平成２１年度実施
東北大学大学院情報科学研究科
博士課程前期・後期入学試験問題
（2010年３月２日）

専門試験科目

言語・メディア群

注意

○ 以下には、専門科目９問題が印刷されている。

○ 受験者は、そのなかから**３問題**を選んで、答案用紙に解答すること。

○ 言語系を志望する学生は，問題７～問題９のなかから，**２問題以上**を選択すること。

○ メディア系を志望する学生は，問題２～問題５のなかから，**２問題以上**を選択すること。

○ 問題１と問題４を選択した場合には、指定の解答用紙を使用すること。それ以外の問題を選択した場合は、解答用紙に問題番号を記入すること。

○ 問題６―１あるいは問題６－２を選択した場合には、辞書を使用しても構わない。ただし、辞書は出題者が用意したものを使用するので、必要な場合には試験官に申し出ること。

○ 試験終了後、答案用紙に加えて、この問題冊子も回収する。

問題　　1

　「イメージ」、「時間」、「空間」の３語をキーワードとして、各自考えるところを６００字以上８００字以内の日本語でまとめなさい。その際、キーワードは３語とも用い、題名をつけて、首尾一貫した論理で記述しなさい。
　（この問題には指定された解答用紙を用いること。）

問題　2

以下の英文を読み、日本語で要約しなさい。

One of the most important things that an artist can bring to the classroom is a sense of the wide range of aesthetic expression. Without this openness, hands-on production too often replicates commercial formulas for media-making: news shows, game shows, talking heads, trendy music, and textbook publishing that are the mark of an amateur producer, or at least one who has only experienced a narrow range of media forms and genre. Artists can provide models for a much wider range of independent, non-narrative, experimental, and alternative media—formats that are not available in commercial media channels and therefore media that teachers and students may never before have seen.

The problem for practioners is to include analysis and practice—cognitive with skill-based learning—and gracefully unite it in a formal and structured way. The best way to do this is to create a partnership between reflective, critical teachers and skill-based technicists that exploits the strengths of both for dynamic teaching.

Teachers do not have the same opportunities—in either preservice or in-service training—both to learn to manipulate tools and to see the wide range of expression available to artists. Artists and some "techies" do not usually have the opportunity to study learning theories and strategies, and are sometimes insecure about addressing the cognitive side of learning. Trained together in principles of media education, artists, teachers, and technical enthusiasts can create a force that takes a structured and formal approach to media teaching, based on sound pedagogical principles and high levels of skill and understanding. The artist–teacher team approach to media education has been used successfully in several U.S. programs, as media arts centers team up with public schools.

問題　3

以下の文章を読み、下線部で著者が述べていることについて、昨今のメディア状況などに言及しながら、日本語でより詳しく説明しなさい。

　　　Computers have succeeded in attaining the goal of nineteenth-century technological inventions that gave rise to modern media: they have made time and space completely malleable, flexible, and put them into our hands. Even more, computers, and networked computing especially, have created one of the great media illusions, and *alternate* space where information of all kinds, as well as a free exchange of words, images, and sounds – even personality, identity, and perhaps consciousness itself – are available within a kind of absence, a nowhere that is everywhere. There is a feeling that the Internet belongs to everyone, that everyone has access, and everyone has a place. Life online, it sometimes appears, is a comfortable substitute for life in the public sphere where people can roam, meet, exchange ideas, express themselves, and where self-expression can be shared and distributed, can charm other people, and can be used to make friends. There is a feeling that all the information one ever needs is available through Google, that all the community one needs is within the virtual world of *Second Life* or *World of Warcraft*. The World Wide Web is the new public sphere.

　　　Computing presents itself as a present absence, a seemingly secure anonymity, or a glorious advertisement for oneself where one both is and isn't at the same time; it is a space that offers a notion of ownership and certainly control. This is completely at odds with the traditional media design, which, as we've seen again and again, places the audience in a receptive role, able to respond negatively by *not* viewing, listening, or reading or by decoding media messages in ways that suit particular needs. In our relationship with traditional media, we are always aware that what we read, hear, and see has some kind of authorship behind it: someone writing and editing the newspaper column; producing, directing, and distributing a recording, a radio or TV show, or a movie. Advertising reminds us continuously that someone wants something from us, first our attention, then our fear or our desire, and then payment for the product. But at the keyboard and online, we seem to be in control and in intimate connection with something or someone, in a world both internal and external simultaneously.

