

12th Congresso Brasileiro de Linguística Aplicada (CBLA)

Marília Camponogara Torres

The 12th CBLA was hosted in Vitória, Espírito Santo, from the 9th to the 12th of July. During this four-day event, there were four plenary sessions, three round-tables, eight symposium presentations, 315 concurrent sessions and six poster sessions that approached a variety of themes in the Applied Linguistics field. CBLA was initially created in 1986 at Universidade Estadual de Campinas (Unicamp) with the aim to discuss issues related to different professional fields. Back then, the 1st CBLA turned out to be a multidisciplinary and multifaceted meeting with eight plenary sessions, three round-tables, 13 concurrent sessions and six poster sessions in which most of the studies were about first and second languages. Since this first event, CBLA has been an opportunity for researchers to gather and discuss, beyond the variety of research being conducted, the possible paths of the Applied Linguistics field.

This year, PPGI came in large numbers to the conference. Ten PhD students presented together with their advisors in different concurrent sessions about the studies they have been conducting which are related to teacher education, academic writing, reading, discursive genres, and multimodality. Participants' names and titles of their presentations are listed below:

- Jane Helen Gomes de Lima and professor Adriana – *Pragmatics in English as a Lingua Franca (ELF) interactions;*
- Maria Rosa da Silva Costa and professor Adriana – *The student-teacher portfolio as a tool for professional development;*
- Matheus André Agnoletto and professor Adriana – *Beyond or not the teachers' manual;*
- Paola Gabriella Biehl and professor Adriana – *An EFL teachers' twisting journey along the development of the concept modeling;*
- José Augusto S. de Miranda and professor Maria Ester – *Ted-Ed lesson series: a genre analysis;*
- Marília C. Torres and professor Maria Ester – *Letramentos acadêmicos nos programas de pós-graduação: um estudo das disciplinas introdutórias;*

Editorial Staff

Editors: Marília Camponogara Torres and Casemiro Partala Neto

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- Mariana L. Terres and professor Viviane – *A filha do dragão: as mudanças de Daenerys Targaryen na primeira temporada de Game of Thrones;*
- Juliana do Amaral and professor Leda – *Reler, realçar texto, tomar notas: comparando a eficiência de estratégias de estudo na compreensão, retenção e aprendizado a partir da leitura de textos em inglês;*
- Bruno de Azevedo, Daniel R. Pires and professor Leda – *Compreensão leitora em inglês no ENEM: desvelando processos de interferência.*

Besides them, professors Celso, Donesca, and Raquel also presented their current research in concurrent sessions, and professors Adriana, Mailce and Viviane were the responsables of a round-table, a symposium presentation, and a plenary session, respectively. Four alumni students from PPGI attended the CBLA as well: André L. Specht, Janaina Weissheimer, Cyntia Bailer, and Kyria R. Finardi, in which the latter was one of the organizers of the event.

Participating this year in the CBLA with all my colleagues and professors from PPGI was a memorable experience that provided to all of us great moments of learning and sharing about the many possibilities of research in the Applied Linguistics field. This area of research more and more has been characterized as multifaceted with many lines of research investigating language as well as with the contribution of different theoretical fields. Besides this, we could also realize that UFSC, more specifically PPGI, is a program which has a large number of studies in Applied Linguistics, contributing to the field with quality studies using a wide range of methods and theories about language. At the end of the event, we all celebrated in one of the most famous pubs in Vitória!



Professor Donesca Cristina Puntel Xhafaj points out her perception about the event:

After having attended AILA's (Association Internationale de Linguistique Appliquée) World Congress in 2017 (in Rio de Janeiro, organized by ALAB), which was extremely rich in opportunities for learning and sharing, and also an example in terms of organization, I confess I set off to Vitória on July, 9 with high expectations for the 12th edition of the Brazilian congress of Applied Linguistics, and these were met; but rather than writing about the favorite talk I attended, for example, or how my own presentation went, I decided to write about the aspect that most called my attention in the event: the ubiquitous presence of PPGI in it. At the end of the opening conference (with Vera Menezes proposing a new way to look at genres), which was followed by a presentation of Congo (the catchy traditional local rhythm and dance) I looked around and realized UFSC pretty much rules the applied linguistics world in Brazil. There are many excellent public federal universities in Brazil and a number of them have renowned Letras/Linguistics graduate programs, but in that auditory, everywhere you looked you would see UFSC. Teachers from UFSC (I think there were about 7 or 8 of us there), students from PPGI, and many people who became doctors at PPGI and are now in Universities all over Brazil. For me, this congress was, besides a great chance to see the trends in research in Applied Linguistics in Brazil at the moment and to learn new things as well as share what I am doing at the moment, an opportunity to see friends from academia and learn a little more about what they are doing and researching in their lives at the moment, and also to realize how important PPGI is in this scenario. It was thrilling and touching to see people who were my colleagues in this program now coming to events to present the results of research they are conducting with their advisees, seeing this lasting presence PPGI all over the country. Congrats to all of us who are part of this community!



