

## *Speeches about women: classroom strategies using multimodal genres/*

## *Discursos sobre a mulher: estratégias em sala de aula a partir de gêneros multimodais*

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#### ABSTRACT

Faced with a context of multiple discourses, it is not uncommon to observe how the figure(s) of the woman/women is/are discursivized, often obeying the eagerness of a Euro-phallic-ethnic-centric field of power responsible not only for determining what is said but also for sedimenting and creating narratives. Understanding the challenge of breaking through these discursive bubbles and fostering debate among teachers and researchers in training to critically reflect on discourses related to representations of women, this article revisits examples of discursive materialities used between 2021 and 2022 to highlight how an extension project can become an opportunity for debate and reflection on discourses related to representations of women. Linked to the State University of Rio de Janeiro (UERJ), this project is currently underway and is entitled “The discursivization of women in multimodal genres: alternative activities for debating feminine issues (cis/transgender).” To this end, the epistemological assumption and theoretical framework were taken from the perspectives of French Discourse Analysis, with contributions from Pêcheux (2014a, 2014b), Orlandi (2015), Dela-Silva (2022), Carneiro (2018), among others. By carrying out different extension activities and monitoring the effects of the discussions held during the courses and workshops offered by the project, it was possible to highlight the relevance of an approach that was not only multidisciplinary but also one that took into account the idiosyncrasies of multimodal genres. Among the results, it is evident how, through university extension, those involved began to incorporate elements and tools into their discursive formation to problematize the discursive materialities that speak about (cis/trans) women beyond a certain field of power, enhancing debates on machismo, misogyny, and homotransphobia.

**KEYWORDS:** Discourse Analysis; University Extension; Woman; Multimodal Genres.

#### RESUMO

*Diante de um contexto de discursos múltiplos, não são raras as vezes em que é possível observar como a(s) figura(s) da(s) mulher(es) é/são discursivizadas, obedecendo, muitas vezes, ao afã de um campo de poder euro-falo-étnico-cêntrico responsável não apenas por determinar o que é falado, mas por sedimentar e criar narrativas. Ao entender o desafio de fissurar tais bolhas discursivas e fomentar o debate entre professores e pesquisadores em formação para refletir criticamente sobre os discursos voltados às representações da mulher, este artigo retoma exemplos de materialidades discursivas, utilizadas entre os anos de 2021 e 2022, para valorizar como um projeto de extensão pode se transformar em uma oportunidade de debate e de reflexão a respeito dos discursos atrelados às representações das mulheres. Vinculado à Universidade do Estado do Rio de Janeiro (UERJ), dito projeto está vigente e é intitulado “A discursivização da mulher em gêneros multimodais: alternativas de atividades para debater as questões do feminino (cis/transgênero)”. Para tanto, tomou-se como pressuposto epistemológico e referencial teórico perspectivas da Análise de Discurso de linhagem francesa, contando, portanto, com contribuições de Pêcheux (2014a, 2014b), Orlandi (2015), Dela-Silva (2022), Carneiro (2018), entre outros. A partir da realização de diferentes ações extensionistas e, mediante ao acompanhar os efeitos das discussões realizadas a partir dos cursos e oficinas oferecidos pelo projeto, foi possível vincar a relevância de uma abordagem não apenas multidisciplinar, mas também que contemplasse as idiosincrasias de gêneros multimodais. Dentre os resultados, evidencia-se como, via extensão universitária, os envolvidos passaram a levar à sua formação discursiva elementos e ferramentas para problematizar as materialidades discursivas que dizem sobre a(s) mulher(es) (cis/trans) para além de determinado campo de poder, potencializando debates sobre o machismo, a misoginia e a homotransfobia.*

**PALAVRAS-CHAVE:** Análise de Discurso; Extensão universitária; Mulher; Gêneros multimodais.

## 1 Initial Considerations

A woman's place is wherever she wants to be<sup>1</sup>.

