outsourced individuals and spaces.

4 Apocalyptic Winds of Change: An Ecofeminist Reading

⁹ In the original: “exacerbação [...] da disparidade psicológica e social entre o masculino e o feminino, que coloca o homem num sistema de valor e competição e a mulher numa posição de passividade” (GUATTARI, 1994, p. 22).

By asserting that sex is political, as it also contains power relations, feminism breaks with traditional political models, which attribute a neutrality to the individual space and which define only the “objective” public sphere as politics. In this way, the feminist discourse, by pointing to the also subjective character of oppression, and to the emotional aspects of conscience, reveals the existing ties between interpersonal relationships and public political organization¹⁰ (Branca Moreira Alves e Jaqueline Pitanguy).

The novel *Ventos do apocalipse* (1999) is the second fictional text by Paulina Chiziane. In this fictional work, the author recreates, from the poetic imagination, the war scenario of the peoples of Mananga and Macuácuá, who are touched by feelings of violence, hunger and death, but, on the other hand, they carry courage within themselves and a thread of hope for days of peace.

The narrative is built by the tradition of oral language, which is retextualized for writing, favoring the construction of poetic images, which the author builds from the voice of the narrator, which incorporates a posture of storytellers, that is, the act of telling the story as if it were a griot, as can be seen in the following excerpt:

Disgrace crept into Mananga. There are already rumors of war in Macuacua, but lately bazookas roquettes and machine-gun fire are approaching Alto Changane. There are already reports of dead and captured peasants. The time is one of difficulties. Whoever escapes hunger does not escape war; whoever escapes war is threatened by famine. The young people pack the bundle and leave. The elderly, women and children remain¹¹ (CHIZIANE, 1999, p. 58, our translation).

Amidst the elements of hunger, drought and the proximity of war, the people of Mananga find themselves immersed in a state of despair, pain and grief, but they begin to hope and fight for solutions that free them from their current situation. Thus, we marred the first part of the novel by the journey of solutions, as suffering becomes a catalyst, as the narrator points out:

¹⁰ In the original: “Ao afirmar que o sexo é político, pois contém também ele relações de poder, o feminismo rompe com os modelos políticos tradicionais, que atribuem uma neutralidade ao espaço individual e que definem como política unicamente a esfera pública, “objetiva”. Desta forma, o discurso feminista, ao apontar para o caráter também subjetivo da opressão, e para os aspectos emocionais da consciência, revela os laços existentes entre as relações interpessoais e a organização política pública” (Branca Moreira Alves e Jaqueline Pitanguy).

¹¹ In the original: “A desgraça penetrou em Mananga. Já se ouvem rumores da guerra em Macuácuá, mas ultimamente os roquetes de bazucas e rajadas de metralhadoras aproximam-se de Alto Changane. Já se ouvem notícias de camponeses mortos e capturados. O momento é de dificuldades. Quem escapa da fome não escapa da guerra; quem escapa da guerra é ameaçado pela fome. Os jovens arrumam a trouxa e partem. Os velhos, as mulheres e as crianças ficam” (CHIZIANE, 1999, p. 58).

It is ambitious, idle and lonely. Hatred and revenge have mated within him and have chosen the nest on the left side of the heart that shifts towards the negative point. The earth is a wheel that turns, he knows that, but life is only interesting when the ball of life turns in the center of our world¹² (CHIZIANE, 1999, p. 63, our translation).

In this way, Chiziane's narrative enunciates a constellation of images, which represent aspects that are either narrative or ecocritical. One of them is the symbolic image, attributed to the action of the winds that, in the novel corpus of this research, metaphorically produce the change of paths both in the plot and in the characters, as “The winds of new changes are blowing and everything will be as it was before. In a very effusive speech, Sianga conveys the latest events to his companions¹³” (CHIZIANE, 1999, p. 49, our translation).

