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PROFLIN - EXAME DE PROFICIÊNCIA EM LÍNGUA
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ESTRANGEIROS

GABARITO

EXAMES DE NOVEMBRO DE 2022

LÍNGUA INGLESA

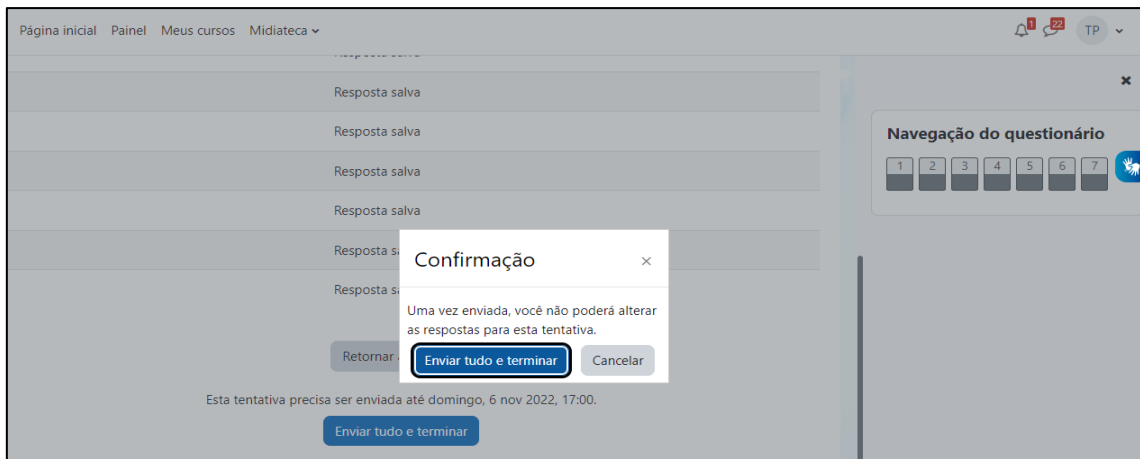
HUMANIDADES

Esta é a compilação do gabarito do exame PROFLIN de língua INGLESA aplicado em NOVEMBRO/2022. Neste documento, você terá acesso a:

- Explicação de como acessar as questões da tentativa do(a) participante do exame, na plataforma Moodle
- Texto-base disponibilizado na plataforma Moodle, para resolução das questões;
- Gabarito indicando as respostas corretas para as questões de múltipla escolha, seguidas de justificativas tanto para a alternativa correta como para os distratores; respostas esperadas para as questões discursivas.

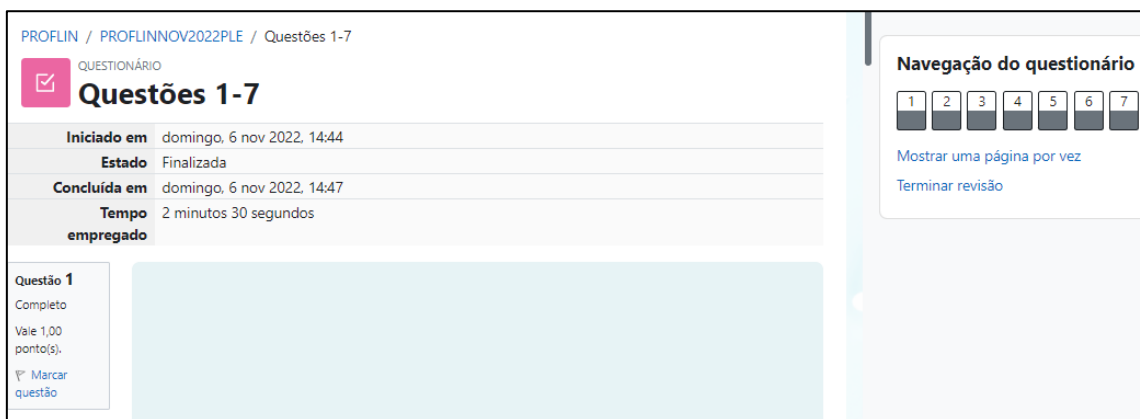
ATENÇÃO! ESTE NÃO É UM ESPELHO DO SEU EXAME PROFLIN! ESTE É UM GABARITO COM AS RESPOSTAS ESPERADAS DE TODOS OS CANDIDATOS E PODERÁ EMBASAR RECURSOS, DE ACORDO COM O QUE CONSTA EM EDITAL.

Após salvar todas as respostas da Prova, clique em “**Enviar tudo e terminar**”:



The screenshot shows a web interface with a list of 'Resposta salva' (Saved Answer) items on the left. A modal dialog box titled 'Confirmação' (Confirmation) is centered, containing the text: 'Uma vez enviada, você não poderá alterar as respostas para esta tentativa.' (Once sent, you will not be able to change the answers for this attempt.). Below the text are three buttons: 'Retornar' (Return), 'Enviar tudo e terminar' (Send everything and finish), and 'Cancelar' (Cancel). The 'Enviar tudo e terminar' button is highlighted with a red rectangle. At the bottom of the dialog, a note states: 'Esta tentativa precisa ser enviada até domingo, 6 nov 2022, 17:00.' (This attempt must be sent by Sunday, 6 Nov 2022, 17:00.). A blue button labeled 'Enviar tudo e terminar' is also visible at the bottom of the main interface.

Após confirmar “**Enviar tudo e terminar**”, será aberta uma página de revisão com todas as respostas que foram salvas.

