



UNIVERSIDADE  
ESTADUAL DE LONDRINA

**CENTRO DE LETRAS E CIÊNCIAS  
HUMANAS  
PROGRAMA DE PÓS-GRADUAÇÃO EM  
LETRAS**



**EXAME DE SELEÇÃO – 2025/1  
MESTRADO E DOUTORADO**

**PROVA DE LÍNGUA INGLESA**

**Código do (a) Candidato (a): \_\_\_\_\_ DATA: \_\_\_\_/\_\_\_\_/\_\_\_\_\_.**

### **Instruções**

- 1) A prova tem duração de 2 (duas) horas, sendo permitido o uso de dicionários impressos durante todo o período. Não são permitidos equipamentos eletrônicos ou consultas digitais. Também não é permitido o empréstimo, uns aos outros, de dicionários impressos.
- 2) A folha de alçaço carimbada e rubricada deve ser utilizada apenas para o registro das respostas definitivas, pois será fornecido outro papel para rascunho.
- 3) O código do candidato (jamais o nome) constará da lista de presença e deverá ser registrado em todas as folhas, inclusive nas utilizadas para rascunho das respostas. Todo o material (prova, rascunhos e respostas) deve ser entregue ao final da prova.
- 4) Essa prova tem como objetivo avaliar a capacidade de leitura, compreensão e análise de um texto em língua inglesa.

**Para cada conjunto de questões, o candidato deverá ler o trecho do texto escolhido, devendo respondê-las em português, o mais completamente possível, com base nas informações contidas em cada trecho de texto.**

**São quatro conjuntos de questões e no total são oito questões, cada uma delas valendo 1,25 pontos, totalizando o máximo de 10 pontos.**

## TEXTO 1

Medium theory has made it clear that each medium, be it verbal or nonverbal, is by definition plural (Mitchell 2005, Baetens 2014). There are no “pure” media, each medium, including writing, is intermedial and this intermediality is twofold.

On the one hand, each medium is directly or indirectly in contact with other media, and influenced as well as changed by them in the broader mediascape. First Marshall McLuhan (1964) and then Jay David Bolter and Richard Grusin (1999) have insisted on the fact that each medium is actually the result of a remediation due to its conflict with other media. On the other hand, each medium is also itself a blend of several media (in writing, for instance, there is visual signs as well as oral signs, but also tactile and olfactory signs). In practice, however, the use of the term is restricted to these cases in which different types of signs, for instance words and images, are combined. Its influence on transmedial storytelling and narrative theories must be noted, particularly in Ryan/Grishakova (2010) or in the “practice-production oriented” theory of Christy Dena, who speaks of *transmodality* when two media regimes are concerned: narrative and games (Dena 2009). The more radical stance on intermediality that we defend here tends to claim that even monomodal signs are characterized by internal complexity.

Intermediality, in other words, is not only the general term that defines the relationships between autonomous media, it is also the term that identifies the internal plurality of each medium. The intermedial study of literature therefore does not only refer to the study of the relationships between the literary text and its “others” (for instance the illustrations that accompany it, to give an elementary example), it also includes the study of the literary as a heterogeneous material that conveys a more or less radical “semiotic rupture” within itself (for instance when we interpret aspects of typography, from typeface to page layout and book design, as aspects of the text’s visuality—a dimension of literature that has always been at the center of visual and experimental poetry).

Fonte: BAETENS, Jan; MARTÍNEZ, Domingo Sánchez-Mesa. Literature in the expanded field: intermediality at the crossroads of literary theory and comparative literature. *Interfaces* [online], 36, p. 289-304, 2015. Disponível em: <https://doi.org/10.4000/interfaces.245>. Acesso em: 25 de outubro de 2024.

