PRÁTICAS EDUCATIVAS, MEMÓRIAS E ORALIDADES

Rev.Pemo – Revista do PEMO

The construction of the trans character in “Other Women” by Casey Plett: a dialogic analysis

ARTICLE

Válber Rodrigo Ribeiro de Medeiros[i]
Universidade Federal do Rio Grande do Norte, Natal, RN, Brasil
Orison Marden Bandeira de Melo Junior[ii]
Universidade Federal do Rio Grande do Norte, Natal, RN, Brasil

Abstract
In order to understand the construction process of the trans character who stars in the short story “Other Women” (Plett, 2014), our research used Bakhtin’s theory of the novel (2015) as a theoretical contribution. Thus, establishing a dialogue between form and content, we analyzed the conflicts that afflict the story’s protagonist and the language used to represent them, thus seeking to extract the ideological value of the lexical choices made by the author. As a result, we could observe that the subjectivity of the character is constantly threatened by the authoritarian discourse of cisnormativity, which makes her seek an ideal of femininity based on submission, at the same time that it compels her to perform a gender binarism in a compulsory way.
Keywords: Trans Literature. Dialogism. Cisnormativity. Other Women. Casey Plett.

A construção da personagem trans em “Other Women” de Casey Plett: uma análise dialógica

Resumo
Com o objetivo de compreender o processo de construção da personagem trans que protagoniza o conto “Other Women” (Plett, 2014), nossa pesquisa utilizou-se da teoria do romance de Bakhtin (2015) como aporte teórico. Deste modo, estabelecendo um diálogo entre forma e conteúdo, analisamos os conflitos que afligem a protagonista do conto e a linguagem utilizada para representá-los, buscando, assim, extrair o valor ideológico das escolhas lexicais feitas pela autora. Como resultado, pudemos observar que a subjetividade da personagem é constantemente ameaçada pelo discurso autoritário da cisnormatividade, que a faz buscar um ideal de feminilidade baseado na submissão, ao mesmo tempo em que a compele a performar um binarismo de gênero de forma compulsória.
Palavras-chave: Literatura Trans. Dialogismo. Cisnormatividade. Other Women. Casey Plett.

1 Introduction

It was only in 2019 that the World Health Organization stopped categorizing transgender identities as a mental disorder (Transgender No Longer..., 2019). Although this decision is expected, in the long term, to contribute to breaking the stigmas surrounding the trans community worldwide, there is still a long way to go in this regard.

The most recent report mapping trans rights, produced by the International Lesbian, Gay, Bisexual, Trans and Intersex Association (ILGA), points to recent attacks against the trans community, as an ideology centered on anatomy as the regulatory parameter of gender has spread, led mainly by right-wing politicians and trans-exclusionary radical feminists (ILGA World, 2020). Even developed countries have shown setbacks in guaranteeing basic rights for trans people, as is the case in the United States, which has seen an increase of almost 300% compared to 2022 in the number of bills restricting access to gender-affirming procedures, as documented by Funakoshi and Raychaudhuri (2023).

Naturally, many of these conflicts have received literary treatment at the hands of trans authors. Haldeman (2018) clarifies that, during the twentieth century, these narratives were mostly memoirs recounting trans experiences; however, from the 2010s onward, there has been a proliferation of fictional works authored by trans writers. Bringing the discussion of these works into academia is a challenge that literary criticism needs to embrace.

In this context, we believe that the theory of the novel proposed by the Russian philosopher Mikhail Bakhtin (1895-1975) can serve as an effective tool in studying works authored by trans writers. By proposing the conjunction of content (the real world) and form (representation through literary language) as an analytical resource, Bakhtin (2015) points to a viable path for investigating how conflicts experienced by characters—in this case, trans characters—are stylized within the materiality of the literary text.

With a view to employing Bakhtinian lenses to analyze texts written by trans women, we selected as the corpus for this study the short story “Other Women” by the Canadian author Casey Plett (1987-). This story opens the collection *A Safe Girl to Love*,

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

published in 2014, which includes ten other short narratives, all written by Plett and centered on trans women in North America.

