

*Deep Classics, Postclassicisms*  
**REPRESENTAÇÕES DA MULHER**  
Estudos críticos de recepção dos clássicos

Profa. Renata Cazarini  
Língua e literatura latina – UFF  
renatacdef@gmail.com



---

**L E C**  
UFF  
LABORATÓRIO DE ESTUDOS  
CLÁSSICOS

**Roteiro desta sessão:**

- *Deep Classics*
- *Postclassicisms*
- **Estudos Críticos de Recepção dos Clássicos: Representações da mulher**



## Retomando ideias essenciais:

### Estudos Críticos de Recepção dos Clássicos

- **Desafiam modelos eurocêntricos da tradição clássica**
- **Explicitam a estrutura patriarcal, escravocrata, imperialista**
- **Evitam a naturalização da violência – sexual, étnica, racial**
- **Encaram o silenciamento como tecnologia de opressão**

HANINK, Johanna. “It’s Time to Embrace Critical Classical Reception”. **Eidolon**, 01.05.2017. <https://eidolon.pub/its-time-to-embrace-critical-classical-reception-d3491a40eec3>



**A “tradição” não é estática. Pode ser reinventada:**

- **Revolução epistemológica**
- **Repensar o cânon**

*Deep Classics*  
*Postclassicisms*



**LEC**  
UFF  
LABORATÓRIO DE ESTUDOS  
CLÁSSICOS



## *Deep Classics*

**Livro de 2016**, editado por Shane Butler, com vários colaboradores, como Joshua Billings, Helen Slaney etc. Edição da Bloomsbury.

**Ideia essencial:** apresenta uma 3ª perspectiva entre a “tradição” e a “recepção”. Adota o conceito de “deep time” da geologia em contraste com o tempo linear, retomando pesquisas do século XIX (Schlieman, Darwin).

*“No less than geologists, evolutionary biologists and astrophysicists do, archaeologists and other classicists also stare into abyss of time” (p.4)*







## *Postclassicisms*

**Livro de 2019, organizado por um coletivo de classicistas:**

***The Postclassicisms Collective*** - Alastair Blanshard, Simon Goldhill, Constanze Güthenke, Brooke Holmes, Miriam Leonard, Glenn Most, James Porter, Phiroze Vasunia, and Tim Whitmarsh. Edição da Universidade de Chicago.

**Ideia essencial:** discussão de 3 conceitos essenciais: “Value”, “Time”, “Responsibility”. Capítulos exploram temas como “God”, “Human”, “Materialidade”. Como se verbetes desenvolvidos transdisciplinarmente.

### **Crítica:**

It wants, among other things, to “reinvigorate a critical engagement with modernity’s construction of itself through antiquity”. (...) Perhaps more pointedly, given the current political climate, *Postclassicisms* conspicuously shies away from addressing race, despite its several claims that the project is grounded in political “urgency”.

<https://www.the-tls.co.uk/articles/postclassicisms-postclassicisms-collective-book-review/>



### **Diagnóstico:**

Há violência epistêmica, concebida pela filósofa feminista Kristie Dotson (2011) como “uma prática de silenciamento danosa e recorrente”.

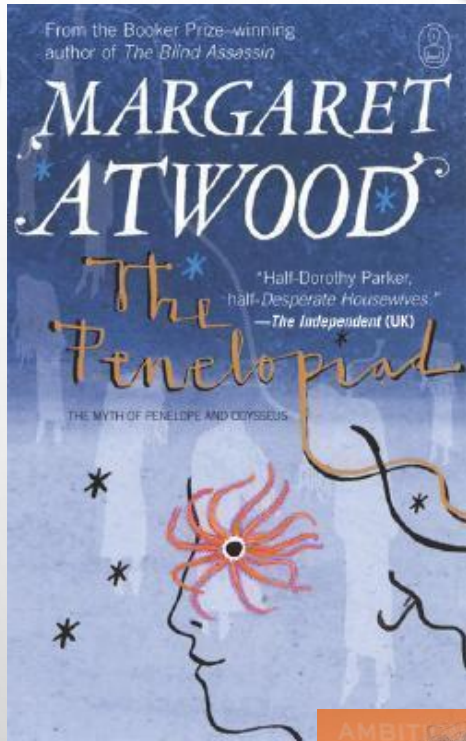
### **Reação:**

A escrita como ato político é uma tecnologia de empoderamento.

EMPODERAMENTO, segundo a urbanista feminista negra brasileira Joice Berth (2019, p.23), é “uma postura de enfrentamento da opressão para eliminação da situação injusta e equalização de existências em sociedade”.







