

Directions : 1. Answer **all** of the following questions. Indicate clearly which question you are answering by writing the right number at the beginning of your essay.

2. Each question is differently weighted as indicated at the end of each question. So allocate your time wisely.

3. Use the provided **answer book** for all your essays.

I. It seems appropriate to state that pursuing collective identity is the key element in the Old English literature, pursuing individual identity the key element in the Middle English literature while Renaissance literature centers on how to fashion a person's self-identity. If so, cite at least one example from each period to either support the generalization or to redefine such a generalization. (15%)

II. William Blake, a romantic reader, declared in *The Marriage of Heaven and Hell* that "The reason Milton wrote in fetters when he wrote of Angels & God, and at liberty when of Devils & Hell, is because he was a true Poet and of the Devil's party without knowing it." Stanley Fish, who situates/historicizes himself within the context of a 17th-century (or rather 20th-century) reader, sees, on the other hand, such a reading as misleading and inadequate in terms of the reader's response to the poet's challenge. Cite examples from both the 17th-century and the 19th-century literatures to explicate the reading mechanisms (of *Paradise Lost*, for example) behind the two conceptions above. (18%)

III. According to Ortega y Gasset, Romanticism and Realism and Naturalism are parts of a single movement toward the "humanization" of the arts. Try to differentiate the three terms above by giving relative examples and then state your points by either supporting or challenging Ortega's assertion. (20%)

IV. Richard Ellmann in his *Four Dubliners* comments: "[Oscar] Wilde proceeds insouciantly to his doom, and on his way jollies us for being so much harsher than he is, so much less graceful, so much less attractive, and mocks the law for being so witless. [W. B.] Yeats struggles by imaginative passion to overcome the prosaic and to revolutionize reality. [James] Joyce, intransigent yet affirmative, turns the unheroic and mockheroic into the heroic, makes commonplace things lyrical, and undoes church and state. [Samuel] Beckett denies with the same passion that the others affirm, but manifests a sense at times similar to theirs of the comic and incongruous." Do you agree with such a generalization concerning the four writers especially in view of their dislodging or subverting reality or truth? Support your argument with relevant examples. (27%)

V. Identify each of the following terms and then briefly explain its significance in relation to the source. (20%)

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| A) "Hero and Leander" | B) <i>Sonnets from the Portuguese</i> |
| C) <i>Moll Flanders</i> | D) "Goblin Market" |
| E) "To Room Nineteen" | |