

I. Briefly explain the following terms: (20%)

1. dream allegory
2. Grub Street
3. epistolary novel
4. Germanic Higher Criticism
5. round/flat characters

II. Answer all of the following five questions. Indicate which question you are answering by writing the correct number at the beginning of your essay. None of the essays should be less than 250 words long. And use the provided answer book for all your essays.

1. The ideal of **courtly love** sustained literary imagination of love relationship for aristocracy during the Medieval and Renaissance Ages. Describe the characteristics conventionally associated with the “courtly love” and draw on specific examples from literary works of the periods for illustration. (16%)
2. The tragedies of Roman dramatist Lucius Annaeus Seneca—with plots of bloody violence, resounding rhetorical speeches on stage, and ghosts thirsty for revenge—contributed a lot to the English drama of the sixteenth and early seventeenth centuries. Illustrate these elements of “Senecan” influence with concrete instances drawn from the tragedies of Christopher Marlowe, William Shakespeare, and John Webster. (16%)
3. Several major English poets have tried their hands at the poetic mode, **elegy**, and turned out marvelous instances of it. Describe the conventions of the poetic mode and then discuss how John Milton’s *Lycidas*, P. B. Shelley’s *Adonais*, Lord Alfred Tennyson’s *In Memoriam A. H. H.*, and Matthew Arnold’s *Thyrsis* conform to or diverge from the poetic conventions. (16%)
4. An important literary legacy Lord George Gordon Byron leaves behind for writers of contemporary and future generations is the figure of “Byronic hero.” Describe the salient features of this “heroic” figure and discuss how he is different from the conventional hero. Substantiate your arguments with examples drawn from the writings of both Byron himself and two other English authors. (16%)

(背面仍有題目,請繼續作答)

5. The turn of the twentieth century witnessed tremendous changes in the art of novel writing—in terms of both thematic choice and narrative style. Some novelists writing in the period thus occupied a “liminal” or “transitional” position, harking back to the nineteenth-century realist conventions as well as anticipating modernist innovations at the same time. Discuss at least two novelists whose fictional writings demonstrate the bifurcated tendency. (16%)