Professor Viviane Maria Heberle also gives her opinion about CBLA and explains her plenary session presented there:



I was privileged to give one of the plenary sessions, entitled “Applied Linguistics, Multimodality and Multiliteracies” at CBLA. First I said that as a former secretary of ALAB when Professor Hilário Bohn was the President, I was happy to see so many new members of ALAB and how much our area has developed. I also emphasized the relevance of research in Applied Linguistics (AL) in Brazil, related to, for instance, the development of critical reading, the teaching and learning of languages, inclusive educational demands, digital technologies, among other important issues. Then, I mentioned that within the various possibilities of research in AL, I am aligned with researchers who see it as transdisciplinary, linked to social practices, and in constant dialogue with other areas of research and critical theories, such as critical discourse analysis, cultural studies, anthropology, and sociology. Studies may focus on power relations, ideology, identities, social vulnerability, and gender, for instance. We are thus concerned with the investigation of language in use in different sociocultural contexts. Next, in my talk I explained that studies on multimodality and multiliteracies, based on systemic functional linguistics and on the grammar of visual design, investigate the use of different semiotic resources besides verbal language in texts which are manifested in different contemporary social practices. Multimodality can be understood as the use and integration of different semiotic resources in the design of a product or event, as well as a social semiotic approach to contemporary communication. Multiliteracies, on the other hand, refers to reading and writing practices which use different semiotic resources, such as films, videos, hypertexts and/or other digital technologies. To illustrate, I referred to studies on videogames/digital games, which have become an important area of research, and spatial discourse analysis, which transcends the limits of paper and image to integrate a number of other semiotic resources. In my talk, I hope I was able to refer to the affordances of multimodal resources in social practices and how the use of these resources may offer alternatives for relevant educational practices. The slides I presented can be seen at:

<https://drive.google.com/file/d/1fSTQwCGubUGsjjYPgZhORzNDU6LRVahQ/view?usp=sharing>

II Jornada Internacional de Linguística Aplicada Crítica – JILAC

Jeová Araújo Rosa Filho



From July 23rd to 25th, I had the chance to be in Brasília for the second time. It was quite a different experience, I would say. This time, it was impossible to look around the city and not experience a vivid and somewhat uncomfortable feeling, certainly motivated by the memory of all political episodes of recent years, which I wouldn't imagine to happen even in the craziest fictional dystopia.

Four years after my first visit to the city, I was now at an international conference of Critical Applied Linguistics, and in times of “Non-Partisan School” ideas, that seemed quite a subversive act. However, that was exactly what led me to submit a proposal. I knew this event would give me the chance to meet colleagues and professors who find, in the field of Applied Linguistics, a way to symbolically perform acts of political resistance.

This year's conference, which particularly addressed the theme “decolonial perspectives in Critical Applied Linguistics” was the second event of a biennial academic-scientific initiative, organized by Grupo de Estudos Críticos e Avançados em Linguagem (GECAL/CNPq/UnB) with the objective of providing visibility to methodological strands and studies that emphasize social subjects and their real needs.

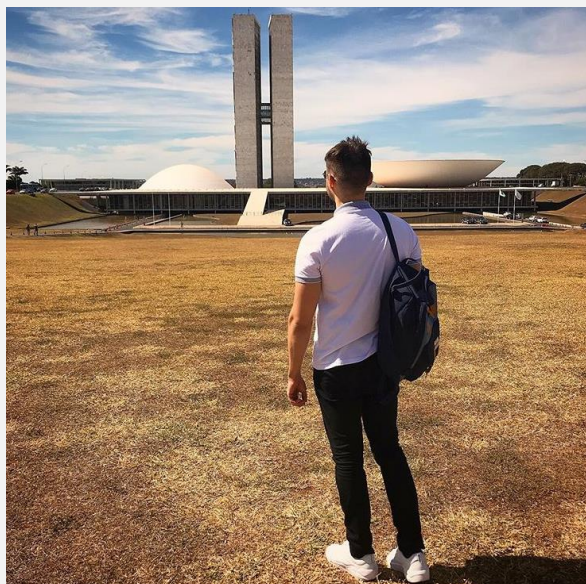
Among the foreign and Brazilian invited speakers, there were names such as Ofelia Garcia (CUNY), Patricia Hill Collins (UMD), Kanavill Rajagopalan (UNICAMP), Lynn Mário Menezes de Souza (USP), and the special presence of some of our professors from UFSC, Viviane Heberle and Maria Inêz

Lucena.