According to symbologists Chevalier and Gheerbrant (2002, p. 935, our translation), the symbolic image of the wind represents “[...] several aspects. Due to the agitation that characterizes it, it is a symbol of vanity, instability, inconstancy. It is an elementary force, which belongs to the Titans, which identifies their violence and their blindness¹⁴”.

In this measure, we see that the symbol carries in itself symbolizing and symbolized. And that the symbol is not arbitrary, as it is linked to the culture and experiences of a given society. Thus, “Symbols are schemes of intentional actions, produced in interactions between men in a given social situation or within the text of a discourse¹⁵” (LAPLANTINE & TRINDADE, 1997, p. 19, our translation).

Another important element for the imagery is the image. Images are built from previous visual experiences and information. For Laplantine and Trindade (1997), images are created as part of the act of just and are constituted from how we see things around us. For such authors, the symbol overlaps the image, as

¹² In the original: “É ambicioso, ocioso e solitário. O ódio e a vingança acasalaram-se dentro dele e escolheram o ninho do lado esquerdo do coração que se desequilibra para o ponto negativo. A terra é uma roda que gira, ele sabe disso, mas a vida só tem interesse quando a bola da vida gira no centro do nosso mundo” (CHIZIANE, 1999, p. 63).

¹³ In the original: “Sopram ventos de novas mudanças e tudo voltará a ser como antes. Num discurso bastante efusivo, Sianga transmite aos seus companheiros os últimos acontecimentos” (CHIZIANE, 1999, p. 49).

¹⁴ In the original: “[...] vários aspectos. Devido à agitação que o caracteriza, é um símbolo de vaidade, de instabilidade, de inconstância. É uma força elementar, que pertence aos Titãs, o que identifica a sua violência e a sua cegueira”.

¹⁵ In the original: “Os símbolos são esquemas de ações intencionais, produzidas nas interações entre os homens em dada situação social ou no interior do texto de um discurso” (LAPLANTINE & TRINDADE, 1997, p. 19).

While the image is more directly identified with its referent object – although it is not its reproduction, but the representation of the object –, the symbol surpasses its referent and contains, through its affective stimuli, means to act, mobilize men and act according to their own normative rules¹⁶ (LAPLANTINE & TRINDADE, 1997, p. 13, our translation).

In this context, the imaginary emerges from the universal unconscious and the image is a product and producer of the imaginary, because, even being individual, that is, the image that a person has about an object and/or person is not the same as another person has about the same object or person, since it is loaded with universal affective senses or archetypes linked to the structure of the unconscious. Therefore, the symbolic image of the wind blows:

A strong wind is blowing from the south, heading north. It hurts the stumps of the branches making them hiss. The night is set to music, sad. The leaves fall with violence like thick sluices of rain lashing the unprotected heads of those in hiding. The monotony is broken, the night is different. The song of nocturnal birds is a shiver, the flapping of the wings is an alarm and the flights are multiple. The yelping of dogs is extremely violent, not even with the presence of ghosts they whine like that. Owls impatiently await the flow of blood and the feast of the bodies of men left to fend for themselves in the sadness of the savannas¹⁷ (CHIZIANE, 1999, p. 116, our translation).

We interpret, in the aforementioned narrative, that the symbolic element of Wind is endowed with a vital force, which directs the flow of the narrative, representing nature. The work has an ecocritical vision, in which everything is alive and, in this context, it is possible to identify the symbolic image of the wind as an active force in the novel.

The winds of change in Mozambican society, in the post-independence context, blow through the work of Paulina Chiziane, as they bring new themes related to the place women occupy in society and the oppressions suffered by them in their poetic fabric. Chiziane and her work thus arise in a

¹⁶ In the original: “Enquanto a imagem está mais diretamente identificada ao seu objeto referente – embora não seja sua reprodução, mas a representação do objeto –, o símbolo ultrapassa o seu referente e contém, através de seus estímulos afetivos, meios para agir, mobilizar os homens e atuar segundo suas próprias regras normativas” (LAPLANTINE & TRINDADE, 1997, p. 13).