　　　"New media" is the general term used to describe these complex structures, artifacts, and the relationships and interactions we discover through the spaces represented on the computer. <u>We need to explore the nature of the "new" and how the experience of user ownership, new to the media design and initially threatening to commercial media producers, has come about and exists in a process of seemingly constant change.</u>

問題　4

以下の文章を読み、次の問いに答えなさい。

（１）筆者の主張を２００字以内の日本語で要約しなさい。
（２）筆者が映画芸術の特徴とすることについて、自分の見解を２００字以内の日本語で
　　　述べなさい。

　大概の芸術は人類の黎明時代にその原型をもっている。文学は文字の発明以前から語りものとして伝わり、絵画彫刻は洞壁や発掘物の表面に跡をとどめている。音楽舞踊はいかなる野蛮民族の間にも現存する。建築や演劇でも、いずれもかなりな灰色の昔にまでその発達の経路をさかのぼる事ができるであろう。マグダレニアンの壁画とシャバンヌの壁画の間の距離はいかに大きくとも、それはただ一筋の道を長くたどって来た旅路の果ての必然の到達点であるとも言われなくはない。ダホメーの音楽とベートーヴェンの第九シンフォニーとの比較でもそうである。

　映画についてはどうであるか。たとえば昔からわが国でも座興として行なわれる影人形や、もっと進んでハワイの影絵芝居のようなものも、それが光と影との遊戯であるというだけでは共通な点がなくはない。またたとえばわが国古来の絵巻物のようなものも、視覚的影像の連続系列であるという点では似た要素をもっていないとは言われない。それからまた、眼底網膜の視像の持続性を利用するという点ではゾートロープやソーマトロープのようなおもちゃと似た点もあるが、しかしこれらのものと現在の映画 — 無声映画だけ考えても — との間の差別は単なる進化段階の差だけでなくてかなり本質的な差であると考えられる。少なくもラジオやテレヴィジョンが昔は無かったというのと同じ意味で映画というものは昔は決して無かった新しいものであるということができよう。なんとなれば現代の精密科学は本質的に昔の自然哲学とちがった要素をもっているからである。そういう全く新しい科学的機械的の技術が在来の芸術といつのまにか自由結婚をしてその結果生まれた私生児がすなわち今日の映画芸術である。それが私生児であるがために始めのうちは、父親の芸術の世界でこれを自分の子供として認知する、しないの問題も起こったのである。しかし今ではこれを立派な嫡子として認めない人はおそらくないであろう。

　オペラが総合芸術だと言われた時代があった。しかし今日において最も総合的な芸術は映画の芸術である。絵画彫刻建築は空間的であるが時間的でなく、音楽は時間的であるが空間的でない。舞踊演劇楽劇は空間的で同時に時間的であるという点では映画と同様である。しからばこれらの在来の時空四次元的芸術と映画といかなる点でいかに相違するかという問題が起こって来る。

　まず最も分明な差別はこれらの視覚的対象と観客との相対位置に関する空間的関係の差別である。舞踊や劇は一定容積の舞台の上で演ぜられ、観客は自分の席に縛り付けられて見物している。従ってその視野と視角は固定してしまっている。しかし映画では第一その舞台が室内にでも戸外にでも海上にでも砂漠にでも自由に選ばれる。そうしてカメラの対物鏡は観客の目の代理者となって自由自在に空間中を移動し、任意の距離から任意の視角で、なおその上に任意な視野の広さの制限を加えて対象を観察しこれを再現する。従って観客はもはや傍観者ではなくてみずからその場面の中に侵入し没入して演技者の一人になってしまうのである。それで、おもしろいことには、劇や舞踊の現象自身は三次元空間的であるにかかわらず、観客の位置が固定しているためにその視像は実に二次元的な投射像に過ぎない。これに反して映画のほうでは、スクリーンの上の光像はまさしく二次元の平面であるにかかわらず、カメラの目が三次元的に移動しているために、観客の目はカメラの目を獲得することによってかえってほんとうに三次元的な空間の現象を観察することができる、という逆説的な結果を生じるのである。

