

考試科目	61113 西洋文學概論 A	系所別	英文學二年級	考試時間	7 月 11 日 (三) 第二節
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※ 107 政大西概命中事實 (4 題問答題完全命中)

(問答題)

1. Please take the encounters of (A) Phaeacians (as hosts) and Odysseus (as guest) (B) Odysseus (as host) and suitors (as guests) as cases in point to discuss the "xeinos-xenia" (hospitality-homecoming) situations in *The Odyssey*.

命中講義第二回 P54--59

childless. Medea tells him of her problems, and asks for safe haven in Athens. She offers to help him to have a child; she has thorough knowledge of drugs and medicines. **Aegeus** eagerly agrees. If Medea can reach Athens, he will protect her. **Medea makes the old king** vow by all the gods.

With her security certain, Medea tells the **Chorus** of her plans. She will kill Jason's new bride and father-in-law by the aid of poisoned gifts. To make her revenge complete, she will kill her children to wound Jason and to protect them from counter-revenge by Creon's allies and friends. Many scholars now believe that the murder of Medea's children was Euripides' addition to the myth; in older versions, the children were killed by Creon's friends in revenge for the death of the king and princess. The Chorus begs Medea to reconsider these plans, but Medea insists that her revenge must be complete.

Jason enters again, and Medea adapts a conciliatory tone. She begs him to allow the children to stay in Corinth. She also has the children bring gifts to the Corinthian princess. Jason is pleased by this change of heart.

The Tutor soon returns with the children, telling Medea that the gifts have been received. Medea then waits anxiously for news from the palace. She speaks lovingly to her children, in a scene that is both moving and chilling, even as she steels herself so that she can kill them. She has a moment of hesitation, but she overcomes it. There is no room for compromise.

A messenger comes bringing the awaited news. The **poisoned dress and diadem (王冠)** have worked: the **princess is dead**. When Creon saw his daughter's corpse, he embraced her body. The poison then worked against him. The deaths were brutal and terrifying. **Both daughter and father died in excruciating pain**, and the bodies were barely recognizable.

**Medea now prepares to kill her children.** She rushes into the house with a

shriek (尖叫聲). We hear the **children's screams** from inside the house; **the Chorus considers interfering, but in the end does nothing.**

Jason re-enters with soldiers. He fears for the children's safety, because he knows Creon's friends will seek revenge; he has come to take the children under guard. The **Chorus sorrowfully informs Jason that his children are dead.** Jason now orders his guards to break the doors down, so that he can take his revenge against his wife for these atrocities.

**Medea** appears above the palace, in a chariot drawn by dragons. She has the children's corpses with her. She mocks Jason pitilessly, foretelling an embarrassing death for him; she also refuses to give him the bodies. Jason bickers with his wife one last time, each blaming the other for what has happened. There is nothing Jason can do; with the aid of her chariot, **Medea will escape to Athens.** The Chorus closes the play, musing on the terrible unpredictability of fate.

## Chapter 14

### *Hippolytus* (by Euripides)

1. \_\_\_\_\_ (Phaedra, illicit desire, the power that passion holds over humans; a brave woman in her love and hatred, and \_\_\_\_\_ (禁慾 Hippolytus, chaste)

2. **Betrayal and loyalty:**

**Betrayal:** Phaedra's desire for her stepson ( \_\_\_\_\_ ); the nurse informs Hippolytus of Phaedra's illicit desire ( \_\_\_\_\_ ); Phaedra accuses Hippolytus of raping her ( \_\_\_\_\_ )

**Loyalty:** Hippolytus \_\_\_\_\_ and \_\_\_\_\_

3. **Jealousy and Revenge**

**Jealousy:** worshipping \_\_\_\_\_ [virginal]

**Revenge:** excluding \_\_\_\_\_ [sexual]; rejecting Phaedra's illicit desire; cursing and exiling Hippolytus; avenging Hippolytus on Aphrodite (The ancient Greek customarily worshiped all of the gods rather than choose whom they wanted to obey.)

