

INGLÊS

Instrução: As questões 51 a 59 estão relacionadas ao texto abaixo.

01. So here I am, upside down in a woman. Arms
02. patiently crossed, waiting, waiting and
03. wondering who I'm in, what I'm in for. My
04. eyes close nostalgically when I remember
05. how I once drifted in my translucent body
06. bag, floated dreamily in the bubble of my
07. thoughts through my private ocean in slow-
08. motion somersaults, colliding gently against
09. the transparent bounds of my confinement,
10. the confiding membrane that vibrated with,
11. even as it muffled, the voices of conspirators
12. in a vile enterprise. That was in my careless
13. youth. Now, fully inverted, not an inch of
14. space to myself, knees crammed against
15. belly, my thoughts as well as my head are
16. fully engaged. I've no choice, my ear is
17. pressed all day and night against the bloody
18. walls. I listen, make mental notes, and I'm
19. troubled. I'm hearing pillow talk of deadly
20. intent and I'm terrified by what awaits me, by
21. what might draw me in.
22. I'm immersed in abstractions, and only the
23. proliferating relations between them create
24. the illusion of a known world. When I hear
25. "blue," which I've never seen, I imagine some
26. kind of mental event that's fairly close to
27. "green"—which I've never seen. I count
28. myself an innocent, unburdened by
29. allegiances and obligations, a free spirit,
30. despite my meagre living room. No one to
31. contradict or reprimand me, no name or
32. previous address, no religion, no debts, no
33. enemies. My appointment diary, if it existed,
34. notes only my forthcoming birthday. I am, or
35. I was, despite what the geneticists are now
36. saying, a blank slate. But a slippery, porous
37. slate no school-room or cottage roof could
38. find use for, a slate that writes upon itself as
39. it grows by the day and becomes less blank. I
40. count myself an innocent, but it seems I'm
41. party to a plot. My mother, bless her
42. unceasing, loudly squelching heart, seems to
43. be involved.

In: McEWAN, Ian. *Nutshell: a novel*. New York: Nan A. Talese / Doubleday, 2016. p. 1-2.

51. Considere as seguintes afirmações acerca do texto.

- I - O narrador relata seu confinamento em um espaço restrito cujas paredes lhe permitem ouvir conversas íntimas aterradoras.
- II - As referências a aspectos fisiológicos, apesar das reflexões de ordem existencial, denotam a natureza não humana do narrador, o que torna o texto inusitado e irônico.
- III - O narrador, embora se declare inocente e livre de quaisquer obrigações, acredita ser parte de um plano em que sua mãe parece estar envolvida.

Quais estão corretas?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas I e III.
- (E) I, II e III.

52. Assinale com **V** (verdadeiro) ou **F** (falso) as seguintes afirmações acerca do texto.

- () O narrador nostalgicamente rememora sua juventude despreocupada, anterior ao seu confinamento.
- () O narrador, por encontrar-se de cabeça para baixo, está confuso e imerso em ilusões acerca do mundo ao seu redor.
- () O texto reveste-se de ironia em função do descompasso entre a condição do narrador e seu domínio de linguagem.
- () O texto apresenta um relato incomum que instiga o leitor a conjecturar acerca do desenvolvimento humano e da formação da consciência.

A sequência correta de preenchimento dos parênteses, de cima para baixo, é

- (A) V – V – F – F.
- (B) V – V – F – V.
- (C) V – F – V – V.
- (D) F – F – V – F.
- (E) F – F – V – V.

53. Considere as seguintes afirmações acerca do texto.

- I - A expressão *what I'm in for* (l. 03) denota o desconhecimento do local onde o narrador se encontra.
- II - A expressão *bloody walls* (l. 17-18) enfatiza a revolta do narrador diante de seu desconforto físico angustiante.
- III- A membrana que limita o espaço do narrador abafa as vozes externas, mas também vibra com elas.

Quais estão corretas?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas II e III.
- (E) I, II e III.