<div align="center">（『寺田寅彦全集』、岩波書店、昭和３６年、第６巻、１３７〜１３９頁）</div>

問題　5

　以下の英文を読み、下線部がどのようなことを指しているのかを、具体的な事例を挙げて解答用紙1枚程度で日本語で説明しなさい。

All art has been nourished by the perennial tension between illusionism and reflexivity. All artistic representation can pass itself off as "reality' or straightforwardly admit its status as representation. Illusionism pretends to be something more than mere artistic production; it pretends its characters as real people, its sequence of words or images as real time, and its representations as substantiated fact. Reflexivity, on the other hand, points to its own mask and invites the public to examine its design and texture. Reflexive works break with art as enchantment and call attention to their own factitiousness as textual constructs. This tension between the two tendencies characterizes all art, even the most "primitive". The practitioners of the sacred rites of archaic culture, Huizinga argues in *Homo Ludens*, simultaneously believe in and doubt the reality of their ritual representations. Since they themselves have staged the ceremonies, carved and decorated the masks, and learned to mimic the lion's roar, they cannot but know that the lions are counterfeit. As fabulating animals, we human beings enjoy pretending fictions are true even while knowing them to be false. The charms of spectacle transform us into wide-eyed children, astonished by lions we know to be illusory. Just as the members of tribal cultures relish being frightened by the lion's mask, we enjoy being temporarily traumatized by films of terror.

問題　6

以下の問題６－１（ドイツ語）、問題６－２（フランス語）のうちから 一つ を選択して解答
しなさい。なお、この問題を選択した場合には、辞書を使用しても構わない。ただし、辞書は出題者が用意したものを使用するので、必要な場合には監督者に申し出ること。

＊この問題を選択した場合には、解答用紙左上にある「問題番号」の欄に「６－１」あるいは「６－２」と記入すること。

問題　6 ― 1

以下のドイツ語の文章を日本語に訳しなさい。

Anders als in der Schriftliteratur hat die Sprache des Wortes im Comic nur Teilfunktion; sie ist lediglich ein Bestandteil des Ganzen, des Comic, worunter wir ein Zusammenwirken von Text und Bild verstehen. Sprache im Comic ist zumeist Dialogsprache und zumeist durch die Begrenzungslinien der Sprechblasen zu Kürze und Stringenz verdammt.

Die Besonderheiten des Dialogs, der Umgangssprache werden auch in der modernen Literaturwissenschaft noch nicht sehr lange thematisiert. Die frühe Schmähkritik hat gerade durch eine isolierte Betrachtung dieser Sprechblasensprache die Minderwertigkeit der Comics zu belegen versucht. Entscheidend für die Erzählstruktur sind allerdings weniger die Sprechblasentexte an sich (außer etwa bei Comics, die auf Gag und Wortspiel basieren), sondern vielmehr die Inszenierung, der Sprachfluß eines Comic, der bei den neuen Amerikanern mit ihren diversen Gedankensprüngen, Einschüben und Rückblenden ein gänzlich anderer ist als etwa bei einem Funny von **Franquin**. Was den literarischen Wert eines Comics ausmacht, ist nicht allein Satzbau oder Vokabular in den Sprechblasen, sondern auch die Funktion und der Einsatz des Wortes im erzählerischen Kontext.

＊Franquin：アンドレ・フランカン（ベルギーのマンガ家）

問題　6 — 2

以下のフランス語の文章を日本語に訳しなさい。

Dans le *Laocoon*, Lessing critique de manière mémorable le genre de la *poésie descriptive*, reconnu depuis des siècles comme une manière légitime de peindre des tableaux « avec des mots ». À cette tradition, Lessing oppose une poésie de l'*action*, dont Homère fournit l'exemple le plus classique. Contrairement aux poètes descriptifs, le père de *L'Iliade* ne se prend jamais pour un peintre : il décrit essentiellement des *actions progressives* ; les corps et les objets n'apparaissent dans le poème que pour contribuer à l'action. Et Homère ne les évoque jamais par plus d'un seul trait dans le même passage. En cela, nous dit Lessing, Homère tient compte de l'incapacité du langage à présenter devant la pensée autre chose qu'une succession d'indications fragmentaires qui ne peuvent pas prétendre à la simultanéité d'un tableau.

問題　7

Read the following passage and answer the questions below. All answers must be either in Japanese or in English.