Through this study, we aim to answer the following research question: To what extent is the trans character constructed through conflicts regarding the validation of her subjectivity? To this end, the objective of our research is to understand how the trans character is constructed in the short story “Other Women” from a Bakhtinian perspective. Our study is justified by the scarcity of literary criticism that addresses the representation of trans women, particularly from a dialogical perspective. We also highlight the importance of introducing Casey Plett’s work to Brazilian academia, as she is an emerging name in the queer literary circle.

To achieve our objective, this paper is organized into three additional sections, besides this introduction. The second section addresses the concepts underpinning the corpus analysis; the third investigates how the construction of conflicts shapes the protagonist’s subjectivity in the short story “Other Women”; and the fourth presents some concluding remarks regarding the research conducted.

2 The character seen through bakhtinian lenses

Our starting point for the analysis of *Other Women* lies in the dialogism proposed by Bakhtin (2015): for the author, there is no fusion between the real world and the world that undergoes artistic treatment in the form of literature; rather, there is a constant dialogue between the two, mediated through language. Thus, considering that Plett (2014) employs linguistic apparatus to give form to the content being represented, our object of study is the lexical choices made by the author, which are imbued with ideology and value.

We focus our research on the protagonist of the story, Sophie, seeking, through a dialogical analysis, to elucidate how the construction of this character takes place. It is common for the reader of a literary text to devote a significant portion of their attention to characters, primarily because, as Franco Junior (2009) argues, there is an illusory resemblance between these narrative agents and real-world people. However, this illusion

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

must be dispelled, since every character exists solely as a representation mediated by verbal signs according to the author's axiological positioning and aesthetic project.

Bakhtin (2015), by proposing a dialogue between form and content, compels us to recognize the character as a cultural and artistic object. Three foundational postulates support this perspective: a) the speaker and their words in the novel are the product of literary representation and, therefore, are subject to the author's aesthetic project; b) the speaker is a socio-historical agent embedded in a community; thus, their discourse is also social, representing a group rather than an individual; and c) the speaker's discourse is always ideologically charged, since the novelistic language reflects a range of worldviews. It is worth noting that, although Bakhtin's theory (2015) is grounded in the novel, it can be applied, by extension, to the short story, a prose genre with which it shares many similarities.

Building on this notion of characters as social figures, Wall (2019), drawing on Bakhtin's theory of the novel, emphasizes that their consciousness "is never an independent entity in itself, but, just like the living ideas that the characters embody, it is in constant interaction with everything around it" (Wall, 2019, p. 6-7). From this, we can infer that, for Bakhtin (2015), the character, insofar as they function as a representation of social subjects, does not exist independently of the figure of the Other. For this reason, a character is revealed not only through their speech and actions but also through the relationships they establish with other characters around them. Although every word they utter is ideologically charged[1], the selective assimilation that characters perform of the Other's discourse results in the fluidity of their traits.

Rejecting the conception of the character as a static element, Wall (2019) positions them, on the one hand, as a convergence point for multiple viewpoints and, on the other, as a point of emanation for other social voices. This occurs because the character, while embodying different worldviews, also seeks social meaning, allowing for polyphony within

[1] It is worth noting that, for Bakhtin, ideology is not related to the notion of false consciousness. For him, ideology concerns values, and these values are always socio-historical. In this sense, as Faraco (2009) observes, the term "ideological" in Bakhtin is equivalent to "axiological."

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

the literary text, which is one of the constitutive elements of discourse in the novel (Bakhtin, 2015).

Furthermore, Bakhtin (2015) distinguishes two types of discourse assimilated by the novel's speaker: internally persuasive discourse and authoritative discourse. The former occurs when the character selectively and creatively assimilates the Other's words, blending external discourse with their own in a plastic manner. The latter occurs when there is no room for fusion between the word of a particular authority and that of the character; in this case, authoritative discourse "penetrates our verbal consciousness as a compact, indivisible mass, and must be either fully accepted or fully rejected" (Bakhtin, 2015, p. 138).