54. Considere as seguintes expressões do texto.

- I - *private ocean* (l. 07)
- II - *transparent bounds* (l. 09)
- III- *meagre living room* (l. 30)

Quais fazem referência a algum elemento do corpo humano?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas I e II.
- (E) I, II e III.

55. Associe as palavras da coluna da esquerda aos seus respectivos sinônimos, na coluna da direita, de acordo com o sentido com que estão empregadas no texto.

- | | |
|------------------------------|---------------|
| () <i>vile</i> (l. 12) | 1. ashamed |
| () <i>meagre</i> (l. 30) | 2. continuum |
| () <i>unceasing</i> (l. 42) | 3. untidy |
| | 4. exiguous |
| | 5. despicable |
| | 6. continual |

A sequência correta de preenchimento dos parênteses, de cima para baixo, é

- (A) 1 – 3 – 2.
- (B) 1 – 4 – 2.
- (C) 3 – 5 – 6.
- (D) 5 – 4 – 6.
- (E) 5 – 4 – 2.

56. O segmento *draw me in* (l. 21), como empregado no texto, poderia ser substituído por

- (A) arrest me.
- (B) involve me.
- (C) reveal me.
- (D) convert me.
- (E) accuse me.

57. Assinale a alternativa que apresenta tradução adequada para a palavra *unburdened* (l. 28), conforme empregada no texto.

- (A) descarregado
- (B) desfavorecido
- (C) desincumbido
- (D) absolvido
- (E) intocado

58. Considere os seguintes sentidos possíveis para a palavra **slate**.

- I - A piece of rock laminated into shingles, used for roofing or siding.
- II - A tablet used for writing on.
- III- A list of candidates for nomination or election.

Quais desses sentidos podem ser atribuídos à palavra **slate**, conforme empregada no segundo parágrafo do texto?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas I e II.
- (E) I, II e III.

59. Considere as seguintes propostas de reescrita para o trecho *But a slippery, porous slate no school-room or cottage roof could find use for* (l. 36-38).

- I - But a slippery, porous slate for which no school-room or cottage could find use
- II - But a slippery, porous slate that no school-room or cottage could find use for
- III- But a slippery, porous slate who no school-room or cottage could find use for

Quais poderiam substituir o segmento destacado, sem prejuízo do sentido literal e da correção gramatical?

- (A) Apenas I.
- (B) Apenas III.
- (C) Apenas I e II.
- (D) Apenas II e III.
- (E) I, II e III.

Instrução: As questões 60 a 66 estão relacionadas ao texto abaixo.

The complex linguistic universe of
Game of Thrones

01. *Game of Thrones* has garnered 38 Emmy
02. awards for its portrayal of a world of sex,
03. violence and politics so real that some viewers
04. could imagine moving there. Part of that detail
05. has been the creation of the richest linguistic
06. universe since J.R.R. Tolkien's Middle Earth.
07. In the field of language-creation for fictional
08. worlds, there is Tolkien, and there is everybody
09. else. But David Peterson, the language-smith
10. of *Game of Thrones*, comes a close second for
11. the amount of thought put into its two
12. languages, Dothraki and Valyrian. The interest
13. in these tongues is such that a textbook for
14. learning Dothraki has been published, while
15. Duolingo, a popular online language-learning
16. platform, now offers a course in High Valyrian.
17. Inspired by fictional languages such as those
18. in the *Star Wars* films and with a master's
19. degree in linguistics, Peterson made Dothraki
20. and Valyrian as rich and realistic as possible.
21. Creating words is the easy part; anyone can
22. string together nonsense syllables. But
23. Peterson, like Tolkien, took the trouble to give
24. his words etymologies and cousins, so that
25. the word for "feud" is related to the words
26. "blood" and "fight". To make the languages
27. pronounceable but clearly foreign, he put
28. non-English sounds in high-frequency words
29. (like *khaleesi*, or queen), put the stress in
30. typically non-English places, and had words
31. begin with combinations of sounds that are
32. impossible in English, like *hr*.
33. Armed with a knowledge of common linguistic
34. sound changes, he gives his languages the
35. kinds of irregularities and disorder that arise in
36. the real world: High Valyrian's *obar*
37. ("curve") becomes Astapori Valyrian's *uvor*.
38. Words' meanings—as in real life—drift, too,
39. giving the system more realistic messiness.
40. Languages also play a prominent role in the
41. storyline. Dothraki is the guttural language of
42. a horse-borne warrior nation, but high-born
43. Daenerys Targaryen does not look down on it;
44. methodically learning it is key to her rise.
45. Tyrion Lannister is left to administer the city