As professors at the State University of Rio de Janeiro (UERJ), we led the Extension Project entitled “The Discursivization of Women in Multimodal Genres: Alternative Activities for Debating Feminine (Cis/Transgender) Issues” during the years 2021 and 2022, which was accredited by the Department of Extension (DEPEXT) at UERJ. Our main objective in carrying out our extension action was to disseminate among teachers (in training and in practice) possibilities of activities to be developed in the classroom based on media-digital discourses circumscribed to the woman/women and her/their representations in circulation on the internet today. The established scope thus allowed not only for the recognition of some participants based on their discursive repertoire but also facilitated access to the sayings that represent the woman (cis/trans), materialized in multimodal genres such as: cartoons, memes, comic strips, cartoons, micro-stories, micro-poetry, fanfictions, etc.

This materiality that reaches us digitally stems from a “signification process that occurs through the emergence of digital discursivity in the material form of discourse (text, image, urban scene, etc.) and in a certain material medium (application, outdoor, social network, city, etc.)” (Dias, 2016, p. 173). Therefore, we understand that thinking about classroom practices that provide and enhance debates on machismo, misogyny, and homotransphobia should take place from the perspective of Discourse Analysis (henceforth AD).

The multidisciplinary nature of the Project allowed us to deal with the many identities of the feminine, as the analyses of the discourses we brought to the course and workshops fostered reflections on the place of women in their different classes, genders, and races, and on how such discourses contribute to maintaining a hierarchy between men and women and between women of different races and classes, both at home and outside it. We presented participants with possibilities to discuss in their spaces of action (future or current) based on sexist, misogynistic, homophobic, racist statements circulating in digital media, the different positions occupied by women in our social formation, thus stimulating debates on femininity (in its multiple identities) from the perspective of AD.

Our proposal for this article is to report our experiences from the construction process of the Project to the realization of the course and workshops offered remotely in 2021 and 2022. We clarify that initially, the meetings did not take place in person due to the pandemic that affected us and later because we understood that by being online, we would expand our reach to other places besides the city of Rio de Janeiro, where the UERJ campus we are affiliated with is located. We, therefore, emphasize our conviction that the extension axis—one of the pillars of every Brazilian public university—should not only appear in a palliative manner but with all the protagonism it deserves, expanding the communicative networks between the university and communities. We did not shy away from the relevant debate developed for over a decade at events such as those of the Forum of Pro-Rectors of Extension of Brazilian Public Higher Education Institutions, in which it is argued that university extension “[...] is mainly based on participatory methodologies in the format of action research (or research-action), prioritizing innovative analysis methods, the participation of social actors, and dialogue” (Brazil, 2012, p. 51).

Thus, after these initial considerations, we will discuss i) the theory that underpins our Project; ii) the development of the Project; iii) some materialities and their discursive analyses that were present in our meetings; and then iv) in the final considerations, we will discuss our impressions after the realization of the course and workshops offered.

## 2 Ways to Produce Meaning(s): Paths to (Re)Reading and Analyzing the Feminine

As previously mentioned, to give rise to discussions and reflections on the ideas and constructs of the feminine—generally circumscribed to a given intellectual and power field (Bourdieu, 1990), which, as inferred, is predominantly andro-phallogentric—discursive materialities of different semiotic natures were chosen and analyzed. The selection of these materialities facilitates working with multimodal genres while also highlighting our linguistic and epistemological perspective when thinking about the concept of literacy. It becomes necessary to problematize that our capacity for communication is closely tied to the ability of recursion. Therefore, when alluding to the idea of literacy, one must expand how theories such as those of multiliteracies have problematized what it means to be a literate subject throughout the first decades of the 21st century. Literacy, therefore, is not synonymous with mastery of the written code or the skills of writing and reading, but a complex ability to manage a set of information and communication capacities.

Thus, we understand that when describing someone as 'literate,' it is assumed that they are capable of understanding, interpreting, and creating texts used not only in verbal language but also in non-verbal language, producing multimodal texts as a result, thereby encompassing two or more semiotic systems. In line with what González García has made explicit, it is worth noting how:

"[...] over the last ten years, multimodal research has challenged unimodal definitions and has shown that literacy learning requires an understanding of the complex interrelationship between written and graphic material combined with bodily modes of meaning-making."