Finally, we emphasize that, in analyzing a text written and protagonized by trans women, we do so from a cultural distance, given our position as cisgender men. If, as Bakhtin (2017) indicates, "[i]n the field of culture, distance is the most powerful lever of interpretation" (p. 18), we hope that in this "dialogical encounter of two cultures" (p. 19), both may be mutually enriched.

In light of the above, we proceed to examine the short story according to the following analytical categories: the pursuit of belonging to an ideal model of femininity; the fear of having an existence characterized as artificial; and the authoritative discourse of cisnormativity in the regulation of bodies.

3 The representation of the trans character in *Other Women*

The short story *Other Women* (Plett, 2014) is the corpus on which our analysis will focus. The choice to study the collection *A Safe Girl to Love*, of which it is a part, was motivated by the significance of its author within the trans literary circle. This collection of short stories was Casey Plett's first published work, and since then, she has drawn critical attention for her multifaceted portrayal of trans characters. The selection of *Other Women*, in particular, was due to the abundance of conflicts experienced by the protagonist in her attempt to fully exercise her subjectivity.

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

In the story, we follow Sophie, a young trans woman, returning to Winnipeg, Canada, to spend the holiday season with her mother and friends after a period in Portland, United States. In her hometown, Sophie faces various forms of violence due to her transgender identity. Perhaps the most painful of these comes from Megan, her best friend since school. After a disastrous party, the two engage in a sexual relationship that ends traumatically for Sophie, as Megan demands that she perform a masculine role that evokes memories of past anxieties experienced before her transition. Despite this, Sophie finds in Mark—Megan's roommate—the validation she sought through an intricate sexual game that exposes the limits and possibilities of the power dynamics existing between a cis man and a trans woman.

Thus, in *Other Women*, we observe the literary representation of Sophie's internal conflict as a young trans woman struggling to have her feminine subjectivity recognized. For Bakhtin (2015), the ideological constitution of individuals is the product of an intense battle between different viewpoints vying to prevail over one another.

In the story under analysis, one of the viewpoints shaping Sophie's subjectivity is the propagation of a singular model of what it means to be a woman in Western society. For instance, consider the moment when she visits Megan and Mark's apartment for the first time. Megan is too intoxicated to take her home, but Sophie insists: "Dude! I said, more angrily than I meant to sound. I have to get home!" (Plett, 2014, p. 14). Shortly afterward, as she begins to interact with Mark and he explains what he studies in the civil engineering program, Sophie responds: "I know what a civil engineer is, I said. It came out meaner than I meant it to" (Plett, 2014, p. 14).

These two excerpts materialize the way Plett (2014) represents a trans woman's attempt to conform to the idealized parameters of the female figure, thereby seeking validation of her subjectivity through a gender performativity grounded in docility. The author employs the verb "meant" to establish a contrast between how Sophie would like to express herself and how she actually does, making Sophie a character in conflict with the words she utters. This conflict stems from the social stigma that women should behave submissively, and not "angrily" or "mean."

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

Nascimento (2021) highlights the expectation of submission as a form of violence that predates even the birth of individuals socially recognized as belonging to the female gender. Thus, from the identification of the fetus as a girl, gender technologies impose a servile and passive subjectivity as a model of femininity to be conditioned. In the story, Plett (2014) portrays Sophie as a character engaged in an internal struggle to rid herself of the remnants of male privileges she enjoyed before transitioning, which would allow her to demonstrate assertiveness. However, in order to be read and accepted as a woman, she would need to suppress these privileges and assume a more submissive form of expression.

This characteristic of Sophie is further emphasized by the author's choice to depict her as incapable of defending herself independently. This becomes clear, for example, when Sophie and Megan are involved in a car accident with an elderly man. There was no serious damage, and despite Megan's initial agitation, a friendly atmosphere is established among those involved. However, after resolving the matter with the insurance company, the man addresses Sophie using a masculine form of reference, making her realize that she wished someone would intervene on her behalf, as she could not correct the man herself, as shown in the following excerpt:

> The guy shook our hands and said he was so sorry he caused such a nice guy and gal a hard day. Megan grunted and didn't say anything and then he left. It's petty, but I wish she had. Just said something like actually, we're both nice gals. Nothing nasty. Instead she looked at me and rolled her eyes. […] I don't know why I can't just say for myself: Actually, I'm not a guy. I get this awful image of being like a little kid saying look, no, *I'm reaaaally a girl. I promise. I super promise*! I wanted someone else to step up and say you're wrong buddy-o, that there is a chick, she's no man and you should get your eyes checked [grifo do autor] (Plett, 2014, p. 12-13).