During the three days of the conference, we had the chance to attend plenaries, roundtables, workshops, and many concurrent sessions. I was particularly interested in discussing themes such as translanguaging, English as a lingua franca, intercultural language teaching and critical literacy. The event provided me with enriching learning experiences.

My presentation, which was entitled “Fifty shades of Cinderella: reflexões sobre práticas de letramento crítico na aula de língua inglesa”, took place on the second day, when I met with a very enthusiastic group from UFPR (Universidade Federal do Paraná) to talk about some unfoldings of my Ph.D. research.

Participating in conferences such as that makes it possible for us to see old friends, meet new people and get to talk about common research interests, and this is always a transformative experience. I came back renewed and indeed more motivated as a teacher and as a researcher.



Changed Utterly: My Experience in the 60th International Yeats Summer School

Andrey Felipe Martins

The evening is particularly warm as people from around the world gather inside the Sligo Town Hall, a nineteenth-century palazzo-style building, for the opening ceremony of the 60th Yeats International Summer School. Holding her eyeglasses in one hand, director Susan O’Keeffe begins a welcome speech in which she thanks sponsors and introduces distinguished names for brief talks. She has a charming way of throwing back her grey-coloured bob-style hair while speaking, and for this special occasion, she wears a dark-yellow blouse and a variegated scarf. I shall learn in the ensuing week that, as a former senator of the Labour Party, she has the capacity of being in twenty different places at the same time. For the moment, even though my backpack has just been stolen, I cannot find it in me to feel sad as Ms. O’Keeffe pronounces my name... "In turn, the Yeats Society awarded two full scholarships this year, to Andrey Martins, from the Federal University of Santa Catarina in Brazil and Rob Harris from Bristol University in the UK, well done to both of you." I am within the range of her view, and, as people clap, she gives a special nod to me for what has just happened. A backpack for a full scholarship seems a fair price to be exacted from blind Fate, I think to myself, and Fernando Pessoa’s words cross my mind: *“os deuses vendem quando dão / compra-se glória com desgraça.”* [the gods in fact sell when they give / glory is purchased through misfortune.] The ceremony soon is over. Under the invigorating sunlight, I talk to Rob and Chase, my roommates, and we sympathize with each other immediately. Later in the evening, we attend a gala dinner in the Sligo Park Hotel, and Rob deduces that I like Žižek when I tell him that I have been reading Freud’s *Moses and Monotheism*.

The Yeats Summer School is one of the leading attractions of Sligo, the city where the poet W. B. Yeats spent his summers up to his adolescence. His family by the mother’s side (the Pollexfens) owned a shipping company in the city during the nineteenth century and thus belonged to a well-to-do middle class. One can imagine that the children, although by no means rich, might have felt proud when they arrived from England in Rosses Point in one of their mother’s family’s ships. Moreover, the impact of Sligo on Yeats can be felt throughout his early poetry. For instance, it features in what one might consider his poetic birth, the short lyric written in England called “The Lake Island of Innisfree,” a reference to an island in the Garavogue river which the summer school students had the privilege of getting to know in a boat-trip. Another important site which we visited was the mountain Knocknarea, where Queen

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Maeve, who is alluded to in the Wanderings of Oisín, is mythically believed to be buried. Surrounded by Knocknaree, Ben Bulbin and the idyllic aura of the countryside, one can better understand the environment that produced the poetry of Yeats' so-called Romantic period.

First established in 1959, the Summer School has ever since welcomed students to two weeks (now one) of intensive contact with the world of Yeats studies. From July 25th to August 2nd, I followed a packed schedule of morning lectures given by distinguished scholars, afternoon seminars on a specific topic, with the evening reserved to various forms of entertainment (poetry reading, music, plays). During this period, I was kindly allowed to have a poster of my research project hung in the room where people gathered to have coffee or tea after the lectures. Due to lack of space, I will discuss only two incidents with the lecturers that I hope shall give a glimpse of my overall experience. The first happened when I talked to Rebecca Beasley. Following a flourishing tendency in Oxford, her work has lately focused on the influence of Russian literature on anglophone Modernism. Her lecture argued specifically for understanding Yeats through the category of "Romantic Modernists," as he shares some features with Russian authors who are identified as such (e.g. Vladimir Soloviov.). What made me sympathize with her immediately nonetheless were the references to D. H. Lawrence. Although shy at first, I found the courage to exchange some words with her in the afternoon of the day of her lecture, when we were inside Sligo Cathedral (the final destination of a guided walk through the town). I talked to her enthusiastically about my interest in Lawrence and that I had discovered Catherine Brown recently, who also studies Russia and Modernism in Oxford, and she could not have made a better reply as far as my ego is concerned "Oh, so you are a Romantic Modernist?!"

