



Ministério da Educação
Universidade Federal do Cariri
Pró-reitoria de Extensão

**ADITIVO II AO EDITAL Nº 02/2021/PROEX/UFCA
SELEÇÃO DE ESTAGIÁRIOS**

ASSUNTO: *Adição dos itens 4.5.C e 4.5.D, bem como acréscimo do anexo II ao EDITAL Nº 02/2021/PROEX/UFCA.*

A Pró-Reitora de Extensão, no uso de suas atribuições legais, torna pública a alteração do Edital supracitado, adicionando o Anexo II, cujo texto deve ser traduzido pelos candidatos à estágio na vaga de letras - habilitação Inglês, bem como acrescentando o item 5.4.C e 4.5.D, conforme disposição abaixo:

4.5.C – *O(a) candidato(a) deve encaminhar a tradução do texto disponibilizado no ANEXO II para o e-mail luciana.bessa@ufca.edu.br até o dia 12.04.2021, colocando como assunto do e-mail a frase: TRADUÇÃO DO TEXTO “THE POET IN THE READER CONDITION”.*

4.5.D - *O(a) candidato(a) deve encaminhar a tradução do texto através de um arquivo em formato PDF.*

Qualquer dúvida ou esclarecimentos estamos à disposição através do e-mail nq.proex@ufca.edu.br

Juazeiro do Norte-CE, 06 de abril de 2021.

ORIGINAL ASSINADO

Fabiana Aparecida Lazzarin
Siape 1210233
Pró-reitora de Extensão
Universidade Federal do Cariri



ANEXO II DO EDITAL Nº 02/2021/PROEX/UFCA

THE POET IN THE READER CONDITION

The greatest mission of the writer Carlos Drummond de Andrade (1902-1987) was to be an “action poet” and the only weapon he had was the word, his accomplice and inseparable companion. His work is long and multiple: between **Alguma poesia** (1930), initial work, and **Farewell** (1996), posthumous work in which he recorded from loves to pains, skepticism, life and death drives, childhood and homeland. This “public poet”, besides being an observer, was a photographer and an everyday reader. He first read the world, then the words. He collected some and appropriated others for the construction of his Poetics, becoming a fighter, or better, a writer. He refused to rhyme words, to write lines about birthdays and personal incidents. He found some “stones in the way”, but he created his own method: the lost and released words at the mercy of the writers. In this constant and inglorious struggle, he deciphered enigmas, constructed new words and made others more beautiful, joined the cause of men who suffer amid the uncertainties brought by the capitalist machine, came to think that poetry was incommunicable, but aware that the present time it was his subject, he urged everyone to stay with “Hand in Hand”, because he understood poetry as resistance. As a writer, he was first and foremost a reader. In “Childhood” he read the magazines *Tico-Tico* (1905) and *Fon-Fon* (1907). As a teenager, together with the “boys from Belo Horizonte” he founded *Revista* (1925), the largest disseminator of modernist ideas in Minas Gerais and participated in several others: *Revista Verde* (1927) and *Leite Criolo* (1929) also in Minas Gerais. Therefore, the object of this research is the analysis of the readings that influenced the writer Carlos Drummond de Andrade through the dialogue that his poetry establishes with other writers, painters, photographers, characters, literary critics of Brazilian Literature and Foreign Literature. Therefore, we reflect on the categories: Drummond, influence, intertextuality, reader and writer. The research is divided into four phases: in the first, we present an overview of the 20th century, since Drummond is a writer of that period and we share the idea that is through the historical context that we best understand a writer. In the second phase, we revisit the concept of influence and intertextuality and experience it within the poet's own work, since dialogicity is the condition of language's existence.