

※ 考生請注意：本試題不可使用計算機。請於答案卷(卡)作答，於本試題紙上作答者，不予計分。

Select **FIVE** from the following questions and answer them with well-organized paragraphs with clearly-defined topic sentences. Relate your arguments to specific literary texts from British literature and support your ideas with precise, balanced, and sufficient evidence. Indicate clearly which question you are responding to by writing the question number at the beginning of your answer. Write on the provided answer book. (Each question is worth 20 points.)

1. Illicit love, in extramarital, incestuous, or even cross-order (as between human and fairy) forms, characterizes medieval romances. Discuss how different romancers—such as Thomas of England, Marie de France, the Gawain poet, Thomas Malory, etc.—treat the issue in their respective works.
2. Deception & exposure, or disguise & revelation, are a common theme in the Elizabethan literature, as the disparity between what it seems and what it turns out to be deeply disturbed the collective psychology of the time. Select several scenes and episodes from the works of Edmund Spenser and William Shakespeare and discuss how the theme unfolds in love relationship, ethical decision, political struggle, etc.
3. Who is the truly heroic one in John Milton's *Paradise Lost*—Satan, Adam, or Eve? Maybe there is no definite answer to the question because each character, at certain moments and in certain ways, demonstrates some noble aspects of human nature. Cite examples from the epic to prove the argument.
4. Interestingly, the ideal of Nature was invoked in both the 18<sup>th</sup>-century Neoclassical and the early 19<sup>th</sup>-century Romantic cultures, which are two sets of ideologies diametrically opposed to each other. What different meanings and functions does the concept of Nature have for the two cultures, as expressed in their respective literatures?
5. Although the Romantic poetry is known for its depiction of Nature, the poetry also carries strong political messages. As most Romantic poets were involved in one way or another in the French Revolution, the ideas expressed in the poetry could be considered direct or indirect responses to the revolution and its aftermaths. Discuss at least two Romantic poets' works to prove this point.
6. The late Victorian period (1870—1901) witnesses a general anxiety about the imminent decline of the British imperialism, whose signs people believed they could see in physical degeneration of national character, cosmopolitan decadence of the London city, and competition with or even invasion by foreign forces. Describe how the fears of these signs are reflected in the literature of the time, especially in the popular fiction.
7. After World War II, British novel seems to have suffered a disconcerting sense of belatedness, as the British Empire has disintegrated and its culture has passed the zenith of its development. How do the novelists writing in English, not only those native to the British isles but those coming from the former colonies, respond to the enervation and somewhat rejuvenate the genre?