Another memorable episode was my conversation with contemporary Ireland's most famous poet, Paul Muldoon. As prof. Matthew Campwell perfectly defined in his introduction, Mr. Muldoon's lectures are a roller-coaster ride. Beginning with a reading of the classic "Easter, 1916" in his bass voice, Mr. Muldoon drove us through an excursion into Yeats' verse, analyzing specifically the tension between measure and freedom. He took his motto from a poem called "Tom O'Roughley" where Yeats says that "an aimless joy is a pure joy," "wisdom is a butterfly" and "little planned is little sinned," in other words, that a vital verse is to some extent unpremeditated, little planned, "how but in a zigzag wantonness / could trumpeter Michael be so brave?" This, of course, reminded me that the zigzag of Milton's much-celebrated blank verse in Paradise Lost reflects the paradox of freedom and predestination, and is perfectly expressed in the "mazing error" with which the rivers of paradise "wander." So I decide to talk to Paul Muldoon. The moment I introduce myself and fall into the error of saying "polite

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meaningless words" I'd like to thank you for your lecture, the look in his eyes reminds me of the words of a friend who has been attending his seminar. He does not seem to suffer fools gladly. Luckily, as soon as I convey my reading of Tom O'Roughley, his expression becomes lighter and friendly, and he approves my reading. But for a moment I was afraid I would be, like Polonius, one more "tedious old fool."

The most beautiful moments (if the reader allows for the corny "illuminations") for me were the poetry readings in the evenings. I remember first feeling it in the beautiful salute to the late poet Seamus Heaney, and finding the words to it in the evening reading of Eiléan Ní Chuilleanáin's poems. I have always been drawn to theories that understand poetry as a failure in communication (though of course, this is debatable). The true poet lies somewhere between the baby that plays with the sounds of words and the psychotic whose speech is beyond sense. As Lacan constantly repeats, signifier and signified never coincide completely, which is to say that we can never completely say what we mean. Communication is doomed to fail; poetry is the celebration of this failure, of this limit or rather excess. What makes poetry different from madness and baby-talk, however, is that it is supposed to be socially sanctioned, "sublimated," and that it must submit to syntax ("order") in however distorted a form. Well, while I stood in the Methodist Church in Sligo, where people gathered to listen to other people talking something that was almost non-sense, that one did not fully understand and yet paid attention and respect to, I felt I was in a sacred place where the evil spell of communication was broken: "art is magic delivered from the lie of being truth." The Yeats Summer School made me rediscover my love for poetry, which had been eclipsed by theory and philosophy, (it is always hard to keep a balance!) and I have the feeling that from now on every time I read poetry, I shall remember Sligo...



Rebecca Beasley during her lecture "Yeats and the Russian Revolution"



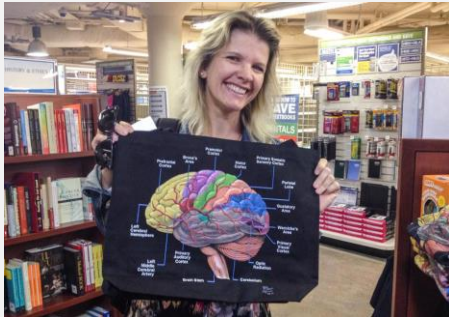
Paul Muldoon during his lecture "Zigzag Wantonness: Yeats and Form"



Bernard O'Donogue reading one of his poems during the salute to Seamus Heaney

Alumni Profile

Former students at PPGI, Janaiana Weissheimer and André Luis Specht, talk about their current careers and interests as professors at UFRN and UNICENTRO, respectively.

**Janaiana Weissheimer**

Hello, everyone! It's a great honor for me to contribute with the Alumni Profile section in the PPGI newsletter. It's been more than ten years since I defended my PhD dissertation and a lot has happened since then!

I have always been passionate about cognition. During my undergrad course I dealt with L2 learning strategies, focusing on cognitive strategies and, more specifically, memory systems. My interest in studying memory was born then. My masters revolved around the role of declarative memory in syntax acquisition, and in my PhD I had the pleasure of being advised by Prof. Mailce Mota and to investigate working memory development in ESL.