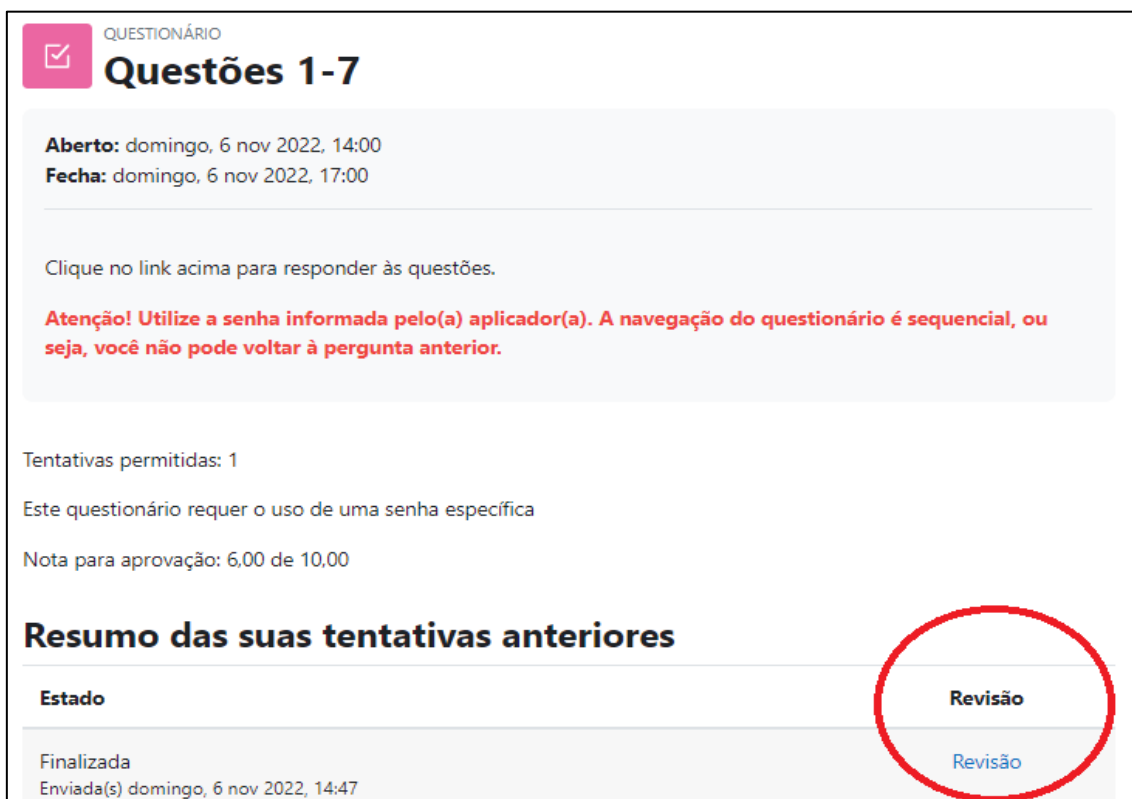


The screenshot displays the 'Questões 1-7' (Questions 1-7) review page. The header includes 'PROFLIN / PROFLINNOV2022PLE / Questões 1-7' and a 'QUESTIONÁRIO' icon. The main content area shows a table with the following details:

Iniciado em	domingo, 6 nov 2022, 14:44
Estado	Finalizada
Concluída em	domingo, 6 nov 2022, 14:47
Tempo empregado	2 minutos 30 segundos

Below the table, 'Questão 1' is marked as 'Completo' (Complete) and 'Vale 1,00 ponto(s)' (Worth 1.00 point(s)). A 'Marcar questão' (Mark question) link is present. On the right, a 'Navegação do questionário' (Questionnaire navigation) sidebar shows a sequence of buttons numbered 1 to 7, with button 1 highlighted. Links for 'Mostrar uma página por vez' (Show one page at a time) and 'Terminar revisão' (End review) are also visible.

Você poderá salvar ou imprimir essa página com todas as respostas que você preencheu e finalizar clicando em “**Terminar revisão**”. Caso queira novamente ter acesso à página de revisão, mesmo após o término da prova, basta clicar no link “**Revisão**” estará localizado abaixo de **Resumo das suas tentativas anteriores** dentro do questionário com as Questões 1-7.



The screenshot shows the 'Resumo das suas tentativas anteriores' (Summary of previous attempts) section. It includes the following information:

- Aberto:** domingo, 6 nov 2022, 14:00
- Fecha:** domingo, 6 nov 2022, 17:00
- Click no link acima para responder às questões.
- Atenção!** Utilize a senha informada pelo(a) aplicador(a). A navegação do questionário é sequencial, ou seja, você não pode voltar à pergunta anterior.
- Tentativas permitidas: 1
- Este questionário requer o uso de uma senha específica
- Nota para aprovação: 6,00 de 10,00

Below this information is a table titled 'Resumo das suas tentativas anteriores' (Summary of previous attempts):

Estado	Revisão
Finalizada	Revisão
Enviada(s) domingo, 6 nov 2022, 14:47	Revisão

The 'Revisão' (Review) link in the second row of the table is circled in red.

STEPHEN A. RUST

Comfortably Numb: Material Ecocriticism and the Postmodern Horror Film

In recent years, the topic of materiality has become a central concern for ecocritics. This move toward material ecocriticism has served to distance us from the highly polarizing debates about postmodernism versus deep ecology and practical versus theoretical ecocriticism that characterized the field during the late 1990s and early 2000s. Rather than drawing ecocritics into separate camps—the discursive versus the real—material ecocriticism is recentering the field by bringing these two camps directly into conversation, taking us, as Serenella Iovino and Serpil Oppermann put it, into “a newly explored territory: one where material realities merge into discursive dynamics” (448).