4. **Honor** (Aphrodite avenges her insult on Hippolytus; Phaedra committed suicide; Theseus cursed and exiled Hippolytus)

5. Correct behavior is **rewarded** but **rule-breaking**—such as \_\_\_\_\_ towards the gods (Hippolytus dishonors Aphrodite)—is punished.

6. **Twice** treating the Hippolytus myth in dramatic form: First: *Hippolytos Kalyptomenos* (Hippolytus Veiled), winning few accolades of Athenian audience; second: Hippolytus (winning first prize)

- ※ The characteristics of all the Greek Tragedies: The heroes or heroines **start** being \_\_\_\_\_, which **force** them to **make difficult decisions** through a process of \_\_\_\_\_.
- ※ Seneca's *Phaedra* is based on the story of Euripides *Hippolytus*. Discuss the differences between the two plays in terms of their themes and characterization of Phaedra. (103 台大)

### Plot Overview

*Hippolytus* is a mortal prince who prefers chastity and hunting to the pursuits under Aphrodite's purview (範圍). He therefore worships Artemis, goddess of the hunt and virginity, to the exclusion of Aphrodite, goddess of love. Furious at this slight, Aphrodite avenges her honor by causing Hippolytus' stepmother, Phaedra, to fall in love with him. When the horrified Hippolytus rejects Phaedra, she hangs herself out of shame, but not before writing a letter accusing her stepson of raping her. Upon reading the note, Hippolytus' father, Theseus, curses his son, which leads to Hippolytus' death. In the last scene, Artemis appears to reveal the truth to Theseus and comfort her dying protégé. Before she vanishes, Artemis promises to avenge Hippolytus' death by inflicting a comparable punishment on Aphrodite's next mortal favorite.

### Core Characters

**Theseus**-- the king of Athens, the son of **Poseidon** and **Aigeus** (a mortal), who slept with Aethra, (有兩個父親) **demi-god**-- killed the Minotaur in the labyrinth in Crete, giving a shelter to Oedipus in Sophocles' *Oedipus at Colonus*, and **cursing** and **exiling** his son, **Hippolytus**, because of his **credulity in Phaedra**, who **accused Hippolytus of raping her**.

**Hippolytus**--

1. The illegitimate son of Theseus and the Amazon Antiope
2. **Worshipping Artemis**, **dishonoring Aphrodite**, **infuriating Aphrodite** to make Phaedra fall in love with Hippolytus, **sparking the death of Phaedra** (**committing suicide**) and of **Hippolytus** (cursed and exiled by **Theseus**)

**Phaedra**-- the wife of Theseus, the step-mother of Hippolytus, the daughter of **Minos**, king of **Crete**-- **falls in love** with Hippolytus by Aphrodite's revenge, **committing suicide** after being rejected by Hippolytus, **accusing** Hippolytus of raping her, and **sparking** his death. (Most critics [including **Aristophanes**] agree that **Phaedra**, not Hippolytus, is the **core character** in this play. )

**The Nurse**-- Phaedra's **confidante**-- reveals her mistress' illicit desire to Hippolytus, causing Phaedra's suicide.

2. (A) Plato's *Apology of Socrates* is presented in the form of a Socratic dialogue. According to Plato, what is the benefit of using the form of dialogue? Why?

命中講義第二回: P82--83

### Themes

1. The Greek word \_\_\_\_\_ : “a speech made by a defendant in court”
2. Turning his **apologia** into a \_\_\_\_\_ against the accusation and of his entire way of living
3. Contrasting himself with **politicians, poets, and craftsmen, the sophists and philosophers** before him.
4. Philosophy as not building up knowledge but \_\_\_\_\_ and \_\_\_\_\_ knowledge, \_\_\_\_\_ -- to \_\_\_\_\_ and \_\_\_\_\_ (正確地, 恰當地): “the unexamined life is not worth living,” by questioning ourselves and others ; “\_\_\_\_\_ .” (Socrates is like a **gadfly** 牛虻 jolts [搖動] people into vigilant self-examination )
5. many parallels exist between Socrates and Jesus :
  1. Simple men from humble backgrounds who taught anyone self-examination and honest living
  2. Not writing anything themselves (their words and deeds recorded by their disciples)
  3. Executed not for any real crimes but for their subversive teachings to the state
  4. Like Jesus, Socrates claimed to be guided by a **supernatural force** (keeping Socrates in the path of true justice and wisdom) (Unlike Jesus, Socrates has **no claim to understanding the will or design (意圖) of divinity**. Socrates does claim his own kind of divine inspiration in his “supernatural voice” Socrates does **not boast supernatural wisdom himself** but rather credits the guidance of the gods