次の文章を読んで後の問いに答えなさい。解答は日本語か英語で行うこと。

Syntax concerns sentence structure, and sentence structure may be said to have three aspects: grouping, function, and word order. These three aspects of syntactic structure are all represented in a tree diagram of a sentence. The representation (1) is an example: the tree diagram for the sentence *Those beavers inhabit a stream above the lake.*

(1)
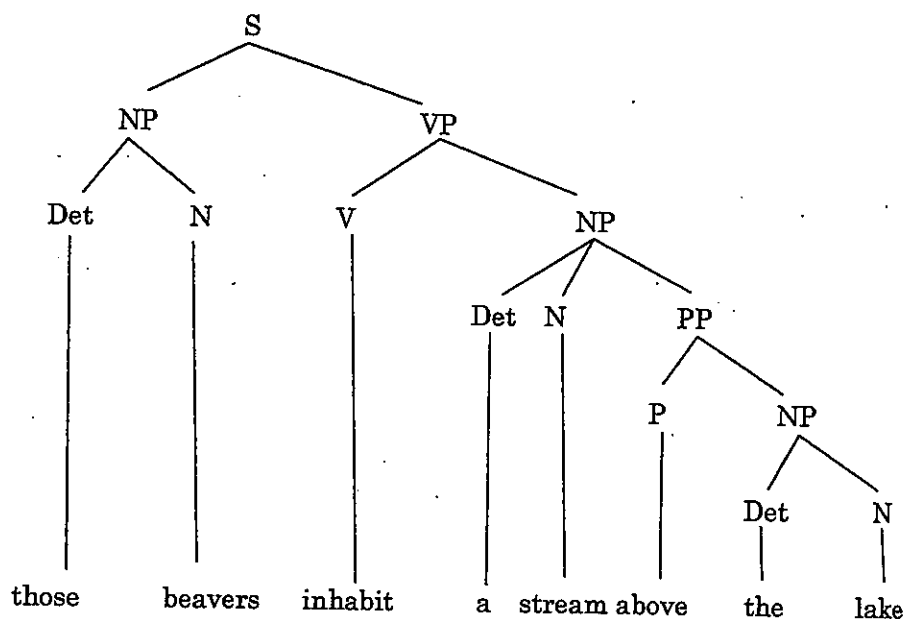
Grouping is the grouping of words into meaningful and functional phrases, which are constituents of larger phrases. Groupings recognized in the above structure are the sentence itself (S), noun phrase (NP), verb phrase (VP), and prepositional phrase (PP). Each of these is represented as a 'node' in the tree diagram. Notice that in this sentence the prepositional phrase is a constituent of the lower noun phrase. We have (1)grouping ambiguities when the same string of words may have more than one meanings based upon different possible groupings of the words, as in *We feed the pigs in clean clothes.* In this example, PP *in clean clothes* can modify *we* or *the pigs*.

Function concerns the relationship of the noun phrases to the verb and to other words and word groups in the sentences. There are three different kinds of functions in the sentence above: grammatical relations, parts of speech, and relations of head and

modifier.

Grammatical relations concern certain major types of phrases recognized by the grammar, apparent in their location in a tree diagram, and include the following traditionally recognized aspects of grammar: subject, predicate, direct object, and object of preposition.

Also recognized in the tree diagram are word types, including the traditionally recognized parts of speech: determiner (Det: *those, a, the*), noun (N: *beavers, stream, lake*), verb (V: *inhabit*), and preposition (P: *above*). Nouns and verbs are word categories you could reasonably expect to find in all languages. Determiners are not always clearly recognized in languages, and instead of prepositions some languages have postpositions.

A third sort of function presented by the tree diagram is head and modifier. Except for S, each word-group of the sentence is made up of a head and modifiers. The head of a phrase is the word necessary for the phrase, which gives the phrase its name: the noun of an NP, the verb of a VP, and the preposition of a PP. The other words are the modifiers of the head.

Word order is the temporal or linear sequence of words of the sentence. Word order is expressed in the tree diagram by the linear, left-to-right, arrangement of words, which parallels the temporal order of these elements in speech.

It should be emphasized that the length of a sentence, like the number of sentences, is unbounded: no matter how long a sentence gets, it is always possible to add more words to it. The main reason for this unboundedness of sentence length is that aspect of the creativity of language known as (2)<u>recursion</u>. The recursiveness of syntax concerns the expansion of phrases by the expansion of phrases, including of their own types, within themselves. For example, there can be sentences within sentences, such as [s *I said* [s *I know*]], noun phrases within noun phrases, such as [NP *three coins in* [NP *the fountain*]], verb phrases within verb phrases, such as [VP *likes to* [VP *play games*]], and prepositional phrases within prepositional phrases, such as [PP *to my family* [PP *in Texas*]].

--Excerpt from Grover Hudson (1998) *Essential Introductory Linguistics*

問1

This is a question about the underlined part (1), grouping ambiguity. The following two sentences have grouping ambiguities. Figure out the ambiguity of each sentence and explain it.