Bodies, both human and nonhuman, have emerged as a particularly fascinating site of analysis within this conversation. Writing about transcorporeality—the concept that the human body is “always intermeshed with the more-than-human world” and thus “ultimately inseparable from ‘the environment’”—Stacy Alaimo contends that thinking about materiality “necessitates rich, complex modes of analysis that travel through the entangled territories of material and discursive, natural and cultural, biological and textual” (238). In this essay, I argue that the postmodern horror films of the mid-1970s to the mid-1980s provide a particularly useful site for examining the ways that material ecocriticism can help us rethink our approach to discussions of the human body by situating cinematic bodies within their cultural and ecological contexts.

Prominent film scholars such as Carol J. Clover, Barbara Creed, and Linda Williams have placed significant focus on the human body as a site of central importance to the postmodern horror film and the affective relationships generated between film viewers and film texts. While these analyses have furthered our understanding of the relationships between bodies and capitalism, film scholars have placed relatively little emphasis on ecological concerns. Often described as body horror, postmodern horror films are characterized by the transgression of moral boundaries, violation of bodies, and the construction of open-ended worlds “in which categories collapse, violence constitutes everyday life, and the irrational prevails” (Pinedo 29). Films like this are still produced today (for example, the *Scream* and *Paranormal Activity* franchises), but here I am particularly concerned with the first wave of postmodern films, because, in responding directly to the rise of democratic capitalism and the social milieu of the Vietnam era, these films represent an important shift in the horror genre away from the revenge of nature cycle epitomized by films like *Jaws* (1975). Whereas the revenge of nature films feature monstrous animals attacking humans, postmodern horror films place the locus of horror squarely on humanity (particularly the family), marking the genre as an important signifier of the looming presence of humanity as an agent of global ecological change during the rise of neoliberal capitalism. Although I do not have the space in this essay to present a thorough re-reading of this genre, by presenting a close reading of one particular film from the period—*The Wall* (Alan Parker, 1982)—I hope to demonstrate how horror films have the potential to shake us out of our comfortably numb resignation to ecological catastrophe by jarring viewers into considerations of their relationships to the world outside the theatre.

Horror and the horrific are particularly useful terms for conceptualizing life in the postmodern era because global capitalism and global environmental change can seem to be such powerful forces as to overwhelm our cognitive ability to imagine alternative possibilities for living. Horror, as journalist John Taylor points out in his 1998 book *Body Horrors: Photojournalism, Catastrophe and War* can “become a total state of being” when those who have witnessed atrocities are unable to cognitively escape from the sense of dread and terror that accompany horrific violence (23). Horrific images penetrate the body, invoking corporeal, affective responses that subvert our conscious ability to react logically or consistently. Similarly, postmodern thinking becomes totalizing when we succumb to such horrific thinking and fail to recognize and treat postmodernism as a historical and social condition rather than state of being, as scholars such as Frederick Jameson, Andreas Huyssen, and more recently, Adrian Ivakhiv remind us. Jean

Baudrillard, Slavoj Žižek, and others have demonstrated how media can lock us into this way of thinking. As Andrew Snyder points out in his 2002 article "Knowing the Rules: Postmodernism and the Horror Film," the postmodern horror film seems "predicated on the belief that knowledge of the world exists only through mediated structures, particularly those of the media itself, reflecting postmodern theorists' assertion that the world possesses no intrinsic, unmediated essence" (86). Such films, it is often argued, may seem to provide a temporary release from the horrors of everyday life, but ultimately lull us into a state of numbness by distracting us from the material and social conditions that enable postmodernism to operate.

However, by rereading the postmodern horror genre through the lens of material ecocriticism, a more complex picture of these films takes shape, one which reminds us that the material and discursive are inextricably interwoven, particularly in the bodies of these cinematic human protagonists and more-than-human antagonists. Taking their audiovisual cues from groundbreaking films such as *Night of the Living Dead* (George A. Romero, 1968) and *Texas Chainsaw Massacre* (Tobe Hooper, 1974), postmodern horror films such as *The Food of the Gods* (Bert I. Gordon, 1976), *Halloween* (John Carpenter, 1978), *The Thing* (John Carpenter, 1982), *Videodrome* (David Cronenberg, 1983), and *The Stuff* (Larry Cohen, 1985) foreground the human body as a site in which the discursive and the material are intertwined, anticipating the discourse of material ecocriticism. Of course, these films are rarely as complex as the kinds of theoretical discussions taking place in ecocriticism today.

In these and other postmodern horror films, bodies figure as the site of individual, social, and ecological disruption. Human bodies' affective responses to the material environment and environmental discourse inform our perceptions of the conditions under which we alter the environment and transform our bodies through industrial and consumerist practices. The discursive trope of bodies illustrates the affective capabilities of horror films to invite critical spectatorship on the part of viewers, capabilities that are generated by the combination of psychology and materiality as special effects and sounds operate textually to penetrate the body of the viewer and disrupt cognition. Unlike the real-world horrors to which people are subjected on a daily basis, viewers of horror films invite this cognitive disruption; we know we are watching a movie, but it doesn't feel like it is just a movie when we allow ourselves to become sutured to the characters and their situations. In order to illustrate the ways in which cinematic texts can illuminate the relationship between discourse and materiality, I turn now to an analysis of *The Wall* as a postmodern ecohorror film

that self-consciously juxtaposes the iconic British band Pink Floyd's sublime rock opera with abject imagery to illustrate the connections between individual subjectivity, postmodern capitalism, and ecological materiality.

