

PROVA DE INGLÊS

TEXTO

01 The economic collapse of 1929
02 destroyed the happy, confident mood of America
03 in the “Jazz Age” twenties. “It was borrowed time
04 anyway,” F. Scott Fitzgerald wrote. Millions of
05 Americans lost their jobs as the nation entered
06 the Depression era. America was entering a new
07 period of social anger and self-criticism. The
08 writings of Dreiser, Dos Passos, Upton Sinclair
09 and Sherwood Anderson now had a strong
10 “Leftist” flavor. Instead of experimenting with
11 “modernist” literature, most writers turned to a
12 new kind of social realism and naturalism. It
13 showed the struggles and tragedies of ordinary
14 people. But it also showed their strength, their
15 energy and their hopefulness. The writing itself is
16 strong, energetic and quite easy to read. It
17 usually gives us a clear picture of the times.

18 In the early thirties, the first reaction to
19 the Depression was a literature of social protest.
20 There was a powerful Marxist “Proletarian
21 Literature” movement. The main intellectual
22 magazine of the era was the pro-Marxist *Partisan*
23 *Review*, edited by Jewish intellectuals in New
24 York. Michael Gold (1896-1967), editor of the
25 Communist paper *The New Masses*, was a
26 leading force in the movement. He wrote *Jews*
27 *without Money* (1930) as a model for other
28 “Proletarian” writers. It describes the terrible
29 reality of his boyhood world: dirty streets and
30 poor houses, the gangsters, prostitutes and
31 factories with awful working conditions. Edward
32 Dahlberg’s *Bottom Dogs* (1930) and Jack
33 Conroy’s *Disinherited* (1933) are similar
34 autobiographical novels of social realism.

35 Gold’s novel was also the start of the
36 “Jewish-American” novel, which became an
37 important type of literature in the fifties and
38 sixties. Gold describes the failure of the
39 “American Dream” for those who had left Europe
40 looking for a new and better life. This soon
41 became a main theme in “Jewish-American”
42 literature. *Call It Sleep* (1935), by Henry Roth,
43 mixes Marxist and Freudian theory, Jewish
44 mythology and a stream-of-consciousness writing
45 style. He describes a young boy growing up in a
46 poor area of New York. It is “a world that had
47 been created without thought of him”.

48 The novels of John O’Hara (1905-1970)
49 show a similar interest in “documentary” realism.
50 They are tough, realistic descriptions of the upper
51 middle-class world. *Appointment in Samarra*
52 (1934) is considered his best novel. Its fast-
53 moving story holds the reader until the main
54 character kills himself at the end: did society
55 cause his death or did he die for more private
56 reasons? In this novel and in his next, *Butterfly 8*
57 (1935), O’Hara creates an honest picture of
58 twentieth century Americans. They are driven by
59 money, sex and the struggle for a higher position

60 in society. In 18 novels and 374 short stories,
61 O’Hara recorded the changing American scene
62 from World War I to the Vietnam War.

63 The work of John Steinbeck (1902-1968)
64 represents a similar attempt to “get it all down on
65 paper”. In the thirties, his characters were
66 “naturalistic” in the classic meaning of the word.
67 We see them driven by forces in themselves and
68 in society: fear, hunger, sex, the disasters of
69 nature and the evils of Capitalism. Crime is often
70 the result of these forces. Steinbeck even
71 describes “innocent murders” – by Lennie, the
72 idiot in *Of Mice and Men* (1937), and by a
73 betrayed husband in *The Long Valley* (1938). In
74 all of his novels, Steinbeck combines a
75 naturalistic way of looking at things with a deep
76 sympathy for people and the human condition.
77 We feel that he really does love humanity.
78 Steinbeck’s books search for the elements in
79 human nature which are common to all people.
80 He usually finds them in the family, the group and
81 the nation, rather than in the individual. In a letter of
82 1933, he wrote: “The fascinating thing for me is
83 the way the group has a soul, a drive, an intent...
84 which in no way resembles the same things
85 possessed by the men who make up that group.”

86 Like some other writers in the thirties
87 Steinbeck often tried to paint large portraits of the
88 “national spirit”. To do this, he combined myth
89 with his naturalism. To him, “westerling” (the
90 movement to the American West) had great
91 significance as an American myth. The old
92 pioneer grandfather in *The Long Valley* says:

93 “When we saw the mountains at last, we
94 all cried – all of us. But it wasn’t getting here that
95 mattered, it was the movement and the
96 westerling. We carried life out here and set it
97 down the way those ants carry eggs ... The
98 westerling was as big as God and the slow steps
99 that made the movement piled and piled up until
100 the continent was crossed.”

101 In *The Grapes of Wrath* (1939),
102 Steinbeck’s finest novel, the characters are larger
103 than life. He is not simply describing the
104 experiences of a single family of individuals. He is
105 really telling the story of a great national tragedy
106 through the experiences of that one family. The
107 Joads, a family of farmers, must leave Oklahoma
108 because of the great “dust bowl” disaster. Terrible
109 winds have destroyed their land. They go west
110 into California and work as fruit pickers. There,
111 they experience the hatred and violence of the
112 large California landowners. Steinbeck’s
113 description of this social injustice shocked the
114 nation. In time, laws were passed to help people
115 like the Joads. But the literary interest of the book
116 is its descriptions of the daily heroism of ordinary
117 people. Slowly, they learn to work together as a
118 group, and help each other. In her thick
119 Oklahoma accent, Ma Joad explains: “Use’ta be
120 the fambly was fust. It ain’t so now. Its anybody.”
121 This “anybody” comes to include all of humanity.

