

## 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.

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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.

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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.

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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.

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

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

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**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

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**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.

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**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 awards for its portrayal of a world of sex, violence and politics so real that some viewers could imagine moving there. Part of that detail has been the creation of the richest linguistic universe since J.R.R. Tolkien's Middle Earth.  
07. In the field of language-creation for fictional worlds, there is Tolkien, and there is everybody else. But David Peterson, the language-smith of *Game of Thrones*, comes a close second for the amount of thought put into its two languages, Dothraki and Valyrian. The interest in these tongues is such that a textbook for learning Dothraki has been published, while Duolingo, a popular online language-learning platform, now offers a course in High Valyrian.  
17. Inspired by fictional languages such as those in the *Star Wars* films and with a master's degree in linguistics, Peterson made Dothraki and Valyrian as rich and realistic as possible.  
21. Creating words is the easy part; anyone can string together nonsense syllables. But Peterson, like Tolkien, took the trouble to give his words etymologies and cousins, so that the word for "feud" is related to the words "blood" and "fight". To make the languages pronounceable but clearly foreign, he put non-English sounds in high-frequency words (like *khaleesi*, or queen), put the stress in typically non-English places, and had words begin with combinations of sounds that are impossible in English, like *hr*.  
33. Armed with a knowledge of common linguistic sound changes, he gives his languages the kinds of irregularities and disorder that arise in the real world: High Valyrian's *obar* ("curve") becomes Astapor's Valyrian's *uvor*. Words' meanings—as in real life—drift, too, giving the system more realistic messiness.  
40. Languages also play a prominent role in the storyline. Dothraki is the guttural language of a horse-borne warrior nation, but high-born Daenerys Targaryen does not look down on it; 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 Valyrian, leading to some comic moments.  
48. And a prophecy of a future hero acquires new meaning when an interpreter explains that the word in question is ambiguous in Valyrian—it could be "prince" or "princess".  
52. It might seem odd that a highly sexist society like the one of *Game of Thrones* would have languages where sex roles were not clearly marked, but languages are not always perfect vehicles for a culture. Random change can leave them with too many words for one concept, and not enough for another. In this way, the flawed nature of language reflects the foibles of flawed humans and the 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 àquelas 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) hoovering 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.