平成２２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 8 月 24 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、問題２、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。

1

問題　　1

「環境」、「オリジナリティ」、「国際化」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

以下の英文を要約し、それについて考えるところを、日本語で、合わせて 800 字以内で記述しなさい。

Another recent trend in the book industry involves the preservation of older books, especially those from the nineteenth century printed on acid-based paper, which gradually deteriorates. At the turn of the twentieth century, research initiated by libraries concerned with losing valuable older collections provided evidence that acid-based paper would eventually turn brittle and self-destruct. The paper industry, however, did not respond, so in the 1970s, leading libraries began developing techniques to halt any further deterioration (although this process could not restore books to their original state). Finally, by the early 1990s, motivated almost entirely by economics rather than by the cultural value of books, the paper industry finally began producing acid-free paper. Libraries and book conservationists, however, still had to focus attention on older, at-risk books. Some institutions began photocopying original books onto acid-free paper and made the copies available to the public. Libraries then stored the originals, which were treated to halt further wear. Today, research libraries are building secure, climate-controlled depositories for older books of permanent research value.

More recently, pioneering projects by Xerox and Cornell University have produced electronic copies of books through computer scanning. Other companies, such as netLibrary, have eschewed scanning, which they say produces too many errors, and have enlisted armies of typists in China, India, and the Philippines to convert books into electronic form. The Colorado-based company, a division of the nonprofit Online Computer Library Center, digitizes about 200 books a day. By 2008, netLibrary had more than 160,000 titles, and for a small fee more than sixteen thousand libraries worldwide subscribe to its service.

Finally, the Google Library Project, begun in 2004, features partnerships with the New York Public Library and several major university research libraries—including Harvard, Michigan, Oxford, and Stanford—to scan millions of books and make them available online. Google uses fully automated "robots" that safely, quickly, and accurately scan even fragile books. The scanned books are then available under Google's Book Search. The Authors Guild, the Association of American Publishers, and several publishing companies brought a lawsuit against Google in 2005, arguing that Google needs explicit permission to digitize the entire contents of copyrighted books. Google argues that its Book Search shows only a limited amount of content for copyrighted books, so it is legal under "fair use" rules.

An alternative group, dissatisfied by the Google Library Project restricting its scanned book content from use by other commercial search services, started a competing nonprofit service in 2007. The Open Content Alliance is working with the Boston Public Library, several New England university libraries, and Yahoo! to digitize millions of books with expired copyrights and make them freely available through the Internet Archive.

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問題　3

以下の文章の中から日本の報道のあり方についてあなたが最も重要だと考える点を
ひとつ選び、その点について日本語または英語で論じなさい。

In addition to judging whether news is true and objective, before news is made public, someone must decide which news is important. What's important depends on your point of view. Influential people and organizations try to emphasize the information that makes them look good. Here are some ways they do it.

There are many press clubs and they are powerful because they often get exclusive access to official information, for example, at press conferences. Press clubs try to maintain good relationships with powerful newsmakers. They also exclude reporters from certain publications. Foreign reporters are often not allowed in most Japanese press clubs (there is a separate club for foreigners). A few years ago, a Japanese photographer was kicked out of a press club covering the imperial family because he broke the rules by taking a picture other than at the appointed time. The press club system makes news gathering more difficult for independent journalists.

Powerful newsmakers (such as politicians) also control news by not giving press conferences. Instead, the version of events most beneficial to newsmakers is given privately only to reporters seen as sympathetic. This information is reported as news. During the investigation of Aum Shinrikyo, for example, there were almost no press conferences. Still, we received daily updates on the activities of the police. If a news organization were to report critical stories, they could lose the cooperation of the unofficial sources, and then have nothing to report.

Censorship is the government preventing news from being reported. Sometimes, however, news organizations practice self-censorship — they don't report on things which may cause controversy or anger powerful people. The most obvious example is the lack of news about criticism of the emperor. Not only are such topics controversial, but journalists are occasionally attacked by extremists who object to certain stories. Sometimes self-censorship is subtle, such as when a foreign newspaper will make reference to the "*massacre* at Nanjing" while a Japanese newspaper might say "*incident* at Nanjing."