However, we do not intend to limit ourselves to interpreting the texts that present themselves to us in different multimodal genres but to work with "their limits, their mechanisms as part of the processes of signification" (Orlandi, 2015, p. 26). Our focus is, therefore, directed towards the discourses produced in/by digital media as materialities capable of enhancing our reflection on machismo, misogyny, and homophobia, still so present in our social formation. Thus, we turn to Discourse Analysis, based on materialism, founded by Michel Pêcheux in 1969 in France, which continues to unfold in important studies in Brazil.

We understand that discourse "is not necessarily a transmission of information between A and B but (...) an effect of meanings between points A and B" (Pêcheux [1969] 2014, p. 81), which leads us to consider the discursive sequences materialized in different textual genres that make up our empirical corpus available on the web as an effect of meanings. For Pêcheux ([1969] 2014), "discourse is a set of extra-linguistic representations located at the point of articulation between language, history, and subject; it is not merely the transmission of information; it occurs at the contact between the historical and the linguistic, and is therefore socially woven" (Carneiro, 2018, p. 23). Discourse is thus always related to a political practice, whose existence, in turn, is inevitably related to an ideology.

We understand that pre-constructed or already-said crystallizations about the submissive, inferior woman, confined to places not necessarily desired by her, continue through discursive memory, being updated in media discourses circulating on the web. Thus, effects of meanings produced in another time and place are resumed, appearing under the guise of novelty in today's digital media in Brazil: this is the functioning of discursive memory. Therefore, the repetition of sexist, misogynistic, homophobic, racist discourses about women disseminated in/by today's digital

media must be thought of through Discourse Analysis to understand the functioning of a memory about women founded on patriarchy that still resonates today and continues to produce meanings.

From the studies of Dela-Silva (2008), we understand the media as this privileged place for the constitution, formulation, and circulation of meanings, as it encompasses the space of journalism, advertising, and entertainment, and these spaces are imaginatively configured from the effects of meanings that are or are not authorized to circulate in them. We consider that the sayings circulating in digital media, materialized in different multimodal genres, mark behaviors practiced at a particular historical moment and favor the circulation of knowledge whose reach is unlimited. After all, in our postmodern world, we are submerged in information that reaches us continuously via cell phone without us needing to make any effort, thus giving digital media the power to enter "through narrow gaps where other elements (wood, iron) cannot, giving it great persuasive power" (Carneiro, 2018, p. 58), characterizing itself as "wind language" that, according to Gadet and Pêcheux [1981] 2004, moves and spreads quickly and fluidly.

By proposing means for teachers (in training or in practice) to analyze discursively the sayings about women that are currently circulating in digital media and to take their analyses to the classrooms as a starting point for reflection and debate, we understand that we have contributed to confronting the hierarchy between men and women and homotransphobia still so present in current media discourses. After all, it is through the narrow gaps of seemingly unpretentious and naive media discourse that sexist, misogynistic, and prejudiced knowledge flows, penetrates, and crystallizes, keeping many women (CIS/TRANS) in places they do not want and/or in a position of inferiority relative to men and even heterosexual women.

### 3 The Project in Its Development

To ensure that we could, from the theoretical-methodological perspective of Discourse Analysis (AD), disseminate among teachers (in training and in practice) possibilities for activities based on discourses about femininity in contemporary media discourse, we understood that the first step would be to establish an archive of materialities that conveyed discourses about women. Here, the archive should not be understood simply as the collection "of relevant and available documents on a subject" (Pêcheux [1982] 2014, p. 59), but as "a polemic space of reading methods, a description of the work of the archive as a relationship of the archive with itself in a series of conjunctures, a work of historical memory in perpetual confrontation with itself" (Pêcheux [1982] 2014, p. 59).

In a second moment, we dedicated ourselves to reflecting on i) the way in which meanings are constituted in these sayings circulating in/by digital media concerning women and, consequently, men, and ii) the erasures, reaffirmations, and slippages of meanings that constitute the discourse about feminine identities. From there, we developed activities to be carried out by participants in their spaces of action based on the discourses analyzed in the meetings, also incorporating relevant discourses on the theme into the Facebook and Instagram pages we developed, titled @extensaodiscursomulher.

The delineation of the Project's stages was based on our understanding i) of the urgency of discussing the presence of sexist, misogynistic, homophobic, and racist discourses in digital media, as the debate on the place of women in different genres, classes, and races in our social formation needs to be ongoing, under the risk of contributing to the maintenance of hierarchy and



gender prejudice, and ii) that multimodal media discourses can constitute important materialities to promote this reflection on the different identities of the feminine, especially if we consider digital media as a privileged space for the constitution, formulation, and circulation of meanings.

