

PROVA DE INGLÊS

TEXT

Towards the end of the eighteenth century, there came to circulation new notions of individuality, of freedom and liberty and the power of the imagination. The libertarian writings of French-Swiss thinker Jean-Jacques Rousseau (1712-1778), in praise of the essential goodness of nature and natural impulses and in protest against the corruption of society, helped lead to the American War of Independence (1775-1783) and the French Revolution (1789). In England, the enclosing of village land with hedges in the interest of big land owners and farmers produced unrest in the countryside. Also, the Industrial Revolution was changing a predominantly rural and agricultural country into a predominantly urban and manufacturing one. A number of poets reflected these profound changes.

William Blake (1757-1827) had no systematic education and set a print shop in London, engraving his poems in a pictorial setting to display their themes in visual terms. In his own day, however, he was virtually unread. Blake felt that England was beginning to rebel against the effects of the Industrial Revolution, after witnessing the burning of Newgate Prison in the Gordon riots of 1780. He was acutely aware of the injustice and oppression involved in the use of cheap female and child labour in the new factories and was a strong supporter of the French Revolution. Blake's originality of thought and his visionary and symbolic mode of expression was a courageous break with the neoclassical tradition. It is, perhaps, not surprising that for insisting on the importance of instinct and intuitions and for probing the irrational in his own being, he was considered eccentric in his own day, even mad.

William Wordsworth (1770-1850), in collaboration with Samuel Taylor Coleridge (1772-1834), published, in 1798, the first edition of *Lyrical Ballads*, now considered a landmark of English Romanticism. Coleridge's fame as a poet rests on far fewer poems than Wordsworth, but as a thinker and a literary critic he was more ambitious. Influenced by the German philosopher Immanuel

Kant (1724-1804) and opposed to the limited rationalistic and mechanistic tendencies of eighteenth century philosophy, Coleridge saw poetic creation and the poet's personality as organically related within a grand metaphysical system. Thus, he conceived of artistic creation as a united whole involving the total personality of the artist. He was also one of the first critics to pay close attention to language.

The later Romantic poets George Gordon, Lord Byron (1788-1824), Percy Bysshe Shelley (1792-1822) and John Keats (1795-1821) were at the same time influenced by Wordsworth and Coleridge and critical of them.

John Keats's social background was

humbler than Byron's or Shelley's. His father was the manager of a livery stables and died when he was eight. His mother died of tuberculosis when he was fourteen. In 1818 his brother also died of tuberculosis and in 1820 he too was very ill. At the invitation of Shelley, he took a ship to Italy, an attempt to improve his health because of the warmer climate, but he died there the following year. Most of his great works were written in 1819. Keats has always been regarded as one of the principal Romantic poets and his reputation has grown steadily through all changes of fashion. For example, the poet Alfred Tennyson (1809-1892) regarded him as the greatest poet of the nineteenth century and Matthew Arnold (1822-1888) commended his 'intellectual and spiritual passion' for beauty, noting that 'the thing to be seized is, that Keats had flint and iron in him, that he had character'.

William Hazlitt's view of Shelley was that he was not a poet, but a sophist, a theorist, a controversial writer in verse'. J. S. Mill (1806-1873), the philosopher and economist, said Shelley 'had scarcely yet acquired the consecutiveness of thought necessary for a long poem', echoing those who dislike what they refer to as Shelley's vague and emotional rhetoric and self-absorption. Nevertheless, Shelley has many admirers. Some are hero worshippers in love with the idea of his life: the intellectual revolutionary from an aristocratic background, the lover of the Golden Age of the Classical past, the campaigner against oppression and injustice who hoped for a better world, the young poet who was drowned in a storm on a return trip from visiting Byron at Livorno in Italy. Others praise his poetic skills. Interestingly, even critical opponents of Shelley note a less confident maturity and disenchantment in his last poem, 'The Triumph of Life', and regret his early death.

Lord Byron was a rebellious aristocratic who mocked the early Romantics such as Wordsworth and Coleridge and preferred the classicism of Alexander Pope (1688-1744). While his own poetic style is often loose, vivid and full of vigour, he established himself as an influential Romantic poet as much for his dramatic personality and eventful life as for his verse. The fascination of Byron's personality is bound up with the mysterious scandals surrounding his broken marriage and exile, his latest love affairs, and his close association with liberation movements of Italy and then of Greece, where he died in 1824. Above all, it arises from his pride, independence of spirit, courage, and vigorous wit... In *Don Juan* the narrator writes at the beginning that 'I need a hero.' He needs to have a hero who struggles to find meaning and who fights for justice. Byron might have been writing about himself, for he died in Greece in a battlefield trying to fight in the war of independence against Turkey.

(Adapted from: GOWER, Roger. *Past into present*, London: Longman, 2000).

01. According to the text, the English poet William Blake was
 A) highly influential among his contemporaries.
 B) enthusiastic about the neoclassical modes of expression.
 C) against women's and children's labour force exploitation.
 D) critical of the visionary supporters of the French Revolution.