122 The use of mythical elements is less

123 successful in *East of Eden* (1952). It tells the
 124 story of a family from the Civil War to World War
 125 I. Here, Steinbeck uses his naturalistic style to
 126 create a modern story based on the Bible story
 127 about the brothers Cain and Abel. The book
 128 became famous as a movie, starring James
 129 Dean. In 1960, Steinbeck traveled through small-
 130 town America (US) with his dog, Charley. The
 131 book he wrote about this, *Travels with Charley*
 132 (1962), is filled with his own personal
 133 Transcendentalism. It is a quiet book which
 134 expresses the unity of all living creatures. In the
 135 same year, 1962, Steinbeck received the Nobel
 136 Prize for Literature.

HIGH, Peter B. *An outline of American literature*.
 London: Longman, 1996.

01. The American literature in the beginning of the
 1930's was mainly characterized by

- A) an emphasis on the individual.
- B) the exploration of the social issues of the time.
- C) the criticism of the "Lost Generation".
- D) an anti-Semitic tendency.

02. The failure of the so-called "American Dream" for
 people who went to the US was described by

- A) Upton Sinclair.
- B) Jack Conroy.
- C) Theodore Dreiser.
- D) Michael Gold.

03. The writer who depicted naturalistic characters with
 an understanding of the human condition was

- A) John Dos Passos.
- B) Thomas Wolfe.
- C) John Steinbeck.
- D) Sherwood Anderson.

04. By saying that the twenties were "borrowed time",
 Fitzgerald meant that

- A) after 1929 Marxism ruled.
- B) that great period wasn't meant to last long.
- C) many people had to borrow money from banks.
- D) Jewish-American literature was doomed to fail.

05. Steinbeck's the "Grapes of Wrath" tells the story of

- A) farm workers moving from Oklahoma to California
 and there suffering under the burden of social
 injustice.
- B) fruit pickers from California moving to the Middle
 West and not succeeding in having a better life.
- C) California landowners moving to Oklahoma in
 search of unexplored farming land.
- D) cotton pickers from California traveling across the
 country looking for jobs in small ranches.

06. As a result of a long trip across the United States,
 Steinbeck wrote.

- A) The long Valley.
- B) East of Eden.
- C) Travels with Charley.
- D) Of Mice and Men.

07. As seen from an example in the text, one aspect
 that is used by Steinbeck to distinguish his characters is
 the

- A) detailed description of their attitudes.
- B) narration of everyday events in their lives.
- C) description of their neighborhood.
- D) transcription of the way they speak.

08. During the Great Depression period American
 writers

- A) followed the general tendencies of modernist
 literature.
- B) innovated using a type of psychological approach to
 character analysis.
- C) struggled against the trend toward social problems.
- D) produced a literature that focused on social realism.

09. Among the novels which portray the upper middle-
 class world in a documentary style is

- A) Of Mice and Men.
- B) The Long Valley.
- C) Appointment in Samarra.
- D) Call It Sleep.

10. In the early thirties the Marxist literary movement
 published the magazine

- A) Bottom Dogs.
- B) Jazz Age.
- C) Partisan Review.
- D) Disinherited.

11. A major force in the proletarian movement was the
 editor of

- A) Disinherited.
- B) The New Masses.
- C) Call it sleep.
- D) A World I Never Made.

12. In the sentences: "Gold's novel was also the start of
 the 'Jewish-American' novel, *which became an
 important type of literature in the fifties and sixties*. Gold
 describes the failure of the 'American Dream' for those
who had left Europe looking for a new and better life,"
 the parts in italics are, respectively:

- A) defining adjective clause *and* non-defining adjective
 clause.
- B) non-defining adjective clause *and* defining adjective
 clause.
- C) defining adjective clause *and* defining adjective
 clause.
- D) non-defining adjective clause *and* non-defining
 adjective clause.

13. The words *experimenting* (line 10), *writing* (line 15),
leading (line 26), *meaning* (line 66) and *westerling* (line
 89) in the text function respectively as

- A) adjective, noun, verb, noun, noun.
- B) verb, adjective, noun, noun, adjective.
- C) verb, noun, adjective, noun, noun.
- D) noun, noun, verb, adjective noun.

14. In the sentence: "*Instead of experimenting with modernist literature*, most writers turned to a new kind of social realism and naturalism", the part in italics is a/an

- A) noun clause.
- B) adverb clause.
- C) adjective clause.
- D) noun phrase.

15. In: "... a world that had been created without thought of him.", "Steinbeck's description of this social injustice shocked the nation.", and "In time, laws were passed to help people like the Joads.", the sentences are respectively in the

- A) passive voice, active voice, active voice.
- B) passive voice, active voice, passive voice.
- C) active voice, active voice, passive voice.
- D) active voice, passive voice, passive voice.

16. The sentence "*Steinbeck was recognized as a great twentieth century writer and was awarded the Nobel Prize for Literature in 1962*" should be classified as

- A) simple sentence.
- B) complex sentence.
- C) compound sentence.
- D) compound-complex sentence.

17. I'd have gone to that party if they _____ me.

- A) have invited
- B) had invited
- C) will invite
- D) are inviting

18. If I had known about his sickness, I _____ him in the hospital.

- A) will have visited
- B) can have visited
- C) would have visited
- D) had had visited

19. They felt as if they _____ on thin ice.

- A) are walking
- B) have walked
- C) were walking
- D) will walk

20. The family worried about his

- A) heavy drinking, mental unbalance, and emotional problems.
- B) drinking heavily, unbalance mentally, and emotionally problems.
- C) heavy drinks, mental unbalances, and emotionals problems.
- D) heavy drinking, mentally unbalance, and emotion problems.

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