By incorporating elements of the postmodern horror film genre to articulate Pink's (Bob Geldoff) growing sense of alienation from his family, his fans, and his material possessions, *The Wall* anticipates the shifts in Western humans' senses of the self, society, and the world that are bound up with postmodernity. *The Wall* portends the triumph of neoliberal capitalism signaled by the literal destruction of the Berlin Wall in 1989 and the troubling side of this triumph—hyperindividualism, a hallmark of postmodern life discussed at length by sociologists such as Ulrich Beck and Anthony Giddens and typified by British Prime Minister Margaret Thatcher's 1987 declaration, "There is no such thing as society. There is a living tapestry of men and women and people and the beauty of that tapestry and the quality of our lives will depend upon how much each of us is prepared to take responsibility for ourselves." Despite its anthropocentric focus and unfortunate misogyny, *The Wall* deserves consideration from an ecocritical perspective, because its incorporation of numerous elements of the postmodern horror film genre enables it to offer a stirring critique of the cultural and ecological logic of neoliberal capitalism and the ways in which that cultural logic, like horror itself, disables our collective ability to conceive new ways of perceiving our relationship with each other and the environment.

The opening of *The Wall* illustrates the alienating horror of hyperindividualism. The film begins with a long, slow tracking shot. The camera moves down the hallway of an upscale but sterile-looking hotel, while the music of singer Vera Lynn's version of the 1937 song "The Little Boy that Santa Forgot" plays in the background. The camera frames the hallway from a low-angle, canted perspective showing a series of eight or nine doorways leading to a vanishing point at the end of the hall. This combination of sound and framing, of neglect and vanishing, implies that the story we are about to experience is but one of many such stories of postmodern alienation and disillusion we might encounter through any of these doors. As the camera comes to rest at the end of the hallway, the viewer watches as a maid steps into the frame and knocks on the door of our protagonist's hotel room. After the shot of the door fades to black and the opening credits run in silence, the film cuts to a soldier sitting at a desk in a World War II-era bunker. Subsequent cuts from this character to the protagonist, Pink, sitting in his hotel room enable the viewer to recognize the soldier in the bunker as Pink's father, or at least Pink's

imagined memories of his father. As the soldier begins to clean his revolver, the background orchestral music and male choral voices of the overture fade into the sounds of planes whizzing overhead and bombs dropping nearby. Pink Floyd lyricist Roger Waters blends historical references with his own personal allusions and those of the character Pink to complicate the meaning of the soldier's seemingly simple task: "It was just before dawn, one miserable morning in black '44, when the forward commander was told to 'sit tight' when he asked that his men be withdrawn . . . [A]nd the Anzio bridgehead was held for the price of a few hundred ordinary lives." As the viewer wonders whether or not the soldier will succumb to the pressures he must be under and commit suicide, the film cuts, in montage, first to an extreme long shot of a young boy running across a desolate field and then to an extreme close-up of a vintage Mickey Mouse wristwatch and what we can only assume to be Pink's forearm. This juxtaposition of the image of Pink's inner psychology and the commodity image of his watch, both of which are underscored by Lynn's melodramatic Christmas song, underscores the film's attention to the interplay between the discursive and the material in its effort to urge the viewer to consider the hyperindividualizing force of post-World War II consumer culture and the paradoxical role played by the rock star as the embodiment of this culture.

The film draws the viewer into the consciousness of this rock star, but in a way that underlines his psychotic hyperindividualism. In a single long take punctuated by the rhythmic ticking of Pink's watch, the camera tracks along the character's hand and burning cigarette, pivots left and dollies outward to a medium shot to show the character's body from the waist up, and then dollies inward to an extreme close-up of his right eye. This highly choreographed camera movement invites the viewer further into the highly subjective experience of the hyperindividualized protagonist. Although the increasingly louder knocking of the maid at the door into the room should interrupt his meditation, he enfolds her efforts to gain his attention into his vision as she takes out her keys and begins to unbolt the door. In Pink's horrific vision, as the maid unbolts the door and attempts to open it, the sound of her body pushing the door into the door chain transitions seamlessly into the Wagnerian chord progressions of the film's opening song, "In the Flesh." While Pink sits glued to his chair in the hotel room, he perceives juxtaposed images of young people fighting their way past police barricades into a concert arena to attend one of his shows with images of soldiers running and falling on a field of battle. This Eisensteinian montage of sound and image climaxes as the song reaches its crescendo and Pink's father is killed when a bomb

falls directly on his bunker. As the music transitions into the second song and images of concertgoers battling with police underneath a 7-Up soda billboard, featuring the smiling face of baseball star Mike Schmidt, are intercut with images of the soldiers' glazed eyes and blood-drenched bodies, it becomes possible to recognize the discursive question raised by these juxtapositions of material imagery—Did our soldiers (our fathers) really fight and die for this?

