EXAME DE PROFICIÊNCIA
DE LEITURA EM LÍNGUA ESTRANGEIRA

DATA: 20/10/2013   HORÁRIO: das 8 às 11 horas

CADERNO DE PROVA

Idioma:

INGLÊS

Área de Pesquisa:

(4) **LINGUÍSTICA, LETRAS E ARTES**

LEIA ATENTAMENTE AS INSTRUÇÕES

☑ Esta prova é constituída de um texto técnico-científico em língua estrangeira, seguido de 5 (cinco) questões abertas relativas ao texto apresentado.

☑ É permitido o uso de dicionário impresso, sendo vedados troca ou empréstimo durante a realização do Exame.

☑ As respostas deverão ser redigidas em português e transcritas para a **Folha de Respostas**, utilizando caneta esferográfica, **tinta preta** ou **azul, escrita grossa.**

☑ **A Folha de Respostas** será o único documento válido para correção, não devendo, portanto, conter rasuras.

☑ Será eliminado o candidato que se identificar em outro espaço além daquele reservado na capa da **Folha de Respostas** e/ou redigir as respostas com lápis grafite (ou lapiseira).

☑ Nenhum candidato poderá entregar o Caderno de Prova e a Folha de Respostas antes de transcorridos 60 minutos do início do Exame.

☑ Em nenhuma hipótese haverá substituição da **Folha de Respostas**.

☑ Ao encerrar a prova, o candidato entregará, obrigatoriamente, ao fiscal da sala, o Caderno de Prova e a Folha de Respostas devidamente assinada no espaço reservado para esse fim.

HOW ELECTRONIC LITERATURE MAKES PRINTED LITERATURE RICHER
Essay by William Patrick Wend

Mentioning electronic literature in a crowd of print-lovers generally elicits one of two responses: resistance to the form, or incomprehension that literature solely for computers is even being written. In my years as an e-lit adherent, I have met both passive and very active resistance to its very existence, and those who have difficulty embracing electronic literature have been good enough to cite me a number of reasons why: Text on screens is not literary or literature at all. The works are overly avant-garde or filled with theoretical mumbo jumbo. Print culture has worked just fine for generations, so why change now?

I can understand this resistance, but in changing times there is a place for both print and electronic literature. Its place in serious literary study can be seen in its broad acquaintance with fields like cultural studies, postmodern fiction, new media, and deconstruction. Its place among everyday readers of literature can be seen by how much even a casual acquaintance with e-lit can modify, accentuate, and broaden the horizons of the very books all readers adore. For literature to continue and grow and expand in a fluid world, it must be seen through both print and electronic literature.

Those who are brand new to e-lit generally ask similar questions to those people have been asking about print culture since Gutenberg. What makes e-lit literature? If everyone is allowed to publish their own work, won't that lead to a biblical flood of mediocre texts? Is there a canon?

In the spring of 2007 I traveled down to the University of Maryland to attend the Electronic Literature Organization's annual symposium, "The Future of Electronic Literature," and at the symposium I first saw Dr. Katherine Hayles, whom I had read about in numerous footnotes and works-cited lists. My introduction came by way of her keynote address, in which she discussed why English departments need to incorporate electronic literature into their programs.

In large part, Hayles' view of electronic literature lays out the details implicit in this address. Through a vast study of the various genres associated with electronic literature, she discusses its relationship to literary theory and how it challenges and enriches the surrounding debates. Hayles examines the interconnection between humans and computer technology, arguing that instead of looking at one or the other as superior, the essential thing is the connection between them. Electronic Literature is artfully poised between newcomers and e-lit veterans, as there is enough material to accommodate both those new to the genre and those who are already familiar with the literature's texts.

By electronic literature, Hayles means literature that is "digital born." This includes genres as varied as interactive fiction, hypertext fiction, and digital poetry. Normally, definitions of electronic literature exclude print literature that has been digitized and an important distinction for electronic literature is the requirement of "properly executed code," in order for the work to be accessible. (As Hayles points out, because of this many genres of electronic literature have become widely associated with the software that they run on.) She also introduces the term "intermediation" to describe electronic literature, arguing that e-lit can be understood as a mediator between humans and computers. She states that hypertexts create a "feedback loop" between "human ways of knowing and machine cognition" and that the interaction between humans and computers causes changes in how both work. Pointedly, Hayles leaves open the question of whether humans or computers should be the focal point when thinking about electronic literature.

Although e-lit's ascension into the canon remains questionable, it is clear that the rise of the Internet and new ways of reading, whether via Amazon's Kindle, a home brewed Nintendo DS, or the SMS fiction that is extremely popular in some parts of the world, will help accelerate its acceptance. This fact should not be confused with a prediction of the demise of print culture, as it is inarguable that electronic literature is a descendant of the bound text and has adopted much from its printed predecessor. Recognizing their debt to print, e-lit theorists like George Landow emphasize the form's connections with the theories that Jacques Derrida and Roland Barthes propagated about printed literature, while Scott Rettberg's examination of the relationship between Dada and the avantgarde reveals further links between bounded and unbounded literature.

No matter what the future brings, it's clear that electronic literature's role as a descendant of the bounded text doesn't impinge on the future of print culture. Nothing could be further from the truth than to see practitioners of electronic literature as anxious to exterminate print culture. Rather, e-lit creates exciting opportunities for enthusiasts of both hypertext and print to work together and see each of their brands of literature anew. The future of electronic literature is still an unknown world, and those who immerse themselves in it can revel in the possibilities.

EM HIPÓTESE ALGUMA, SERÁ CONSIDERADA A RESPOSTA NESTE CADERNO.

Depois de ler o texto, responda as questões a seguir em português.

QUESTÃO 01 - De acordo com o autor do texto, é comum encontrar pessoas que se mostram resistentes à ideia de que a literatura digital é uma forma de manifestação literária. Apresente três argumentos elencados no texto que dão suporte a essa resistência.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

QUESTÃO 02 - O autor do texto se posiciona a favor ou contra a literatura digital? Justifique sua resposta com argumentos apresentados por ele no texto.

_____
_____
_____
_____
_____
_____
_____
_____

QUESTÃO 03 – Sintetize o posicionamento da Dra. Katherine Hayles sobre a literatura digital, expresso no quarto e no quinto parágrafo do texto.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

QUESTÃO 04 - Apresente um conceito para literatura digital, de acordo com as informações do texto.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

QUESTÃO 05 - Por que, segundo o autor do texto, o crescimento da literatura digital não pode ser confundido com o fim da literatura impressa?

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____