## QUESTÕES

a) De acordo com o texto, como o conceito de "intermedialidade" afeta a compreensão de um meio? Explique com base em dois aspectos mencionados no texto. (1,25 pontos)

Resposta:

O conceito de intermedialidade afeta a compreensão de um meio em dois aspectos principais. Primeiro, cada meio está em contato e influenciado por outros meios, sendo moldado pelo conceito de "remediação". Segundo, cada meio é composto por vários sinais de diferentes naturezas (visuais, orais, táteis, etc.), o que reflete a pluralidade interna do meio.

b) O texto menciona a influência da intermedialidade nas teorias narrativas e no storytelling transmídia. Qual a contribuição de Christy Dena para este campo, conforme apresentado no texto? (1,25 pontos)

Resposta:

Christy Dena contribuiu para o campo da intermedialidade ao introduzir a ideia de "transmodalidade", que se refere à combinação de dois regimes de mídia, como a narrativa e os jogos.

## TEXTO 2

There are a number of honorable exceptions to the general rule of narrative theory's blindness to poetry. Peter Hühn, for instance, has mounted an entire research program, in collaboration with his colleagues at Hamburg, on the narrative dimension of lyric poetry (Hühn, "Plotting" and "Transgeneric"; Hühn and Kiefer). Moreover, there have been many valuable individual analyses of particular poems from the perspective of some version or other of narrative theory, for example, James Phelan's recent analysis of Robert Frost's "Home Burial" in the light of rhetorical narratology (199–215).<sup>4</sup> Nevertheless, even in these cases it requires only a little scrutiny to ascertain that the object of analysis is not after all the relationship between narrative and poetry but the one between narrative and lyric—which is not the same thing. Phelan is characteristically explicit on this score. He is interested, he tells us, in various hybrids of narrative and lyric, and in various intersections of narrativity and lyricity. Lyricity he defines as "somebody telling somebody . . . on some occasion for some purpose that something is" (as opposed to "that something happened," which would qualify as narrativity); or alternatively as "somebody telling somebody . . . on some occasion for some purpose what he or she thought about something" (22, my emphases). Obviously, lyric in this sense is not restricted to poetry. Lyric can occur in poetry, of course, but, as Phelan argues, it can just as readily occur in prose fictions such as Hemingway's "A Clean, Well-Lighted Place" or Sandra Cisneros' "Woman Hollering Creek," sometimes in combination with narrative, sometimes not. Hühn, too, focuses on narrative's interaction with lyric, rather than with poetry as such, though he does not share Phelan's interest in prose lyric or in hybrid forms. He approaches lyric not from the rhetorical perspective of narrative progression, as Phelan does, but rather from the perspective of plot and eventfulness; nevertheless, his sense of lyricity seems generally compatible with Phelan's. Lyric plots typically involve mental or psychological phenomena or incidents ("Plotting" 149; "Transgeneric" 146), and lyric events are psychological, or in some cases discursive, in the sense of occurring at the level not of the story but of the lyric speaker's discourse ("Plotting" 162–68; "Transgeneric" 151–52). This approach seems to capture in its own way both Phelan's lyrical teller ("somebody telling something") and his lyrical told ("that something is"; "what he or she thought"); no more than Phelan's approach, however, does it restrict lyric to poetry.

Fonte: MCHALE, Brian. Beginning to think about narrative in poetry. *Narrative*, v. 17, n.1, p. 11-27, jan. 2009. Disponível em: <https://doi.org/10.1353/nar.0.0014>. Acesso em: 25 de outubro de 2024.

## QUESTÕES

c) De acordo com o texto, qual é a principal diferença entre narratividade e liricidade, segundo a definição de Phelan? (1,25 pontos)

Resposta:

A principal diferença, segundo Phelan, é que a narratividade envolve "alguém contando a alguém que algo aconteceu", enquanto a liricidade refere-se a "alguém contando a alguém o que ele ou ela pensa sobre algo" ou "que algo é". Assim, a narratividade está ligada a eventos, e a liricidade, a reflexões ou estados.

d) Como Peter Hühn e James Phelan abordam a relação entre a lírica e a narrativa, e quais são as semelhanças e diferenças entre suas perspectivas? (1,25 pontos)