5. For **Plato**, **philosophy** is a process of **constant questioning** in the form of \_\_\_\_\_, many of which reach **no definite conclusions**, which aims to ensure that \_\_\_\_\_ through the dialogue.
6. Against the accusation of an atheist: a firm belief in God as the source of our moral obligations; any prayer he would address to the deity was never a plea for bodily comfort or material welfare but a petition for the **humility and courage to live righteously** (單神論, 非多神論)
7. **Against ignorance**: ignorance is the one thing that causes people to do wrong things
- ※ Compare the death of Socrates (In *The Apology of Socrates* by Plato) and that of Jesus (in the Gospel according to Matthew 26--28) (99 台大)
- ※ *The Apology of Socrates* (98 台大)
- ※ What is *The Apology of Socrates*? Describe its form and content.

(98 高雄大學)

(B) Aristotle's later classified *Apology of Socrates* as a genre of fiction. Do you agree? Why or why not? 命中講義第二回: P74/75

2. The **unity of place**: a play should cover \_\_\_\_\_ and  
should not attempt to compress geography, nor should the stage represent  
more than one place.

3. The **unity of time**: the action in a play should take place over \_\_\_\_\_  
\_\_\_\_\_.

※ \_\_\_\_\_ against *Poetics*

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

※ \_\_\_\_\_ (didactic): \_\_\_\_\_ ; subjective; \_\_\_\_\_  
\_\_\_\_\_

4. An ideal **hero** (protagonist) must be “a \_\_\_\_\_ who is not  
eminently good and just, yet whose \_\_\_\_\_ ( \_\_\_\_\_  
\_\_\_\_\_ ) is brought about by \_\_\_\_\_ of \_\_\_\_\_ or  
frailty.” ( \_\_\_\_\_ [ \_\_\_\_\_ ] = \_\_\_\_\_ [excessive pride &  
self-confidence] + \_\_\_\_\_ )

(103 台大)

5. The **structure** of tragedy: (a scientific and systematic structure)

(1) **mythos** ( **plot** = action), \_\_\_\_\_ (drama)

(2) **character**

(3) **thought** ( \_\_\_\_\_ )

(4) **diction**

(5) **melody** ( \_\_\_\_\_ )

(6) **spectacle** (scenery = \_\_\_\_\_ )

※ **plot** → **character** → **thought** → **diction** → **melody** → **spectacle**

6. **The unity of plot:** a \_\_\_\_\_ plot with a definite \_\_\_\_\_ , \_\_\_\_\_  
 \_\_\_\_\_ ( \_\_\_\_\_ ), and a \_\_\_\_\_ (ending) in a  
 tightly organized sequence of necessary or probable events by applying

\_\_\_\_\_ (peripeteia) and \_\_\_\_\_ (anagnorisis)

※ **beginning** (starting point): \_\_\_\_\_ (rising action)

**middle** (climax): the \_\_\_\_\_ & an attempt to \_\_\_\_\_

**denouement** ( \_\_\_\_\_ ): the \_\_\_\_\_ → or

\_\_\_\_\_ or \_\_\_\_\_

※ **reversal** (a turning point): a **change** from a **direct opposite** to the **original**  
 course of action, creating a **dramatic irony** (*Oedipus the King*)

※ **recognition**: a **change** from **ignorance** to **knowledge**, producing love or  
 hate in the face of good or bad fortune

※ the probability of the improbability ( \_\_\_\_\_ for  
 the time being; *Oedipus the King*)

※ \_\_\_\_\_

※ **Tragedy**: from **good** to **bad** fortune; **comedy**: from **bad** to **good** fortune

※ **comedy** (a happy ending): (102 台大, 103 台大, 104 台大)