We reaffirm that teaching, research, and extension constitute inseparable pillars of the university, so it is up to us to seek and promote connections between what is taught and what is intended to be extended to the community, relating the knowledge of teaching and research to university extension, an essential part of the academic process. Thus, we gradually fulfilled different stages: i) we defined the format and dates for the courses and/or workshops; ii) we created and updated pages on Facebook and Instagram; iii) we operationalized the meetings by creating flyers for the event, widely publicizing them on different social networks, organizing registrations, and issuing certificates to participants who completed the course or workshops; and iv) we internally evaluated each of the meetings after their realization.

By completing these stages, we believe we have broadly promoted the debate on gender hierarchy, homophobia, and racism based on the analysis of discourses contained in cartoons, memes, comic strips, cartoons, micro-stories, micro-poetry, and fanfictions selected, thus enabling those involved to reflect on the meanings constituted, formulated, and circulating in digital media about femininity. Our expectation is that many of those involved in this extension action have used our proposals and taken them to their spaces of action (future or current) to expand the debate on the place of women (CIS/TRANS) in our social formation.

#### 4 Discourses in Analysis

Here, we present three media discourses about women that circulated in Brazil, among others that we addressed in our discussions (courses and/or workshops):

##### i) The White Cisgender Woman

Figure 1: Frame from the account @umacasaviva.



Source: What goes through a woman's mind. Available at: @umacasaviva

This Instagram page titled “umacasaviva” humorously portrays the routine of a house where a young couple and their small child live. The conditions in which the discourses of the wife-subject and husband-subject are produced occur in the morning (probably Sunday), when the child is still asleep, and each one thinks about what to do before the child wakes up:

**SD1:** Oh my God! There’s so much to do today: house to clean, clothes to wash, the sink is full of dirty dishes from yesterday’s lunch. Soon the boy will wake up, I need to give him a bath, make breakfast... My God, there’s so much that I don’t know where to start. I’ll finish my coffee before it gets even later. (wife-subject)

**SD2:** It’s so quiet today, isn’t it?! Our son is still sleeping. I wonder if my wife wants to make love today? Hmm... I don’t know. (husband-subject)

In our emphasis, we marked the attributions given to each one by themselves while the small child remains asleep. In these discourses, each one projects an image of themselves, and by doing so, they echo crystallized meanings about the role of the wife-mother as responsible for household chores (“cleaning” “washing”) and child care (“giving a bath” “making breakfast”), in contrast to the husband-father’s role as virile, whose only concern is whether the wife agrees to “make love.” In “the game of imaginary formations,” there are images “that result from projections sustained by history, society, and ideology” (Galli; Garcia, 2015, p. 119): here, we observe the projections of the images that interlocutors in A make of themselves and of the references to home, family, and marriage, placing the woman in the role of the good housewife-mother who gives (bath, breakfast, and sex) and the man in the role of the virile man who receives (sex).

By the “anticipation mechanism, every subject has the capacity to place themselves in the position where their interlocutor ‘hears’ their words,” thus anticipating “to their interlocutor the meaning that their words produce” (Orlandi, 2015, p. 37). Therefore, by circulating the video on Instagram, interlocutors in A (wife-subject and husband-subject) project images of their followers as those who project similar images of home, family, and marriage, contributing to the maintenance of (un)desirable meanings about women and men. The imaginary is effective [...]: it is based on how social relations are inscribed in history and are governed [...] by power relations (Galli; Garcia, 2015, p. 119), so it is not detached from the practices of our Brazilian social formation.

## ii) The Black Woman

Figure 2: “Krespinha” Advertisement



Source: Economia UOL. Available at: <https://economia.uol.com.br/noticias/redacao/2020/06/17/bombril-acusacao-racismo-produto.html>. Accessed on 11/29/2022.