下線部(1)の grouping ambiguity に関して、次の２文も本文で述べられているような grouping ambiguity がある。どのような ambiguity になっているのか説明しなさい。

(a) I understand money matters.
(b) The dog looked at the snake longer than the cat.

問2

This is a question about the underlined part (2), recursion. Write one English sentence you like which syntactically contains a recursion structure. Then, draw a tree diagram which represents the syntactic structure of your sentence.

下線部(2)の recursion に関して、英語の文で構造上 recursion を含んでいる任意の文を一つ書きなさい。次に、その文の構造を tree diagram で書き表しなさい。

問3

Choose one from the three syntactic concepts, that is, grouping, function, and word order, and give your view about what aspects of the notion you have chosen are universal and invariant across languages, and what aspects are subject to variation among particular languages.

grouping、function、word order の３つの統語的性質のうち、ひとつを選び、どのような部分がすべての言語に見られる普遍的特徴であり、どのような部分が個別言語で変動がある個別的特徴であるか、自分の見解を述べなさい。

問題　8

Read the following paragraphs and answer the following questions.
次の英文を読んで、以下の設問に答えなさい。

A speaker's knowledge of language is largely unconscious. It is formally represented as a grammar. The grammar of a language generates the sentences of a language and assigns to each sentence a set of representations which provide (A) the formal characterization of some of the properties of the sentence (semantic, syntactic, morphological, phonological, etc.). It is the linguist's task to render explicit the internal grammar of the speaker of a language. In order to construct such an explicit grammar of a language, the linguist can reply to some extent on data taken from usage, the output of the speakers. However, usage data are inevitably an incomplete source of information. The sentences actually produced by a speaker is only a fragment of the sentences he *could* have produced. In order to arrive at a characterization of the speaker's potential, the linguist can also rely on the speaker's knowledge of language, i.e. on the capacity to evaluate linguistic expressions in that particular language. For instance, speakers of English intuitively know that (8a) is an acceptable sentence and that (8b) is not:

8a   She has invited Louise to her house.
8b   *Has invited Louise to her house.

Informally we will say that (8b) is unacceptable because the subject is missing. For some reason, to which we return in more detail in chapter 8, the grammar of English requires that finite sentences like (8a) have an overt subject. The grammar of Italian differs from that of English, as seen in (9). In (9a) the subject of *ha invitato* is expressed, in (9b) it is not realized:

9a   Lei ha   invitato Louisa a casa.
        she has invited   Louisa at home
9b   Ha invitato Louisa a casa.

We will achieve **descriptive** adequacy if our grammar is able to provide an explicit characterization of the general principles of sentence formation in English. This grammar will, for instance, impose the overt realization of the subject pronoun in (8b).

Now another important and fascinating question arises: we would like to understand how native speakers of a language, in our example English, come to possess the knowledge of their language. We say that a theory reaches **explanatory** adequacy if it can account for the fact that the principles of the internal grammar can get to be known by the speakers, i.e. if it can account for language acquisition.

The problem of language acquisition has often been summarized in terms of (B) the problem of the poverty of the stimulus. Our linguistic capacity, for instance our knowledge of English, goes beyond the evidence we have been exposed to in our childhood. The linguist wants to account for the fact that the linguistic competence is attained in spite of important inadequacies in the stimulus, the linguistic experience. Three types of inadequacies are standardly referred

to in the literature. First, we do not just come across grammatical sentences: everyday use of language contains slips of the tongue, hesitations, incomplete sentences, etc. Second, the experience, i.e. the stimulus, is finite, and we end up being able to produce and process an infinite number of sentences. Third, we acquire knowledge about our language for which we have no overt or positive evidence in the experience. For instance, consider the following sentences:

10a   I think that Miss Marple will leave.
10b   I think Miss Marple will leave.

11a   This is the book that I bought in London.
11b   This is the book I bought in London.

12a   Who do you think that Miss Marple will question first?
12b   Who do you think Miss Marple will question first?

On the basis of the examples in (10)--(12) the child learning English might well conclude that the conjunction *that* is optional; the data in (10)--(12) suggest that that can always be present and that it can always be absent. However, this conclusion would not be correct.

13a   *Who do you think that will be questioned first?
13b   Who do you think will be questioned first?