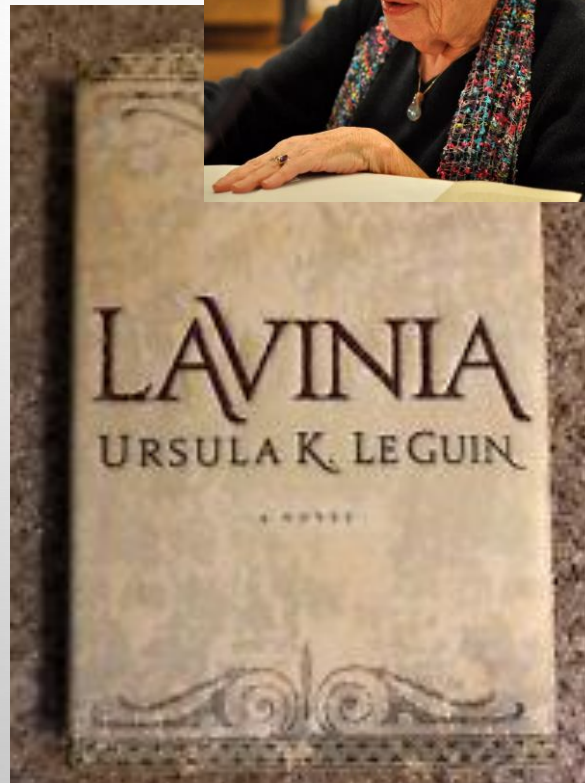
2005



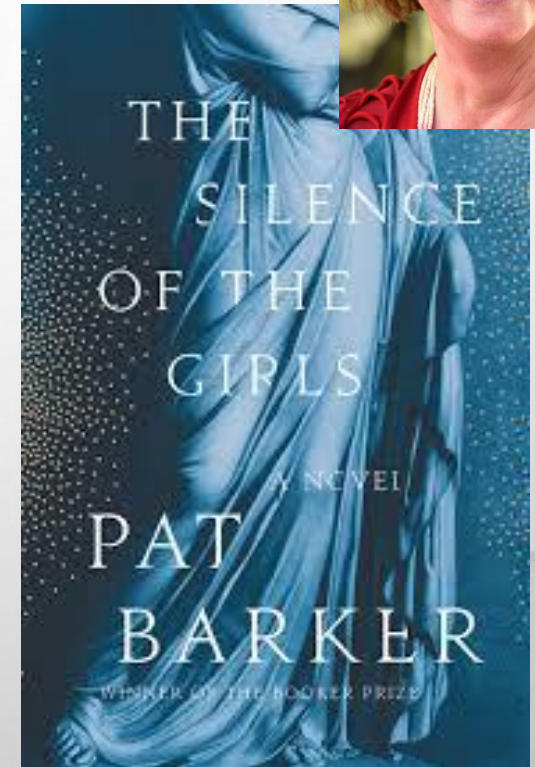
ROCCOJUNIOR



1929-2018



2008



2018



LEC  
UFF  
LABORATÓRIO DE ESTUDOS  
CLÁSSICOS



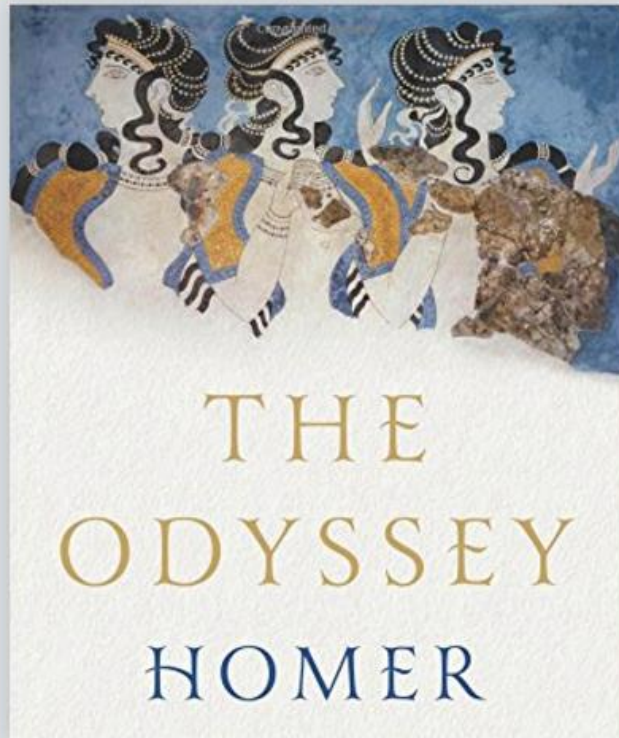
---

But you see the problem, don't you? How on earth can you feel any pity or concern confronted by this list of intolerably nameless names?