1. Derived from \_\_\_\_\_ , “a \_\_\_\_\_ ” (狂歡), (springing from  
 the kind of festival which, like the Roman Saturnalia 農業之神 = 慶收  
 成) \_\_\_\_\_ in memory of a lost  
 Golden Age

2. **Old comedy**: an \_\_\_\_\_ ,  
 \_\_\_\_\_ ( \_\_\_\_\_ -- Aristophanes, who  
 satirized \_\_\_\_\_ and \_\_\_\_\_ )  
 (Aristophanes, *Lysistrata*)

3. Identify where the following terms are from and provide a brief explanation of the significance of them.

(1) Folly: 命中講義第三回: P.58/59

## Chapter 31

### *The Praise of Folly* by Erasmus (1466-1536)

**Introduction** (a subversive power against the norm of Christianity)

Born in Netherlands; “A citizen of the world”; a \_\_\_\_\_ not so radical as Luther); the first person believed Luther to be an intellectual compatriot; Erasmus & Luther criticized the greedy theologians and fantastical superstitions of the \_\_\_\_\_

1. Proficient in Latin and Greek (所有的作品皆以拉丁或希臘文撰寫)
2. The first European intellectual to exploit fully the power of the \_\_\_\_\_ word...; the first to publish the New Testament in Greek (1519)
3. *The Praise of the Folly* (1509): the fundamental \_\_\_\_\_ in modern European history (to amuse Sir Thomas More, Erasmus’ close friend)

#### **Themes**

1. The folly of \_\_\_\_\_
  - A. To \_\_\_\_\_ the biblical text to serve their purposes, speak in an \_\_\_\_\_ manner to \_\_\_\_\_ their listeners
  - B. The corruption of the \_\_\_\_\_ (Popes and Bishops lead a deluxe life)
2. The necessity of \_\_\_\_\_ for love, marriage, and friendship
  - A. \_\_\_\_\_ as a pivotal part for all relationships on earth (particularly \_\_\_\_\_ and \_\_\_\_\_ )
  - B. In marriage, overlooking \_\_\_\_\_ and referring to their spouse as ideal
  - C. It would be difficult to have a child without Folly

D. Folly as a stimulus to convince one that one's friends' \_\_\_\_\_  
are insignificant and their \_\_\_\_\_ are their virtues

### 3. Christianity and Folly

A. "The entire \_\_\_\_\_ seems to bear a certain natural affinity  
to \_\_\_\_\_, and relate far less clearly to \_\_\_\_\_"

B. \_\_\_\_\_ as an example of folly (because he shoulder the sins of man;  
His word was disseminated by his " \_\_\_\_\_ " and his lesson  
was "nothing but folly and avoidance of wisdom."

C. Christianity welcomes the \_\_\_\_\_ and the \_\_\_\_\_.

### 4. Self-love and flattery

A. \_\_\_\_\_ and \_\_\_\_\_ as folly beneficial to society

B. Flattery is the " \_\_\_\_\_ and \_\_\_\_\_ of all human intercourse" (It  
"lifts dejected spirits, raises people out of the dumps, enlivens the  
languishing, animates the dull, heartens the sick, placates the angry,  
brings lovers together, and keeps them together")

C. \_\_\_\_\_ and \_\_\_\_\_ can be dangerous; flattery is helpful and  
even \_\_\_\_\_

### 5. Delusion/Ignorance

A. \_\_\_\_\_ as an avenue to alleviate the ugly truth of the world

B. The happiest people are the \_\_\_\_\_ and the \_\_\_\_\_ (呆子;  
笨蛋) who are \_\_\_\_\_ of fear, anger, depression, and death.