As a PhD candidate at PPGI I had my first contact with neuroscience when I took a "Reading in the Brain" course with Prof. Leda Tomitch, when she had just returned from her postdoctoral leave in reading neuroscience in the United States. I fell in love with neuroscience then, and kept dreaming of going abroad to study it!

When I arrived to work at UFRN in Natal in 2009, I was eager to collaborate with the recently inaugurated Brain Institute, I soon started participating in research on memory and learning with Prof. Sidarta Ribeiro and I continue there up to this day. During my post-doctorate in 2014-2015 I had the honor of working with the renowned neuroscientist Marta Kutas at UCSD in California, learning about electroencephalography in studies with cognition and language.

Around the time of my postdoctoral degree in California, I started working on a project about learning and reading disabilities in public elementary schools (Project ACERTA - Assessment of Children at Risk for Learning Disorders) together with my former PPGI colleague Augusto Buchweitz. It was when I saw that as a scientist, I had a huge social responsibility. I began to devote myself to do research to try to mitigate the cognitive effects that most of our Brazilian children are subjected to due to poverty,

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especially in the northeast of Brazil, where I live. Today I am integrating two projects in this regard: one at the Haskins Laboratories at Yale, where we conduct phonemic awareness training with 5-6 year-olds at risk for learning disabilities; and one at the Child Development Lab at the University of Irvine California, where we perform executive functions and working memory training with children of high and low socioeconomic status.

I love my teaching job at UFRN and my career as a scientist. Today I'm the coordinator of the Graduate Program in Language Studies (PPgEL) there, and it has given me great joy to help other people become scientists as well!



André Luis Specht

In 2017, besides concluding my PhD studies, I also started working as a professor in a state university in Paraná, called UNICENTRO, in Irati, my hometown. It was like a dream coming true to me, because this institution has been my home for my entire academic life. I was an undergraduate student at UNICENTRO back in 2004; I worked as an assistant teacher there between 2008 and 2012; and I collected my master study data there in 2013. At the moment, I am teaching courses related to English language and Teacher Education. I am also conducting a study which aims at understanding the impact of strategy instruction on the planned oral performance of Brazilian students with an advanced level of proficiency in English. Along with that, I am advising undergraduate students who are interested in Task Development and Implementation and in English language learning and teaching in general. In addition, I am directing the Campus Language Center and participating in several committees. It is a lot of work, but I feel quite fulfilled.

M.A. students Casemiro Partala Neto, Vinicius Garcia Valim, and Vitor Henrique de Souza explain their academic research at PPGI.



Casemiro Partala Neto

EFL undergraduate students' reaction to the written feedback provided by a university professor

My M.A research belongs to the academic writing field and it is supervised by Professor Maria Ester Wolstein Moritz. Its main objective is to investigate to what extent EFL undergraduate students use written feedback/comments provided by their professor. Many researchers have defended that teachers' written feedback is crucial to both promote students' writing development and students' revisions of their texts (Cohen & Cavalcanti, 1990; Ferris, 1995; Ferris, 1997; Hedgcock & Leftkowitz, 1994; Harmer, 2004; Peterson, 2010). An almost forsaken dimension in these studies has been the students' reaction to their teachers' written feedback. Therefore, to investigate and fill in the gaps of this important dimension the present research aims at providing a reflection to pre-service and experienced teachers about their feedback practices as well as understanding better how their feedback procedures are attending their students' needs.

Currently, I'm already collecting the students' drafts and interviews which will be the basis of my data collection. The' analysis of the drafts will be based on Ferris (1997) and Hyland and Hyland (2001) regarding written feedback categories. The analysis of the interviews will hopefully unfold why students changed or not in response to their teachers' written feedback.

Participating in the PPGI master program under the supervision of Professor Maria Ester has been equally a great privilege and responsibility. Fortunately, all the tips and advices that I have received from my supervisor and colleagues on this journey have exceeded my expectations.