By using the adjective "petty" to refer to Sophie's desire to be defended by her friend, Plett (2014) endows the protagonist with a layer of internal repression, as she seeks to convince herself that wanting help is wrong. Facing her difficulty in confronting people who do not recognize her as a woman, Sophie is described as fearing to appear like a "little

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

kid," which points to the construction of a character who does not yet understand herself as a fully realized human being.

In this sense, the author juxtaposes the "awful image" of the infantilized discourse occurring in Sophie's mind—imagining herself explaining that she is, in fact, a woman—with the bold, stereotypically masculine discourse she projects onto the person who might come to her aid. Through this juxtaposition, the author reaffirms the submissive position Sophie wishes to occupy: although she feels guilty for failing to act in an empowered manner, she distances herself from a firmer discourse that could be interpreted as masculinizing.

Sophie's pursuit of an idealized model of femininity reflects Plett's (2014) choice to construct a narrative inhabited by characters who perceive transgender identities as artificial. On this aspect, Nascimento (2021, p. 102) comments that "cis bodies enjoy a privilege that places them in a natural condition, as real, true sex/gender, whereas transgender identities are characterized as an artificial and falsified production of the cisnormative reality." In this sense, Plett (2014), engaging in dialogue with the real world, surrounds Sophie with characters who hold the prejudiced view that, as a trans woman, she deviates from what is natural. For example, we can perceive that Sophie feels compelled to expose her breasts to Megan in an attempt to prove that her body fits within the feminine category:

> Right before we left she said okay, sorry, I have to ask. Do they look like man-boobs or are they real girl-looking boobs? I didn't want to answer. I'm only a year on hormones, but even though I'm a B-cup, I'm also six feet and they still seem small. They do look like girl boobs if you see them under clothing though, so I said, do you wanna—? and she said yes before I could finish. […] She nodded in this approving way. They're girl boobs, she said. (Plett, 2014, p. 11).

When Plett (2014) places the dichotomy "man-boobs" / "real girl-looking boobs" in Megan's words, the author introduces into the text the social discourse that there is something unnatural about the way trans people experience their bodies. For Megan, a trans woman who does not have prominent breasts carries within her a masculine essence

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

defined solely by anatomical criteria. The character seems to rely on the bioessentialist discourse that anatomy is a primary factor in defining what constitutes gender.

This discourse also appears internalized in Sophie, who is described as having insecurities of the same nature, questioning the size of her breasts and how she is perceived through others' eyes. Moreover, Megan, as a cis woman, assumes the position of judging Sophie's femininity. When she examines her friend and makes an "approving" reaction to what she sees, the author's intention to highlight the role of cisnormativity in dictating what is considered real in terms of gender becomes evident.

Even in intimacy, Plett (2014) gives aesthetic treatment to the internal conflicts that hinder Sophie's recognition as a woman. Returning from a party, Sophie and Megan engage in sexual contact that leaves Sophie in a state of confusion with herself. "She started touching me lightly, two fingers sliding up and down my atrophied penis" (Plett, 2014, p. 29). The adjective "atrophied" is a lexical choice laden with value, as it expresses something prevented from fully developing. It is noteworthy how cisnormativity, here understood as a regulatory device of gender practices (Fuchs; Hining; Toneli, 2021), operates as an authoritative discourse for Sophie, leading her to believe she is going against the nature of her body by starting hormone treatment. Even having begun her transition as an adult, and therefore after her genitalia were fully developed, she still looks at herself as if she had interrupted a natural process of her body.