Rather than demonizing those individuals living on the borders of society—as do films such as *Deliverance* (John Boorman, 1972)—*The Wall* directs its social critique directly at the central institutions of Western hegemony—the military, the media, and consumer culture—in order to emphasize the hyperindividualizing forces these institutions have on society. In their 2002 book *Individualization*, Ulrich Beck and Elisabeth Beck-Gersheim, for example, demonstrate how neoliberal market ideology has compelled the atomization of society typified by the above quote by Thatcher. Hyperindividualization inscribes the mythos of rugged individualism into every facet of economic, social, and political life. Rather than creating security through social cooperation, atomization leads to a life dominated by insecurity and fear. Social problems are now considered individual problems, hence the dismantling of social welfare programs and environmental regulations since the 1980s. Individualism has become hyperindividualism, according to Beck and Beck-Gersheim, because we are collectively compelled to search for self-identity by neoliberal economics, targeted media advertising, the internet, and other institutions of global capitalism (24–26). This collective compulsion to individualization now provides the basis for social cohesion. As the opening scene of the film illustrates, *The Wall* articulates what Beck and Beck-Gersheim call the paramount political contradiction of postmodernity, namely that while collective political imagination and action are necessary to confront the unprecedented ecological challenges facing humanity, the globalization of individualization is eroding “the social-structural conditions for political consensus, which until now have made possible collective political action” (29). Under postmodernity, our perceptions of the discursive relationship between each other and between society and the natural world have become wildly out of sync with our material relationships. When putting our own perceived needs first becomes institutionalized, we cannot help but put the actual needs of the planet second.

Within the space of the film text, as mentioned above, the viewer is invited to consider these illusory aspects of the film through the body of the protagonist. Films such as this, which emphasize the corporeality of the body, work on the viewer, according to film theorist Linda

Williams, by focusing on “the spectacle of a body [or bodies] caught in the grips of intense sensation or emotion” (142). *The Wall* invites critical participation in its framing of the relationship between bodies and broad socio-ecological issues through the ways it employs the camera's gaze. Shot from a low angle as he performs on stage and in his hotel room, Pink's gaze assaults both his onscreen audience and the viewer. This assaultive gaze can in turn prompt the viewer to situate himself or herself at a critical distance from the protagonist. In most concert films—for example, *The Song Remains the Same* (Peter Clifton and Joe Massot, 1976)—the performer is meant to be looked at and consumed by the viewer. Pink, however, gazes directly into the crowd and at the camera from his privileged position as symbolic phallus. As film theorist Carol J. Clover argues, “just as the audience eye can be invited by the camera to assault, so too can it be physically assaulted by the projected image” (201–02). In patriarchal Western culture, the assaultive gaze is figured as masculine, or carnophallogocentric. In response, the viewer is invited to assume what Clover calls the reactive gaze. “Over and over,” she explains, “horror presents us with scenarios in which assaultive gazing is not just thwarted and punished but actually reversed in such a way that those thought to penetrate end up themselves penetrated” (198). Pink's, and thus the film's, phallogocentric gaze can thus be actively thwarted by the viewer.

Just as the fictional audience attending Pink's concert in the film's diegesis seek “the warm thrill of confusion, that space cadet glow” offered by the capitalist experience of a postmodern rock concert, the viewer gains power over the singer, and thus over the film by penetrating Pink's psyche, such as during the extended montage sequence portraying Pink's estrangement from his wife. This reactive gaze enables the viewer to accompany Pink on his mental journey into the intertwining of psyche, society, and ecology, while maintaining a space of critical distance through which to negotiate and critique this journey and, by association, the viewer's own relationship to Pink's interior logic and cultural logic from which his inward journey stems. Pink's inward journey, which unfolds through a combination of live action footage and animation, is at first glance entirely discursive. It takes place within his embodied mind while he sits in his hotel room, seemingly high on narcotics or hallucinogens. Echoing Snyder's contention that the postmodern horror film seems “predicated on the belief that knowledge of the world exists only through mediated structures,” the viewer's experience of the world that unfolds in Pink's mind relies entirely on mediating structures (86).

That said, materiality places a crucial role in Pink's inner world, reminding us that postmodern horror films actually place considerable

focus on the interplay between the discursive and the material. Enmeshed within the mesh (to borrow Timothy Morton's term) of nature, humans in modern Western culture have long sought ways of distancing themselves from the rest of nature in order to justify the rampant disruption, commodification, and consumption of the environment. In its effort to order and hold dominion over nature (as with women and racial minorities), Western patriarchy has relied on the trope of the Other to conceive of nature and culture as inhabiting separate spheres of existence, a notion ecologists and ecocritics are working hard to overturn. In an important sequence approximately halfway through the film that deepens Pink's awareness of the relationship between war, consumerism, the natural world, and the human body, *The Wall* offers telling insights into Western cultural perceptions of nature as civilization's abject Other—a framing which situates society in a competitive rather than cooperative relationship with the environment.

This framing is articulated in the film when images of Pink, recalling his childhood memories of the period when he came to realize that his father had died in the war, are intercut with animated sequences that illustrate the essence of war itself. In a sequence accompanied by the song "Goodbye Blue Sky," a live action shot of a white dove flying away from a cat is interrupted by transition to an animated image in which the dove's body is burst by a dark figure emerging behind it. As the figure explodes the dove's body, the viewer recognizes it as the spreading wings of an eagle, styled in the shape of the war eagle symbol used by Nazi Germany. The war eagle, which is designed to look both organic and mechanical, swoops down toward an area of the landscape. Pushing its talons into the landscape, the war eagle rips off a piece of earth. The earth bleeds as if made of corporeal flesh rather than inert dirt and rock. This symbolic tearing of the earth in the act of war illustrates the ways in which Western culture figures nature as abject. Building upon Julia Kristeva's notion of the abject, psychologist Bert Olivier explains:

Everywhere (especially in media reports or movies about hurricanes, tsunamis, or floods as well as in films about killer sharks, spiders, and so on) it seems, the social imaginary confronts one with nature's ceaseless tendency to undermine coherent "meaning," its refusal of the "rules of the game" of civilisation. Hence, people generally react to this image of nature (as the "abject") in the form of "abjection." (455)

For Kristeva, the abject “implies a strong aversion to, a separation, distancing, or rejecting of something [principally the Mother] as ‘other,’ a banishment of it to the periphery of the consciousness in an attempt to keep it at arm’s length” (Olivier 451). Thus, “within the present global context of the deterioration of natural ecosystems,” which in *The Wall* becomes enmeshed with war and consumer culture, it becomes possible, as Olivier contends, to “perceive in nature an instance (perhaps *the instance*) of the *abject* in relation to postmodern technology-, media-, and information-oriented subjects” (452). Again, what *The Wall* illustrates through its combination of sound and image is that discursive/affective concepts like abjection rely on material referents in order to impact the individual psyche and the collective imagination.