¹⁷

In the original: “Do Sul sopra um vento forte, caminhando para norte. Fere os cotos dos ramos fazendo-os sibilar. A noite é musicada, triste. As folhas caem com violência como grossas bâtegas de chuva açoitando as cabeças desprotegidas dos escondidos. Quebrou-se a monotonia, a noite é diferente. O canto das aves noctívagas é um pio de arrepio, o bater das asas é de alarme e os voos são múltiplos. O ganir dos cães é violentíssimo, nem com a presença dos fantasmas ganem assim. As corujas aguardam com impaciência o fluxo do sangue e o banquete dos corpos dos homens abandonados à sorte na tristeza das savanas” (CHIZIANE, 1999, p. 116).

context in which women did not have active participation and/or many opportunities to publish their works, as male voices predominated in the literary narratives produced in Mozambique.

Ventos do apocalipse's narrative is intertwined with the social sphere and represents the Mozambican context in several aspects, such as: social organization, dependence on land, poverty, ethnic disputes/disagreements, caused by the junction of subjects from different tribes in the same place, gender issues, among others. Thus, such aspects can be observed below:

The arrival of these people from Macuácuá is an aggression, an invasion, and it causes revolt in all the inhabitants of Mananga. The reception is hostile and the attitudes fratricid. Our people feel the mad desire to defend the territory with iron force but the authorities impose themselves, damn authorities. They let these strangers settle in our soil, in this land so poor and so dry [...] Our land is poor, it has no food to give to the inhabitants, how are you going to be able to support these sluts who don't even know the lesson of gratitude?¹⁸ (CHIZIANE, 1999, p. 109, our translation).

In the quote above, we verify how an ethnic issue is presented to the reader through the narrator's revolt when witnessing the arrival of people from Macuácuá to her land. It is important to note the relationship established with the land, especially with regard to the description given to it and the chosen adjectives: "so poor and so dry", "our land is poor" and "there is no food to give to the population". Given the lexical choice exposed, we observe that the land is presented with feminine characteristics. The mother earth, a metaphor that represents the relationship between the human and the physical environment, thus constitutes a way of conceptualizing the link between the people of Macuácuá and Mananga and the land.

In the light of Jungian psychoanalysis, Neumann (2006, p. 33) states that the emergence of these aspects can be observed throughout human history, from primitive cults to the mother-nature goddess or the Great Goddess. That said, the Great Mother archetype takes three forms, which can be manifested as follows: 1) the Kind Mother; 2) the Terrible Mother; 3) the Kind-Bad Mother. The latter "allows the union of positive and negative attributes". Therefore, we can interpret that in Paulina Chiziane's *O Vento do Apocalypse* (1999), the earth represents the goddess, who is represented and

¹⁸ In the original: "A chegada dessas pessoas de Macuácuá é uma agressão, uma invasão, e causa revolta em todos os habitantes de Mananga. A recepção é hostil e as atitudes fratricidas. O nosso povo sente o desejo louco de defender o território à força de ferro mas as autoridades impõem-se, malditas autoridades. Deixaram esses forasteiros fixar-se no nosso solo, nesta terra tão pobre e tão seca [...] A nossa terra está pobre não tem alimentos para dar aos habitantes, como é que vai poder sustentar estes medricas que nem conhecem a lição da gratidão?" (CHIZIANE, 1999, p. 109).

symbolized by the archetype of the Kindly-Bad Mother, as Campbell (1990) argues. In this way, the feminine represents what

[...] we call it forms of sensibility. She is space and time, and the mystery beyond her is the mystery beyond all opposing pairs. So it is neither male nor female. Neither is nor is it not. But everything is within her, so the gods are her children. Everything you see, everything you can think of, is the product of the Goddess¹⁹ (CAMPBELL, 1990, p. 177, our translation).