Finally, the news that's reported reflects the bias of media consumers. A mudslide in a village in a far-away country may kill 50 people, but still get pushed to the back pages by a single violent death in Japan. What's more important, a government panel studying education or the wedding of a famous singer? News organizations decide what you will see and read, always keeping in mind the need to increase sales or viewership. News organizations, like the rest of the media, have to make a profit and play the popularity game. As media consumers, we get what we pay for.

問題　4

　以下の文章は、「朝日新聞」朝刊（1990年９月４日）の社説である。これを読み、また、昨今の「東京都青少年健全育成条例」改正をめぐる議論なども参考に、「子どもとメディア」について、あなたの思うところを800字以内で述べなさい。

貧しい漫画が多すぎる

　東京都の生活文化局が、市販されている３３２種の週刊誌や月刊誌について、そのセックス描写を調べてみた。硬派の雑誌も含めた調査だが、それでも、あきれるような数字が並んでいる。

　「漫画の５０％は性的描写を含み、８％は自慰行為を描いていた」

　「グラビア写真に登場する女性のうち、４１％が性的器官を強調されていた」

　４コマ漫画を除く、いわゆるストーリー漫画を約１２００作品、約１３万コマを丹念に調べた結果だ。グラビア写真の人物は約７０００を点検しており、この種の調査としては、前例のない規模だろう。

　外国からやってきた人は、電車に乗ってみて、露骨な漫画や写真の載った印刷物を広げる日本人の多さにびっくりする。ポルノが解禁されている欧米でさえ、場所も時間も構わずに、これほど堂々と「性」がはんらんしている地域は珍しいだろう。

　都民へのアンケートでも、青少年への影響を憂える声が大きかった。こうした漫画や写真を幼い時から見せられて育つと、どんな人間になるのだろうか。文化の将来を考えて、そら恐ろしい気持ちにもなる。

　とくに強調したいのは、こうした現象を女性の立場で考えてみる、ということだ。今回の調査を分析した執筆陣は、性の商品化、とくに女性を「モノ」として見る風潮を厳しく批判していた。

　都民に「女性の身体の一部分を強調した表現をどう感じるか」と聞いてみた。女性の５５％は「不快だ」「女性蔑視（べっし）」と答えており、「きれい」との反応は１７％だけだった。男性の、それぞれ１８％と３９％に比べると、感じ方の違いが分かる。

　集められた漫画の多くが、男性中心の物語だった。暴力による性行為でも女性は快感を感じるとか、つねに奉仕するポーズを女性にとらせるとか、男の好色に都合良く描かれている作品が少なくない。

　男性の編集者や漫画家は「物語の流れから必然の描写だ」「女性蔑視どころか、美しく描いている」などと反論する。しかし、「性交の場面がキス場面の２倍以上もある」といった調査結果を読むと、商売優先、そして発想の貧困、と思わざるをえない。

　この夏、「鉄腕アトム」の手塚治虫さんをしのぶ展覧会が、東京国立近代美術館で開かれた。ユーモアと人間性、そして文明の将来を憂える哲学など、改めて学ぶことは多かった。その理想と創造力を後輩作家がもう少し受け継いでいたならば、「漫画亡国」の批判も起こらなかったろうに。

　昨年、大胆な水着ポスターなどに抗議した女性グループがあった。不自然な図柄は劣情を刺激し、女性の人格を無視している、という主張だ。非を認め、前向きの努力をした企業も少なくない。エッチな出版物についても、女性の側から「不快です」の声が続けば、内容は変わっていくかもしれない。