In the sentences in (13), the conjunction *that* must not be present. It is hard to see how the child can infer this from evidence to which he is exposed. Observe also that children are not explicitly taught that (13a) is ungrammatical. The problem can be summarized by saying that there is a gap between the data we are exposed to, the input, and our knowledge we achieve, the output; the stimulus underdetermines the knowledge we ultimately attain. This means that we cannot simply represent the acquisition of knowledge of language in terms of the schema (14a). The triggering experience, i.e. exposure to linguistic data, is not sufficient to allow a child to construct the grammar of his language.

14a   Exposure
          Triggering experience ----------------> Grammar of X

(出典：Haegeman, L. (1991) *Introduction to Government and Binding Theory (2nd edition)*)

Q1.　Answer the following question related to the underline (A). The following six sentences in (a) to (c) show three different uses of *whatever*. (The asterisk "*" to the left of each instance means that the expression is ungrammatical.) Describe the similarities and differences between the three uses of the word linguistically, using at least three of the following four technical terms: *semantics, syntax, morphology, and phonology* (or their derived forms).

　下線部Ａに関する問題である。以下の(a)から(c)の６文は、whatever という語の３つの異なる用法の可否を示している。（各文例の左端の星印 "*"は、その表現が非文法的であることを示す。）これをもとに、whatever の各用法の間の共通点と相違点を言語学的に述べなさい。そのさい、semantics, syntax, morphology, phonology という４つの語（または、その日本語訳）のうち少なくとも３つを用いること。

(a1) Whatever did you say?
(a2) What ever did you say?
(b1) Do whatever you like.
(b2) *Do what ever you like.
(c1) Whatever happens, I will do it.
(c2) *What ever happens, I will do it.

Q2.　Summarize the essence of the entire text within 10 lines in Japanese or in English.
　文章全体の要点を、１０行以内の日本語または英語で要約しなさい。[

Q3.　Choose either (I) or (II) and answer every question designated in it.
以下の(I)または(II)のいずれか一方を選び、その中に指示されたすべての問いに答えなさい。

(I)　[This is a question about examples in (8) and (9). First, answer whether, in the possibility of the missing subject, your native language behaves like English as in (8) or like Italian as in (9). Next, submit a linguistic explanation of why your language behaves in that way.
　例文(8)-(9)についての問題です。まず、主語の消失の可能性に関して、あなたの母語は(8)の英語のような性質をもつか、(9)のイタリア語のような性質を持つか答えなさい。その上で、なぜ、あなたの母語がそのような性質を持つのかについて、言語学的に説明しなさい。

(II)　[This is a question about the underline (B) and examples (10) to (13), which illustrate what (B) is like. On the basis of your understanding of the text, illustrate another pair of examples of (B) that you can find in your native language. If your native language is not English, please attach an English gloss to each of the Roman spelling of your language, in a way such as the Italian-English pair in (9a).
　下線部(B)と、この内容を示す具体例である例文(10)-(13)についての問題である。本文の内容に即して、あなたの母語の事実の中から、.(B)を例証する別の例のペアを例示しなさい。あなたの母語が英語でない場合、例(9a)に即して、あなたの言語のローマ字表記の下に、各単語に相当する英語の語句を注釈として付けてください。

問題　9

Read the following paragraphs and answer the questions either in English or in Japanese.
次の英文を読み、下記の問いに日本語または英語で答えなさい。

Japanese language pays special attention to the distinction between members of social groups called in-groups and out-groups. People who are inside an in-group are referred to as うち *uchi* 'inside', while people who are outside an in-group, that is, in an out-group, are referred to as そと *soto* 'outside' or よそ *yoso* 'another place'. うち (内 or 家 in Chinese characters) is an equivalent of 'home', 'house', or 'family', as used in expressions such as 内の中で犬を飼う *uchi no naka de inu o kau* 'to keep a dog in the house', and 家中で祝う *uchijū de iwau* 'to celebrate within the whole family'. In contrast, そと (外 in Chinese character) or よそ (他所 in Chinese characters) refers to what does not pertain to home, house, or family. Strictly speaking, the boundary between in- and out-groups is not clear-cut but instead depends on a given speech situation or on the relationships between those people participating in the speech. As a rule of thumb, families are in-groups, while groups outside a family are generally considered out-groups.

