

PCILS

INGLÊS

ARTES E
LINGUAGENS ESTRANGEIRAS

**Programa de
Capacitação
e Integração
de Lideranças
Sociais**

**Professor:
Ariel Manela**

Realização:

PECEP
pré-vestibular social

Patrocínio:

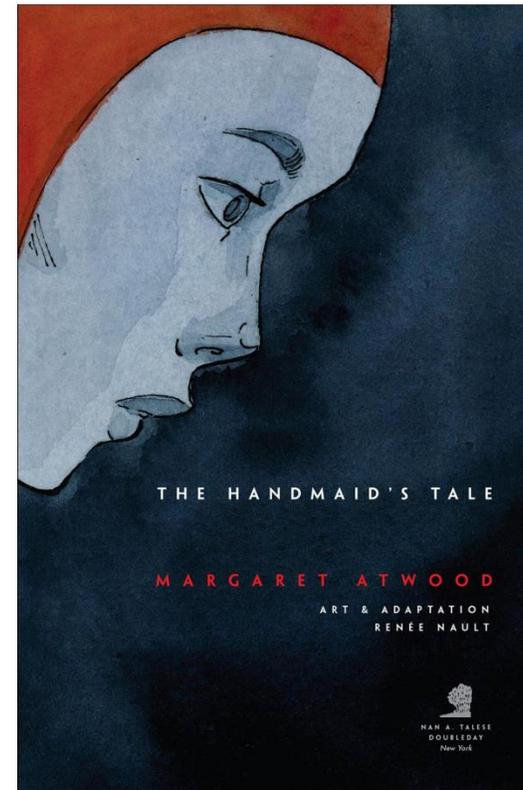
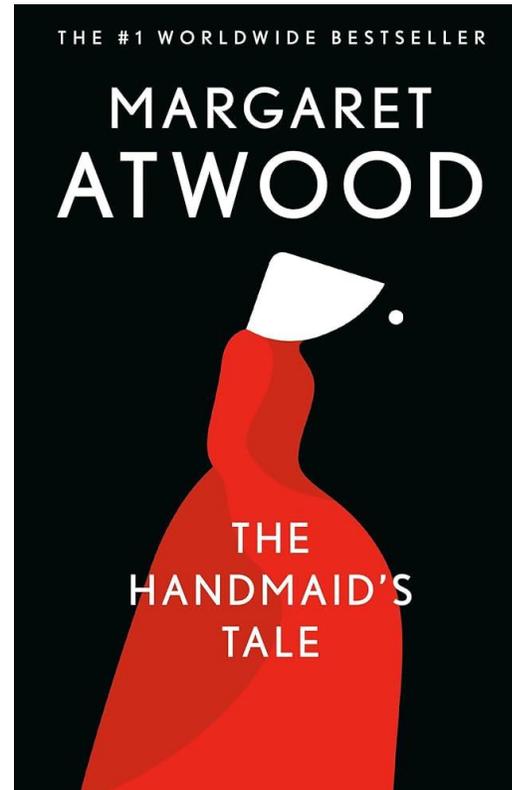
 **Rio**
PREFEITURA

INTEGRAÇÃO
METROPOLITANA


hizefa.Rio

“Night”

from *The Handmaid's Tale* (1985)
by Margaret Atwood (1939-)



We slept in what had once been the gymnasium. The floor was of varnished wood, with stripes and circles painted on it, for the games that were formerly played there; the hoops for the basketball nets were still in place, though the nets were gone. A balcony ran around the room, for the spectators, and I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in mini-skirts, then pants, then in one earring, spiky green-streaked hair. Dances would have been held there; the music lingered, a palimpsest of unheard sound, style upon style, an undercurrent of drums, a forlorn wail, garlands made of tissue-paper flowers, cardboard devils, a revolving ball of mirrors, powdering the dancers with a snow of light.

1) Explique o que é um “gymnasium” e retire do texto um excerto em inglês que suporte a sua resposta.

2) “I thought I could smell, faintly like an afterimage, the pungent scent of sweat, shot through with the sweet taint of chewing gum and perfume from the watching girls, felt-skirted as I knew from pictures, later in mini-skirts, then pants, then in one earring, spiky green-streaked hair.”

Quais são as figuras de linguagem presentes no trecho acima?

- (a) Comparação e metonímia.
- (b) Comparação e catacrese.
- (c) Comparação e sinestesia.
- (d) Analogia e metonímia.
- (e) Analogia e hipérbole.

There was old sex in the room and loneliness, and expectation, of something without a shape or name. I remember that yearning, for something that was always about to happen and was never the same as the hands that were on us there and then, in the small of the back, or out back, in the parking lot, or in the television room with the sound turned down and only the pictures flickering over lifting flesh.

“

We yearned for the future. How did we learn it, that talent for insatiability? It was in the air; and it was still in the air, an afterthought, as we tried to sleep, in the army cots that had been set up in rows, with spaces between so we could not talk. We had flannelette sheets, like children's, and army-issue blankets, old ones that still said u.s. We folded our clothes neatly and laid them on the stools at the ends of the beds. The lights were turned down but not out. Aunt Sara and Aunt Elizabeth patrolled; they had electric cattle prods slung on thongs from their leather belts.

”

3) Nas passagens acima, a narradora descreve um sentimento que ela atribui a si mesma e às demais personagens. A respeito deste sentimento, é correto afirmar que:

(a) é simplesmente um sentimento de volúpia.

(b) é apenas um sentimento de avidez e expectativa.