　もちろん、低劣であることを理由に、法律や条例で規制するべきではない。問題の多い雑誌などがあっても、話し合いと、出版側の自制で解決していくべきだ。

　その代わり、マスコミに携わるすべての人々は、１９７５年に国際婦人年世界会議で採択された「メキシコ宣言」を思い起こしてもらいたい。こんな趣旨の一節である。

　「すべての報道、情報、文化メディアは、今日なお女性の発展を妨げている文化上の要因の除去につとめ、女性が果たしていく価値を肯定的に社会に投影させることについて、高い優先度を与えるべきである」

問題　5

以下の英文を読み、問いに答えなさい。なお解答は、1)と 2)を合わせて解答用紙１枚以内におさめること。

Author and criticism have developed together over the last hundred and fifty odd years until the achieved situation of today when the institutionalization of 'literary criticism' (in faculties, journals, newspaper reviews, etc.) in replacement of the discipline of rhetoric (founded not on the 'author' but on the orders of discourse) depends on and sustains the author (enshrined in syllabi and examinations, interviews and television portraits). The task of criticism has been precisely <u>the construction of the author</u>. It must read the author in the texts grouped under his name. Style in this perspective is the result of the extraction of marks of individuality, a creation of the author and the area of his value. Criticism, in short, is the modern hermeneutics; the passage from God to Author.

出典 : Stephen Heath, *The Nouveau Roman: A Study in the Practice of Writing*, London, Elek Books, 1972.

1)　下線部が指していることを具体的に日本語で説明しなさい。

2)　1970 年前後から今日まで、芸術や大衆文化における 「作者」 はどのように位置づけられてきたか。特定のジャンルを例に取り、日本語で説明しなさい。

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。

Die Poetik des „offenen" Kunstwerkes strebt, wie Pousseur[※] sagt, danach, im Interpreten „Akte bewußter Freiheit" hervorzurufen, ihn zum aktiven Zentrum eines Netzwerkes von unausschöpfbaren Beziehungen zu machen, unter denen er seine Form herstellt, ohne von einer *Notwendigkeit* bestimmt zu sein, die ihm die definitiven Modi der Organisation des interpretierten Kunstwerkes vorschriebe; doch könnte man (im Anschluß an die weitere Bedeutung des Terminus „Offenheit", von der wir sprachen) einwenden, daß jedes Kunstwerk, auch wenn es nicht als materiell unabgeschlossen erscheint, eine freie und schöpferische Antwort fordert, schon deshalb, weil es nicht wirklich verstanden werden kann, wenn der Interpretierende es nicht in einem Akt der Kongenialität mit seinem Urheber neu erfindet. Allerdings ist dies eine Erkenntnis, zu der die zeitgenössische Ästhetik erst nach dem Erlangen einer reifen kritischen Bewußtheit hinsichtlich der interpretativen Beziehung gekommen ist; frühere Künstler waren von dieser Bewußtheit noch weit entfernt.

Heute hingegen haben vor allem die Künstler dieses Bewußtsein; sie machen die „Offenheit", anstatt sie als unvermeidliches Faktum hinzunehmen, zu ihrem produktiven Programm und suchen sie in ihren Werken soweit als möglich zu verwirklichen. ※Pousseur：アンリ・プッスール、ベルギーの現代音楽作曲家

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。

Affirmer que la littérature est porteuse d'un savoir n'est certainement pas une idée neuve. Les justifications anciennes des belles-lettres ont souvent mis en avant leur utilité morale ; le roman réaliste s'est réclamé d'une capacité spécifique à rendre compte du monde social ; et, depuis Michel de Montaigne, toute une partie de la littérature, fondée sur l'exploration minutieuse du moi de l'auteur, s'est voulue une contribution à la connaissance de « l'humaine condition ». Mesuré à l'aune d'une tradition intellectuelle dont les racines plongent dans l'Antiquité, le partage disciplinaire entre la littérature et les sciences de l'homme reste, il faut le rappeler, une réalité récente : longtemps, l'une des fonctions de la littérature a été, précisément, de raconter l'histoire et de dépeindre l'homme. Sans doute le XIXe siècle a-t-il remanié profondément la division des savoirs, mais pas au point d'effacer le souvenir des anciennes circulations.