46. of Mereen despite his ropy command of
47. Valyrian, leading to some comic moments.
48. And a prophecy of a future hero acquires new
49. meaning when an interpreter explains that the
50. word in question is ambiguous in Valyrian—it
51. could be "prince" or "princess".
52. It might seem odd that a highly sexist society
53. like the one of *Game of Thrones* would have
54. languages where sex roles were not clearly
55. marked, but languages are not always perfect
56. vehicles for a culture. Random change can
57. leave them with too many words for one
58. concept, and not enough for another. In this
59. way, the flawed nature of language reflects
60. the foibles of flawed humans and the
61. imperfect worlds they strive to create.

Adaptado de:

<<https://www.economist.com/news/books-and-arts/21725752-dothraki-and-valyrian-are-most-convincing-fictional-tongues-elvish>>.

Acesso em: 21 nov. 2017.

60. De acordo com o texto, o realismo da série *Game of Thrones* pode ser atribuído

- (A) ao rico universo linguístico baseado nas obras de J.R.R. Tolkien e nos filmes da trilogia *Star Wars*.
- (B) ao fato de suas línguas ficcionais apresentarem falhas análogas às aquelas verificadas em línguas naturais.
- (C) ao retrato de um mundo de sexo, violência e política que os espectadores gostariam de conhecer.
- (D) ao fato de os espectadores poderem aprender as línguas ficcionais da série por meio de livros e da plataforma Duolingo.
- (E) ao papel atribuído às línguas na narrativa, que inclui cenas cômicas causadas por desentendimentos linguísticos.

61. Assinale com **V** (verdadeiro) ou **F** (falso) as afirmações abaixo, acerca do texto.

- () O autor considera Peterson tão talentoso quanto Tolkien em termos de criação de línguas ficcionais.
- () As línguas criadas soam estrangeiras por contrariar padrões fonológicos da língua inglesa.
- () A parte mais fácil da criação das línguas, segundo o autor, é dar conta da etimologia das palavras.
- () O autor considera improvável que, em uma sociedade sexista como a de *Game of Thrones*, as línguas não delimitem claramente os papéis de gênero.

A sequência correta de preenchimento dos parênteses, de cima para baixo, é

- (A) V – F – V – F.
- (B) V – F – V – V.
- (C) F – V – F – F.
- (D) V – V – F – V.
- (E) F – V – F – V.

62. Considere as possibilidades de reescrita do segmento **Inspired by fictional languages such as those in the *Star Wars* films, Peterson made Dothraki and Valyrian as rich and realistic as possible.**

- I - Peterson, inspired by fictional languages such as those in the *Star Wars* films, made Dothraki and Valyrian as rich and realistic as possible.
- II - Being as rich and realistic as possible, Peterson made Dothraki and Valyrian inspired by fictional languages such as those in the *Star Wars* films.
- III- Fictional languages in the *Star Wars* films inspired Peterson to make Dothraki and Valyrian as rich and realistic as possible.

Quais poderiam substituir o segmento destacado, sem prejuízo do sentido original e da correção gramatical?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas I e II.
- (E) I, II e III.

63. Associe as palavras da coluna da esquerda aos seus respectivos sinônimos, na coluna da direita, de acordo com o sentido que têm no texto.