In later life, wherever I went, I always looked for the women of Troy who'd been scattered all over the Greek world. That skinny old woman with brown-spotted hands shuffling to answer her master's door, can that really be Queen Hecuba, who, as a young and beautiful girl, newly married, had led the dancing in King Priam's hall? Or that girl in the torn and shabby dress, hurrying to fetch water from the well, can that be one of Priam's daughters? Or the ageing concubine, face paint flaking over the wrinkles in her skin, can that really be Andromache, who once, as Hector's wife, stood proudly on the battlements of Troy with her baby son in her arms?

I met a lot of the women, many of them common women whose names you won't have heard. And so I can tell you that the brothers Laogonus and Dardanus weren't just





TRANSLATED BY  
EMILY WILSON

***Canto I, verso 10: tell the old story for our modern times***



LEC  
UFF  
LABORATÓRIO DE ESTUDOS  
CLÁSSICOS





1917

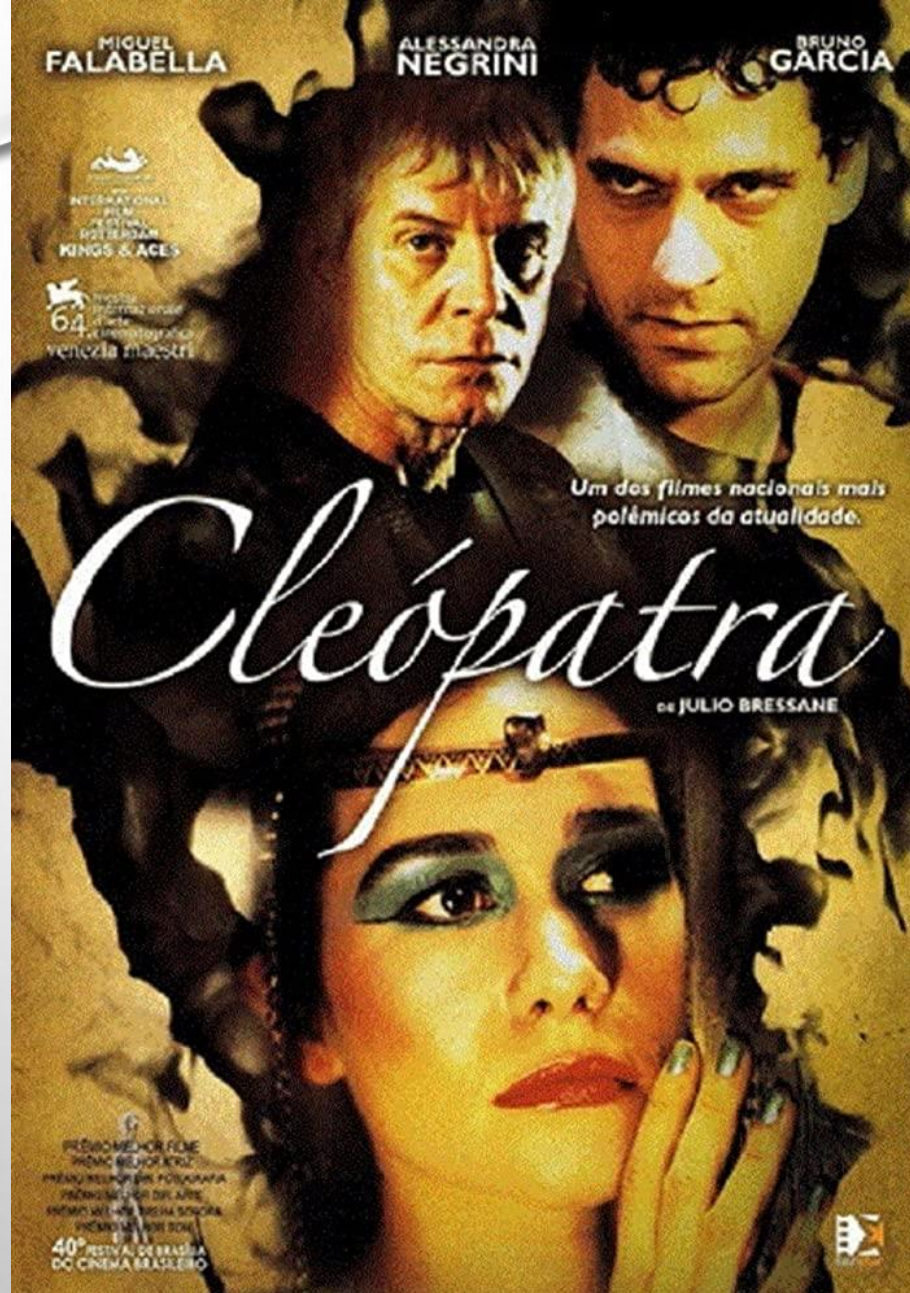


1934

1963







LEC  
UFF  
LABORATÓRIO DE ESTUDOS  
CLÁSSICOS

2007



[www.palcoclassico.blogspot.com](http://www.palcoclassico.blogspot.com)



