



26-1 not defensible in terms of grammar

Until the eighteenth century it was correct to say "you was" if you were referring to one person. It sounds odd today, but the logic is faultless. *Was* is a singular verb and *were* a plural one. Why should you use a plural verb when the sense is clearly singular? "I'm hurrying, are I not?" is hopelessly ungrammatical, but "I'm hurrying, aren't I?" - merely a contraction of the same words - is perfect English. *Many* is almost always a plural (as in "Many people were there"), but not when it is followed by *a*, as in "Many a man was there." **There's no inherent reason why these things should be so. They are not defensible in terms of grammar. They are because they are.**

✓ Translation

18세기까지는 만일 한 사람을 지칭하고 있다면 "you was" 라고 말하는 것이 옳았다. 오늘날 그 표현은 이상하게 들리지만 논리적으로는 문제가 없다. 'Was'는 단수 동사이고 'were'는 복수 동사이다. 의미가 분명 단수인데도 왜 복수 동사를 사용해야 하는가? "I'm hurrying, are I not?" 은 완전히 비문법적이지만, 단지 같은 단어들의 축약형인 "I'm hurrying, aren't I not?" 는 완벽한 영어이다 ("Many people were there" 에서처럼) 'Many'는 거의 항상 복수이지만, "Many a man was there."에서와 같이 그 뒤에 'a'가오면 복수가 아니다. 이러한 것들이 꼭 그래야만 하는 본질적인 이유는 없다. 그것들은 문법적인 면에서 볼 때 방어가 되지 않는다, 그것들은 그렇게 되어 있어서 그렇게 된 것이다.

✓ Note





✓Voca

- refer to ~을 지칭하다, ~을 지시하다
- odd 이상한, 특이한
- faultless 흠잡을 데 없는
- hopelessly 완전히, 아주
- ungrammatical 비문법적인
- contraction 축약형
- inherent 본질적인, 고유한, 내재하는
- defensible 방어할 수 있는, 옹호할 수 있는
- in terms of ~의 면에서

✓해변

Until the eighteenth century it was correct to say "you was" if you were referring to one person. It sounds odd today, but the logic is faultless. *Was* is a singular verb and *were* a plural one. Why should you use a plural verb when the sense is clearly singular? "I'm hurrying, are I not?" is hopelessly ungrammatical, but "I'm hurrying, aren't I?" - merely a contraction of the same words - is perfect English. *Many* is almost always a plural (as in "Many people were there"), but not when it is followed by *a*, as in "Many a man was there." There's no inherent reason why these things should be so. They are not defensible in terms of grammar. _____.

- ① They are because they are
- ② We should find logical reasons
- ③ Culture can possibly defend them
- ④ History will show us clear reasons
- ⑤ Certainly there's much for linguists to do

✓Reminding

Until the eighteenth century it was correct to say "you was" if you were referring to one person. It sounds odd today, but the logic is faultless. *Was* is a singular verb and *were* a plural one. Why should you use a plural verb when the sense is clearly singular? "I'm hurrying, are I not?" is hopelessly ungrammatical, but "I'm hurrying, aren't I?" - merely a contraction of the same words - is perfect English. *Many* is almost always a plural (as in "Many people were there"), but not when it is followed by *a*, as in "Many a man was there." There's no _____ reason why these things should be so. They are not _____ in terms of _____. They are _____.





26-2 spoilers are a myth

On the spoiler issue, both hacker and publisher share a key misunderstanding of what **reading is all about**. People read books for any number of reasons; finding out how the story ends is one among many and not even the most important. If it were otherwise, nobody would ever bother to read a book twice. Reading is about spending time with characters, entering a fictional world, playing with words, and living through a story page by page. The idea that someone could ruin a novel by revealing its ending is like saying you could ruin the Mona Lisa by revealing that it's a picture of a woman with a center part. **Spoilers are a myth: they don't spoil.** No elaborate secrecy campaign is going to make Harry Potter and the Deathly Hallows any better than it already is, and no website could possibly make it useless and boring.

✓ Translation

스포일러 문제에 관해 해커와 출판업자 둘 다 독서의 가장 중요한 것에 대해 중요한 오해를 하고 있다. 사람들은 많은 적든 여러 이유로 책을 읽는데, 이야기가 어떻게 끝나는지를 파악 하는 것은 (책을 읽는) 많은 이유들 중 하나에 불과하며 가장 중요한 이유도 되지 못한다. 만일 그렇지 않다면, 아무도 애써 한 책을 두 번 읽으려고 하지 않을 것이다. 독서는 등장인물들과 함께 시간을 보내고 허구의 세계에 들어가 단어와 함께 놀며 각 페이지마다 이야기를 직접 경험해 보는 것이다. 누군가가 결말을 드러냄으로써 한 소설을 망칠 수 있다는 생각은 '모나리자' 가 가운데 가르마를 한 여자의 그림 이라는 것을 밝힘으로써 그 그림을 망칠 수 있다고 말하는 것과 같다. 스포일러는 근거 없는 이야기이다. 그것들이 망치지 않는다. 어떠한 정교한 비밀 엄수 작전도 'Harry Potter and the Deathly Hallows(해리포터와 죽음의 성물)' 를 기존보다 조금이라도 더 좋게 만들지는 못할 것이며, 어떤 웹 사이트도 결코 그 작품을 쓸모없고 지루하게 만들 수는 없을 것이다.

