



FURG
UNIVERSIDADE FEDERAL
DO RIO GRANDE

UNIVERSIDADE FEDERAL DO RIO GRANDE
INSTITUTO DE LETRAS E ARTES
PROVA DE PROFICIÊNCIA EM LEITURA
DE TEXTOS EM LÍNGUA ESTRANGEIRA

LÍNGUA INGLESA - 31 DE MAIO DE 2025

Número de inscrição:

Tempo para a realização da prova: 2 horas e 30 minutos

Divulgação do resultado da prova: até 2 de julho de 2025

- Para cada questão objetiva, há apenas uma resposta correta.
- As respostas dissertativas, sempre referentes ao texto-base, devem ser redigidas em língua portuguesa e no limite das linhas.
- Questões rasuradas e/ou com caligrafia ilegível não serão corrigidas. Não é aconselhado o uso de corretivo líquido.
- Usar caneta azul ou preta.
- Dicionários impressos - monolíngues ou bilíngues - podem ser consultados. Dicionário *on-line* e outros equipamentos eletrônicos não são permitidos.
- Não é permitido emprestar material nem pedir emprestado.
- Ao final, o candidato pode levar o texto-base e o papel almaço.

If you haven't heard of webtoons, you will soon

South Korean digital comics are a multi-billion-dollar industry. Hollywood wants a share of the profits

01 IT TAKES ONLY a few minutes and a few swipes. After reading the first episode of “Solo
02 Levelling”, a webtoon (ie, digital comic), you can be confident of where the story is heading:
03 Sung Jinwoo will not remain the lowliest, most pathetic monster-hunter of all time. He will learn
04 to vanquish fearsome beasts. He will earn his peers’ respect. He will make enough to pay for his
05 mother’s medical care.

06 Readers do not seem to care that “Solo Levelling” offers a predictable hero’s journey. The
07 webtoon — with its dynamic fight scenes and meticulously rendered landscapes — has become
08 an internet sensation, accruing more than 14bn views since its release in 2018. Last year it was
09 adapted into an animated series (pictured) which rocketed to the top of the charts on Crunchyroll,
10 a streaming platform. (A second season was released earlier this year.) A mobile game based
11 on the story, also released in 2024, has made \$150m. That is more than Oscar-winning films
12 such as “Conclave” have taken at the global box office.

13 Much like “The Masked Singer”, a reality TV show, webtoons originated in South Korea and
14 have gone global. What distinguishes webtoons from other comics is that they are designed for
15 a small screen. (You read one by scrolling down, one frame at a time, rather than scanning
16 multiple frames across a page or spread.) The format dates back to the early 2000s, but has
17 exploded in popularity of late.

18 In 2024 the webtoons market was worth \$9bn; it is projected to reach nearly \$100bn by
19 2033, according to IMARC, a consultancy. That figure is higher than the projected market size
20 of manga, Japan’s celebrated comic books. Indeed, even Japanese readers are ditching their
21 homegrown comics for the digital alternative. The highest-grossing app in Japan in the first
22 quarter of this year was Line Manga, a confusingly named webtoon app.

23 The craze marries two phenomena: the popularity of comics as a genre and people’s
24 dependence on their smartphones for diversion. Webtoon, one platform, releases more than
25 120,000 new episodes every day, meaning even the most phone-addicted youngsters can find
26 something to enjoy when they pick up a device.

27 Webtoons are written to be enjoyed in short bursts — an episode can take as little as five
28 minutes to read — which suits anyone with a short attention span. They are a product of Korean
29 “snack culture”, which promotes the consumption of media in morsels of 15 minutes or less, says
30 Dal Yong Jin of Simon Fraser University. Readers say that the single-panel format makes for an
31 “immersive” reading experience when compared with a traditional comic book, as your eye is
32 not being prematurely drawn to other frames on the page.

33 Another reason for webtoons' popularity is their paciness. Readers do not have to worry
34 about a slow-burning plot. Characters generally face one moment of crisis after another: no
35 sooner has Jinwoo survived one monster raid than he is off on the next. And, much as soap
36 operas use cliffhangers to encourage viewers to tune in the next week, webtoon episodes rely
37 on suspense to prod readers to tap through to the next instalment.

38 This holds true for all genres, not just action and fantasy. Romance is among the most
39 popular webtoon categories. Users have been seduced by such titles as "I've Fallen For The
40 Empire's Greatest Villainess", a smouldering yarn about a noble bachelor who is forced to marry.
41 Despite its obvious tropes, it has a 9.5-star rating and almost 3.5m views on Webtoon.

42 Even if many webtoons do not offer original conceits, lots offer sumptuous imagery. Artists
43 from across the world upload their work directly to platforms, meaning no one has to hew to a
44 particular aesthetic style. Some webtoons evoke brooding American comics, but others are more
45 experimental. "Lore Olympus", a retelling of the Greek myth of Hades and Persephone, uses
46 vivid colours and an airbrush effect. It has had 1.4bn views.