Vinicius Garcia Valim

Irish and the British Great War poetry

My name is Vinicius and I am a second-year MA candidate here at PPGI, which means that I am currently working on my master's thesis, as of this moment titled "Loyalties in Irish and British Great War Poetry". My supervisor is Prof. Dr. Maria Rita Drumond Viana. In the thesis, I aim to conduct a comparative analysis of some poems written by Irish and British poets that deal with the Great War (also referred to as World War I). The specific issue I look at is that of loyalty, that is, what the reasons for fighting are presented in the poems, and how they engage with these reasons - their attitudes towards elements such as country, religion, enemy, among others. Having already worked with Irish Great War poetry in my undergraduate thesis, I believe that comparing Irish and British poetry about that conflict may yield interesting results, especially considering the tensions between these two nations at the time and the war's different effects on both. It is also worth noting that the Great War's importance in Irish history is often downplayed and its remembrance in that context is ambiguous. My thesis, thus, aims to challenge reductive perceptions of the Irish experience of the war and its cultural representations, possibly leading to a greater understanding of the national contrasts in archipelagic poetry of the Great War, in addition to contributing to the areas of Irish Studies and War Studies.



Vitor Henrique de Souza

The Terrifying Lover: Hammer Films' Dracula and the Implications of Its Gender Relations

My research is entitled “The Terrifying Lover: Hammer Films’ Dracula and the Implications of Its Gender Relations”. I am analyzing three of the nine films that constitute Dracula’s Hammer franchise, and the main objective of my analysis is to investigate the implications of depicting a more sexually aggressive vampire figure in cinema in what concerns male and female archetypes. Specific scenes from the selected films are going to be analyzed to identify gender dynamics on screen. To reach it, I am supporting my discussion with scholars such as Laura Mulvey, Linda Williams, and Barbara Creed. Focusing primarily on gender and technical aspects of cinema, I am also particularly concerned with how the use of color in the analyzed films is helpful in the achievement of an erotic effect since they are notably the first filmic adaptations of Dracula in color. I am currently gathering data for the upcoming sections that will focus on the imagery of blood, eroticism, and sexuality.

Querido vizinho!

José Augusto Simões de Miranda

Alfredo era um menino de oito anos; com uma alma profundamente inquieta. Nasceu em Blumenau, mas em dezembro de 1989 mudou-se para Recife com a família, pois seu pai passou num concurso público. A família era composta por Dária - irmã caçula que tinha seis anos -, sua mãe Margarete e seu pai Robson.

Quanto Alfredo completou 13 anos, sua mãe adoeceu e três anos depois morreu de um câncer, que iniciou no intestino e espalhou-se pelo corpo. Perturbado com a perda da mãe, ele começou a pintar alguns quadros aleatórios em seu quarto que representavam alguma lembrança que tinha dela. Aos 19 anos, prestou seu primeiro vestibular para relações internacionais, onde cursou por seis meses e desistiu por sentir-se desmotivado com o curso que estava aquém de suas expectativas. Logo após o trancamento do curso, seu pai foi transferido para Curitiba e foi quando Alfredo conheceu Frederico.

Frederico era um advogado de 35 anos que morava no prédio ao lado. A janela do escritório de Frederico ficava defrente da janela do quarto de Alfredo. O advogado sempre chegava em casa, despia-se, colocava seu shorts e ficava horas lendo, sentado em seu escritório. A rotina de Frederico não costumava mudar e Alfredo começou a observá-lo atentamente todas as noites.

Como Frederico ficava horas na mesma posição, lendo todas as noites, Alfredo começou a desenhá-lo e pintá-lo. Fez quadros e mais quadros com diversas pinturas de Frederico naquela posição, usou tons e cores diferentes de seu shorts, seu escritório, seus livros e, por vezes, olhava nos binóculos com intuito de resgatar as distintas expressões faciais do vizinho que refletiriam na criatividade tão genuína do pintor.

Após seis meses pintando, Alfredo já tinha uns 15 quadros escondidos no seu quarto das imagens de Frederico e sempre ficava olhando horas para suas pinturas, encantado com as expressões tão marcantes e desiguais do vizinho; além de imaginar a sua alma diante das obras de arte.

Como Alfredo não estava estudando e nem trabalhando, passava bastante tempo em seu quarto, saía nas refeições, mas logo voltava e seu pai nem viria a perceber tal comportamento, pois trabalhava o dia inteiro fora e a noite se enfiava no escritório. Dária estudava num colégio que oferecia estudo integral; só chegava à noite em casa e logo ia para seu quarto. Dessa forma, Alfredo usufruía a liberdade de fazer o que quisesse e seu quarto era seu refúgio de imaginação e criatividade.

Após duas semanas do seu último quadro, Alfredo esperava ansiosamente o vizinho no horário previsto, a fim de observá-lo no seu escritório. Aparentemente, Frederico nunca notou a presença de Alfredo e sentia-se absolutamente confortável com sua rotina em sua casa. Mas numa noite, trouxe Lélia - sua nova namorada. Ambos sentaram na sala e Alfredo correu para a sacada de seu apartamento para avistar a nova visita e com uma curiosidade incontrolável em descobrir quem era a moça.