Grupo Vilavox: 2019

2019



LEC  
UFF  
LABORATÓRIO DE ESTUDOS  
CLÁSSICOS



**Grada Kilomba**  
autora de “Memórias da plantação” (2008)



**LEC**  
UFF  
LABORATÓRIO DE ESTUDOS  
CLÁSSICOS

**ILLUSIONS. VOL.III**

<https://www.goodman-gallery.art/grada-kilomba>



*If history has not been told properly and if only some of its characters have been revealed as part of the narrative then maybe we have a haunted history. What if the ghost of the past are spirits that are doomed to wander precisely because their stories have not been told? And what if our history is haunted by cyclical violence precisely because it has not been buried properly? Today I want to tell you the story of Antigona.*

Se a história não foi contada adequadamente e se apenas alguns de seus personagens foram revelados como parte da narrativa, talvez tenhamos uma história assombrada. E se o fantasma do passado são espíritos que estão fadados a vagar precisamente porque suas histórias não foram contadas? E se a nossa história for assombrada pela violência cíclica precisamente porque não foi enterrada adequadamente? Hoje eu quero contar a vocês a história de Antígona.



## **Desafio aos modelos eurocêntricos:**

- ativismo com uma agenda aberta
- voz autoral marcante



- Estudos críticos de gênero  
(Critical Gender Studies)
- Estudos feministas de tradução  
(Feminist Translation Studies)
- Estudos críticos de recepção dos clássicos  
(Critical Classical Reception Studies)

Tradução ativista  
Refuta invisibilidade da tradutora





## feminism and ancient literature

Helen Morales

Subject: Gender Studies, Greek Literature, Latin Literature, Reception · Online Publication Date: Feb 2019

DOI: 10.1093/acrefore/9780199381135.013.8235

[View PDF](#)

### Summary and Keywords

Feminism does not refer to one coherent theory, doctrine, or political movement. The range of movements and ideologies that thrive under the term feminism, however, are all committed to political and social change. Feminism recognises that we live in a patriarchal world, that is to say a world in which women are, and have historically been, oppressed by and unequal to men. It opposes this, and strives to change existing power structures so that people of all genders and races have control over their own bodies, have equal opportunities and value, can participate fully in community life, and are allowed to live with dignity and freedom.

What has this to do with ancient literature? There are several significant ways in which feminism and ancient literature interact. Ancient literature, particularly ancient Greek tragedy and myth, has played a formative role in shaping feminist theory. Feminism encourages scholars to uncover and reevaluate a tradition of women's writing. Feminism has provided the tools for us better to understand how ancient literature functioned to promote, and sometimes to challenge, the misogynist practices of ancient Greek and Roman societies. Scholars have detected feminism, or proto-feminism, in ancient writing. Queer theory and feminism join forces to mine ancient literature for alternatives to hetero, cisgender, and gender binary models of identity. Feminism has changed the field of ancient literary studies by valuing authors and genres that are sensitive to the perspectives of women of all ethnicities and statuses. Finally, ancient literature is used to serve contemporary activism: Greek and Latin texts are used by modern feminist authors who rewrite and creatively adapt ancient literature, and classicists resist the use of ancient literature to promote misogyny and white supremacy.

**Keywords:** feminism, Greek literature, Latin literature, women, gender, race, misogyny, queer, reception, activism

[OXFORD CLASSICAL DICTIONARY](#)

## Referências bibliográficas

BARKER, Pat. **The Silence of the Girls**. Nova York: DoubleDay, 2018.

BERTH, Joice. **Empoderamento**. Coleção Feminismos Plurais. São Paulo: Pólen, 2019.

BUTLER, Shane; Ed. **Deep Classics**. Londres: Bloomsbury, 2016.

DOTSON, Kristie. Tracking Epistemic Violence, Tracking Practices of Silencing. **Hypatia**, v. 26, n. 2, 2011.

HANINK, Johanna. "It's Time to Embrace Critical Classical Reception". **Eidolon**, 01.05.2017.

<https://eidolon.pub/its-time-to-embrace-critical-classical-reception-d3491a40eec3>

HANINK, Johanna. "Not all Classicists. Worryng gaps in well-meaning maps". **TLS**, no.6121, 2020.

<https://www.the-tls.co.uk/articles/postclassicisms-postclassicisms-collective-book-review/>

POSTCLASSICISMS COLLECTIVE. **Postclassicisms**. Chicago: Chicago University Press, 2019.

WILSON, Emily. A Translator's Reckoning with the Women of the Odyssey. **The New Yorker**, 08.12.2017.

<https://www.newyorker.com/books/page-turner/a-translators-reckoning-with-the-women-of-the-odyssey>