

Interpretação de texto 07

Prof. Thaysa
Inglês

Interpretação de texto

UFRGS (Universidade Federal do Rio do Sul)

Tempos Verbais

Pronomes

Conjunções

Sufixos

Preposições

Voz Passiva

Frases Condicionais

Estrutura gramatical

01. “Mistrust all enterprises that require new clothes,” says EM Forster in *A Room With a View*, adapting a quote from Henry David Thoreau. What a 03. spoilsport. With the acquisition of new and unusual kit comes the 04. chance to become someone fresher, sexier or, at the very least, someone 05. who is prepared to give yellow a go.

06. The reason we are so desperate to buy or borrow new clothes, says the 07. academic and broadcaster Shahidha Bari in her clever, subtle book, is 08. because they appear to bestow on us a charm and intellect that we 09. can’t quite muster for ourselves. Yet the moment we acquire that new 10. coat or those new trousers, we realise that nothing much has changed 11. at all. For no matter how fancy we look on the surface, underneath we 12. still come with metaphorical trailing threads and odd socks.

13. Bari wants us to think not so much about what clothes say as how they 14. make us feel. Take the suit. The one that she has in mind is worn by 15. Cary Grant in *North by Northwest* (1959).

16. Designed by Grant's Savile Row tailor, Kilgour, French and Stanley, this
17. suit combines a ventless jacket with high-waisted, forward pleated
18. trousers. It is a suit (or suits – during the five month shoot Grant got
19. through eight replicas, since hanging from Mount Rushmore by your
20. fingertips involves a certain wear and tear) that is simultaneously
21. authoritative and insouciant.

22. _____ the appeal of the suit is that it doesn't look as if it's trying too
23. hard, Bari is convinced that beneath that sheeny worsted surface, it is
24. doing important work. She is good at dresses too. By rights, of course,
25. they have no business being in any modern woman's wardrobe. Nearly 26. a hundred
years after it became acceptable for "advanced" females to
27. wear "divided skirts" on the tennis court, why would anyone voluntarily 28. shimmy
themselves into a garment designed to cling to one's body
29. while simultaneously restricting its movement? Bari is particularly
30. good on how a dress looks while on a hanger – like a second skin
31. waiting for flesh and blood to make it live. It is this sense of the dress as
32. an alternative self that makes it so potent, far more charged, say, than

33. well-cut trousers or Merino jumpers: “This dress – not a poem, not a
34. painting but a dress – is something, maybe even all things, that we
35. are not.” Which is why it is the item most likely to be languishing,
36. unworn, at the back of the wardrobe, waiting for the moment when we 37. feel good
enough – thin enough, feminine enough, just enough
38. enough – to put it on.

Adaptado de <https://www.3quarksdaily.com/3quarksdaily/2019/06/dressed-by-shahidha-bari-and-the-pocket-two-books-on-the-secret-life-of-clothes.html>. . Acesso em: 19 jul. 2019.

Assinale a alternativa que preenche adequadamente a lacuna da linha 22.

- (A) Despite
- (B) In spite
- (C) Although
- (D) However
- (E) Regardless

01. “Mistrust all enterprises that require new clothes,” says EM Forster in *A Room With a View*, adapting a quote from Henry David Thoreau. What a 03. spoilsport. With the acquisition of new and unusual kit comes the 04. chance to become someone fresher, sexier or, at the very least, someone 05. who is prepared to give yellow a go.

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QUESTÃO 02

Considere as seguintes afirmações acerca do vocabulário do texto.

I - A expressão **give yellow a go** (l. 05) indica que amarelo não é uma cor popular para roupas.

II - A expressão **wear and tear** (l. 20) diz respeito aos vários ternos rasgados durante a gravação do filme em que Cary Grant atuou.

III- O paralelismo das ocorrências da palavra **enough** permite afirmar que, na construção **enough enough** (l. 37-38), o primeiro termo funciona como um adjetivo, ao passo que o segundo é um advérbio.

Quais estão corretas?

- (A) Apenas I.
- (B) Apenas II.
- (C) Apenas I e III.
- (D) Apenas II e III.
- (E) I, II e III.

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QUESTÃO 03

Considere as seguintes afirmações sobre o texto.

I - Roupas novas nos dão satisfação e nos fazem sentir inteligentes desde o momento em que as compramos.

II - A expressão **waiting for flesh and blood** (l. 31) denota a expectativa por parte das mulheres de que a roupa se ajuste ao corpo.

III - O vestido é apresentado como uma peça de vestuário associada a diferentes situações da vida da mulher e a aspectos de sua identidade.

Quais estão corretas?

- (A) Apenas I.
- (B) Apenas III.
- (C) Apenas I e II.
- (D) Apenas II e III.
- (E) I, II e III.

THANK YOU

Prof. THAYSA
INGLÊS