(c) é simplesmente um sentimento de descontentamento.

(d) é um sentimento de descontentamento que a narradora aproxima de um sentimento de avidez e expectativa.

(e) é um sentimento de volúpia que a narradora aproxima de um sentimento de avidez e expectativa.

4) Explique o que a passagem acima comunica aos leitores sobre o tempo e o lugar narrativos do livro *The Handmaid's Tale*, de Margaret Atwood.

The Red Centre.

We slept in what had once been the gymnasium.

The Aunts patrolled.

They had electric cattle prods slung on thongs from their leather belts. No guns, though, even they could not be trusted with guns.



5) Na imagem ao lado, inúmeras personagens permanecem deitadas ou dormem em camas militares, organizadas em sequência, enquanto uma personagem anda entre as camas. Dentre os verbos presentes no quadro, escolha o que descreve a atividade desta personagem.

- (a) “patrolled”
- (b) “slept”
- (c) “slung”
- (d) “trusted”
- (e) “could”

No guns though, even they could not be trusted with guns. Guns were for the guards, specially picked from the Angels. The guards weren't allowed inside the building except when called, and we weren't allowed out, except for our walks, twice daily, two by two around the football field which was enclosed now by a chain-link fence topped with barbed wire. The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made, some trade-off, we still had our bodies. That was our fantasy.

6) “The Angels stood outside it with their backs to us. They were objects of fear to us, but of something else as well. If only they would look. If only we could talk to them. Something could be exchanged, we thought, some deal made, some trade-off, we still had our bodies. That was our fantasy.”

Indique e explique a que se refere o pronome demonstrativo sublinhado na passagem acima.

“ We learned to whisper almost without sound. In the semi-darkness we could stretch out our arms, when the Aunts weren't looking, and touch each other's hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other's mouths. In this way we exchanged names, from bed to bed:

Alma. Janine. Dolores. Moira. June.

”

7) “In the semi-darkness we could stretch out our arms, when the Aunts weren’t looking, and touch each other’s hands across space. We learned to lip-read, our heads flat on the beds, turned sideways, watching each other’s mouths.”

No trecho acima, as palavras “each other’s” podem ser substituídas, sem que se altere o significado, por:

- (a) “one another’s” ou “every one’s”
- (b) “the other’s” ou “one another’s”
- (c) “each and everyone’s” ou “every one’s”
- (d) “each other has” ou “each one has”
- (e) “each other has” ou “each other is”

RB: “The page layouts throughout the book are extremely varied. [...] Were these layouts something you landed upon organically or did you always want to break away from the traditional, square panel format?”

RN: “I love to use layouts to convey mood, to repeat themes, or to hint at things that may be happening below the surface of the scene. I think that, even if people don’t notice it consciously on first reading, it influences their understanding of the story on a subconscious level.”

(RENÉE NAULT. “Finding Gilead With Water Colors: An Interview With the Handmaid’s Tale’s Renée Nault”. RACHEL BELLWOAR. Comicon, 2019. <<https://comicon.com/2019/03/26/finding-gilead-with-water-colors-an-interview-with-the-handmaids-tales-renee-nault/>> Último acesso em 21/04/2025.)

THC: “Do you think that there is something that the graphic novel provides that the original work, as a piece of literature, might not be able to?”

RN: “One interesting thing about graphic novels is they can easily shift between the literal and the abstract. [...] It’s the kind of things you definitely can’t do in other mediums because it would be just too confusing. And contradicting what the narrative is saying and what you’re seeing is something that graphic novels do really well.”

(RENÉE NAULT. “Renée Nault on ‘The Handmaid’s Tale’ Graphic Novel and Her Creative Process”. KELSEY CHEN. The Harvard Crimson, 2019. <<https://www.thecrimson.com/article/2019/4/2/renee-nault-interview/>> Último acesso em 21/04/2025.)

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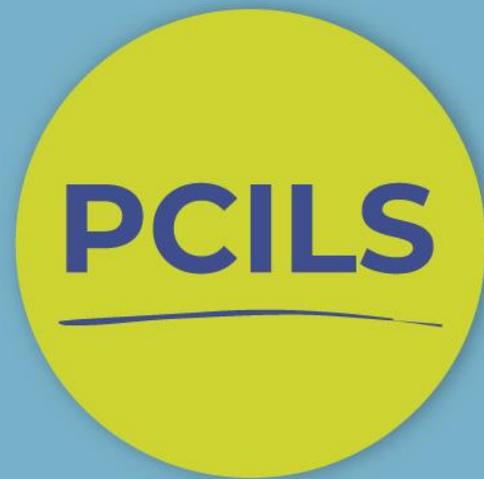
8) A partir da leitura de “Night”, assim como dos excertos de entrevistas da artista Renée Nault, que ilustrou o trabalho de Atwood, explique como se relacionam o texto e a imagem no quadro acima.

MARGARET ATWOOD. “Night”. In: _____. *The Handmaid’s Tale*. Kindle Edition, 1986. loc. 105-13.

MARGARET ATWOOD; RENÉE NAULT. *The Handmaid’s Tale: A Graphic Novel*. Doubleday, 2019.

RENÉE NAULT. “Finding Gilead With Water Colors: An Interview With the Handmaid’s Tale’s Renée Nault”. RACHEL BELLWOAR. Comicon, 2019. <<https://comicon.com/2019/03/26/finding-gilead-with-water-colors-an-interview-with-the-handmaids-ales-renee-nault/>> Último acesso em 21/04/2025.

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