Frustrated by not obtaining a physical response from Sophie in the form of an erection, Megan proceeds to perform fellatio.

> It felt male and unnatural but my nerves had exploded in crossed wires of black pleasure and my dick inflated like it never had since estrogen entered my body. […] My hands curled around her bedposts and I slid […] back, back into maleness, back into boyhood, I traveled years into the past and remembered Leon, saw his body again through my eyes, breathed in his throat and left quarter-moons in his palms, I grunted and groaned through his deep, rolling voice [...]. (Plett, 2014, p. 30).

Although not all trans people have a relationship of rejection with their genitals, it is common for society to consider as "true" only the transgender identities of those who do (Nascimento, 2021). In the citation above, the conflict takes shape when Sophie's sexual

arousal is described as “black pleasure,” as if her body succumbs to a tainted and illicit way of experiencing pleasure. The character is overcome by the sensation that there is something “unnatural” in the way her body reacts. In a process of denying physical pleasure, Sophie is transported back to the unhappy period of her life when she was confined to the compulsory cisgender identity assigned to her for much of her life, when she still went by the name Leon. At this moment, feeling masculinized, Sophie is once again led to assimilate the authoritative discourse proposed by cisnormativity, through which transgender identities are seen as a disguise for the individual’s “real” gender.

Rejecting Megan’s advances that made her feel invaded and forced to perform a masculinity that is not natural to her, Sophie finds in Mark the possibility of feeling desired in her womanhood. “We made out messily, wetly. I’d made out with boys a few times before I transitioned, but it was different now. I liked this more, the smoothness of my body melted into the roughness of his” (Plett, 2014, p. 33). In this citation, the author represents the way Sophie, even while feeling more attracted to women than men, seeks comfort in Mark following the traumatic encounter with Megan. This comfort comes precisely in the form of Sophie’s acceptance of the gender binary, which allows her to establish greater clarity regarding the performance of masculine and feminine roles. This becomes evident in Plett’s (2014) use of the dichotomy “smoothness” / “roughness,” which helps Sophie recognize herself as validated once the boundaries between genders are more clearly defined, allowing her to perform a model of femininity considered more traditional by Western societal standards.

As the two continue to caress each other, Sophie prevents Mark from touching her inside her underwear. Noticing Mark’s disappointment, Sophie realizes the power she exerts over him. She then proceeds to masturbate him, feeling completely in control of the situation and asserting that they could continue if Mark meets the condition she imposes: “We’ll just have to see (stroke) how much of a (pause, stroke) man you are, and we’ll (stroke) see (stroke) what I can be for you” (Plett, 2014, p. 33-34).

Sophie uses her words to exalt Mark’s masculinity, associating being a man with being capable of engaging in sexual activity with her. She establishes in this interaction a

DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

metric system, challenging Mark to prove “how much of a man [he is]” in order to define “what [she] can be for [him].” Through this interaction, Sophie comes to understand that a power relationship is at play and that she can use it to her advantage, even though she leads Mark to believe that he is in control, since Sophie can be whatever he wants depending on how he treats her.

Sophie is fully aware that she is saying things she would not say in other situations: “I didn’t care that I hated the words I was saying, and I didn’t care that I was lying and that I would never let him near my dick. I refused to give up what I thought was my power and I didn’t care what I had to do to keep it. I wanted him to split me open” (Plett, 2014, p. 34). In this citation, the author points to a shift in how Sophie views herself. Even though there is an internal conflict that makes her hate the words she utters, she seems to understand that this is part of the way she has chosen to perform her gender in this specific context. The character discovers a sexual power previously unknown to her, and she finds it, ironically, when assuming the stigma that a woman must position herself passively within heteronormative relationships.

The story concludes in a way that brings even more complexity to this power dynamic. During the sexual act, Sophie becomes aware of the pleasure she feels, until “[...] I started to get sore. He was really going for it. / Hey, slower, I whispered, and I think he really tried, for a minute or two, at least” (Plett, 2014, p. 34). The way the author constructs Sophie’s trajectory converges toward the development of greater control over her body, culminating in her obtaining, from the sexual encounter with Mark, validation of her transfeminine subjectivity. To achieve this, she assumes a gender performativity that grants her power through the expression of submission, a model considered by Western society to be the ideal feminine behavior.