- | | |
|---------------------------------|------------------|
| () <i>garnered</i> (l. 01) | 1. despise |
| () <i>look down on</i> (l. 43) | 2. earned |
| () <i>ropy</i> (l. 46) | 3. old-fashioned |
| () <i>strive</i> (l. 61) | 4. observe |
| | 5. poor |
| | 6. endeavor |
| | 7. celebrated |
| | 8. aim |

A sequência correta de preenchimento dos parênteses, de cima para baixo, é

- (A) 7 – 1 – 3 – 6.
- (B) 7 – 4 – 5 – 6.
- (C) 2 – 1 – 3 – 8.
- (D) 2 – 4 – 5 – 6.
- (E) 2 – 1 – 5 – 6.

64. A oração subordinada *Armed with a knowledge of common linguistic sound changes* (l. 33-34) refere-se

- (A) às línguas criadas por Peterson.
- (B) a Peterson.
- (C) ao mundo real.
- (D) às combinações de sons que são impossíveis em inglês.
- (E) à sociedade retratada na série.

65. Considere as possibilidades de reescrita do segmento *methodically learning it is key to her rise* (l. 44).

- I - it is key to her rise methodically learning
- II - to learn methodically is key to her rise
- III- learning it methodically is key to her rise

Quais poderiam substituir o segmento destacado, sem prejuízo do sentido original e da correção gramatical?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas III.
- (D) Apenas I e III.
- (E) I, II e III.

66. A palavra *foibles* (l. 60) pode ser substituída, sem prejuízo do sentido empregado no texto, por

- (A) idiosyncrasies.
- (B) frustrations.
- (C) defeats.
- (D) doubts.
- (E) fights.

Instrução: As questões 67 a 75 estão relacionadas ao texto abaixo.

01. September 11, 2001, at 8:46 A.M., a
02. hijacked airliner crashed into the north tower
03. of the World Trade Center in New York. At
04. 9:03 A.M. a second plane crashed into the
05. south tower. The resulting infernos caused
06. the buildings to collapse, the south tower
07. after burning for an hour and two minutes, the
08. north tower twenty-three minutes after
09. that. The attacks were masterminded by
10. Osama bin Laden in an attempt to intimidate
11. the United States and unite Muslims for a
12. restoration of the caliphate.
13. 9/11, as the happenings of that day are now
14. called, has set off debates on a vast array of
15. topics. But I would like to explore a lesser-
16. known debate triggered by it. Exactly how
17. many events took place in New York on that
18. morning September?
19. It could be argued that the answer is one.
20. The attacks on the two buildings were part of
21. a single plan conceived by one man in service
22. of a single agenda. They unfolded a few
23. minutes and yards of each other, targeting
24. the parts of a complex with a single name,
25. design, and owner. And they launched a
26. single chain of military and political events in
27. their aftermath.
28. Or it could be argued that the answer is two.
29. The towers were distinct collections of glass
30. and steel separated by an expanse of space,
31. and they were hit at different times and went
32. out of existence at different times. The
33. amateur video that showed the second plane
34. closing in on the south tower as the north
35. tower billowed with smoke makes the twoness
36. unmistakable: while one event was frozen in
37. the past, the other loomed in the future.

38. The gravity of 9/11 would seem to make this
39. discussion frivolous to the point of impudence,
40. a matter of mere "semantics," as we say, with
41. its implication of splitting hairs. But the
42. relation of language to our inner and outer
43. worlds is a matter of intellectual fascination
44. and real-world importance.
45. _____ "importance" is often hard to
46. quantify, this case I can put an exact
47. value on it: 3,5 billion dollars. That was the
48. sum in a legal dispute for the insurance
49. payout to Larry Silverstein, the leaseholder of
50. the World Trade Center site. Silverstein's
51. insurance policies stipulated a maximum
52. reimbursement for each destructive "event."
53. If 9/11 comprised a single event, he stood to
54. receive 3,5 billion dollars; if two, he stood to
55. receive 7 billion. In the trials, the attorneys
56. disputed the applicable meaning of the term
57. event. The lawyers for the leaseholder defined
58. it in physical terms (two collapses); those for
59. the insurance companies defined it in mental
60. terms (one plot). There is nothing "mere"
61. about semantics!

Adapted from: PINKER, Steven. *The Stuff of Thought*. New York: Penguin, 2007. p. 1-2.