47 Webtoons' large, global followings have made them a valuable source of intellectual
48 property. Since 2020 more than ten stories have been adapted into films and television shows.
49 "Sweet Home" and "Itaewon Class" are available to stream on Netflix, as is "Heartstopper", a
50 popular LGBT romance based on Alice Oseman's webtoon of the same name.

51 The truncated nature of webtoon episodes does not make them easy source material,
52 however, for there is often not enough story to fill a script. And relentless twists make for hammy,
53 monotonous viewing; people expect to see introspection as well as action. Asa Suehira, head of
54 content at Crunchyroll, says that the producers of the "Solo Levelling" adaptation had to add
55 material about the characters' psychology to make the story work as tv.

56 Nevertheless, more adaptations are on the way. Hollywood is snapping up the rights to hit
57 webtoons; 20 shows are in development. LuckyChap, one of the production companies behind
58 "Barbie", the biggest movie of 2023, is working on a live-action film of "Stagtown", a webtoon
59 about a town with a dark secret. "Lore Olympus" is being turned into an animated series by the
60 Jim Henson Company (best known for "The Muppets"). Skybound, which made "The Walking
61 Dead", a zombie franchise, has picked up "Freaking Romance", a supernatural love story.
62 Having conquered smartphones, webtoons are coming soon to another screen near you.

If you haven't heard of webtoons, you will soon. The Economist, 08 de maio de 2025. Culture: Making a splash.
Disponível em: <<https://www.economist.com/culture/2025/05/08/if-you-havent-heard-of-webtoons-you-will-soon>>. Acesso em: 08 maio 2025.

1. Já no início do texto publicado online, o personagem principal de uma das histórias em quadrinhos digitais mais famosas da web é descrito como um herói
 - a) para quem tudo sempre parece dar certo.
 - b) forte, coerente, destemido e imbatível.
 - c) capaz de enfrentar uma jornada de altos e baixos.
 - d) respeitado por seus amigos, desde o início.

2. No artigo, o fenômeno da internacionalização das webtoons é comparado ao sucesso obtido por
 - a) um programa de TV também de origem coreana.
 - b) um filme norte-americano ganhador do Oscar 2024.
 - c) um reality show de origem norte-americana.
 - d) um filme coreano ganhador de prêmio internacional.

3. De acordo com projeções citadas no texto e estabelecidas pelos consultores da agência IMARC, até o ano de 2033, as histórias em quadrinhos digitais de origem coreana terão ultrapassado valor de mercado
 - a) superior a marca dos 100 bilhões.
 - b) superior a marca dos 200 bilhões.
 - c) superior àquele alcançado pelos celebrados mangás.
 - d) inferior àquele alcançado pelos celebrados mangás.

4. De uma forma geral, para os autores do texto, as chamadas webtoons conquistam um número cada vez maior de leitores em decorrência de dois fatores principais: _____ e _____.
 - a) popularidade do gênero mangá – uso da internet para entretenimento
 - b) popularidade do gênero mangá – uso de celulares para entretenimento
 - c) popularidade do gênero quadrinhos – uso da internet para entretenimento
 - d) popularidade do gênero quadrinhos – uso de celulares para entretenimento

5. Conforme Dal Yong Jin, Professor da Simon Fraser University citado pelos autores da matéria publicada no caderno de cultura da revista The Economist, a chamada ‘snack culture’ coreana consiste na promoção do consumo de produtos
 - a) das redes sociais.
 - b) de curta duração.
 - c) de longa duração.
 - d) de publicidade.

6. No texto, os pronomes ‘their’ (linha 20) e ‘they’ (linha 28) se referem, respectivamente, a:
 - a) leitores japoneses – mangás japoneses
 - b) leitores coreanos – histórias em quadrinhos digitais
 - c) leitores coreanos – mangás japoneses
 - d) leitores japoneses – histórias em quadrinhos digitais

Número de inscrição:

Nota final (a ser preenchida pela banca):

CIRCULE A ALTERNATIVA CORRETA EM CADA QUESTÃO

1.	A	B	C	D
2.	A	B	C	D
3.	A	B	C	D
4.	A	B	C	D
5.	A	B	C	D
6.	A	B	C	D

ESCREVA ABAIXO AS RESPOSTAS DE CADA QUESTÃO DISSERTATIVA

7. Defina a noção de 'paciness', conforme os autores do texto.

8. Discorra sobre a existência de adaptações de webtoons para as telas de TV e plataformas de streaming.

9. Qual parece ser uma das maiores fragilidades dos quadrinhos digitais no que diz respeito às adaptações para filmes e séries?

10. Quais são as próximas adaptações de webtoons citadas pelos autores do artigo? A partir do texto, o que nos é dado a saber sobre elas?