In line with this thought, the story ends abruptly and ambiguously: is Sophie realizing that the performance she adopted ultimately harms her, as it allows Mark, a cisgender man, to feel increasingly comfortable in the position of dominant figure? Even if he tries to treat his partner more delicately, his effort does not last long, and his pleasure will soon take precedence. Or is Sophie, by gaining greater self-confidence, presenting

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

herself in such a sexually irresistible way that Mark cannot contain the desire to possess her in the most carnal manner possible, thus suggesting a direct proportionality between Sophie's internal well-being and the way the Other perceives her?

Part of Plett's (2014) talent lies in showing that both possibilities can coexist: even though hegemonic discourses attempt to invalidate their existence, trans people continue to assert multiple ways of being and existing in the world, challenging the norm that Western society seeks to impose as the only legitimate expression of gender.

4 Final considerations

In light of our objective to examine, through Bakhtin's (2015) theory of the novel, how the trans character is constructed in Casey Plett's short story *Other Women*, our analysis revealed that Sophie, at the beginning of the narrative, is characterized by numerous insecurities regarding others' perceptions. In this way, she feels compelled to perform a gender role grounded in submission to prevent others from reading her actions as masculine. Furthermore, she expects her body to receive validation from an external figure in order to prove to herself that she is not an artificial woman. These conflicts emerge in the materiality of the text in the form of words, sentences, and dichotomies laden with axiological weight, thus shaping the content the author seeks to represent.

We also observed how the authoritative discourse of cisnormativity infiltrates Sophie's subjective consciousness, preventing her from perceiving that gender is "a discourse materialized stylistically in varied performances" (Nascimento, 2021, p. 142). In the final moments of the story, however, Sophie undergoes a change in attitude suggesting greater freedom to express her femininity, understanding that different contexts allow for different ways of performing her gender.

Consequently, we were able to answer the research question initially posed, affirming that Sophie's literary construction largely depends on the validation of her subjectivity as a trans woman, a condition made evident through the character's words, actions, and relationships. We opted to limit our study to Sophie's interactions with Megan

Rev. Pemo, Fortaleza, v. 7, e15356, 2025
DOI: https://doi.org/10.47149/pemo.v7.e15356
https://revistas.uece.br/index.php/revpemo
ISSN: 2675-519X

and Mark in order to better explore how her literary construction is strongly influenced by issues of bodily and sexual nature. In future studies, a broader view of the mechanisms Plett (2014) employs to represent her protagonist could be obtained by analyzing Sophie's relationship with family members, investigating how religious discourse is authoritatively inserted into the story, and examining how the character is affected by encounters with former school friends.

We hope that the research presented here contributes to the enrichment of Bakhtinian studies by demonstrating the relevance of the theory of the novel (Bakhtin, 2015) in analyzing the construction of a trans character. We also aim to contribute to the establishment of trans literature as a subject of literary criticism, helping to give voice to authors such as Casey Plett, still relatively unknown in Brazilian academia.

.

References

BAKHTIN, Mikhail. **Teoria do romance I**: A estilística. Tradução: Paulo Bezerra. São Paulo: Editora 34, 2015.

BAKHTIN, Mikhail. **Notas sobre literatura, cultura e ciências humanas**. Tradução: Paulo Bezerra. São Paulo: Editora 34, 2017.

FARACO, Carlos Alberto. **Linguagem & diálogo**: as ideias linguísticas do Círculo de Bakhtin. São Paulo: Parábola Editorial, 2009.

FRANCO JUNIOR, Arnaldo. Operadores de leitura da narrativa. *In*: BONNICI, Thomas; ZOLIN, Lúcia Osana (org.). **Teoria literária**: abordagens históricas e tendências contemporâneas. 3. ed. Maringá: EDUEM, 2009. p. 33-58.