### 6. The uselessness of philosophy

A. Philosophy as a useless and \_\_\_\_\_.

B. Useless to other men, their families, and even themselves

(2) Ganelon: 命中講義第三回: P45

4. The battles are \_\_\_\_\_ and **grand**, worthy of \_\_\_\_\_  
(Charlemagne's supposed **personal relationship** with \_\_\_\_\_, and his  
reception of **divine messages** from \_\_\_\_\_ )

Core Characters

Roland

1. The war against **Islam** as a question of \_\_\_\_\_
2. Bold, not prudent or wise (a dramatic [landslide] defeat due to delaying to  
blow the oliphant [象牙號角] early in the battle).
3. \_\_\_\_\_, escorted by **saints and angels**

Charlemagne (means literally, "Charles the Great"; the symbol of the  
spirit of the \_\_\_\_\_ )

4. The \_\_\_\_\_ of the **poem** is devoted to Charlemagne's \_\_\_\_\_  
and the completion of his \_\_\_\_\_ .
5. A man of **unflagging faith and loyalty** who nonetheless is **weary of war and  
loss**, and the favorite of heaven, who is presented in The Song of Roland as  
leader of the Frankish troops

Oliver

1. Roland's best friend and brother-in-law, who is wise and prudent, less  
**glamorous** than Roland
2. Arguing with Roland's decision at Rencesvals (delaying to blow the oliphant)

Ganelon

1. Roland's **stepfather**, and \_\_\_\_\_, who **conspires** with the Saracens  
to kill Roland and the whole **rearguard**, which links him to Christianity's  
traitor, \_\_\_\_\_.
2. At the end of the poem, he is put to **trial** and **executed** along with **thirty** of  
his **kinsmen**.

(3) Cerberus: 命中講義第一回: P6

3. Accompanied by the three-headed, dragon-tailed dog \_\_\_\_\_, guarding the gates of the Underworld, to prevent those who have crossed the river \_\_\_\_\_ from escaping, yielding to \_\_\_\_\_, defeated by Orpheus (a legendary musician), Hercules, and Apollo.

5. (“gray-eyed”) Athena (Minerva in Roman)

1. Athena, full-grown and in full armor, springing from \_\_\_\_\_, becoming his favorite child, trusted by Zeus to hold \_\_\_\_\_ and the \_\_\_\_\_
2. the Goddess of War ( \_\_\_\_\_ and \_\_\_\_\_ ), the Goddess of the City, the patron of Athens, the embodiment of \_\_\_\_\_, courage, inspiration, \_\_\_\_\_ (inventing bridle [馬勒], taming horses for men to ride, the protector of weavers), law and \_\_\_\_\_, mathematics, strength, strategy, the arts, crafts, and skill,
3. The chief of the three virgin goddess — \_\_\_\_\_
4. The olive = tree; the owl = bird

※ \_\_\_\_\_ : the Goddess of War (小女戰神) inferior to Athena

6. (“Loxian” 羅克辛 = \_\_\_\_\_) Apollo (also called Phoebus [“brilliant,” “shining”],

Delian [from Delos, the island of his birth], “the Lycian” [Wolf-god, God of Light, and God of Lycia] “the most Greek of all the gods”)

1. son of Zeus and Leto, Artemis’s twin brother
2. the God of Sun, music and poetry (playing a golden lyre given by Hermes), the God of the Light (Truth [cannot tell a lie] and Prophecy [oracle at Delphi under the towering Parnassus]), the God of Archer (with a silver bow), the God bringing ill-health and deadly plague, the God of healing (teaching men medicine)
3. To harness his chariot with four horses and drive the Sun across the sky
4. Laurel (Changed from Daphne to escape from Apollo’s pursuit) = tree; crow = bird; dolphin = animal

(4) Laurencia: 命中講義第二回: P95

- A. \_\_\_\_\_ (love changes people)
- B. an \_\_\_\_\_ (love cannot conquer all, not always a positive thing; \_\_\_\_\_ [Medea]; the **futility of controlling erotic impulse** [Zeus & Apollo] = **fatalistic, fatalism**)
- C. \_\_\_\_\_ / \_\_\_\_\_ / \_\_\_\_\_ (Jove: Io's metamorphosis into a cow / Apollo's love for Daphne); love creates **changes in lover and loved alike**; love certainly convey its **power to damage lives and societies** (Medea)

