

## Margins and crossings in poetry by women

Adriana de Fátima Alexandrino Lima Barbosa<sup>1</sup> 

Anélia Montechiari Pietrani<sup>2</sup> 

Daiana Nascimento dos Santos<sup>3</sup> 

<sup>1</sup> Universidade de Brasília (UnB)

<sup>2</sup> Universidade Federal do Rio de Janeiro (UFRJ)

<sup>3</sup> Universidad de Playa Ancha – Chile

E-mail: adriana.alexandrino@unb.br

E-mail: aneliapietrani@letras.ufrj.br

E-mail: daiana.nascimento@upla.cl

The exercise of transdisciplinary critical analysis, as a form of social and cultural emancipation for our universities, seems to attract more researchers of fiction than of poetry written by women, although the raising number of publications of poetry by women that repel the cultural hegemonic discourse based on patriarchal, sexist and racist ideologies is an indisputable fact today. In addition to gender issues, this poetry highlights questions that interconnect class, race, ethnicity, territory, age and sexual orientation.

The poetic production of women provokes the valuable experience of reconstructing references. In interpretative and investigative reading, two fields of interest have an impact not only as research themes, but also as methodology: considerations about Black and Indigenous literature, on the one hand, and studies on whiteness and literary history, on the other. This implies taking the reading of poetry as an important step in teacher training and self-improvement. The conceptual tool of “escrivência” proposed by Conceição Evaristo, for example, supplies an important theoretical reference for a more solid reading of literary works written by Black women.

Regarding poetry, the constitutive elements of literary language should not be considered abstractly in themselves, apart from history and society, and from the poetic work itself, but as part of literary read-

### Editora-chefe

Marcia dos Santos  
Machado Vieira

### Editoras convidadas

Adriana de Fátima  
Alexandrino Lima Barbosa,  
Anélia Montechiari Pietrani  
e Daiana Nascimento dos  
Santos

Recebido: 25/12/2025

Aceito: 25/12/2025

Como citar: BARBOSA,  
Adriana de Fátima  
Alexandrino Lima;  
PIETRANI, Anélia  
Montechiari; SANTOS,  
Daiana Nascimento dos.  
Margins and crossings  
in poetry by women.  
*Revista Diadorim*, v.27,  
n.3, e71945, 2025. DOI:  
10.35520/diadorim.2025.  
v27n3a71945

ing development that can be a resource for a consistent pedagogical practice. As bell hooks puts it, “nowadays, when ‘difference’ is a hot topic in progressive circles, it is fashionable to talk about ‘hybridization’ and ‘crossing borders’, but we rarely find concrete examples of individuals who actually occupy different positions within structures and share ideas with each other, mapping their terrain, their links and their common concerns with regard to teaching practices”. Therefore, it is necessary to deepen the literary criticism of poetry authored by women, from the borders and in the margins, because it contributes to break the vicious circles of hierarchies. This is precisely what this dossier proposes.

Recreations of worlds, alterities in motion, fallacies of unity, knowledge of/ in process, partialities in the core of universalities, possibilities of (dis)encounter, de-hierarchization of genres, acentricities, multilingualism, crossed linguistic borders, intercultural crossings, dynamics between orality and writing, orature, preservation of biodiversity, ecological landscapes, ecopoetry, ecology of the word, linguistic ecology –these are some of the thematic aspects recurrently aligned with the formal diction of poetry, from various languages, cultures and nationalities, which almost always culminate in confronting crystallized systems of knowledge and power, displacing, traversing, erasing, abolishing borders and, at the same time, establishing exchanges between literature and the search for deciphering reality and aesthetic experience.

When we proposed this dossier on poetry written by women, our main goal was to think *with* poetic language and observe *how* it deals with the issues listed above from a critical feminist perspective against the colonialities of the mind, gender, language, space, knowledge and even literary history and criticism itself. In this collection of essays, entitled “Margins and Crossings in Women’s Poetry,” readers will find well-founded analyses of individual poems and/or complete works of different poetic genres (lyrical, epic, short, and long poems); poets who have been rendered invisible by literary historiography, some canonical but re-read and reinvigorated here, and others analyzed with all the vigor of their contemporaneity; oral or written poetic productions studied in their multiplicity on comparative basis (interlingual, interartistic, interauthorial, intermedial), in Portuguese and other languages; and studies on translation, always a challenge to be faced when poetry is at stake.

The selection process for this dossier was arduous due to the excessive number of essays submitted. This required the cooperation of a large number of reviewers, to whom we are deeply grateful for their prompt responses, careful reading and suggested revisions, which – it is worth pointing – is unpaid work. From this excess, we arrived at a single word that can characterize the content of this 27.3 issue of *Diadorim*, our periodic in the Postgraduate Programme in Vernacular Languages at the Federal University of Rio de Janeiro: provocative. Provocative for the amateur reader, provocative for the renewal of literary criticism of poetry, provocative for

the production of other and new essays beyond this volume: provocative, as poetry so richly deserves.

Enjoy your reading!

Rio de Janeiro, December 22nd 2025