FUCHS, Jéssica Janine Bernhardt; HINING, Ana Paula Silva; TONELI, Maria Juracy Filgueiras. Psicologia e cisnormatividade. **Psicologia & Sociedade**, Recife, v. 33, abr. 2021. Disponível em: https://doi.org/10.1590/1807-0310/2021v33220944. Acesso em: 16 jun. 2023.

FUNAKOSHI, Minami; RAYCHAUDHURI, Disha. The rise of anti-trans bills in the US. **Reuters**, [s. l.], 19 ago. 2023. Disponível em: https://www.reuters.com/graphics/USA-HEALTHCARE/TRANS-BILLS/zgvorreyapd/. Acesso em: 26 ago. 2023.

HALDEMAN, Peter. The Coming of Age of Transgender Literature. **New York Times**, New York, 24 out. 2018. Disponível em: https://www.nytimes.com/2018/10/24/books/trans-lit-transgender-novels.html. Acesso em: 10 ago. 2023.

ILGA WOLRD. **Trans Legal Mapping Report 2019**: Recognition before the law. Geneva, 2020. Disponível em: https://ilga.org/downloads/ILGA_World_Trans_Legal_Mapping_Report_2019_EN.pdf. Acesso em 15 ago. 2023.

NASCIMENTO, Letícia Carolina Pereira do. **Transfeminismo**. São Paulo: Jandaíra, 2021.

PLETT, Casey. Other Women. *In*: NASCIMENTO, Letícia Carolina Pereira do. **A Safe Girl to Love**. Topside Press: New York, 2014. p. 10-34.

TRANSGENDER no longer recognised as 'disorder' by WHO. **BBC News**, [s. l.], 29 maio 2019. Disponível em: https://www.bbc.com/news/health-48448804. Acesso em: 15 ago. 2023.

WALL, Anthony. Os personagens da teoria de Bakhtin. Tradução: Jorge Witt Mendonça Junior. **Odisseia**, Natal, v. 4, n. 2, p. 1-20, jul./dez. 2019. Disponível em: https://periodicos.ufrn.br/odisseia/article/view/18940/12166. Acesso em: 21 mar. 2023.

[i] **Válber Rodrigo Ribeiro de Medeiros,** ORCID: https://orcid.org/0009-0001-3203-2846
Universidade Federal do Rio Grande do Norte (UFRN)
Licenciado em Letras – Inglês (UFRN), bacharel e mestre em Engenharia Química (UFRN). Membro do grupo de pesquisa em Literaturas Africanas Queer (UFRN/CNPq).
Author contribution: curadoria de dados, administração do projeto, investigação, visualização, escrita – primeira redação.
Lattes: http://lattes.cnpq.br/1026423324690125
E-mail: valber.medeiros.086@ufrn.edu.br

[ii] **Orison Marden Bandeira de Melo Junior,** ORCID: https://orcid.org/0000-0002-7592-449X
Universidade Federal do Rio Grande do Norte (UFRN)
Mestre em Literatura e Crítica Literária (PUC-SP) e Doutor em Linguística Aplicada e Estudos da Linguagem (PUC-SP), com pós-doutorado em literaturas africanas de língua inglesa *queer*. Professor de Literatura de Língua Inglesa e docente permanente do PPgEL/UFRN. Bolsista de Produtividade em Pesquisa (CNPq – Nível 2).
Author contribution: conceituação, administração do projeto, supervisão, escrita – revisão e edição.
Lattes: http://lattes.cnpq.br/1809881374621615
E-mail: orison.junior@ufrn.br

Responsible publisher: Genifer Andrade

***Ad hoc* specialist:** Paulo Morais-Alexandre and Rosalia Duarte.

How to cite this article (ABNT):
MEDEIROS, Válber Rodrigo Ribeiro de; MELO JUNIOR, Orison Marden Bandeira de. A construção da personagem trans em “Other Women” de Casey Plett: uma análise dialógica. **Rev. Pemo**, Fortaleza, v. 7, e15356, 2025. Available in: https://revistas.uece.br/index.php/revpemo/article/view/15356

Received on April 7, 2025.
Accepted on May 13, 2025.
Published on October 7, 2025.