出典：Étienne Anheim et Antoine Lilti, « Introduction », *Annales. Histoire, Sciences Sociales* 2/2010 (65e année).

問題　7

次の A~E では、a の文と b の文は、何らかの点で意味上の部分的共通性が見られる。解答例を参考にして、これら A~E のペアのうちから任意に２つを選び、言語学的にどのようにしてその関係がとらえられるかを説明しなさい。

In each of the following pairs, the a-sentence partially shares meanings with the b-sentence. Choose two pairs from A~E, and explain linguistically how the similarities can be accounted for, referring to the sample question and answer.

A. a. Martha regretted drinking beer.
   b. Martha drank beer.

B. a. Susan sent John a postcard.
   b. John got a postcard.

C. a. Martin killed the bag.
   b. Martin caused the bag to be dead.

D. a. John said Mary is upset.
   b. Mary is upset now.

E. a. What John did was try as hard as he could.
   b. John tried as hard as he could.

解答例 [Sample Question and Answer]
a. The girl was kissed by John in the library.
b. John kissed the girl in the library.

二つの文に共通している kiss という動詞は二項動詞であり、agent と patient という意味役割を与える。この項構造は kiss (agent, patient) と表すことができる。このうち agent は外項(external argument)として主語に付与され、patient は内項(internal argument)として動詞の補部に付与される。b の文は能動文であるので、John=agent、the girl=patient となり、「John が図書館で the girl にキスをした」という意味になる。一方、a の文では受動化の操作がかかわっている。この操作は、他動詞の補部を主語に移動し、動詞部分を be 動詞＋過去分詞に変え、元の主語を前置詞 by の目的語に変える操作と言える。したがって、a の文でも John=agent であり、the girl=patient となっており、b 文の意味である「John が図書館で the girl にキスをした」という意味が含まれている。

The verb *kiss* in a- and b-sentences is a two-place predicate, and has two semantic roles, agent and patient, to be assigned to its arguments. This verb's argument structure can be represented as *kiss (agent, patient)*. Among these two roles, agent is assigned to the subject and called an external argument, while patient is assigned to a complement and called an internal argument. The b-sentence is an active sentence, which means *John* = agent and *the girl* = patient, and this sentence means something like *John made an action of kissing to the girl in the library*. The a-sentence, on the other hand, is a passive sentence, and is derived by means of a process called passivization. This process is composed of three operations: movement of a complement to the subject, changing of a transitive verb to a complex "*be* +past-participle (of the original verb)", and demotion of the subject to the object of a

preposition *by*. Given this operation, it is clear that *John* = agent and *the girl* = patient even in the a-sentence, and it follows that the a-sentence shares with the b-sentence a meaning like *John made an action of kissing to the girl in the library*.

問題　8

語形成について書かれた以下の文章を読み、設問に答えなさい。[Read the following passage written on 'word formation' and answer the questions below.]

Marantz (2000) proposes to reconstruct the two places for building words *within* the syntax. The crucial distinction holds between creating words from roots (atomic elements, devoid of all functional material) and creating words from existing words, that is, from roots that are already merged with some word-creating head. A category head x may thus merge either with a root (represented as "√"), or with an existing word (a noun, a verb, or an adjective):

