

Directions: 1. Translate each of the following English passages into Chinese and Chinese English. Each is equally weighted (20% each) so apportion your time wisely.

2. Write all your translations on the **answer book** provided.

1. The reason why textual analysis can so readily demonstrate dissidence being incorporated is that dissidence operates, necessarily, with reference to dominant structures. It has to invoke those structures to oppose them, and therefore can always, ipso factor, be discovered reinscribing that which it proposes to critique. "Power relations are always two-way; that is to say, however subordinate an actor may be in a social relationship, the very act of involvement in that relationship gives him or her a certain amount of power over the other."
2. It might be argued that Romeo and Juliet will their love-deaths in simple error, caused by the mere chance of Brother John's failure to reach Romeo with the news of Juliet's feigned death, and that chance is fate's instrument. But the poetic consistency and force with which their belief in death as consummation is carried out, by means of the extended play of words and actions on dying as orgasm, outweighs the sense of chance of fate. When Romeo declares, the instant after he learns of Juliet's supposed death, "Is it e'en so? Then I defy you, stars!" (5.1.24), the context in which we have been led to understand and expect the lovers' death is transformed.
3. The traditional transcendent critique of ideology is obsolete. In principle, the method succumbs to the very reification which is its critical theme. By transferring the notion of causality directly from the realm of physical nature to society, it falls back behind its own object. Nevertheless, the transcendent method can still appeal to the fact that it employs reified notions only in so far as society itself is reified. Through the crudity and severity of the notion of causality, it claims to hold up a mirror to society's own crudity and severity, to its debasement of the mind.

4. Our sight is the most perfect and most delightful of all our senses. It fills the mind with the largest variety of ideas, converses with its objects at the greatest distance, and continues the longest in action without being tired or satiated with its proper enjoyments. The sense of feeling can indeed give us a notion of extension, shape, and all other ideas that enter at the eye, except colors; but at the same time it is very much straitened and confined in its operations, to the number, bulk, and distance of its particular objects.
5. 所有的歷史研究都應視作暫行的，不是蓋棺論定的，有待修改的。正是把所有歷史的闡述看成暫行這種自覺，才可以使我們與永恆不斷變化的整體過程保持持續不斷的聯繫，才可以對整體性的問題有充分的掌握。當人們忽視了這種自覺，便很容易巧托整體性而以偏概全。君不聞許多大言不慚的立論：說某某作品是某時代的精神代表，是「試金石」，是「最富意義」的傳統再現；而所謂「傳統」，常常是指高級文化傳統，以所謂「永恆性」、「絕對性」為指標。