

臺灣綜合大學系統 109 學年度學士班轉學生聯合招生考試試題

科目名稱	西洋文學概論	類組代碼	A02.D15
		科目碼	A0201

解釋名詞 (完全命中)

1. catharsis in Greek tragedy

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3. The **definition** of tragedy: Tragedy as “an imitation of action (human life) that is serious, complete, and of a certain magnitude” (**mimesis** 100 成大) in the dramatic, not narrative, form, and the purification (purgation / **catharsis** 100 成大) of human pity and fear (emotions)”

2. Machiavellianism

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1. _____

A. An exploration of the **convergence** between _____ and **agency**

(_____) in human affairs

B. The **purpose** of **The Prince**: To **investigate how much** of a **prince's success** or **failure** is **caused** by his own _____ and **how much** is **determined** by _____ or the _____ in which he lives. “Rather than give up on our free will altogether, I think it may be true that

_____ (chance or luck) **governs half of our actions**, but that even so **she leaves the other half more or less in our power to control** _____.”

C. Fortune is a “ _____ ” who can be **countered**, but who must be _____ with **boldness** and **brashness** (自以為是; 莽撞無禮= 挑戰命運). It is **better** to be _____ than **timid**, for **Fortune** is a **woman**, and the **man** who wants to **hold** her down **must** _____ and _____ **her**.” A good prince should _____.

D. Men may **carve out** their own **destinies** through **shrewdness** and **prudence**, and Fortune

must either be _____ or _____ .

E. A **prince** with **prowess** (individual's _____ and _____) should **adjust his behavior** “to _____ .”

3. kleos

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Achilles: (104 台大; 97 政大)

1. The son of _____ (the son of Aeacus, King of Aegina, a member of Argo in the Quest of the Golden Fleece) and _____ (one of **Nereids**, a nymph).
2. The most powerful warrior in The Iliad
3. _____ : **excessive pride [hubris]** and **wrath** at the **bicker** with **Agamemnon** and at **Patroclus' death**, bringing death to **Hector** and to **Achilles** himself (103 台大)
4. _____ to create his glory (**kleos** 105 台大) even at the cost of his comrades' lives just because of the bicker with Agamemnon.

4. The apple of discord

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In her portrayal of the Trojan War, Hamilton borrows from Homer's Iliad, Apollodorus, Greek tragedies, and Virgil's Aeneid. The war has its roots in the wedding of King **Peleus** and the sea- nymph **Thetis**. When the gods decide **not** to **invite Eris**, she is angered and introduces **Discord** to the banquet hall in the form of a **golden apple** inscribed with the words “**For the Fairest**.” The vain goddesses argue over who deserves the apple, and the field is narrowed down to **Athena, Hera, and Aphrodite**. **Paris**, the son of King Priam of Troy, is selected to **judge**. All three try to bribe Paris: **Hera** offers **power**, **Athena** offers **success** in **battle**, and **Aphrodite** offers the **most beautiful woman** in the world—**Paris** **chooses Aphrodite**.

Unfortunately, the most beautiful woman in the world, **Helen**, is already **married** to **King Menelaus** of **Sparta**. Visiting Menelaus, **Paris**, with **Aphrodite's help**, betrays his host's

hospitality and **kidnaps Helen** back to **Troy**. All the Greek kings have at one time courted Helen, so her mother has made them all swear to always support whomever she might choose. When **Helen** is **abducted**, the only men who resist conscription are Odysseus, who does not want to leave his home and family, and Achilles, whose mother knows he is fated to die at Troy and holds him back. In the end, however, they join the rest of the **Greeks** and sail **united against Troy**. En route, the fleet angers Artemis, who stops the winds from blowing. To appease her, the chief of the Greeks, Agamemnon, is forced to sacrifice his own daughter, Iphigenia.

5. quixotism

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Don Quixote (an _____ middle-aged gentleman)

1. Reading many books of _____
2. Imitating a knight's _____ to _____ to a _____ world by reinstating the _____
3. **Good intentions** bring _____ to those he meets, with his **incapability** of seeing the **world as it really is** (attacking windmills he believes giants)
4. Despite his _____ (妄想症), Quixote concisely talks about **literature**, **soldiering**, and **government**, among other topics (**distance** himself from the real world = _____ = _____ = the _____ between his _____ and his _____)
5. **Quixote's adventures** as a _____ that **chivalry**—or any other **outmoded** set of **values**—can both produce **positive** (_____) and **negative** outcomes (_____).
6. **No one understands Don Quixote**, and **he understands no one**; only the **simple-minded** _____ , with both _____ and a basic **understanding** of _____ , can **mediate between Don Quixote** and **the rest of the world**.

問答題 (完全命中)

1. Achilles and Hector are the two major characters in Homer's Iliad. They are so similar yet different as Greek warrior. Write an essay **comparing** and **contrasting** at least **three aspects** of Achilles and Hector in terms of their **personalities** and their **relation** with their **warriors** in the Iliad and arrive at a **conclusion**. Give textual evidence to support your answers.

