

**Directions:** 1. Translate each of the following English passages into Chinese and Chinese English. Each is equally weighted (25% each) so apportion your time wisely.

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

1. Language is performative; it produces an effect. This might be the effect of understanding, or it might--therapeutically, for example--move us on into a different dimension of activity. In his speech and its record in writing, Lacan performs continually, addresses language so intimately that there often seems to be nothing there but performance, an evocation of something constantly slipping away. One thing Lacan's enigmatic performance does evoke, quite deliberately, is the idea of the unconscious, which being in perpetual motion, is never solid enough to be fully grasped.
2. The distinction between visual and aural effects, while clear in theory, often becomes blurred in performance. In contrapuntal stage sequences, for example, the audience hears two discrete lines of stage speech unfolding simultaneously; but the division of audience attention is frequently reinforced at the visual level. Thus, in eavesdropping scenes, the eye of the viewer must move repeatedly back and forth between two quite separate stage parties. It is then difficult to disentangle what a complex theatrical effect owes to the management of the aural aspects of performance, from what it owes to the orchestration of the visual spectacle.
3. The study of ideology is among other things an inquiry into the ways in which people may come to invest in their own unhappiness. It is because being oppressed sometimes brings with it some slim bonuses that we are occasionally prepared to put up with. The most efficient oppressor is the one who persuades his underlings to love, desire and identify with his power; and any practice of political emancipation thus involves that most difficult of all forms of liberation, freeing ourselves from ourselves. The other side of the story, however, is equally important.
4. 儘管我們可以爲了方便和分析而保留主觀、客觀、政治等等的分類，它們之間的關係，在第三世界文化中是完全不同的。第三世界的文本，總是以民族寓言的形式來投射政治；關於個人命運的故事，總包含著大眾文化和社會受到衝擊的寓言。正是這種政治與個人十分不同的比率，導致初讀第三世界文本時，感到陌生、感到與我們所熟悉的西方閱讀習價格格不入。