Resposta:

Peter Hühn e James Phelan abordam a relação entre lírica e narrativa de maneiras diferentes, mas complementares. Phelan foca nos híbridos entre narrativa e lírica, considerando a lírica como algo que pode ocorrer tanto na poesia quanto na prosa. Ele vê a liricidade como alguém expressando pensamentos ou estados. Já Hühn analisa a interação da narrativa com a lírica a partir de uma perspectiva de eventos e progressão, com ênfase nos fenômenos psicológicos ou discursivos. Ambos concordam que a lírica não está restrita à poesia, mas suas abordagens diferem em termos de foco (rhetoricidade para Phelan e eventos psicológicos para Hühn).

### TEXTO 3

#### Race: A Mental Category of Modernity

The idea of race, in its modern meaning, does not have a known history before the colonization of America. Perhaps it originated in reference to the phenotypic differences between conquerors and conquered. However, what matters is that soon it was constructed to refer to the supposed differential biological structures between those groups.

Social relations founded on the category of race produced new historical social identities in America — Indians, blacks, and mestizos — and redefined others. Terms such as Spanish and Portuguese, and much later European, which until then indicated only geographic origin or country of origin, acquired from then on a racial connotation in reference to the new identities. Insofar as the social relations that were being configured were relations of domination, such identities were considered constitutive of the hierarchies, places, and corresponding social roles, and consequently of the model of colonial domination that was being imposed. In other words, race and racial identity were established as instruments of basic social classification.

As time went by, the colonizers codified the phenotypic trait of the colonized as color, and they assumed it as the emblematic characteristic of racial category. That category was probably initially established in the area of Anglo-America. There so-called blacks were not only the most important exploited group, since the principal part of the economy rested on their labor; they were, above all, the most important colonized race, since Indians were not part of that colonial society. Why the dominant group calls itself “white” is a story related to racial classification.

In America, the idea of race was a way of granting legitimacy to the relations of domination imposed by the conquest. After the colonization of America and the expansion of European colonialism to the rest of the world, the subsequent constitution of Europe as a new identity needed the elaboration of a Eurocentric perspective of knowledge, a theoretical perspective on the idea of race as a naturalization of colonial relations between Europeans and non-Europeans. Historically, this meant a new way of legitimizing the already old ideas and practices of relations of superiority/inferiority between dominant and dominated. From the sixteenth century on, this principle has proven to be the most effective and long-lasting instrument of universal social domination, since the much older principle — gender or intersexual domination — was encroached upon by the inferior/superior racial classifications.

QUIJANO, Anibal. Coloniality of Power, Eurocentrism, and Latin America. *Nepantla: Views from South* 1.3. Duke University Press, 2000. p. 533-580. Disponível em: <https://www.decolonialtranslation.com/english/quijano-coloniality-of-power.pdf>. Acesso em: 20 out. 2024.

## QUESTÕES

e) Por que Quijano pontua que a raça é uma categoria mental da modernidade? (1,25 pontos)

A ideia de raça, em seu significado moderno, não tem uma história conhecida antes da colonização da América. As relações sociais fundadas na categoria raça produziram novas identidades sociais históricas na América — índios, negros e mestiços — e redefiniram outras. Na medida em que as relações sociais que estavam sendo configuradas eram relações de dominação, tais identidades foram consideradas constitutivas das hierarquias, lugares e papéis sociais correspondentes e, conseqüentemente, do modelo de dominação colonial que estava sendo imposto.

f) Qual o princípio mais antigo de dominação anterior às classificações raciais?? (1,25 pontos)

O princípio de dominação anterior às classificações raciais era a dominação de gênero ou intersexual.

