



Instituto Americano de Desenvolvimento

**EDITAL Nº 1, DE 15 DE FEVEREIRO DE 2022
CONCURSO DE ADMISSÃO À CARREIRA DE DIPLOMATA**

**PADRÃO DE RESPOSTA DA PROVA DISCURSIVA
(Divulgado em 09/05/2022)**

LÍNGUA INGLESA

COMPOSITION

Candidates are expected to discuss that being a diplomat entails solving problems between countries, dealing with conflict and its solution. From the very inception of the diplomatic practice, the hard core objectives of diplomacy have never veered from the threefold challenges of representation, negotiation and reporting. The scope or area of diplomacy action has expanded dramatically for countless new fields of human endeavour have mushroomed. But be it cybersecurity or emigration, the brown agenda or the interaction with media social groups, diplomats' role in dealing with these issues remains the same: representing, negotiating and reporting. What have changed were the approach and tools to deal with problems or the problems themselves but not the end-result of the diplomatic action. In this sense, diplomacy has changed and adapted in order to remain the same, as the quote suggests.

Accepted discussions do not need to be contextualized in chronological order.

Referências

Kurbalija, Jovan. *Don't Waste the Crisis: towards Diplomacy 2.0. Diplo* (blog). Dec. 3, 2010. Accessed Apr. 14, 2022. <https://diplomacy.edu/blog>, with adaptations.

TRANSLATION – ENGLISH-PORTUGUESE

Ao recordar a estranha conversa, Clement viu o momento como um ponto de inflexão. Lá fora, o céu fugidio estava escuro, a sala estava escura, e a chuva, agora, não mais perturbada pelo vento, caía num silvo chiado, leve e constante. A lamparina só iluminava a superfície da escrivaninha e uma das mãos de Lucas. O vulto de Mir, que de repente se projetava na penumbra, ombros largos, retangulares, parecia improvável, de altura sobrenatural. Clement, da mesma forma, como se compelido por um tipo de deferência, ou alarme, pôs-se de pé. Mir voltou-se para ele por um instante, e o outro pôde distinguir sua cabeça, repentinamente, como a cabeça de um animal de grande porte, um javali, talvez, ou até mesmo um búfalo. E então Mir, ao notar que Clement também se erguia, sorriu, e seus dentes reluzentes apareceram, como se brotassem de uma pelagem escura. Ele então se sentou de novo, e Clement, movendo discretamente a cadeira para frente e um pouquinho para o lado, sentou-se também.

Lucas aguardou, como se esperasse que Mir fosse dizer alguma coisa, e então enunciou, não em sua entonação anterior, fria e sarcástica, mas como algo mais refletido: “Certamente no seu livro está escrito que a vingança cabe a Deus”.

Mir replicou de chofre, como se dissesse algo óbvio: “Eu sou Seu instrumento”.

Referências

MURDOCH, Iris. *The Green Knight*. London: Penguin, 1993. p. 124.

TRANSLATION – PORTUGUESE-ENGLISH

A large part of the assault on modernism focused on denouncing its foreignisms in the attempt to belittle the revolution it unleashed. Modernism would have been as imported as our past cultural waves. [...]

Importation was almost non-existent; instead, what emerged as one of the glories of this poetry was the conquest of Brazil. [...]

Contemporary poetry will be freed from the mediocre, from the poetic vacuum, when it finds for itself the urgent preciseness of nationality so keenly felt by Mário; when it resumes pursuing an intimate connection with what is social; when it finally understands – as did João Cabral de Melo Neto – that the legacy of '22 forcefully propels Brazilian poetry towards the great objective, social and philosophical themes made both possible and necessary by the language proficiency displayed by the masters of modernism. Not because literature is improved by the simple modification of topics, but because no poetic language, no instrument of high expression, has ever been modernized by fool experimentalism, not rooted in the existence and in the world – and has always expanded, always raised its tone and built its symbol at that exact moment when language embraced the nervous and complex understanding of social life; the great collective life of which, in literature as elsewhere, the nation is now vividly conscious – and of the authentic “brazilianness” the '22 poets had the effort and the glory of inaugurating.

Referências

MERQUIOR, José Guilherme. A poesia modernista. *in: Razão do poema – Ensaios de crítica e de estética*. São Paulo: É Realizações Editora, 2016, pp. 40 e 50, com adaptações.

SUMMARY

In the text taken from *The Brazilian Othello* of Machado de Assis, Helen Caldwell focuses on a parallel between the books *Dom Casmurro* and *Othello*, identifying some of the ideas and aspects in the first that have been influenced by the latter. She states that the Brazilian writer Machado de Assis, author of *Dom Casmurro*, as he himself indicates, made use of some of Shakespeare's ideas in his works in an adept way, stirring the envy of the English-speaking world. The first parallel that Caldwell draws between the novels regards the protagonists: Santiago from *Dom Casmurro* declares himself an Othello. However, Caldwell believes that his personality, his pretense of indifference and calmness, is more fitting to that of Iago. In addition, she states that Santiago, or Bentinho, – at the beginning of the story – at 15 years old, a Christian, is quite timid, coward and soft, very different from the hard and warlike Moorish Othello. The second parallel is drawn between Capitú, Bentinho's beloved, and Desdemona. As Caldwell states, in spite of coming from a very poor family, her elegance and attitude towards beauty resemble that of Desdemona. Caldwell also identifies Michael Cassio from *Othello* in Santiago's story: he represents Ezequiel Escobar, Santiago's best friend, a charming, handsome and calculating young man, who acts as messenger for Santiago and Capitú. The final parallel made by Caldwell regarding the characters is that between José Dias, Bentinho's unsought adviser, and Iago from *Othello*. Caldwell points out that this parallel is declared by Santiago himself. Caldwell then moves on to make a comparison between the plots of the novel and the play, stating that it is José Dias that puts it into action: he instills jealousy in Bentinho by reporting to him that Capitú is set on finding a husband while he is away at the seminary. From that moment on, as Caldwell mentions, Bentinho, like Othello, and even Iago, becomes manipulative, as a way of trying to secure Capitú for himself. She says that his profound jealousy carries on into their marriage as he continues to doubt Capitú's loyalty to him: he claims to identify a strong physical resemblance between his son and Escobar, a part of the plot that is no longer woven by José Dias. Declaring his Desdemona guilty, Santiago exiles her and their son to Switzerland, where she dies alone, not before praising her Othello, as Caldwell shows us.

Referências

CALDWELL, Helen. *The Brazilian Othello of Machado de Assis*. Berkeley, University of California Press, 1960. pp V e VI e 1 - 12., with adaptations.

Brasília-DF, 9 de maio de 2022.

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