02. About the poets Shelley, Byron and Keats it may be stated that they

- A) died of tuberculosis in their early twenties.
- B) were brought up in the same social and family context.
- C) never had the chance to become known in their own time.
- D) all died young before reaching the age of forty.

03. Keats's verse '*a thing of beauty is a joy forever*'

- A) contradicts what is stated in the text about him.
- B) brings up an idea that is not characteristic of his poetry.
- C) expresses one of the main themes in his poetry.
- D) is commended by Tennyson in a critical essay.

04. Among the aspects that are singular in Blake's poetry, one can mention

- A) continuation of tradition and emphasis on reason.
- B) novelty of ideas and illustration of the poems.
- C) focus on intuition and on the neoclassical tradition.
- D) imitation of the classics and verisimilitude.

05. As to Coleridge, one can infer from the text that he

- A) is a far more prolific poet than Wordsworth.
- B) devoted himself not only to poetry but also to literary criticism.
- C) subscribed to the philosophical tendencies of the 18th century.
- D) defended a view of detachment between the artist and his creation.

06. Of the poets mentioned in the text, those who were involved with libertarian campaigns and movements seeking freedom from oppression are

- A) S. T. Coleridge and William Wordsworth.
- B) Lord Byron and S. T. Coleridge.
- C) John Keats and P. B. Shelley.
- D) P. B. Shelley and Lord Byron.

07. Of Keats's establishment as a poet it may be said that

- A) he has always been recognized in spite of the shift in tendencies.
- B) he was fashionable for only a very short period of time.
- C) his reputation was restricted to the 19th century.
- D) his fame extended up to Tennyson's Victorian Period.

08. The information just about the authors in the text leads us to understand that

- A) Byron has a precise but dull style of writing.
- B) Coleridge focused especially on the language of the text.
- C) Byron was a great admirer of the writings of the early Romantics.
- D) Shelley and Keats never had the chance to meet each other.

09. It is said in the text that Shelley 'hoped for a better world'. From the following verses, the one that best shows this hope for change is

- A) 'drive my dead thoughts over the universe'.
- B) 'teach me half the gladness/that thy brain must know'.
- C) 'if Winter comes, can Spring be far behind?'.
- D) 'shadow of annoyance never came near thee'.

10. Byron's idea of 'hero' is best implied in the verse

- A) 'what is the end of fame?'.
- B) 'what are the hopes of man?'.
- C) 'but I, being fond of true philosophy,'.
- D) 'Seek out.../ a soldier's grave, for thee the best'.

11. In "He needs to have a hero *who struggles to find meaning and who fights for justice*", the clauses in italics, introduced by *who*, should be respectively classified as

- A) Defining /Non-defining relative clauses.
- B) Non-defining/ Non-defining relative clauses.
- C) Non-defining/Defining relative clauses.
- D) Defining/defining relative clauses.

12. These -ing words from the text *changing* (line 14), *manufacturing* (line 16), *engraving* (line 20) *beginning* (line 23), *beginning* (line 118) function respectively as

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

13. If Shelley had not written 'Ode to the West Wind', he probably

- A) would not have become as famous as he did.
- B) will not become as famous as he does.
- C) would not become as famous as he will.
- D) did not become as famous as he did.

14. The sentence "*Although many of Byron's critics do not agree with his ideas, they recognize his importance in the context of the Romantic movement*" should be classified as a:

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

15. The suffixes -NESS as in *goodness* (line 06), -LY as in *steadily* (line 73), -ER as in *supporter* (line 29) and -AL as in *pictorial* (line 20) are used to form, respectively:

- A) adjectives, adjectives, adverbs, nouns.
- B) adverbs, adverbs, nouns, adjectives.
- C) nouns, adjectives, adverbs, nouns.
- D) nouns, adverbs, nouns, adjectives.

16. The sentence "The teacher promised that she the exams today, but she still hasn't checked them" is adequately completed by:

- A) will bring.
- B) shall bring.
- C) brings.
- D) would bring.

17. In the sentence "All the books *have been damaged* by the humidity", the italicized verb form is in the:

- A) present perfect continuous.
- B) past perfect continuous.
- C) past perfect passive.
- D) present perfect passive.

18. The sentence "*He had known the worst in human beings*" in the simple past is:

- A) He has known the worst in human beings.
- B) He knew the worst in human beings.
- C) He had known the worst in human beings.
- D) He knewed the worst in human beings.

19. In: "They were all playing soccer *while he was reading old novels*", the italicized part of the sentence is a/an.

- A) noun clause.
- B) adjective clause.
- C) adverbial clause.
- D) prepositional clause.

20. The sentence "The reader thought the story would have been more interesting if the protagonist" ... is appropriately completed by:

- A) had not died.
- B) has not died.
- C) didn't die.
- D) would not die.

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