In Pink’s mind, the metaphoric walls that he as an individual and we as a society build around us to shut out our worries about history, sexuality, brutality, and ecological disruption are bound up with material goods. As Pink’s metaphysical wall manifests as an actual wall in the sequence “Empty Spaces,” it is important to note that when the animated wall rises up from the earth, it first takes the shape of skyscrapers (which fill the empty spaces of the landscape), and then takes the shape of hundreds of consumer products (stereos, automobiles, microwave ovens, etc.) stacked upon each other. The camera here first tracks sideways through the frame as the skyscrapers obscure the viewer’s view of the landscape, then tracks forward toward the viewer to create a sense that the wall is coming at us, then cuts back to a sideways tracking shot to show a cross section of the wall filled with consumer products, and then cuts to show the wall hemming in a mass of people. As we wall off nature (as abject) from culture (both discursively and materially), we concurrently allow ourselves to be cut off from our knowledge of the effects that both our material consumption and our discourse about consumption have on the planet and our bodies. Importantly, as the lyrics of “Empty Spaces” suggest, the band members of Pink Floyd were keenly aware of the role that their own status as rock stars was beginning to play in this process of creating a wall between listeners and the world around them. Such awareness does not excuse Pink’s (or the filmmakers’) misogyny and narcissism but, like the reflective gaze, offers the viewers a critical space from which to reflect upon and critique such concerns.

As Pink Floyd lyricist and bass player Roger Waters explains in an interview on the 25th Anniversary DVD of *The Wall*, the initial concept for the album, stage show, and film came to him after a particularly nasty encounter with fans at a July 1977 concert in Montreal. The band was promoting its most recent album, *Animals*, which features songs such as “Pigs on the Wing” and “Sheep” that combine complex musical

arrangements with lyrics to zoomorphically represent human socio-political relationships. Feeling that the crowd of 60,000 was there for the experience rather than the songs' messages, Waters began to berate the crowd and then spit in the face of a fan before leaving the stage. Waters's frustration, with himself, with his fans, and with society, led him to compose *The Wall*. Like the fictional Pink, Waters could not think his way out of the situation, and the band split up after releasing one last studio album shortly after Alan Parker's film version of *The Wall* hit theaters in 1982. In the film, Pink, too, is unable to cope with his own turmoil over the state of the planet, of society, and of his psyche. While the character's response is to emerge from his delirium as a neofacist bent on ordering the world to fit his sensibilities, the viewer remains at a critical distance from the character and is left to ponder the bind that we all live in under postmodernity.

Just as society, more generally, is struggling to reckon with sustainability, green capitalism, environmental justice, and other alternatives to neoliberal capitalism as means of reconciling political, economic, and social discourse with the material environment, so too are ecocritics working to forward new ways of thinking with and critically approaching texts and textual analysis. While this short article has not fully deployed all of the possible tools available under the emerging models of materialist ecocriticism (such as putting the material aspects of *The Wall*'s production into conversation with the text), I have endeavored here to deepen the connections between film theory and the kinds of transcorporeal entanglements that ecocritics are now considering. In a 1996 essay for the *Journal of Film and Video*, Isabel Pinedo reminds us that "like its classical predecessors, the postmodern horror film revolves around ordinary people's ineffectual attempts to resist a violent monster—a supernatural or alien invader, a deviant transformation from within, a psychotic, or a combination of these forms" (19). *The Wall* combines these various forms in Pink, whose transformation into a worm-like monster during the song "Comfortably Numb" serves to depict his embodied response to the psychological pressures he faces, the society in which he lives, and the drugs he must take to perform. From an ecocritical perspective, Pink's transgression of the boundaries between human and animal bodies (and between living and dead bodies) can be read as an embodied response to the ecological horrors of postmodernity. From this perspective, the film's neo-Nazi motif, which becomes increasingly prominent after Pink sheds his worm-body and emerges at a concert in the guise of a totalitarian dictator, seems a particularly telling indicator of the challenges facing environmentalism as it seeks to disrupt the abjection of nature.

Despite the environmental and social horrors that had become increasingly visible in the United States and Western Europe after World War II, at the time that the first wave of postmodern horror films like *The Wall* hit theaters, the Berlin Wall that both literally and figuratively separated communism and capitalism still stood. All that the neoliberal capitalists had to do in this period was to remind consumers of how scarce things were on the other side of that wall, a sentiment articulated to great effect in Apple's infamous 1984 Big Brother commercial. The problem that remains with us, despite the collapse of Soviet communism, is that by dismantling environmental regulations and social welfare programs, Western powers like the United States and Great Britain have enabled the institutionalization of individualism, which in turn has encouraged us to deepen our perceptions of nonhuman nature as abject, and thus distance ourselves psychologically and discursively from the material consequences that consumerism and war have had on the toxic bodies of the young, the dispossessed, nonhuman animals, and the planetary environment.

