



III. 다음 밑줄 친 부분의 의미와 가장 가까운 표현을 고르시오. (15-21)

15. For many of us childhood books are sacred objects.  
 ① untouchable                    ② absolvable  
 ③ vulnerable                    ④ crucible
16. In that world of imagination, we can escape the drab realities of everyday life.  
 ① damp                              ② imaginative  
 ③ fierce                             ④ colorless
17. Little Red Riding Hood outwits the wolf in some versions of her story.  
 ① tricks                            ② disregards  
 ③ helps                             ④ admires
18. Disseminated across a wide variety of media, fairy tales have become a vital part of our cultural capital.  
 ① recognized                    ② spread  
 ③ accumulated                ④ enjoyed
19. The views that the red color psychoanalytically implies something have been rebutted by folklorists and historians.  
 ① inferred                        ② parodied  
 ③ accosted                        ④ repudiated
20. It may be for those reasons that highbrow reviewers (mostly men) have patronized her work and academic critics have chosen to ignore it.  
 ① sponsored                    ② enthralled  
 ③ mesmerized                    ④ captivated
21. In its depiction of horror, du Maurier's short story "The Birds" far surpasses Alfred Hitchcock's popular film adaptation with its intrusively added love story.  
 ① describes                        ② identifies  
 ③ exceeds                         ④ neglects

IV. 다음 글을 읽고 물음에 답하십시오. (22-30)  
(22-24)

In her memoir *Leaving a Doll's House*, the actress Claire Bloom reminisces about the "sound of Mother's voice as she read to me from Hans Christian Andersen's *The Little Mermaid* and *The Snow Queen*." (A) \_\_\_\_\_ the experience of reading produced "a pleasurable sense of warmth and comfort and safety," Bloom also emphasizes that "these emotionally wrenching tales ... instilled in me a longing to be overwhelmed by romantic passion and led me in my teens and early twenties to attempt to emulate these self-sacrificing heroines." That Bloom played the tragic, self-effacing heroine not only on stage but in real life becomes clear from the painful account of her many failed romances and marriages. The stories, to be sure, may merely have reinforced what was already part of Bloom's character and disposition, but it is troubling to read her real-life history in light of her strong identification with figures like Andersen's *Little Mermaid*. Bloom's recollection of childhood reading reminds us that reading may yield warmth and pleasure, but that there can be real consequences to reading without reflecting on the effect of what is on the page.

22. Which of the following is least likely to be inferred from the above passage?  
 ① Fairy tales may have simply strengthened what was already in Bloom's personality.  
 ② Even a fairy tale can give its readers painful and twisted emotion.  
 ③ In her real life, Bloom imitated the life of tragic heroines in fairy tales.  
 ④ A person reading fairy tales does not need to reflect the effect of the reading.
23. Which of the following is not mentioned in the above passage?  
 ① The probable effect of fairy tales in Bloom's personal life  
 ② Bloom's remembrance of her mother's voice reading fairy tales  
 ③ Andersen's life which motivated the creation of fairy tales  
 ④ Bloom's playing tragic heroines on stage as well as in her real life
24. Which of the following is most appropriate for the blank (A)?  
 ① Although                              ② Unless  
 ③ Therefore                             ④ Since



28. According to the above passage, studying the history of censorship is important because
- ① it can be directly used to make and reinforce policies on digital communication and information flow today.
  - ② it can help us to understand what policy-makers actually thought and how the state exerted its monopoly power.
  - ③ it is possible to draw the conceptual maps of the relation between legal books and illegal books.
  - ④ it can be used when historians try to cope with the threats of illegal texts in the age of cyberwarfare.
29. Which of the following does (A) they refer to?
- ① The boundaries between the legal and the illegal
  - ② The texts which were examined line by line
  - ③ The undercover activities of the officials
  - ④ The patterns of thought and action in censorship
30. Which of the following is most likely to be inferred from the above passage?
- ① Sufficient documentation is never helpful for historians to reconstruct what was in censors' mind.
  - ② Censorship could easily differentiate the art expressing romance from unacceptable pornography.
  - ③ Before the internet was invented, the power of books could be as menacing as warfare in cyberspace.
  - ④ The criteria to distinguish the illegal from the legal were consistent and very easy to pin down.