

이화여대 통역번역대학원 석사학위과정 입학시험

한영번역전공 필기시험 기출 문제(B→A)

So long as man marked his life only by the cycles of nature—the changing seasons, the waxing or waning moon—he remained a prisoner of nature. If he was to go his own way and fill his world with human novelties, he would have to make his own measures of time.

The week was probably the earliest of these artificial time clusters. The week is no Western invention, nor has it everywhere been a cluster of seven days. Around the world, people have found at least fifteen different ways, in bunches of 5 to 10 days each, of clustering their days together. What is planet-wide is not any particular bouquet of days but the need and the desire to make some kind of bouquet. Mankind has revealed a potent and pressing desire to play with time, to make more of it than nature has made.

The Western 7-day week, one of the most arbitrary of institutions, came into being from popular need and spontaneous agreement, not from a law or the order of any government.

The ancient Greeks, it seems, had no week. Romans lived by an 8-day week. Farmers who worked in the fields for 7 days came to town for the eighth day—the market day. This was a day of rest and festivity and the occasion for public announcements. When and why the Romans fixed on 8 days and why they eventually changed to a 7-day week is not clear. The number seven almost everywhere has had a special charm. The Japanese found seven gods of happiness. The ancients counted seven wonders of the world, and medieval Christians enumerated seven deadly sins. By the early third century A.D. Romans were living with a 7-day week.

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The most important thing to know about the term "social media" is that it's a misnomer; we should instead refer to it as a "social industry," because platforms like Twitter and Facebook are not designed to connect us or convey information, but are designed to mine data from user behavior, package this data, and sell it to the highest bidder. We posters are essentially digital serfs working for nameless tech giants under conditions of the latter's choosing. Moreover, like any good capitalist operation, social media companies do whatever they can to keep us addicted to their products. They need us to remain enthralled, as our addiction ensures there is data to be sold. The means of addiction are obvious even to the most casual Twitter user: Every time we tweet, we're gambling that someone will find us interesting and reward us with likes and retweets. And like all addicts, we posters are also aware that one wrong tweet could have catastrophic consequences, from social ostracization to losing one's job. Why would anyone tweet if the rewards are so fleeting and the downsides potentially disastrous? The pleasure and pain of social media serve as distractions from the alienation at the heart of our everyday lives. It's not social media that's the problem; it's the world that's the problem. Is it really any surprise that at the very moment when most people feel alienated from one another, from their government, and from history itself, new platforms promising simulacra of connection proliferate? The relationships we form online stand in for the social relationships that have been upended by the turbulence of capitalism.

* misnomer: a misapplied or inappropriate name or designation.

** ostracize: to exclude, by general consent, from society, friendship, conversation, privileges, etc.

*** simulacrum: a slight, unreal, or superficial likeness or semblance.

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During the process of reading, there is an active interweaving of anticipation and retrospection, which on a second reading may turn into a kind of advance retrospection. The impressions that arise as a result of this process will vary from individuals to individual, but only within the limits imposed by the written as opposed to the unwritten text. In the same way, two people gazing at the night sky may both be looking at the same collection of stars, but one will see the image of a plough, and the other will make out a dipper. The "stars" in a literary text are fixed; the lines that join them are variable. The author of the text may, of course, exert plenty of influence on the reader's imagination--he has the whole panoply of narrative techniques at his disposal--but no author will ever attempt to set the whole picture before his reader's eyes. If he does, he will very quickly lose his reader, for it is only by activating the reader's imagination that the author can hope to involve him and so realize the intentions of his text.

The "picturing" that is done by our imagination is only one of the activities through which we form the "gestalt" of a literary text. We have already discussed the process of anticipation and retrospection, and to this we must add the process of grouping together all the different aspects of a text to form the consistency that the reader will always be in search of. While expectations may be continually modified, and images continually expanded, the reader will still strive, even if unconsciously, to fit everything together in a consistent pattern. In the reading of images, it is always hard to distinguish what is given to us from what we supplement in the process of projection which is triggered off by recognition.