In Chiziane's (1999) texts, the narrator exposes us to the need for gratitude that the people of Macuácu do not have, unlike those of Mananga. This makes us rethink the parallel established between women and the land, through which we understand how the two are socially agreed to satisfy the needs of individuals, to give them food, to be fertile, like a great womb.

However, we see that this great mother is weak, barren and exhausted, because there is no way to give more fruit to her children. Poor and dry, in relation to the patriarchal context of Mozambican society, we observe that this poverty is not limited to land, as it extends to women in these villages. Therefore, when we apprehend this relationship between the feminine and the natural environment, we emphasize that

An ecofeminist perspective presents the need for a new cosmology that recognizes that life in nature (including human beings) is maintained through mutual cooperation, care, and love. Only in this way will we be able to respect and preserve the diversity of all forms of life, as well as their cultural expressions, as true sources of our well-being and happiness. To achieve this end, ecofeminists use metaphors such as 're-weaving the world', 'healing wounds', reconnecting and interconnecting the 'web'²⁰ (MIES; SHIVA, 1993, p. 15, our translation).

In agreement with Mies and Shiva (1993), it is essential that human beings establish a relationship of cooperation and mutual care with nature for their survival while there is still time to “heal

¹⁹ In the original: “[...] chamamos de formas da sensibilidade. Ela é espaço e tempo, e o mistério para além dela é o mistério para além de todos os pares opostos. Assim, não é masculina nem feminina. Nem é nem deixa de ser. Mas tudo está dentro dela, de modo que os deuses são seus filhos. Tudo quanto você vê, tudo aquilo em que possa pensar, é produto da Deusa” (CAMPBELL, 1990, p. 177).

²⁰ In the original: “Uma perspectiva ecofeminista apresenta a necessidade de uma nova cosmologia que reconhece que a vida na natureza (incluindo os seres humanos) mantém-se por meio da cooperação, cuidado e amor mútuos. Somente deste modo estaremos habilitados a respeitar e a preservar a diversidade de todas as formas de vida, bem como das suas expressões culturais, como fontes verdadeiras do nosso bem estar e felicidade. Para alcançar este fim, as ecofeministas utilizam metáforas como ‘re-tecer o mundo’, ‘curar as feridas’, religar e interligar a ‘teia’” (MIES; SHIVA, 1993, p. 15).

the wounds” or “re-weave the world”, because, just as women are exploited, oppressed and subjugated to the male figure, so is the earth. This relationship, resulting from colonization, naturalized androcentric, phallogocentric, sexist and European patriarchal thinking among autochthonous peoples, which outshines and oppresses women, a fact that is deepened when we analyze the place of black women in society.

Just as Mananga is under the control of an administrator who is not concerned with the situation of the village or its people, only with the maintenance of their control – “but the authorities impose themselves, damn authorities” –, we again note the presence of colonial metaphor that locates the male represented by the colonial authority as a metropolitan subject at one pole and the feminine represented by the colony as the colonial subject at the other pole. Thus, in the meshes of power, we find the metropolis as a male configuration – a hegemonic subject – that oppresses and despoils the colony as a female constitution – a subjugated subject.

Through this context, it makes the reader emerge in reading, already defining the hegemonic subject, as the materialization of the discourse of power in the novel *Paulina Chiziane*; from this perspective, it is noteworthy that

Foucault never deals with power as a coherent, unitary and stable entity, but with Power relations, which assume complex historical conditions of emergence and which explain multiple effects, understood outside what philosophical analysis traditionally identifies as the field of power [...] in no case is it a question of describing a principle of power, but an agency to which practices, knowledge and institutions intersect²¹ (REVEL, 2005, p. 67, our translation).

Therefore, we can interpret that, in order to have a clear understanding of the term “Power”, it is necessary, at first, an analysis of power relations, through small relations, with the micro relations being responsible for the distribution of power in society ; thus, we can discern the power relation that oppresses and despoils the colony as a female constitution – a subjugated subject; in this way, those who do not have the power, submit and let themselves be dominated by those who have it.