## TEXTO 4

Because we remember pain and the menace of death more vividly than pleasure, and because our feelings toward the beneficent aspects of the unknown have from the first been captured and formalised by conventional religious rituals, it has fallen to the lot of the darker and more maleficent side of cosmic mystery to figure chiefly in our popular supernatural folklore. This tendency, too, is naturally enhanced by the fact that uncertainty and danger are always closely allied; thus making any kind of an unknown world a world of peril and evil possibilities. When to this sense of fear and evil the inevitable fascination of wonder and curiosity is superadded, there is born a composite body of keen emotion and imaginative provocation whose vitality must of necessity endure as long as the human race itself. Children will always be afraid of the dark, and men with minds sensitive to hereditary impulse will always tremble at the thought of the hidden and fathomless worlds of strange life which may pulsate in the gulfs beyond the stars, or press hideously upon our own globe in unholy dimensions which only the dead and the moonstruck can glimpse.

With this foundation, no one need wonder at the existence of a literature of cosmic fear. It has always existed, and always will exist; and no better evidence of its tenacious vigour can be cited than the impulse which now and then drives writers of totally opposite leanings to try their hands at it in isolated tales, as if to discharge from their minds certain phantasmal shapes which would otherwise haunt them. Thus Dickens wrote several eerie narratives; Browning, the hideous poem *Childe Roland*; Henry James, *The Turn of the Screw*; Dr. Holmes, the subtle novel *Elsie Venner*; F. Marion Crawford, *The Upper Berth* and a number of other examples; Mrs. Charlotte Perkins Gilman, social worker, *The Yellow Wall Paper*; whilst the humorist, W. W. Jacobs, produced that able melodramatic bit called *The Monkey's Paw*.

This type of fear-literature must not be confounded with a type externally similar but psychologically widely different; the literature of mere physical fear and the mundanely gruesome. Such writing, to be sure, has its place, as has the conventional or even whimsical or humorous ghost story where formalism or the author's knowing wink removes the true sense of the morbidly unnatural; but these things are not the literature of cosmic fear in its purest sense. The true weird tale has something more than secret murder, bloody bones, or a sheeted form clanking chains according to rule. A certain atmosphere of breathless and unexplainable dread of outer, unknown forces must be present; and there must be a hint, expressed with a seriousness and portentousness becoming its subject, of that most terrible conception of the human brain--a malign and particular suspension or defeat of those fixed laws of Nature which are our only safeguard against the assaults of chaos and the dæligmons of unplumbed space.

LOVECRAFT, H. P. *Supernatural Horror in Literature*. Project Gutenberg Australia, 2006. Disponível em: <https://gutenberg.net.au/ebooks06/0601181h.html>. Acesso em: 20 out. 2024.



## QUESTÕES

g) Por que Lovecraft (2006) assinala que "ninguém precisa se perguntar sobre a existência de uma literatura de medo cósmico. Ela sempre existiu e sempre existirá"? (1,25 pontos)

Lovecraft faz esta afirmação porque o lado mais sombrio e maléfico do mistério cósmico sempre figurou em nosso folclore sobrenatural popular. O fascínio e a curiosidade provocam a imaginação do leitor, cuja vitalidade deve necessariamente durar tanto quanto a própria raça humana. Com essa base, ninguém precisa se perguntar sobre a existência de uma literatura de medo cósmico. Ela sempre existiu e sempre existirá; e nenhuma evidência melhor de seu vigor tenaz pode ser citada do que o impulso que de vez em quando leva escritores de inclinações totalmente opostas a tentarem suas mãos em contos isolados, como se para descarregar de suas mentes certas formas fantasmagóricas que de outra forma os assombrariam.

h) Qual a diferença entre a literatura do medo e a literatura do mero medo físico e do mundanamente horrível, conforme Lovecraft (2006)? (1,25 pontos)

A literatura do medo, sobre a qual Lovecraft exemplifica, citando várias narrativas assustadoras, refere-se ao medo psicológico, que é inexplicável por forças externas e leis naturais. Por sua vez, a literatura do mero medo físico e do mundanamente horrível remete às histórias convencionais e explícitas, como assassinatos secretos, ossos ensanguentados, explicáveis segundo forças externas e naturais.