※ **Mock epic: Dealing with trivial subjects in epic style**

4. \_\_\_\_\_ in order to **foreground** (使突出, 強調) Ovid's **avored topics** and to **embody the key themes of the Metamorphoses**
5. Inspiring **Chaucer, Shakespeare** (Metamorphoses as Shakespeare's favorite literary work; Ovid's Pyramus and Thisbe greatly influenced Romeo and Juliet), **Dante and Boccaccio**
6. **Transformed into** \_\_\_\_\_ for \_\_\_\_\_
- A. The **gods themselves** are \_\_\_\_\_ (the **first books** are full of the \_\_\_\_\_, \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ **of the gods**)
- B. The **gods** \_\_\_\_\_, they're merely \_\_\_\_\_ (Ovid's view of the virtuousness of authority is, in this light, quite cynical.)
7. \_\_\_\_\_
- A. The death of Phaethon sparks the transformation of his sisters into trees and the transformation of Cynus into a swan

(5) Cesare Borgia: 命中講義第三回: P68

Core characters

Pope Alexander VI

Cesare Borgia -- the son of Alexander VI-- rose to power quickly and shrewdly (精明幹練地), only to lose his winnings after the death of the pope, his father (bad luck), Pope Alexander VI. Machiavelli sympathizes with his defeat, and holds him up as an \_\_\_\_\_ of someone who is both prudent and clever in their acquisition of power.

Auxiliary troops -- troops borrowed from other nations to fight for a prince, organized and effective in battle-- displays disloyalties to their home state.

Composite (複合的) principality (公國; 侯國; 封邑)-- either newly created or annexed (附加, 增添) from another power-- can differ in their culture, language, and attitudes in relation to the prince, since he is an unfamiliar ruler. These principalities pose the \_\_\_\_\_ .

Cyrus is Founder of the Persian Empire

Ecclesiastical principalities -- A principality technically under the rulership of a prince, but nonetheless strongly dominated by the Church.

Hereditary principality - - a principality ruled by a prince whose family has controlled the principality for several generations-- are generally easy to rule and maintain.

Julius II -- strengthening the power of the Church through vigorous leadership and intelligent diplomacy-- defeated Roman barons (男爵) and negotiated an alliance against France.

Mercenary troops - -troops that are paid to perform a service for the prince-- are unreliable as a means of defense.

Native troops - - the native army of a principality, consisting of countrymen-- are commanded by a prince himself.

4. Compare the actions of Medea in *Medea* Grieslda in the Decameron after they are abandoned by their husbands and discuss the significance of the role a woman was expected to play in the different times the two works were written.

命中講義第二回: *Medea*: P47—48

## Chapter 13

### Medea

#### The Introduction of Euripides

1. Reshaping the formal structure of Greek tragedy by focusing on \_\_\_\_\_ and an intelligent serving class
2. Concentrating on the interiority ( \_\_\_\_\_ ) of his characters; as **the father of the** \_\_\_\_\_ (e.g. Arthur Miller's *The Death of a Salesman*).
3. Creating real men with \_\_\_\_\_
4. *The Bacchae*, a complex play that depicts the **destructive power of chaos** and the **godly wrath of Dionysus**, winning first prize
5. **Greek audiences** would have known the **story of the ill-fated marriage** between **Jason and Medea**
6. *Medea* won third prize at the Dionysia

7. **deus ex machina**: (101 台大)

1. Latin “ \_\_\_\_\_ ” used by **Euripides**—a god lowered by a mechanism onto the stage to \_\_\_\_\_ or \_\_\_\_\_
2. Referring to \_\_\_\_\_ for **untangling the plot easily**
3. **Aristotle in the Poetics** \_\_\_\_\_ the use of **deus ex machine** by arguing that the **denouement** of the **plot must grow from the action itself**.

#### Themes

1. \_\_\_\_\_ (passionate love for Jason, sacrificing all) and \_\_\_\_\_ (destructing all the things Jason possesses)
2. \_\_\_\_\_ : murdering Jason's bride (Glauce), king of Corinth (Creon), and her sons with Jason, depriving Jason of all the things