On the left side of Figure 2, we see an advertisement for the “Krespinha” sponge, launched by S.A. Barros Loureiro Indústria, which circulated in São Paulo in the early 1950s. We observe that the name given to the sponge is related to the curly hair of black women, marked by the drawing of a black woman with her hair tied up with bows and frizzy, holding the sponge. Other signifiers associated with black women’s hair join with “kinky”: bad, hard, pixaim... What has been said about black women’s hair resonates through interdiscourse, crystallizing some meanings and making them return “in the form of pre-constructed, the already-said that underlies the sayable, sustaining each act of speech” (Orlandi, 2015, p. 29), in this case about black hair as undesirable, a non-ideal of beauty.

In 2020, the sponge, which had been part of Bombril’s portfolio for decades, returned in a new campaign, as shown on the right side of figure 2. Although the immediate conditions of production are different (advertising campaigns of 1952 and 2020), the name of the “stainless steel sponge” remains “Krespinha,” echoing meanings about the black woman as the ideal person for “efficient” and “heavy” cleaning. If we consider the conditions of production in a broader sense, there is a difference between the socio-historical context of the mid-20th century and the 2020s; however, the entire discussion surrounding the black woman’s body did not prevent Bombril from relaunching the “Krespinha” product campaign because “in addition to the immediate circumstances and the socio-historical context in which the campaigns circulated, the conditions of production also include the memory of speech” (Dela-Silva et al., 2022, p. 45), which is social, a discursive knowledge that brings back effects of meanings produced in another place and another time. Despite many protests by internet users that led Bombril to remove the “Krespinha” product from its portfolio in 2020, a steel wool sponge named “Krespinha” remained on the market for 70 years: this repetition, along with the regular market relaunch, regularizes meanings and, together, constitute a memory about black women’s hair and, moreover, about the place of black women as being associated with heavy house cleaning.

### iii) The Trans Woman

Figure 3: Meia Hora Newspaper Article



Source: Meia Hora. Available at: <https://www.correiobraziliense.com.br/diversao-e-arte/2022/01/4979341-ex-bbb-ariadna-relembra-capa-de-jornal-transfobica-passei-o-dia-chorando.html>. Accessed on 03/03/2023.



On January 18, 2011, the *Meia Hora* newspaper, which highlights the most popular news in São Paulo, featured on its front page (Figure 3) the headline “Ariadna’s Coiffeur: I cut hair and ‘pinto’” (SD3), referring to the first trans/travesti woman to participate in Big Brother Brasil (BBB). After spending a few days in the BBB house, she publicly declared herself a trans woman. In the newspaper’s discourse, the journalist-subject of *Meia Hora* takes the signifier “cut” not only to refer to Ariadna’s profession as a hairdresser (“I cut hair”) but also to imply the cutting of her penis: “I cut ‘pinto’.” The journalist-subject “substitutes one word for another” (Orlandi, 2015, p. 42), transferring not only the meaning of penis to “pinto” but also reducing to a cut what is actually a delicate surgical procedure aimed at the construction of a new genitalia. By bringing this metaphor into the headline, the newspaper produces other meanings about the trans woman’s body: a body of lack, a mutilated body, marking transsexuals as incomplete, deformed subjects, because “the discourse on the transsexual body occurs in an ideological formation that views sexuality in two distinct forms, as in the disjunctive logic that Pêcheux speaks of: either we are men or we are women” (Cassana, 2017, p. 71).

And it is through this disjunctive logic (Pêcheux [1983] 2012), which makes it impossible to consider beyond two genders, that the spectators of BBB declared themselves astonished by the revelation, asking: “How can this be? If she hadn’t said anything, I would have sworn she was a woman. How does she hide it in a bikini?” These are sayings that fall between commonplaces and established thoughts.

Transsexuals are subjects “in constant transformation in search of a real body” (Cassana, 2017, p. 69). It is no coincidence that Ariadna posted on her Twitter after being the headline of *Meia Hora* on January 18, 2011: “When someone says: Ariadna was eliminated because she hid that she was trans... Look what they used to do to me back then! Just one of the thousands of newspaper covers where I was humiliated...” (SD4) (emphasis added). Transsexuals, as they are “commonly marginalized by society,” have to deal “with the lack in the quest for constructing their subjectivity” (Cassana, 2017, p. 69). By saying that she needs to hide so as not to be humiliated, Ariadna speaks of a body that is not socially accepted but one that is always on the margins.