A. Achilles

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Achilles: (104 台大; 97 政大)

1. The son of _____ (the son of Aeacus, King of Aegina, a member of Argo in the Quest of the Golden Fleece) and _____ (one of **Nereids**, a nymph).
2. The most powerful warrior in The Iliad
3. _____: **excessive pride [hubris]** and **wrath** at the **bicker** with **Agamemnon** and at **Patroclus' death**, bringing death to **Hector** and to **Achilles** himself (103 台大)
4. _____ to create his glory (**kleos** 105 / 109 台大) even at the cost of his comrades' lives just because of the bicker with Agamemnon.
5. _____ in lashing Hector's corpse, making Hector's father **Priam** (King of Troy) heartbroken, finally permitting Priam to ransom his son's corpse
6. **Achilles heel** (_____): Thetis held Achilles' body to the **Styx** (offering powers of invulnerability) by **holding his heels**, not washed over by the water of the magical river, the act which is responsible for **his death** in the future—he was killed by **Paris**, who shoot an arrow to his heel.
7. **Achilles' shield** (made by _____ , the God of Fire & Craftsman):



(105 / 104 / 103 / 102 台大)

1. _____
2. _____ -- war and peace, work and festival-- manifests the basic forms of a **civilized**, essentially **orderly** life, **war** in relation to **peace**.
3. A “ _____ ,” used to accentuate **brutality** and **violence** during the Trojan War.
4. _____ .

B. Hector

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Hector:

1. A son of King Priam and Queen Hecuba, the **mightiest warrior** in the Trojan army.
2. _____ and the reflection of **Achilles' flaws** (Hector, a tender, family-oriented man, deep, sincere love for his wife and children)
3. **Resenting his brother Paris** for bringing war upon their family and city, but never turning violent with him, merely aiming frustrated words at his cowardly brother
4. His refusal to flee even in the face of vastly superior forces makes him the most tragic figure in the poem.

2. Classical literature is filled with stories where human characters, in their attempts to seek truth, often find themselves clashing with the capricious gods. It can be argued that Job from the *Book of Job* and Oedipus from *Oedipus the King* provide the archetypal paradigm of characters who suffer **mental anguish** greatly in their struggle with the divine when they demand answers to the problem of **suffering**. And yet, **Job** and **Oedipus** are also **different** in their **relationship** with the **divine** and in their **ways** of **accepting** their **fates**. Write an essay **comparing** and **contrasting** **Job** and **Oedipus** in terms of their persistent **search** for **truth** and their being **two archetypes** of the **alienated** and **suffering** man. Give textual evidence from both texts to support your answers.

A. Job

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3. The _____ of **Job's situation** (Job's suffering not for his evil but the contract between God and Satan)

A. The **contest** between **God** and **Satan** (= originally meaning "accuser"; God and Satan do in fact view Job as " _____ .")

B. **Misfortune** only **follows** from **evil deeds** (Bildad instructs Job, "if you are pure and upright, / surely then [God] will rouse himself / for you" and he later goads (唆使) Job to be a "blameless 無可責備的 person")

C. The **folly** of the **three friends** who **ignore Job's pain**, the **folly** of trying to **understand God's ways**, the **fault** of trying to **explain** the nature of **God** with the _____

4. The **difficulty** of **understanding** why an all-powerful **God** allows **good people to suffer** and **bad people not to be chastised**

A. Finding a **way** to **justify God's actions** (humans)

B. **Failing to justify His ways** because **God's power** is so great that humans **cannot** possibly **comprehend** (God has established the **limits** of our **trial**, but we just do **not know what those limits are**.)

C. Failing to present a **rational explanation** for the unfair treatment of blessings among men (God)

D. Showing _____ (trusting God in the face of _____ and _____ ; his **challenge** to **God**, but _____

_____ ; seeking an explanation what he did wrong) because
Job knows God knows what He is doing (_____
_____)

5. **Seeking Growth** (from a string of trials = _____
_____, to receive something infeasible = **misfortune** in life is
not always logical and **cannot be explained** by our notions of **cause and effect**;
emerging **out of the dark shadows of life and into the sunlight** once again, becoming a
far more **humble** and **compassionate man**), **not vindication**
(_____)

B. Oedipus

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8. **Oedipus unwittingly** (不知情地) **commits a crime** (a victim of cruel destiny
(predestination), _____)
9. **Orestes consciously commits a crime** (a choice of whether to accept the will of the
Apollo or ignore it; murdering Clytemnestra is lose-lose situation that will spark his
mother's death and his suffering)
10. _____ (killing his father on the highway out of
self-defense; bravely facing **Sphinx**, freeing Thebes, ruling fairly, and fervently searching
for Laius' killer; punishes himself harshly; commits himself to a life of contemplation)
11. Oedipus's heroism comes **not** from **great adventures** but from **bravely facing the**
invincibility and relentlessness of fate.