

本試題是否可以使用計算機：可使用，不可使用（請命題老師勾選）

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

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

1. In searching out the determinant contradictions, the materialist analysis of literature rejects on principle the notion of “the work”—i.e., the illusory presentation of the unity of a text, its totality, self-sufficiency and perfection (in both senses of the word: success and completion). More precisely, it recognizes the notion of “the work” (and its correlative, “the author”) only in order to identify both as necessary illusions written into the ideology of literature, the accompaniment of all literary production. The text is produced under conditions which represent it as a finished work, providing a requisite order, expressing either a subjective theme or the spirit of the age, according to whether the reading is a naïve or a sophisticated one.
2. In *The Birds*, Hitchcock combined live action, animation, mechanical birds, live trained birds, and complex composite photography to produce an amazing series of shots—over fourteen hundred in this film, more than twice the usual number in a feature. But the deepest logic of *The Birds* is not exposed by elaborating its technical accomplishments, nor by detailing the harrowing experiences everyone sustained during production. More important and more enduring than any of this is the fact that the movie is a profound meditation on human relationships and on the myopic emotional vision that informs most of them.
3. The *mirror stage* is a drama whose internal thrust is precipitated from insufficiency to anticipation—and which manufactures for the subject, caught up in the lure of spatial identification, the succession of phantasies that extends from a fragmented body-image to a form of its totality that Lacan calls orthopaedic—and, lastly, to the assumption of the armour of an alienating identity, which will mark with its rigid structure the subject’s entire mental development. Thus, to break out of the circle of the *Innenwelt* into the *Umwelt* generates the inexhaustible quadrature of the ego’s verifications.
4. 學科或多或少被視為專業的一系列範疇。英文之所以不同於歷史學科，是因為文學與歷史是完全不同的兩類事物。但我們只要再深究一下，很快就會意識到用自然客體來界定一門學科似乎並不那麼有說服力。首先一組特定的客體可以是很多學科的共同課題。同樣一個文本，它既可以被文學家研究也可以被歷史學家研究。第二，一門學科研究的對象在學科的發展過程中也不是一成不變的。