

I. Translation into Chinese (Please translate the underlined part only.) 50%

International borders are often tricky to chart on maps. Tangible topographic features can be pinned down by satellite imagery but the boundaries between many states are unmarked and fiercely contested. Perimeters may be formed by rivers or roads but they may also cross mountains, deserts and war zones. Some borderlands have been fought over for hundreds of years and changed hands dozens of times. And some countries, such as India, which is embroiled in a number of territorial disputes, even have strict laws on where their boundaries must be depicted on maps. So how does Google Maps, the most heavily-consulted mapmaker, deal with disputed borders?

All maps are political constructions: even the most carefully drawn will betray some geopolitical bias. When traditional print cartographers are faced with questionable borders, they have a number of options, all of which require judgment from the mapmaker. Depending on the purpose and context of the map they may choose to mark a border with a dashed line or special shading to highlight the contention. They may show two borders, each reflecting a national claim with the disputed land in-between. Or they might choose to draw a definitive bold line, disregarding any territorial disputes or deliberately taking one side or the other.

(207 words, from *The Economist*, “How Google represents disputed borders between countries”)

II. Cloze Test (Please supply the missing characters.) 50%

現代人每天面對壓力，日積月累下來造成生理與心理的疲累，需要適當的釋放與發泄；由於生活忙碌，找不到適合的____(1)____管道，以下將為辛苦的現代人介紹現在最時髦的舒壓____(2)____。

瑜伽是最普遍的輕運動，藉由正確的指導訓練呼吸的深度，增強身體與____(3)____的抗壓性與耐力，打開身體意識並專著於內在，透過排汗來清除體內____(4)____，紓解內心鬱悶的情緒，雕塑全新的身形與線條，讓身、心、靈更平靜，有促進____(5)____系統的功能。

窈窕瘦身舞更是表現自我魅力的舞蹈。可以提供學習者非常大的想像力，觸動到心靈。舞曲律動，精神與____(6)____都得到提煉，腿部、腰胯、手臂的擺動，讓全身得到舒展與____(7)____，使身材均勻、緊實。結合各種舞蹈風格來訓練節奏感、記憶力與柔軟度；激發出個人對流行舞蹈的____(8)____，展現自信與活力。

現代人因缺乏運動，日積____(9)____造成身體上的疾病，經由適當的運動，身心都得到放鬆，若能每週規律的運動課程及由專業老師引導，____(10)____更好。

(出自國語日報)

III. English Writing (Please read the following book review excerpt and answer the following questions.) 100%

"Mother," asks 10-year-old Johnny upon returning from school, "do I have a cliché on my face?"

"A cliché on your face? Whatever do you mean, Johnny?"

"A cliché," he answers, "you know, a tired expression."

Johnny nailed it: Clichés are tired expressions. Their fatigue comes from their having been overused, and often badly used. They are words and phrases that no longer carry much meaning and have even less force. They reveal mental laziness on the part of those who use them. They are despoilers of style. A) Using clichés is like dressing out of the dirty-laundry bag—someone else's dirty-laundry bag.

1. Who is to say what is a cliché? Some clichés are obvious, of course, like throwing that baby out with the bathwater or watching someone like a hawk. But others are in doubt. Has "boots on the ground" now achieved cliché status? Has "go-to guy" arrived there? And what about "take," as in "what's your take on the subject?" B) Until recently, a cliché was what arbiters of language claimed it was, and, being arbiters, they could sometimes be arbitrary.

2. This has now changed, owing to modern computational lexicography, which allows linguists to gather statistical evidence on how frequently words and phrases are used, and in what combinations, and by whom, and in what settings. Overuse alone does not always mark a cliché. According to Orin Hargraves, a lecturer in linguistics who works on computational analysis of language at the University of Colorado, "It is often misapplication, rather than frequency of application, that leads to the perception of a phrase as a cliché." In *It's Been Said Before*, Hargraves sets out as his criteria for clichés that they are frequent, often used without regard to their appropriateness, and they may give a general or inaccurate impression of an idea that could often benefit by being stated more succinctly, clearly, or specifically—or in some cases, by not being stated at all.

3. Clichés can, of course, be clever, and some contain a fairly high truth quotient. Many clichés began life as dazzling metaphors or scintillating similes. C) The Bible and Shakespeare, an old joke has it, are magnificent, but contain way too many clichés. Clichés can also be useful for spinning off, reversing, and doubling back on, for comic results. D) Maurice Bowra once remarked that an overly friendly Oxford don had given him "the warm shoulder." E) I have been known sometimes to introduce my wife as my "better three quarters."

4. The great swamp in which clichés nest is journalism, which, Hargraves writes, "has been historically and continues to be the true home of the cliché." As such, journalists are also the great vectors, or spreaders, of cliché. If anything, more clichés show up in contemporary journalism than ever before because of the increased absence at budget-restricted newspapers of that necessary drudge, the copy editor. Hargraves also finds the blogosphere to be "particularly rich in cliché today," and for the same reason: want of editing. He doesn't mention the Twitterverse, but given its need for quick and clipped communication, clichés to the tweeter are, as one might have said before reading Hargraves's book, as meat and drink.

5. Hargraves is neither a belletrist nor a language curmudgeon. Not the least wisp of snobbery clings to his pages. He does not set out to reform the English language and its use. What he intends, he tells us in his final chapter, is to call to the attention of interested readers and writers the need to excise from prose those deposits of stale language that come in the form of clichés and that block, if they do not sometimes befuddle, clear communication. He wants his readers to “write mindfully”—mindful, that is, of when their own language is precise and lively and when wobbly and deadening.

Questions:

- 1. Explain the underlined sentences (ABCDE).**
- 2. Summarize each numbered paragraph (12345) in a single concise sentence and in your own words (do not quote from the original).**
- 3. In a single paragraph, using at least one example, explain what the ubiquity of clichés has to do with translation or oral interpreting.**