²¹ In the original: “Foucault nunca trata do poder como uma entidade coerente, unitária e estável, mas de relações de Poder, que supõem condições históricas de emergência complexas e que explicam efeitos múltiplos, compreendidos fora do que a análise filosófica identifica tradicionalmente como o campo do poder [...] em nenhum caso trata-se de descrever um princípio do poder, mas um agenciamento ao qual se cruzam as práticas, os saberes e as instituições” (REVEL, 2005, p. 67).

It is important to emphasize that the black woman is constituted as a double colonized subject, since she is subordinated by the colonizer and by the men of her own people. We can witness this double colonization several times throughout the narrative, however, it is striking when the narrator's husband blames the misadventures caused by the number of children to which she gives birth:

The man was always muttering, taking out his fury on his poor companion, woman, all the blame is with you, you got the children used to eating too much, and the corn ran out quickly; woman, you've given birth to so many cats, now there's little food and not enough for so many mouths, fill my plate more, I'm the head of the family, I need to eat more to resist and have the strength to look for food around, but oh, woman, if it weren't for the responsibility I have for you and the children, I would leave this hell in search of other worlds, all the blame lies with you, ah woman! (CHIZIANE, 1999, p. 17, our translation).

We witnessed, above, how the woman is held to be guilty of all her misfortunes by her husband. All her fury, as the narrator says, is unloaded on the wife, who is considered inferior and a burden, along with the children, to be carried by the man. In addition, the patriarchal character of her speech also reverberates when he says that, as the head of the family, he has the right to have the fullest plate. On the other hand, as a weak link in this relationship, the woman is a symbol of mistakes, as she has many children, due to the fact that the food has just been rushed and the children have accustomed them to eating a lot.

Thus, in a hierarchical, androcentric, violent, oppressive and excluding relationship, women are also subordinated in marriage; whether from lobolo to the obligations she has in marriage, in which the woman is neglected and exploited to satisfy her partner's desires and desires. However, when she doesn't please him, he can only receive the violence. Thus, in the male/female dichotomous family relationship, we understand that “a ligação que certas mulheres (especialmente a dos países chamados em desenvolvimento) sentem com a natureza tem origem em suas responsabilidades de gênero na economia familiar” (KING, 1989, p. 25). This fact can be observed in the prologue of *Ventos do Apocalipse* in “O marido cruel”:

One day she followed him, and when she got close, she climbed a tree to get a better look and found her husband sucking the honey. She returned embittered and said nothing. After much suffering, the rains began to fall again and the fields turned green again. When it was time for harvest, the woman prepared a party and invited family members. As they were all gathered under the shadow, she loudly condemned her husband's criminal attitude and said:
— A man who kills will never deserve my forgiveness.

She packed all her belongings, took her children and abandoned her cruel husband forever and ever²² (CHIZIANE, 1999, p. 17, our translation).

In the above quote, we observe that man constitutes himself as an explorer of the feminine nature. Even though he knows that his wife and children are hungry, he prefers to consume the honey alone. In this way, to remove the guilt from himself, resulting from his selfishness, he builds narratives that condemn and imprison the feminine such as those we could see earlier, when he blames the woman for the lack of food.

Faced with the oppression suffered, the woman decides, at the end of the story, to free herself from the yoke under which she lived. As readers, we observe that the wind changes direction and the cycle of a woman's life, together with her children, will have a new beginning based on the decision she makes. As a woman and mother, she follows with the children she will have to raise, as the land will have to be fertile and fruitful for the survival of her offspring. Continuing with the woman-nature relationship, we find, in the desire to get to the Hill, that:

[...] life is beautiful over there. They say the sky is bluer and the clouds true. On the other side, the forest is pasture, you can eat bread from any banana tree, from any papaya tree. They say that each bush is a source, you drink palm, cane and cashew sap. On the other side there are smiles and laughs and tiredness rest in the lap of earth, they say²³ (CHIZIANE, 1999, p.147, our translation).