3. \_\_\_\_\_ (passion, sacrifice, heroic deeds, adventures) and \_\_\_\_\_  
(not keeping silent in the face of Jason's betrayal = cruel, relentless, fierce,  
and monstrous = \_\_\_\_\_ by her suffering)
  4. The **position of women** (Euripides questions authority) by the  
representation of a **perverse** (邪惡的, 剛愎自用的), **violent**, and  
**monstrous woman** ( \_\_\_\_\_ ) :  
the **oppression of women** (betrayed by their husbands); **against the** \_\_\_\_\_  
\_\_\_\_\_ **of injustice befalling women** (tolerance 逆來順受,  
如 Antigone / Ismene / Io / Europa / Leda); all women as exiles (after  
marriage, leaving their original home and kin)
  5. \_\_\_\_\_ : **Medea's foreignness** (外族性) (a barbarian witch = the  
foreign, the exotic, the unknown, the feared; the Nurse: **Medea** comes from  
a **distant and exotic land**); an \_\_\_\_\_ to normal order; **behaving**  
**without restraint or morality**
  6. \_\_\_\_\_ : barbarian (Medea) / civilized (Greek); superstitious /  
rational
  7. \_\_\_\_\_ : no home, no protector, no security, vulnerable, wandering.
  8. **Cleverness: Aristotle said that " \_\_\_\_\_ " woman**  
**is too distasteful to be a subject in drama** (typically Greek attitude)
- ※ Choose two plays to discuss the role of women in ancient Greek literature  
from *Agamemnon*, *Antigone*, *Medea*, or *Lysistrata*. (99 政大)
- ※ Compare Jason's abandonment of his wife and family with Aeneas'  
abandonment of Dido. What ancient views of sexual passion may be  
perceived in *Medea* and the *Aeneid*? (98 高雄大學)
- ※ What ancient views of sexual passion may be perceived in the stories of  
*Medea* (*Medea*), and Dido (*the Aeneid*)? (94 台大)

who is rich and still young and beautiful, rewards Federigo's loyalty by marrying him.

#### Ninth Day: Sixth Story

Pinuccio, a Florentine gentleman, falls in love with Niccolosa, the daughter of a humble countryman. With the help of his friend Adriano, Pinuccio makes arrangements to stay overnight at the home of Niccolosa and secretly sleeps with her. During the night, guests and hosts move about in the dark, unwittingly ending in the wrong bed and leading to Adriano making love to the countryman's wife and (leading) to Pinuccio boasting of his conquest to his host. As things are about to take a tragic turn, the host's wife smoothes things over (掩飾) by claiming she had been in bed with Niccolosa all night and that Pinuccio was only dreaming. (Chaucer used this story as the basis of his Reeve's Tale in *the Canterbury Tales*).

#### Tenth Day: Tenth Story

The nobleman Gualtieri marries Griselda, a peasant woman. At first he treats her well but then decides to test her obedience. He speaks to her abusively and takes away their two infant children, suggesting to her that they are to be killed (in reality, they are taken to Bologna and raised by friends). Griselda bears this with patience. He then expresses his wish to divorce Griselda and sends her back to her father's house. Pretending to be making arrangements for his new wedding, Gualtieri calls back Griselda and orders her to take care of all the preparations, including the welcoming of the new bride and her little brother. Putting up with it all, Griselda obeys and graciously receives the beautiful young woman. Gualtieri then reveals the truth and announces that the supposed bride and her brother are really their own children, now twelve and six years old. Griselda is congratulated on

her heroic patience and obedience and welcomed back as the lady of the home.

※ *The Decameron* (95 政大)

※ The fabliau (100 東吳)

※ Compare and contrast the narrative structures and subject matters in Chaucer's *The Canterbury Tales* and Boccaccio's *The Decameron*. Give specific examples to illustrate your points. (97 文化)

※ In his preface, Boccaccio offers *The Decameron* as a "Galeotto" to the "gracious ladies" who are to be his readers. In Arthurian legend, Prince Galeotto was the go-between for Ginevere and Lancelot, facilitating their romance. But Boccaccio here is echoing Dante, who refers to the book Paolo and Francesca were reading when they gave in to sexual desire as a "Galeotto." Is Boccaccio seriously addressing his work to women and encouraging their sexual activity judging from the sixth story of the ninth day? (102 宜蘭大學)

※ *The Decameron* (104 台大)

※ frame tale (105 高雄大學、101 / 99 宜蘭大學)

※ What is a frame tale? Compare *The Decameron* and *The Thousand and One Nights* as frame tales. (105 台中教育大學)