For all their disturbing imagery and convoluted ideas, postmodern horror films like *The Wall* can seem to leave viewers with the lasting impression that in postmodernity, we are all living in a state of perpetual ecohorror. This sense of ecohorror, like horrific imagery, can hem in our capacity to act collectively to change the situation, a problem that seems to be spilling over into younger generations. A 2012 study published in the *Journal of Personality and Social Psychology*, which analyzed more than 40 years of surveys taken by high school and first-year college students, found that today's young people in the United States are "less interested in the environment and conserving resources—and less civic minded overall than their elders were when they were young" (Twenge et al.). However, by attending closely to such texts as the postmodern horror film and rethinking their ability to engage with environmental and social discourse, we can perhaps help the next generation keep in mind that within the space of discourse, be it audiovisual, literary, rhetorical, or political, there exist multifaceted refractions of a material world that is ultimately not an Other but an Us.

Acknowledgments

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LÍNGUA INGLESA

HUMANIDADES

TEXTO-BASE: RUST, Stephen A. Comfortably Numb: Material Ecocriticism and the Postmodern Horror Film. *Interdisciplinary Studies in Literature and Environment*, Volume 21, 2014. doi:10.1093/isle/isu083

QUESTÕES OBJETIVAS:

QUESTÃO 1:

Enunciado:

Com base nas considerações feitas pelo autor do texto sobre filmes de horror, analise as afirmativas abaixo:

I – Filmes de horror propiciam um grau de relaxamento do espectador face à realidade.

II – *Halloween*, *O massacre da serra elétrica* e *Noite dos mortos-vivos* são exemplos de possibilidades de aplicação da teoria da ecocrítica.

III – Os filmes de horror provocam um “entorpecimento” psicológico do espectador, na medida em que ele mesmo escolhe assistir a tais filmes.

IV – A banda Pink Floyd concebeu *The Wall* conscientemente como um filme de horror.

V – A crescente alienação do protagonista em *The Wall* reflete uma sociedade pós-moderna com características de isolamento, consumismo e violência.

Gabarito:

Apenas as afirmativas I, II, III e V estão corretas.

Justificativa:

O(A) candidato(a) que selecionou esta alternativa acertou a questão, pois das afirmações I a V, apenas a IV está incorreta. Na realidade, o rótulo de filme de horror

vem da abordagem do autor e não necessariamente da visão da banda, que tem como tema a crítica ao consumismo, aborda a relação entre fãs e artistas, dentre outras características.

Distratores:

1) Todas as afirmativas estão corretas.

INCORRETA: pelo fato de a afirmativa IV estar incorreta, esta alternativa não responde ao enunciado da questão.

2) Apenas a afirmativa III está correta.

INCORRETA: o(a) candidato(a) que seleciona esta alternativa ignorou que apenas a afirmativa IV está incorreta.

3) Apenas as alternativas I e V estão corretas.

INCORRETA: o(a) candidato(a) que selecionou esta alternativa ignorou que apenas a afirmativa IV está incorreta.

QUESTÃO 2:

Enunciado:

Sobre a concepção da obra *The Wall*, e de acordo com o que o autor discorre a esse respeito, é INCORRETO afirmar que o processo de criação do disco:

Gabarito:

Apropriou-se de uma estética de zoomorfização do ser humano ao transformar seus personagens em animais.

Justificativa: o(a) candidato(a) que selecionou esta alternativa entende que ao tratar da zoomorfização no texto, o autor referiu-se ao disco *Animals*, anterior a *The Wall*, cujos títulos de canções são nomes de animais.

Distratores:

1) Originou-se da frustração de Roger Waters quanto ao comportamento da plateia na última turnê da banda.

INCORRETA: a alternativa não responde ao enunciado, pois essa afirmação é correta, e não incorreta. O cantor estava de fato frustrado, segundo o texto, por conta da turnê *Animals*.

2) Revelou-se como uma alternativa de distanciamento entre a banda e o público.

INCORRETA: esta alternativa não responde ao enunciado, uma vez que afirmação está correta no texto. A ideia de Waters era de fato criar um disco em que se retratasse um distanciamento entre a banda e o público.

3) Derivou-se do fato de o líder da banda estar angustiado por viver sob a pressão dos fãs, da sociedade e de si mesmo.

INCORRETA: esta alternativa não responde ao enunciado, já que a afirmação é verdadeira. Waters estava vivendo um momento de angústia e sob pressão, inclusive do mercado musical.

QUESTÃO 3:

Enunciado:

Ao analisar o filme *The Wall* como um filme de horror, conectando-o a questões pertinentes à ecocrítica, maiormente conectadas a problemas ambientais e consequências da pós-modernidade, o autor chega à conclusão de que:

Gabarito:

O principal fator que a pós-modernidade gerou foi o fato de que o individualismo passou a ser uma instituição mais do que uma condição.

Justificativa: o(a) candidato(a) que tenha marcado esta alternativa entendeu que o individualismo é de fato uma das marcas da pós-modernidade, segundo o texto, e também uma condição enfatizada ao longo do texto, inclusive com o termo “hiperindividualismo”, sendo que uma das propostas do autor é a de transformar essa lógica do “eu” na lógica do “nós”.

Distratores:

1) Há uma maior consciência ambiental nos dias atuais do que na época em que a obra foi lançada.

INCORRETA: esta alternativa não responde ao enunciado da questão, pois o autor refere-se ao descaso quanto ao meio ambiente de maneira geral, tanto no passado quanto no presente.