✓ Note





✓Voca

- spoiler 스포일러 (영화, 소설, 애니메이션 등의 주요 줄거리나 내용을 관객, 독자, 또는 네티즌에게 미리 알려주는 정보)
- issue 문제
- bother 애를 쓰다
- fictional 허구의
- live through ~을 경험하며 헤쳐 나감, ~을 겪다
- ruin 망치다
- reveal 드러내다
- center part 가운데 가르마
- elaborate 정교한

✓핵심

On the spoiler issue, both hacker and publisher share a key ① misunderstanding of what reading is all about. People read books for any number of reasons; finding out how the story ends is one among many and not even the most ② important. If it were otherwise, nobody would ever bother to read a book twice. Reading is about spending time with characters, entering a fictional world, playing with words, and living through a story page by page. The idea that someone could ③ ruin a novel by revealing its ending is like saying you could ruin the Mona Lisa by revealing that it's a picture of a woman with a center part. Spoilers are a ④ myth: they don't spoil. No elaborate secrecy campaign is going to make Harry Potter and the Deathly Hallows any ⑤ worse than it already is, and no website could possibly make it useless and boring.

✓Reminding

On the spoiler issue, both hacker and publisher share a key _____ of what reading is all about. People read books for any number of reasons; finding out how the story ends is one among many and not even the most important. If it were otherwise, nobody would ever bother to read a book _____. Reading is about spending time with characters, entering a fictional world, playing with words, and living through a story page by page. The idea that someone could ruin a novel by revealing its ending is like saying you could ruin the Mona Lisa by revealing that it's a picture of a woman with a center part. Spoilers are a _____: they don't spoil. No elaborate secrecy campaign is going to make Harry Potter and the Deathly Hallows any _____ than it already is, and no website could possibly make it useless and boring.





26-3 hierarchical relations in Javanese

Every exchange in Javanese systematically defines the hierarchical relations between the **speakers**. A speaker must adjust his speech level according to the status of the person addressed. Basically, there are two speech levels: *ngoko* and *kromo*. *Ngoko* is the basic form of that language, used to talk to people of equal status whom one knows intimately or to social inferiors. *Kromo* is used to talk to older people, people of higher status, or those whose status relative to one is yet unknown. While the great majority of vocabulary items do not change between levels, the ones that do are the most common. Thus, the most basic sentences differ noticeably, e.g., "Where [are you] coming from?" is "*Soko ngendi?*" in *ngoko* and "*Saking pundi?*" in *kromo*. "I cannot do [it]" translates as either "*Aku ora iso*" or "*Kido mboten saged*." Moreover, the very texture of the two levels contrasts: *ngoko* can sound rough, even harsh, and is very precise; *kromo*, on the other hand, is always spoken softly and slowly and is deliberately vague.

✓ Translation

자바 어에서 모든 대화는 체계적으로 화자 간의 계층적 관계를 정의한다. 화자는 자신의 발화수준을 듣는 사람의 지위에 따라서 조정해야 한다. 기본적으로, 'ngoko'와 'kromo' 두 가지 발화 수준이 있다. 'ngoko'는 그 언어의 기본 형태로, 화자가 친밀하게 알고 있는 동등한 지위를 가진 사람이나 사회적 하급자에게 말하는 데 사용된다. 'kromo'는 연장자나 높은 지위의 사람, 혹은 화자와의 상대적 지위를 아직 알 수 없는 사람에게 말하는데 사용된다. 어휘의 대다수가 (발화) 수준에 따라 변하지 않지만, 그러한 변화를 보이는 것들은 가장 흔한 어휘들이다. 따라서 가장 기본적인 문장은 눈에 띄게 다른데, 예를 들면 '어디서 오는 길 이세요?'가 'ngoko'에서는 'Soko ngendi?'이고 'kromo'에서는 'Saking pundi?'이다. '나는 (그 일을) 할 수 없습니다.'는 'Aku ora iso' 혹은 'Kulo mboten saged' 둘 중 하나로 번역된다. 더욱이, 두 수준의 느낌만으로도 대조가 되는데, 'ngoko'는 거칠고 심지어 가혹하게 들리며 매우 정확하다. 반면에, 'kromo'는 항상 부드럽게 그리고 천천히 말해지고, 의도적으로 모호하다.

✓ Note





✓Voca

- exchange 대화, 교환
- hierarchical 계급[계층]에 따른
- address 말을 걸다, 연설하다
- intimately 친밀하게
- inferior 하급자; 열등한
- relative 상대적인, 비교상의
- precise 정확한
- deliberately 의도적으로, 고의로
- vague 모호한, 애매한

✓핵심

Every exchange in Javanese systematically defines the hierarchical relations between the speakers. A speaker must adjust his speech level according to the status of the person addressed. Basically, there are two speech levels: *ngoko* and *kromo*.