*Meia Hora* newspaper posted on its Twitter on January 21, 2022:

**SD5:** We apologize not only to Ariadna but to everyone hurt by this cover from 11 years ago. It’s not funny, just like other unfortunate jokes that were common in the past, even though they caused suffering. Besides making us ashamed, it doesn’t reflect our current editorial line.

The newspaper’s response “11 years” after ridiculing (“funny,” “joke”) Ariadna’s body is understood by us as a “commentary” in Foucault’s terms ([1970] 2000): a text that refers to another, it is a secondary text and is consequently at a level lower than the first, which in turn hovers above, placing itself as a text of higher status. The commentary’s function is to “finally say what was silently articulated in the first text” (Foucault, [1970] 2000, p. 26). We thus understand that the “suffering” caused to Ariadna was neither unexpected nor undesired, after all, who doesn’t suffer when their body is the target of “unfortunate jokes”?

However, there is always a “link between the circumstances of a discourse and its production process” (Pêcheux [1969] 2014, p. 74); this “socio-historical context that enables the formulation and comprehension of the discourse” is termed conditions of production (Carneiro, 2018, p. 25). It turns out that the image projected by the *Meia Hora* journalist-subject of its reader-subjects about transsexuals is no longer the same: if “in the past” ridiculing the trans body was “commonplace” and provoked laughter, today it is no longer so, because different conditions

produce different formulations and different meanings. It is no coincidence that on the day of Linn da Quebrada's elimination from BBB on April 11, 2022, the second trans/travesti woman to participate in the program, the presenter Tadeu Schmidt said:

**SD6:** Why wouldn't Brazil root for someone like you? I believe you've succeeded. People root for or against you for what you did inside the house, and that's it. I believe you've succeeded. Thanks to you, the whole of Brazil now knows there's no more excuse for getting the pronoun wrong. It's 'she.' Thanks to you, there's no more excuse for getting the article wrong (emphasis added).

Resistance, however, is one of the expected elements in any social structure. "The movements of transformation and resistance" stem from the understanding that "heterogeneity" is "inherent" to "space," for "the subject of discourse [...] is not only subjected to reproducing the dominant relations of production in the class struggle but can transform them and also resist the dominant discourse" (De Nardi; Nascimento, 2016, p. 81), causing other formulations that are no longer those about the trans body to emerge, making "people" root "for her," the trans woman.

#### iv) The Political Woman in the Hispanic Context

In 2021, after a tightly contested election, the current president of Colombia, Gustavo Petro, won the second round to assume executive power in the neighboring country. The information might be anecdotal if it did not highlight yet another common act of erasure constructed by different media outlets. This assertion is due to the fact that alongside Petro, his vice-president, Francia Márquez Mina, a Black woman, also won. Francia Márquez, a social activist and community leader, dedicated herself to studying and became a lawyer due to successive threats to her life. Her powerful voice and relevance in protecting the region she comes from (constantly attacked by mining in the Cauca region) earned her international recognition, winning the 2018 Goldman Environmental Prize (also received by Brazilian Marina Silva).

The magnitude of her relevance can be understood by what she represents in Latin America. Today, as the first Black female vice-president of her country, Francia Márquez helps us discuss the different discourses that permeate us as political and social subjects. With each speech or public appearance, social media posts abound, reinforcing a maxim for us, discourse analysts: sayings are not spontaneous appearances of language but representations of other sayings, products of the "sayable" or the "already-said" (Orlandi, 2015). For this article, let us take as materialities two reports published respectively in April and June 2023 on the official page of *Revista Semana*, circumscribed to the right-wing discursive and ideological bubble in the coffee country. In both reports, it is possible to observe that the persona of the vice-president serves as a trigger for the construction of their discourses (Figures 4 and 5):

*Figure 4: Semana Magazine Article I*



Source: Semana Magazine, 2023.

Figure 5: Semana Magazine Article II



Source: Semana Magazine, 2023.