Quando Frederico beijou Lélia pela primeira vez na visão do vizinho, Alfredo correu para o quarto, trancou-se, pegou uma tela e começou a pintar o casal. A pintura que fazia de Lélia, apesar de ser possível reconhecê-la, era uma espécie de uma criatura estranha com traços não humanos. Alfredo percebeu a mesma rotina do vizinho com a companheira nos dias seguintes, mas deixou de observá-los e passou apenas a aprimorar seu quadro. Fez Lélia com muitas rugas, um rosto pesado, cheia de marcas profundas, onde a cabeça estava separada do tronco e Frederico a olhava com



Creative Corner

espanto e estranhamento. Retocou a pintura com lágrimas caindo no rosto do vizinho e uma expressão de fúria incontrolável em seu olhar.

Após uma semana terminando o fundo sombrio de sua obra de arte, Alfredo escuta vozes bem altas e nervosas. Percebeu que seu pai já estava dormindo e sua irmã estava na casa de Glorinha, sua melhor amiga. Alfredo não dá tanta importância ao acontecimento, mas as vozes continuam de uma forma mais exacerbada. Ele sai do quarto e corre para sacada para ver o que estava acontecendo. Nesse momento, flagra Frederico e Lélia brigando e sente algo que nunca sentiu antes, provindo de uma explosão de sentimentos tão plenos e inexplicáveis. Corre para o quarto, enfia a cabeça no travesseiro e começa a gritar muito alto, mas sua voz acabou por ser abafada. Após aquele sentimento tão forte que parecia que ia explodir alguma coisa em seu peito, Alfredo cria outro quadro que mostrava Lélia entrando num estado psicótico profundo e assustando o companheiro de tal maneira que, no seu desenho, ele parece estar correndo em direção à porta.

Enquanto os primeiros quadros que Alfredo criava do vizinho sozinho eram sempre belos, realçando seus traços fortes, sua boca carnuda, seus ombros avantajados e todos os detalhes que conseguia contemplar em Frederico; quando começa a desenhar o casal, a pintura fica sombria, mórbida, escura e os traços do vizinho mostram seu desespero clamando por ajuda daquela criatura monstruosa e vil, que parecia sufocá-lo e torturá-lo todas as noites em seu lar, antes tão cheio de sossego.

Alfredo começou a ter sonhos constantes com os quadros que pintava do casal e a fantasiar a criatura cada vez mais nítida em sua mente; até que um dia começou a imaginar em como poderia exterminar aquele monstro que fazia tão mal a Frederico, homem tão digno e magnânimo e que sempre idolatrava em suas obras. Estudou diversas possibilidades de como afastar a criatura de Frederico, tais como trancafiá-la numa jaula, prendê-la num quarto ou ainda desaparecer com ela de uma forma bárbara, mas logo afastava de sua mente tal possibilidade, por imaginar o fardo que carregaria ao longo de sua vida.

Enquanto perambulavam na sua imaginação as diferentes estratégias de dar um jeito na criatura, Alfredo continuava a pintá-la, de forma cada vez mais horrenda, em que até ele se assustava de como aquela aberração poderia ser considerada um ser humano. Havia detalhes fantásticos em sua pintura - que provinham de sua imaginação e de como idealizava que a criatura fosse finalmente descoberta por todos, sem a necessidade de interferir com alguma ação.

Após uma semana criando quadros do casal - e mais especificamente preocupando-se com a criatura -, Alfredo veio por esquecer a presença do vizinho e o silêncio do apartamento contribuía para que pudesse apenas concentrar-se em seus quadros. Porém, entre uma tela e outra, olhou pela janela atentamente. Focando no escritório de Frederico, viu que estava vazio, sem algum móvel. Correu para sacada para avistar a sala de estar e viu Frederico correndo em direção à porta de saída de seu apartamento. Ficou perplexo com o movimento e, de repente, observa o braço da criatura levantando-se vagarosamente e com muita dificuldade do chão. Assim que Alfredo se deu conta que Lélia estava deitada, subiu rapidamente em cima de uma cadeira, a fim de conseguir enxergá-la e descobrir o que estava acontecendo. Neste momento, seu pai grita da sala de estar:

- Que isso, filho? O que você está fazendo aí na sacada?

Alfredo desce da cadeira de supetão e responde:

- Nada papai, estava olhando um espetáculo. E vai rapidamente para seu quarto.