When people take part in a conversation, the distinction between reference and address terms is indispensable. Reference terms are used when speakers talk about a person who does not participate in the conversation, while address terms are used when speakers address their interlocutors directly in a conversation. The choice of a reference or address term is made by considering which group, in or out, the speaker and hearer belong to. This system can be set down in five basic relationships: (i) OUT to IN about P, (ii) IN to IN about P, (iii) IN to OUT about P, (iv) OUT to IN, and (v) IN to IN. As in (i) to (iii), P indicates a person who is referred to in a conversation (the use of a reference form). When P is absent, as in (iv) and (v), participants speak to each other (the use of address forms). These relationships are realized by using kinship terms (terms indicating the kinship relations) or individual names. Some forms are suffixed by a politeness marker さん *san* or 様 *sama*, while (2)others have no such suffix.

Let us illustrate five scenarios in which you (as a son in the family) interact with persons from in- and out-groups. When an out-group person (e.g., a salesperson) visits your house and asks you the whereabouts of your father (P), he can either use お父さん *otōsan* or お父様 *otōsama* (more polite than the former) to refer to your father, as shown in (51a). Your answer would be something like (51c) in which you use 父 *chichi* to refer to your father. Now your father has returned home (e.g., after work) and you talk to your father. As shown in (51e), you use a polite form to address him. After returning from a park, your father goes out again. Your sister asks you where your father is, as in (51b). Here, she uses お父さん *otōsan* as a

reference form, since he is not present in the conversation.　When the salesperson visits your home in the evening, your father is at home and he is shown a new product.　The salesperson may address your father by saying お父さん *otōsan* to hear his opinion, as in (51d).

(51) a. お父さん・お父様はご在宅ですか。OUT → IN (REFERENCE)

Otōsan/Otōsama wa gozaitaku desuka

Is your father at home?

b. お父さんどこに行ったの。??? → IN (REFERENCE)

Otōsan doko ni ittano

Where is Dad?

c. 父は会社です。??? → ??? (REFERENCE)

Chichi wa kaisha desu

My father is at company (literally, in the company)

d. お父さんはこの製品をどうお思いですか。OUT → IN (ADDRESS)

Otōsan wa kono sēhin o dō ōmoidesuka

How do you find this product?

e. お父さん、一緒に公園に行こうよ。??? → ??? (ADDRESS)

Otōsan issho ni kōen ni ikō yo

Dad, let's go to the park together.

（出典 Toshiko Yamaguchi, 2007, *Japanese Language in Use: An Introduction*, pp.139-140）

1.　Summarize the first and the second paragraphs in 10 lines.
　　第１パラグラフと第２パラグラフを１０行以内に要約しなさい。

2.　What effects do the suffixless forms bring about on politeness?
　　下線部(2)の表現が丁寧さに関してもたらす効果を説明しなさい。

3.　Fill in the five ??? parts in (51) with a proper word in the way they are in (51a) and (51d).
　　(51a)と(51d)を参考にし、(51)で???になっている５箇所を適語で埋めなさい。

4.　The examples in (51) are cited from a family conversation where the terms *chichi*, *otōsan* and *otōsama* are distinguished to address or refer to the same person.　If you know similar distinctions of terms outside family conversations, illustrate them.　Examples can be cited from any languages, but better from the language that you are familiar with.
　　同じ人を表すのに「父」「お父さん」「お父様」のようなことばの使い分けがある。
　　このような使い分けは、家族での会話以外での文脈でも見つけることができるか。
　　もしできる場合は、具体例を示しなさい。例はどの言語から採ってよいが、自分が
　　よく知っている言語からの例が望ましい。

平成２１年度実施
東北大学大学院情報科学研究科
博士課程前期・後期入学試験問題
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共通外国語科目

（英語）

言語・メディア群

○ 試験終了後、解答用紙に加えて、この問題冊子も回収する。

次の文章を読んで後の問いに答えなさい。
[Read the following passages and answer the questions below.]

The battle between the sciences and the humanities has been going on for so long. It's been some 50 years since the physicist-turned-novelist C. P. Snow delivered his famous "Two Cultures" lecture at the University of Cambridge, in which he decried the "gulf of mutual incomprehension," the "hostility and dislike" that divided the world's "natural scientists," its chemists, engineers, physicists and biologists, from its "literary intellectuals," a group that, by Snow's reckoning, included pretty much everyone who wasn't a scientist. His critique set off a frenzy of controversy that continues to this day, particularly in the United States, as educators, policy makers and other observers bemoan the Balkanization of knowledge, the scientific illiteracy of the general public and the chronic academic turf wars.

