

系所組別： 外國語文學系甲組

考試科目： 翻譯

考試日期：0219，節次：4

※ 考生請注意：本試題 可 不可 使用計算機

Directions: 1. Translate the English passages into Chinese and the Chinese one into English.

2. All answers are required to be written on the answer sheet.

1. When I think of a hypothetical imperative in general I do not know beforehand what it will contain; I do not know this until I am given the condition. But when I think of a categorical imperative I know at once what it contains. For, since the imperative contains, beyond the law, only the necessity that the maxim be in conformity with this law, while the law contains no condition to which it would be limited, nothing is left with which the maxim of action is to conform but the universality of a law as such; and this conformity alone is what the imperative properly represents as necessary. There is, therefore, only a single categorical imperative and it is this: act only in accordance with that maxim through which you can at the same time will that it become a universal law. Now, if all imperatives of duty can be derived from this single imperative as from their principle, then, even though we leave it undecided whether what is called duty is not as such an empty concept, we shall at least be able to show what we think by it and what the concept wants to say. Since the universality of law in accordance with which effects take place constitutes what is properly called nature in the most general sense (as regards its form)—that is, the existence of things insofar as it is determined in accordance with universal laws—the universal imperative of duty can also go as follows: act as if the maxim of your action were to become by your will a universal law of nature. (40%)

2. I have, therefore, articulated three propositions. First, the only thing one can be guilty of is giving ground relative to one's desire. Second, the definition of a hero: someone who may be betrayed with impunity. Third, this is something that not everyone can achieve; it constitutes the difference between an ordinary man and a hero, and it is, therefore, more mysterious than one might think. For the ordinary man the betrayal that almost always occurs sends him back to the service of goods, but with the proviso that he will never again find that factor which restores a sense of direction to that service. We come finally to the field of the service of goods; it exists, of course, and there is no question of denying that. But turning things around, I propose the following, and this is my fourth proposition: There is no other good than that which may serve to pay the price for access to desire—given that desire is understood here, as we have defined elsewhere, as the metonymy of our being. The channel in which desire is located is not simply the modulation of the signifying chain, but that which flows beneath it as well; that is, properly speaking, what we are as well as what we are not, our being and our non-being—that which is signified in an act passes from one signifier of the chain to another beneath all the significations. (40%)

3. 我發覺許多作品裏力的成分大於美的成分。力是快樂的，美卻是悲哀的，兩者不能獨立存在。「死生契闊，與子成說；執子之手，與子偕老」是一首悲哀的詩，然而它的人生態度又是何等肯定。

(背面仍有題目,請繼續作答)

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我不喜歡壯烈。我是喜歡悲壯，更喜歡蒼涼。壯烈只有力，沒有美，似乎缺少人性。悲劇則如大紅大綠的配色，是一種強烈的對照。但它的刺激性還是大於啟發性。蒼涼之所以有更深長的回味，就因為它像蔥綠配桃紅，是一種參差的對照。我喜歡參差的對照的寫法，因為它是較近事實的。(20%)