On the way to Monte, it is observed that the desire of the people of Mananga is to meet nature and what it has to offer. Although the figure of the woman is diminished and outsourced by the patriarchal conceptual structure of society, individuals are still in need of nature. As much as women and the physical environment are subordinated and exploited, these two elements remain fundamental

²² In the original: “Um dia seguiu-o e, quando chegou perto, subiu a uma árvore para ver melhor e descobriu o marido sugando o mel. Ela regressou amargurada e nada disse.

Depois de muito sofrimento as chuvas voltaram a cair e os campos ficaram verdes de novo. Quando chegou a altura da colheita, a mulher preparou uma festa e convidou os familiares. Estando todos reunidos debaixo da sombra, ela condenou a atitude criminosa do marido em voz alta e disse:

— Homem que mata, jamais merecerá o meu perdão.

Arrumou todos os seus pertences, pegou nos filhos e abandonou o marido cruel para todo o sempre” (CHIZIANE, 1999, p. 17).

²³ In the original: “[...] a vida é bela do lado de lá. Dizem que o céu é mais azul e as nuvens verdadeiras. Do lado de lá, a floresta é pasto, come-se pão de qualquer bananeira, de qualquer papaeira. Dizem que cada arbusto é fonte, bebe-se seiva da palma, de cana e de caju. Do lado de lá há sorrisos e risos e os cansaços repousam no regaço de terra, dizem” (CHIZIANE, 1999, p.147).

for human survival and subsistence. There is, therefore, the need expressed by the ecofeminist metaphor, as Mies and Shiva (1993, p. 15) point out when they point out that it is necessary to “re-weave the world', 'heal the wounds', reconnect and interconnect the 'web'”.

It is in this re-weaving and healing of wounds that the feeling of gratitude for what nature, not yet oppressed by the hand of man, offers individuals through the creation of a new consciousness in which we verify the reconnection and interconnection of the Monte is revived. the web, because “they never tire of thanking the gods, the deceased and the God of all gods for the bounty of the harvest. If it weren't for the problem of war, they would produce not only to survive but also to yield²⁴” (CHIZIANE, 1999, p. 262, our translation). Thus, we observe that they seek to live in harmony, however nature continues as a great mother in offering a bountiful harvest and man continues to take advantage of it for his own benefit.

Final considerations

From the considerations about ecocriticism, we could observe how the social construction of the feminine is interconnected to nature, as well as the exploitation practices promoted by the masculine figure as a way to control and dominate them. Thus, ecocritical studies, linked to cultural studies, help the reader and the researcher to question hierarchical constructions as cultural practices.

In view of these considerations, we could see in the work *Ventos do Apocalipse*, by the Mozambican novelist Paulina Chiziane, how the woman-nature bond is united by social constructions and suffers from the discourse and exercise of patriarchal power that controls, explores, dominates, subjugates, outsources and subordinates their bodies/spaces. Thus, as an operation that brings in its constitution facts that make up Mozambican society, we understand how the process of formation of the Mozambican nation is presented by Chiziane based on the experiences of her characters.

Depicting the horrors of her country's civil war, Paulina Chiziane brings proverbs and stories in the weaving of the novel, which refers to the oral tradition of literature, which tells the pains and difficulties of the Mozambican people. At the same time, directly or indirectly, women are linked to

²⁴ In the original: “não se cansam de agradecer aos deuses, aos defuntos e ao Deus de todos os deuses pela fartura da colheita. Se não fosse o problema da guerra, produziriam não só para sobreviver mas também para render” (CHIZIANE, 1999, p. 262).

nature, which is a constant in her work. We observe that, amidst the changes in the winds and the storms of life, women follow and establish themselves as a vehicle, together with the natural environment, to question the European discourse.

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