Após algumas horas, o apartamento de Frederico é invadido pela polícia, que encontra o corpo de Lélia no chão da sala de estar. Nesse ínterim, Alfredo fica demasiadamente assustado com o que viu, soube e começa a esconder todos os quadros que tinha criado da criatura num armário com chaves. Robson como sempre distraído e ausente, não deu a menor importância ao comportamento do filho na

Creative Corner

sacada acima da cadeira.

Dois anos se passaram após o crime e nunca acharam o paradeiro do vizinho. Alfredo estava cursando faculdade de História e raramente tinha tempo para criar alguma obra de arte, pois tanto o curso, como a escola que trabalhava pela manhã, exigiam bastante dele com leituras e compromissos e deixavam seu tempo escasso.

Numa noite de quinta-feira, Alfredo acabou a aula por volta das 22h e saiu com a turma da faculdade para um bar, onde todos beberam, se divertiram e riram muito de histórias que compartilhavam. Já se sentia bastante tonto com o efeito causado pelo álcool e pela meia noite resolveu ir embora, pois trabalhava no dia seguinte.

Quando saiu do bar, Alfredo foi ao ponto de ônibus e pegou o biarticulado noturno para ir para casa. Esperou 40 minutos habituais sentado no ônibus no trajeto de seu endereço, onde começou a ler alguns poemas em seu kindle. Assim que percebeu que a próxima parada era o destino almejado, Alfredo guardou o dispositivo, logo saltou do ônibus e entrou na sua rua em direção ao seu prédio que era o último do lado direito. Enquanto andava, avistou o prédio de Frederico ainda de longe e depois de um longo tempo sem pensar no vizinho, começou a questionar-se por seu paradeiro que nunca ninguém soube até então.

Alfredo finalmente chegou à portaria de seu prédio e foi na caixa postal buscar suas correspondências, rotina daquele período do mês. Como esperado, encontrou alguns envelopes, colocou rapidamente em sua pasta, pegou o elevador e entrou em seu apartamento. Tudo estava escuro e todos estavam dormindo, tão logo Alfredo foi para o seu quarto, jogou a pasta em cima de sua mesa de pintura, quando caiu um envelope na cadeira que o chamou atenção por não ser nenhuma das correspondências que costumava receber todos os meses.

Sendo assim, ele aproximou-se do envelope que era azul marinho, mas logo percebeu que não havia nada escrito do lado de fora. Ficou curioso e começou a apalpá-lo antes de abrir. Conseguiu sentir algumas folhas e rapidamente o rasgou para ver do que se tratava. As folhas estavam grampeadas e dobradas. Ao abri-las, notou que todas elas estavam escritas e parecia uma longa carta. E nesse momento avistou o seu título: *Querido vizinho!*

Upcoming events

XI SINPEL – Seminário Integrado de Pesquisas em Linguística

When? November 18th to November 20th, 2019

Where? Universidade Federal de Santa Catarina/CCE – Bloco B

More info: <http://sinpel.ufsc.br/>

VIII Seminário de Estudos Linguísticos e Literários

When? November 04th to November 08th, 2019

Where? Universidade Estadual do Paraná – Campus de Paranaguá

More info: <https://sellf.weebly.com/>

World Congress of Applied Linguistics – AILA Congress

When? August 09th to August 14th, 2020

Where? Croningen, The Netherlands

More info: www.aila2020.nl

III Seminário Internacional de Estudos de Linguagens

When? September 25th to September 27th, 2019

Where? UFSM- Universidade Federal de Mato Grosso do Sul.

More info: sielletrasufms2019@gmail.com

Call for papers

Revista Aletria – Thematic issue 40 years of Uma literatura nos trópicos: “space-in-between”, “cosmopolitanism” and “insertion”

Deadline: October 1st 2019.

Qualis: B1

More info:

<https://www.periodicosdeminas.ufmg.br/periodicos/aletria-revista-de-estudos-de-literatura/>

Revista Fórum Linguístico – Thematic issue Terminologia, Lexicografia e suas interfaces

Deadline: December 12th, 2019

Qualis A2

More info:

<https://periodicos.ufsc.br/index.php/forum/index>

Revista Entreletras – Thematic issue Novas pesquisas sobre o pensamento de Frantz Fanon

Deadline: December 31st, 2019

Qualis B2

More info:

<https://sistemas.uft.edu.br/periodicos/index.php/entreletras>

Revista X – Thematic issue Translinguagens: discurso, política e pedagogia

Deadline: October 31st, 2019

Qualis A4

More info: <https://revistas.ufpr.br/revistax/>