Yet a few scholars believe that the cultural chasm can be bridged and the sciences and the humanities united into a powerful new discipline that would apply the strengths of both mind-sets. Among the most ambitious of these exercises in fusion thinking is a program under development at Binghamton University in New York called the New Humanities Initiative.

Serge Bloch
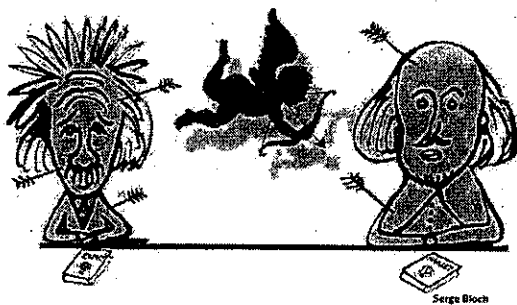
Jointly conceived by David Sloan Wilson, a professor of biology, and Leslie Heywood, a professor of English, the program is intended to build on some of the themes explored in Wilson's evolutionary studies program, which he describes in the recently published "Evolution for Everybody." (1)In Wilson's view, evolutionary biology is a discipline that, to be done right, demands a crossover approach, the capacity to think in narrative and abstract terms simultaneously. So, he wonders, why not use it as a template for uniting the two cultures generally?

"There are more similarities than differences between the humanities and the sciences, and some of the stereotypes have to be altered," Wilson said. "Darwin, for example, established his entire evolutionary theory on the basis of his observations of natural history, and most of that information was qualitative, not quantitative."

To illustrate how the New Humanities approach to scholarship might work, Heywood cited her own recent investigations into the complex symbol of the wolf, a topic inspired by a pet of hers that was a seven-eighths wolf. "He was completely different from a dog," she said. "He was terrified of things in the human environment that dogs are perfectly at ease with, like the swishing sound of a jogging suit, or somebody wearing a hat, and he kept his reserve with people, even me."

Heywood began studying the association between wolves and nature, and how people's attitudes toward one might affect their regard for the other. "In the standard humanities approach, you compile and interpret images of wolves from folkloric history, and you analyze previously published texts about wolves," and pretty much it, Heywood said. Seeking a more full-bodied understanding, she delved into the scientific literature, studying wolf ecology, biology and evolution. She worked with Wilson and others to design a survey to gauge people's responses to three images of a wolf: one of a classic beautiful wolf, another of a hunter holding a dead wolf, and the third of a

snarling, aggressive wolf.

It's an implicit association test, designed to gauge subliminal attitudes by measuring latency of response between exposure to an image on a screen and the pressing of a button next to words like *beautiful, frightening, good,* or *wrong.*

"These firsthand responses give me more to work with in understanding how people read wolves," Heywood said.

(2)Combining some of her early survey results with the wealth of wolf imagery collected from cultures around the world, Heywood finds preliminary support for the provocative hypothesis that humans and wolves may have co-evolved.

"They were competing predators that occupied the same ecological niche as we did," she said, "but it's possible that we learned some of our social and hunting behaviors from them as well." Hence, (3)our deeply conflicted feelings toward the wolf --- as the nurturing mother to *Romulus and Remus, or as the vicious trickster disguised as *Little Red Riding Hood's grandmother.

In designing the New Humanities Initiative, Wilson is determined to avoid romanticizing science or presenting it as the ultimate authority of meaning, as other would-be integrationists and ardent Darwinists have done.

"You can study music, dance, narrative storytelling and art-making scientifically, and you can conclude that they're deeply biologically driven and that they're essential to our species. But there would still be something missing," he said, "and that thing is an appreciation for the work itself, a true understanding of its meaning in its culture and context."

注：*Romulus and Remus　ロムルスとレマス。ローマ神話においてローマの建国者とされる双子。生後間もなく狼に育てられた。　*Little Red Riding Hood　グリム童話の赤頭巾ちゃん

問１　下線部(1)を日本語にしなさい。[Translate the underline (1) into Japanese.]

問２　下線部(2)を日本語にしなさい。[Translate the underline (2) into Japanese.]

問３　本文で紹介されている New Humanities Initiative というプログラムはどのような点で文理融合型になっていると言えるのか本文にそくして説明しなさい。

[Explain in what respects the New Humanities Initiative can be taken as a program that unifies sciences and humanities.]

問４　C. P. Snow の言う"Two Cultures"の問題について、あなた自身はどのように考えるか、１５行程度の英文で書き表しなさい。

[Give your own view toward C. P. Snow's "Two Cultures" problem in English in 15 lines or so.]