2) Os filmes de horror possuem uma essência tão complexa quanto as teorias sistematizadoras da ecocrítica.

INCORRETA: esta alternativa, na realidade, contém uma premissa contrária do autor do texto, uma vez que ele diz que os filmes de horror raramente possuem uma essência tão complexa quanto as teorias da ecocrítica.

3) O espectador, entorpecido pelos filmes de horror, parece desconhecer a realidade ao seu redor, perdendo a sua vontade de melhorar o mundo.

INCORRETA: esta alternativa está incorreta porque não é uma conclusão à qual o autor chega. Apesar de ele mencionar que o espectador fica entorpecido pelos filmes, não é necessariamente isso que o leva ao individualismo ocasionado pela condição pós-moderna.

QUESTÃO 4:

Enunciado:

A partir do conceito de “abjeto” proposto por Julia Kristeva e trazido no texto pelo autor, é CORRETO afirmar que o filme *The Wall*:

Gabarito:

Materializa, com imagens e som, aquilo que é metafórico na mente da personagem.

Justificativa: esta alternativa é a que responde ao enunciado pelo fato de o autor do texto mencionar a projeção material dos pensamentos de Pink, ao mesmo tempo em que postula uma exemplificação do que é abjeto, segundo a teórica Julia Kristeva.

Distratores:

1) Coloca-se como o exemplo máximo de um filme de horror pós-moderno.

INCORRETA: esta alternativa não responde ao enunciado da questão, uma vez que o autor elenca diversos filmes de horror, trazendo a ótica da ecocrítica ao aprofundar-se na análise dessas obras fílmicas.

2) Enfatiza a destruição da natureza, demonstrando os horrores da guerra na sociedade contemporânea.

INCORRETA: esta alternativa não responde ao enunciado da questão, pois o cerne da abjeção seria outro. Ademais, a ênfase à obra não é necessariamente a destruição da natureza, mas sim uma convergência dessa característica por meio da expressividade psicológica da personagem de *The Wall*.

3) Leva o espectador a reconhecer a própria realidade ao longo da narrativa.

INCORRETA: esta alterna não responde ao enunciado da questão, pelo fato de que o espectador, mencionado no texto como um fruidor do filme de horror, não toma consciência da condição do mundo e nem de si mesmo. O papel da ecocrítica é

exatamente trabalhar essa condição de entorpecimento e trazer o espectador à realidade.

QUESTÃO 5:

Enunciado:

Partindo do excerto abaixo:

Often described as body horror, postmodern horror films are characterized by the transgression of moral boundaries, violation of bodies, and the construction of open-ended worlds “in which categories collapse, violence constitutes everyday life, and the irrational prevails” (Pinedo 29).

Explique, de acordo com o texto, a relação que o autor constrói entre os filmes de horror e a condição do sujeito dentro da sociedade e do mundo que habita.

GABARITO: Nesta questão, os candidatos deveriam trazer o foco do autor do texto para a análise da essência dos filmes de horror e sua relação com uma autoconscientização do ser humano face às questões da contemporaneidade. Assim, a resposta subjaz na proposta do autor e suas conclusões, especialmente a de que o indivíduo de hoje está menos preocupado com o meio ambiente porque consome mais, e também menos cívico. No entanto, é importante que o candidato tenha mencionado o parágrafo final do texto: “However, by attending closely to such texts as the postmodern horror film and rethinking their ability to engage with environmental and social discourse, we can perhaps help the next generation keep in mind that within the space of discourse, be it audiovisual, literary, rhetorical, or political, there exist multifaceted refractions of a material world that is ultimately not an Other but an Us”, o que remonta a uma preocupação com a comunidade em si, para além do individualismo.

QUESTÃO 6:

Enunciado:

O autor faz uma longa descrição das cenas iniciais de *The Wall*. Discuta de que maneira o autor conecta essa abertura do filme à sua linha de raciocínio, em especial a canção da cantora Vera Lynn: “The film begins with a long, slow tracking shot. The camera moves down the hallway of an upscale but sterile-looking hotel, while the music of singer Vera Lynn's version of the 1937 song ‘The Little Boy that Santa Forgot’ plays in the background.”.

GABARITO: Nesta questão, os candidatos deveriam trazer as reflexões do autor a enfocar as cenas iniciais do filme e como elas são descritas, de modo a demonstrar como o pós-modernismo impacta na construção do chamado “hiperindividualismo”. A canção de Vera Lynn, cujo título remete a essa lógica de uma infância perdida encontra coro com o relógio com a figura do Rato Mickey no filme e no texto. Assim, o candidato necessita entender que a canção e a construção textual do autor remontam a esse retrato de uma infância perdida ao discorrer sobre um adulto e seu estado psicológico.

QUESTÃO 7:

Enunciado:

A partir do texto e das considerações do autor, discorra sobre os “muros metafóricos” da personagem Pink, e como eles se materializam no filme por meio da descrição da canção “Empty Spaces”.

GABARITO: Nesta questão, os candidatos deveriam focar nas considerações do autor na página 558, em que o autor discorre sobre a canção “Empty Spaces” e as projeções materiais do estado psicológico de Pink no muro que se ergue em forma de animação: “it first takes the shape of skyscrapers (which fill the empty spaces of the landscape), and then takes the shape of hundreds of consumer products (stereos, automobiles, microwave ovens, etc.) stacked upon each other.”. acima de tudo, o autor reflete sobre o papel da pós-modernidade e retrata o modo como o consumismo ratifica essa condição social, estética e psíquica.