

PROVA DE INGLÊS

TEXT

01 Towards the end of the eighteenth
02 century, there came to circulation new notions of
03 individuality, of freedom and liberty and the power
04 of the imagination. The libertarian writings of
05 French-Swiss thinker Jean-Jacques Rousseau
06 (1712-1778), in praise of the essential goodness
07 of nature and natural impulses and in protest
08 against the corruption of society, helped lead to
09 the American War of Independence (1775-1783)
10 and the French Revolution (1789). In England,
11 the enclosing of village land with hedges in the
12 interest of big land owners and farmers produced
13 unrest in the countryside. Also, the Industrial
14 Revolution was changing a predominantly rural
15 and agricultural country into a predominantly
16 urban and manufacturing one. A number of poets
17 reflected these profound changes.

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

38 William Wordsworth (1770-1850), in
39 collaboration with Samuel Taylor Coleridge
40 (1772-1834), published, in 1798, the first edition
41 of *Lyrical Ballads*, now considered a landmark of
42 English Romanticism. Coleridge's fame as a poet
43 rests on far fewer poems than Wordsworth, but as
44 a thinker and a literary critic he was more
45 ambitious. Influenced by the German philosopher
46 Immanuel

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

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

61 John Keats's social background was

62 humbler than Byron's or Shelley's. His father was
63 the manager of a livery stables and died when he
64 was eight. His mother died of tuberculosis when
65 he was fourteen. In 1818 his brother also died of
66 tuberculosis and in 1820 he too was very ill. At
67 the invitation of Shelley, he took a ship to Italy, an
68 attempt to improve his health because of the
69 warmer climate, but he died there the following
70 year. Most of his great works were written in
71 1819. Keats has always been regarded as one of
72 the principal Romantic poets and his reputation
73 has grown steadily through all changes of
74 fashion. For example, the poet Alfred Tennyson
75 (1809-1892) regarded him as the greatest poet of
76 the nineteenth century and Matthew Arnold
77 (1822-1888) commended his 'intellectual and
78 spiritual passion' for beauty, noting that 'the thing
79 to be seized is, that Keats had flint and iron in
80 him, that he had character'.

81 William Hazlitt's view of Shelley was that
82 he was not a poet, but a sophist, a theorist, a
83 controversial writer in verse'. J. S. Mill (1806-
84 1873), the philosopher and economist, said
85 Shelley 'had scarcely yet acquired the
86 consecutiveness of thought necessary for a long
87 poem', echoing those who dislike what they refer
88 to as Shelley's vague and emotional rhetoric and
89 self-absorption. Nevertheless, Shelley has many
90 admirers. Some are hero worshippers in love with
91 the idea of his life: the intellectual revolutionary
92 from an aristocratic background, the lover of the
93 Golden Age of the Classical past, the campaigner
94 against oppression and injustice who hoped for a
95 better world, the young poet who was drowned in
96 a storm on a return trip from visiting Byron at
97 Livorno in Italy. Others praise his poetic skills.
98 Interestingly, even critical opponents of Shelley
99 note a less confident maturity and
100 disenchantment in his last poem, 'The Triumph of
101 Life', and regret his early death.

102 Lord Byron was a rebellious aristocratic
103 who mocked the early Romantics such as
104 Wordsworth and Coleridge and preferred the
105 classicism of Alexander Pope (1688-1744). While
106 his own poetic style is often loose, vivid and full of
107 vigour, he established himself as an influential
108 Romantic poet as much for his dramatic
109 personality and eventful life as for his verse. The
110 fascination of Byron's personality is bound up
111 with the mysterious scandals surrounding his
112 broken marriage and exile, his latest love affairs,
113 and his close association with liberation
114 movements of Italy and then of Greece, where he
115 died in 1824. Above all, it arises from his pride,
116 independence of spirit, courage, and vigorous
117 wit... In *Don Juan* the narrator writes at the
118 beginning that 'I need a hero.' He needs to have
119 a hero who struggles to find meaning and who
120 fights for justice. Byron might have been writing
121 about himself, for he died in Greece in a
122 battlefield trying to fight in the war of
123 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. C) brings.
 B) shall bring. 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 knownd 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. C) didn't die.
 B) has not died. D) would not die.