67. Select the alternative that adequately fills in the gaps in lines 01, 18, 22 and 46 in this same order.

- (A) In – in – within – in
- (B) In – on – from – at
- (C) On – in – from – at
- (D) On – on – from – at
- (E) On – in – within – in

68. Select the alternative that adequately fills in the gap in line 45.

- (A) Though
- (B) Even so
- (C) Nevertheless
- (D) In spite of
- (E) But

69. Consider the following statements about the text.

- I - To take 9/11 as a single event ensues not only a smaller reimbursement from the insurance company, but also the acknowledgement of Osama bin Laden as the mastermind of the terrorist attacks.
- II - Larry Silverstein's attorneys' attempt to pin 9/11 as two events so as to collect twice as much the insurance reimbursement verges on impudence, since it gives way to frivolous discussions concerning a catastrophe.
- III- The text states that there is nothing simple about semantics because the meaning of the words we use to encompass reality are neither fixed nor unchanging, which allows several valid interpretations.

Which ones are correct according to the text?

- (A) Only I.
- (B) Only II.
- (C) Only III.
- (D) Only I and III.
- (E) I, II and III.

70. Mark the statements below T (true) or F (false) according to the text.

- () The semantic conflict between our inner and outer worlds frames the thesis of the text.
- () Semantics provides undisputed evidence to the claim that 9/11 comprised two events.
- () The author suggests that the amounts insured determine the importance of 9/11 as an event.
- () The legal dispute ensuing 9/11 aimed to determine either the oneness or the twoness of the event.

The correct sequence of filling in the parentheses, from top to bottom, is

- (A) T - T - F - F.
- (B) T - F - F - T.
- (C) T - F - T - F.
- (D) F - T - T - T.
- (E) F - F - T - T.

71. Consider the following propositions for rephrasing the fragment of sentence *the south tower after burning for an hour and two minutes* (l. 06-07).

- I - the south tower after having been burning for an hour and two minutes
- II - the south tower after it was burning for an hour and two minutes
- III- the south tower after it had been burning for an hour and two minutes

If applied to the text, which ones would be correct and keep the literal meaning?

- (A) Only I.
- (B) Only II.
- (C) Only I and III.
- (D) Only II and III.
- (E) I, II and III.

72. Consider the following propositions for rephrasing the sentence *The attacks were masterminded by Osama bin Laden in an attempt to intimidate the United States and unite Muslims for a restoration of the caliphate* (l. 09-12).

- I - Attempting to intimidate the United States and unite Muslims for a restoration of the caliphate, Osama bin Laden has masterminded the attacks.
- II - Osama bin Laden masterminded the attacks in an attempt to intimidate the United States and unite Muslims for a restoration of the caliphate.
- III- In an attempt to intimidate the United States and unite Muslims for a restoration of the caliphate, the attacks have been masterminded by Osama bin Laden.

If applied to the text, which ones would be correct and keep the literal meaning?

- (A) Only I.
- (B) Only II.
- (C) Only III.
- (D) Only II and III.
- (E) I, II and III.

73. Consider the following propositions for rephrasing the clause *It could be argued that the answer is one* (l. 19).

- I - One might argue that the answer is one.
- II - You could say that the answer is one.
- III- They should argue that the answer is one.

If applied to the text, which ones would be correct and keep the literal meaning?

- (A) Only I.
- (B) Only II.
- (C) Only III.
- (D) Only I and II.
- (E) I, II and III.

74. Which of the alternatives below could replace the phrase *closing in on* (l. 34) as used in the text?

- (A) drawing nearer to.
- (B) blowing up against.
- (C) crashing onto.
- (D) folding itself into.
- (E) hovering above.

75. What does the phrase *splitting hairs* (l. 41) mean, as used in the text?

- (A) Changing one's opinion about something after something serious has taken place.
- (B) Having mixed feelings about a problem or situation.
- (C) Getting desperate in view of a serious event or calamity.
- (D) Debating about small and unimportant details.
- (E) Not giving importance to something serious.