(A) Thus, the most basic sentences differ noticeably, e.g., "Where [are you] coming from?" is "*Soko ngendi?*" in *ngoko* and "*Saking pundi?*" in *kromo*. "I cannot do [it]" translates as either "*Aku ora iso*" or "*Kido mboten saged*."

(B) *Ngoko* is the basic form of that language, used to talk to people of equal status whom one knows intimately or to social inferiors. *Kromo* is used to talk to older people, people of higher status, or those whose status relative to one is yet unknown. While the great majority of vocabulary items do not change between levels, the ones that do are the most common.

(C) Moreover, the very texture of the two levels contrasts: *ngoko* can sound rough, even harsh, and is very precise; *kromo*, on the other hand, is always spoken softly and slowly and is deliberately vague.

✓Reminding

Every exchange in Javanese systematically defines the _____ relations between the speakers. A speaker must adjust his speech level according to the status of the person addressed. Basically, there are two speech levels: *ngoko* and *kromo*. *Ngoko* is the basic form of that language, used to talk to people of equal status whom one knows intimately or to social inferiors. *Kromo* is used to talk to older people, people of higher status, or those whose status relative to one is yet unknown. While the great majority of vocabulary items do not change between levels, the ones that do are the most _____. Thus, the most basic sentences differ _____, e.g., "Where [are you] coming from?" is "*Soko ngendi?*" in *ngoko* and "*Saking pundi?*" in *kromo*. "I cannot do [it]" translates as either "*Aku ora iso*" or "*Kido mboten saged*" Moreover, the very _____ of the two levels contrasts: *ngoko* can sound rough, even harsh, and is very precise; *kromo*, on the other hand, is always spoken softly and slowly and is deliberately vague.





26-4 one-shot media has no expectation of repeat sales

One-shot media are unique in that - unlike other consumer goods and unlike continuing media - there is no expectation of repeat sales. A film or book promotion can be moderately successful, up to a point, even if the promoted film or book disappoints the purchasers. (It is not likely to be a wild success, of course.) Unlike the television executive whose advertising income depends on the ratings, the film-maker or publisher may feel that the promotion has done its job if the public has put its money down. Even though some additional sales will be lost because of bad reputations, people will tend to rationalize the wisdom of purchases they have already made. The book may remain on the shelf unread, but the buyer plans to get around to it some day. Few movie-goers walk out on even the most disappointing film, once they have paid to see it.

✓ Translation

일회성 매체는 다른 소비재와 연속적 매체와 달리 반복 매매에 대한 기대가 없다는 점에서 독특하다. 영화나 책의 홍보는 비록 홍보된 영화나 책이 구매자를 실망시킬지라도 어느 정도 적당히 성공적 일 수 있다. (물론, 대성공이긴 쉽지 않다.) 광고 수입이 시청률에 달려 있는 TV 방송국의 경영진과 다르게, 영화제작자나 출판업자는 대중이 그들의 돈을 쓴다면 홍보가 그 역할을 수행했다고 여길 것이다 비록 나쁜 평판으로 인해 어느 정도의 추가판매가 없을지라도, 사람들은 자신들이 이미 행한 구매의 타당성을 합리화하려는 경향을 보일 것이다. 책은 책꽂이에 얹히지 않은 채로 남아있을지도 모르지만 구매자는 언젠가 그것에 관심을 가지겠다고 계획한다, 일단 영화를 보기 위해 돈을 냈다면 가장 실망스러운 영화라 하더라도 그것을 포기할 관람자는 거의 없다.

✓ Note





✓Voca

- promotion 홍보, 승진
- moderately 적당히, 중간 정도로
- up to a point 어느 정도
- disappoint 실망시키다
- wild success 대성공
- executive 경영진, 경영 간부
- reputation 평판, 명성
- rationalize 합리화하다
- get around to (한참 시간이 지난 후) ~에 관심을 갖다
- walk out on ~을 그만두다

✓해변

One-shot media are (A) standard / unique in that - unlike other consumer goods and unlike continuing media - there is no expectation of repeat sales. A film or book promotion can be moderately successful, up to a point, even if the promoted film or book (B) disappoints / entertain the purchasers. (It is not likely to be a wild success, of course.) Unlike the television executive whose advertising income depends on the ratings, the film-maker or publisher may feel that the promotion has done its job if the public has put its money down. Even though some additional sales will be lost because of bad reputations, people will tend to (C) criticize / rationalize the wisdom of purchases they have already made. The book may remain on the shelf unread, but the buyer plans to get around to it some day. Few movie-goers walk out on even the most disappointing film, once they have paid to see it.

✓Reminding

One-shot media are unique in that - unlike other consumer goods and unlike continuing media - there is no _____. A film or book promotion can be _____ successful, up to a point, even if the promoted film or book _____ the purchasers. (It is not likely to be a wild success, of course.) Unlike the television executive whose advertising income depends on the ratings, the film-maker or publisher may feel that the promotion has _____ if the public has put its money down. Even though some additional sales will be _____ because of bad reputations, people will tend to _____ the wisdom of purchases they have already made. The book may remain on the shelf unread, but the buyer plans to get around to it some day. Few movie-goers walk out on even the most disappointing film, once they have paid to see it.