The titles of Semana magazine's reports—*El control a Francia Márquez y a un "costoso capricho vicepresidencial"* and *¿De malas? El control a Francia Márquez y a un "derroche vicepresidencial"*—insist on representing Francia Márquez's figure through montages that insinuate luxury, excessive power, and mockery alongside signifiers like "capricho" and "derroche" (translated as "whim" and "wastefulness" in Portuguese, respectively). The attempt seems to be to associate her image with unpreparedness and the inconsistency between her praxis and her left-wing ideological perspective. The repetition of the phrase "costoso capricho vicepresidencial" in reports separated by a two-month time span suggests a narrative reiteration strategy, a repetition that seeks to crystallize alongside the image of the political figure not only the accusation of wastefulness and lack of care with public money but also of the woman constantly being subsidized by someone and with no control over her finances.

There is, thus, a transfer of the imaginary of the heteronormative couple composed of the husband-subject and wife-subject (as pointed out in our first materiality and in the Brazilian context), responsible for occupying the roles of sponsor and sponsored, respectively. Not coincidentally, as a subtitle of the article's heading, it is possible to observe the accusatory question *¿De malas?* presenting the insinuation that the vice-president repeatedly engages in travel. Now, as we know,

the constant displacements of executive figures are justified by their functions' agendas. What justifies the journalistic appetite here? According to the continuation of the report, Francia Márquez was denounced by a center-right senator, María Fernanda Cabal, for the excessive use of military transport in less than 300 days in office. The big question is that the magazine's annoyance is selective, as nothing is said about the participation of many men on the same flight for political activities and commitments. Once again: the discursive target here is the condition of the woman-subject, reinforcing what Orlandi claims by reminding us that

*"Meaning does not exist in itself, but is determined by the ideological positions at play in the socio-historical process in which words are produced. Words change meaning according to the positions of those who use them. They 'derive' their meaning from these positions, that is, in relation to the ideological formations in which these positions are inscribed"* (ORLANDI, 2015, p. 40).

The sayings (verbal and non-verbal) thus confirm the rejection of breaking a model of woman that would need to be subjugated to patriarchy, to the established order. Not coincidentally, in different posts, there is the insistence on associating Márquez's image with the idea of hysteria (FOUCAULT, 2009) as a disease and idleness of the woman-subject and, at the same time, the attempt to emulate social media users to create an "imaginary formation" (ORLANDI, 2015) that echoes and nourishes the authoritarian and reactionary discourses of some media outlets.

Certainly, the offenses directed at Francia Márquez make us think of analogous cases in neighboring countries, such as the violence presented in discourses against former presidents Cristina de Kirchner and Dilma Rousseff. The authors of these discourses become 'chosen heralds' of interdiscourses, signaling their alignment with ideological apparatuses of power as explained by Althusser (1989).

## Final Considerations

Faced with a context of multiple discourses, it is not uncommon to observe how the figure(s) of the woman/women is/are discursivized, often obeying the eagerness of a Euro-phallic-ethnic-centric field of power responsible not only for determining what is said but also for sedimenting and creating narratives. Understanding the challenge of breaking through these discursive bubbles and fostering debate among teachers and researchers in training to critically reflect on discourses related to representations of women, this article revisited examples of discursive materialities used between 2021 and 2022 to highlight how an extension project can become an opportunity for debate and reflection on discourses related to representations of women.

From the beginning, we assumed that presenting work proposals using such discursive materialities from the perspective of Discourse Analysis is an effective way to contribute to teachers and/or future teachers bringing debates on machismo, misogyny, homophobia, and racism to their fields of action. The extension axis, especially after the empirical experience of expanding our scope via digital platforms, demonstrated its effectiveness as a strategy for approximation and democratization of knowledge, as the external community exceeded the spatiality of a municipality or state. The experience of critical reading from participants from different intellectual fields certainly signaled not only the expansion of sayings and imaginaries for a specific reading but also the expansion of the very discursive materialities we dealt with in the classroom.

To combat inequality between men and women and among women of different races and classes, we need to be able to analyze discourses about women because it is through the narrow gaps of seemingly unpretentious and naive media discourse that prejudiced knowledge flows, penetrates, and crystallizes, keeping women (CIS/TRANS) in a position of inferiority relative to men and even among themselves, giving digital media broad persuasive power. Beyond the course and events, we created a Facebook page and another on Instagram to disseminate materials in different textual genres that discuss feminine identities in their diversity and to publicize our and other academic activities related to the Project's issues.

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