

INSTRUÇÃO: Leia o texto seguinte e assinale a alternativa correta das questões de números **11** a **16**.

One of the common questions asked by anyone who has a concern about the effect films may have on young people is: "What kind of meaning can young people possibly be deriving about humanity, the world, and the universe as they are portrayed in this form of entertainment?" But a more revealing question is: "What kind of meaning do young people search for about humanity, the world and the universe when they go to the cinema?" Rather than the full acceleration, care-free hedonist carnival that some paint of adolescence, this is a time when the search for meaning may reach its most serious heights.

Most young people go to the cinema these days for the same reason: to be immersed in a particular world for a short while. While this may be their aim, there are three quests that occur within. In the mind of each young person there in that darkened hall, one or a mixture of any three of these quests may be occurring:

1) *The Confirmative Quest* — firstly young people may go to the cinema to see a film that confirms something of their current perception of reality. This is an important quest within a film for young people who by the very nature of adolescence are concerned about who they are, and who they appear to be to others. They may seek confirmation of values or beliefs, or ways of thinking about the world, or even their own outward appearance.

2) *The Escapist Quest* — this may be connected with a negative confirmation of present reality, or exist on its own. "I like a movie if it enables me to forget who I am for a while and be in another place," may some young people say. For some, the guns and high fashion/black leather exterior of an adventure film like *The Matrix* may fulfill this quest. Movies we typically label "Feel Good" may also exist here, for instance, romantic comedies like *Notting Hill*. Or young people may wish to escape to a world that is more exciting, more stimulating than their own.

3) *The Aspirative Quest* — the third quest that films may fulfill for a youthful audience is a close relative of the escapist function. That is, that young people may enjoy films because they allow the viewer to aspire to a new reality. While escapism is a short term goal, those who "aspire" would wish to escape in a more long term sense, or to "stay escaped", as some young people say. In one sense there may be a danger in this function. If the reality that one aspires to is a "Guns and Explosions" or "More Romantic time" model, then excessive submersion in the genre may not be healthy.

(Jonathan Sargent. www.digitalorthodoxy.com. Adaptado.)

▶ Questão 16

No último parágrafo do texto, a palavra *one* aparece com dois sentidos

- A) coincidentes.
- B) antitéticos.
- C) paradoxais.
- D) complementares.
- E) inequívocos.

Resolução

A palavra *one* aparece em duas colocações: "In *one* sense..." (Em *um* sentido...) e "If the reality that *one* aspires..." (Se a realidade a que *alguém* aspira...). Em cada uma das colocações o termo tem acepções inequívocas, ou seja, distintas, claras.

Resposta: E