(1) a.　　　x　　　　　　　　　b.　　　　x
　　　　／￣＼　　　　　　　　　　／￣￣￣＼
　　√　　　x　　　　　　　　　　n, v, a...
　　　　　　　　　　　　　　　／￣＼
　　　　　　　　　　　　√　　　　n, v, a...
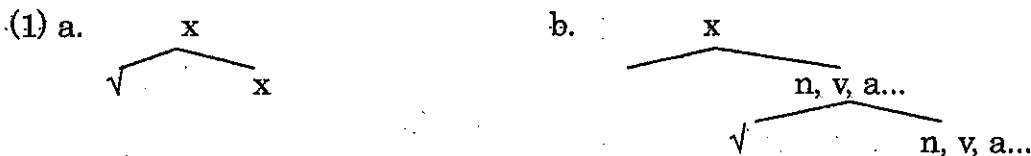
The root is not an actual 'word'. It becomes a noun, a verb, or an adjective once it is merged with a head bearing a category feature, n, v or a, as in (1a). When another head merges with this noun or verb, as in (1b), this head can only 'see' the head below it, not the root. In other words, while in (1a) the head x serves as the immediate environment for assigning an interpretation to the root, in (1b) this head merges with an element whose interpretation has already been fixed. Word formation from roots may also be non-productive: roots may select for their category forming heads arbitrarily, e.g., √clums takes -y as its adjectival head while √malic takes -ious. Word formation from words, on the other hand, consists of merging an affix with a word whose interpretation is already fixed in a given environment. (A)It is therefore semantically transparent and productive.

　Word formation from roots and from existing words in English is in some cases morphologically distinct. Thus, *atrocious* and *atrocity* share the root √atroc creating *atrocious* in an adjectival environment (-ous) and *atrocity* in a nominal one (-ity), but no derivational relation holds between them. However, morphological cues are not always available to determine whether a verb is derived from a root or from another noun. This is precisely the situation in English, where pairs of nouns and verbs are often zero-related:

(2)　　Noun　　　　　　　　Verb
　　a.　hammer　　　　　　to hammer
　　b.　tape　　　　　　　to tape
　　c.　kiss　　　　　　　to kiss
　　d.　button　　　　　　to button

In the examples in (2), it could be that both the noun and the verb are derived from the same root, or that one member of the pair is derived from the other.

　I argue that in the absence of morphological cues, semantic cues can distinguish between root-derived and noun-derived verbs. Following Kiparsky (1982), I suggest (B)that English verbs that are zero-related to nouns are not a uniform group. Rather, they may be either root-derived or noun-derived. The crucial observation made by Kiparsky is that English verbs that have zero-related nouns differ with respect to

the relation they bear to these nouns. Specifically, such verbs fall into two groups, as illustrated below:

(3) a. String him up with a rope!
   b. She anchored the ship with a rock.
   c. He hammered the nail with a rock.
(4) a.*She taped the picture to the wall with pushpins.
   b.*They chained the prisoner with a rope.
   c.*Jim buttoned up his pants with a zipper.

A clear distinction is drawn between the two types of verbs above. The verbs in (4) *entail* the existence of the corresponding noun ⋯ there is no way to tape, chain, or button without using tape, a chain, or a button. In (3), on the other hand, the meaning of the verb does not entail that of the nouns. As Kiparsky notes, *to tape* roughly means 'apply tape'. *To hammer*, by contrast, does not mean 'strike with a hammer', but rather, 'to strike with a flat surface of a solid object'. One can hammer not only with a hammer, but also with a rock or a shoe, but one cannot tape using anything other than tape. Following Kiparsky, I assume that in (3) the zero-related nouns and verbs are independently derived from a common root, while in (4), the noun is derived from the root and the verb is further derived from the noun. Consider *hammer*-type verbs, where both the noun and the verb are derived from the same root:

(5) a. $\underset{\text{V} \quad \sqrt{\text{hammer}}}{\overbrace{\qquad\qquad}^{\text{V}}}$ b. $\underset{\text{N} \quad \sqrt{\text{hammer}}}{\overbrace{\qquad\qquad}^{\text{N}}}$

The root √*hammer*, from which both the noun and the verb are derived, has a core meaning. I assume this meaning is a certain *manner* ⋯ shaping, forming, etc. This core meaning is manifest in both the noun and the verb derived from the root. The default interpretation of roots in verbal environment is that of an action or an event. In a verbal environment, the root √*hammer* is interpreted as an action performed in a certain manner (the precise manner, hammering, is given by the properties specific to the root). In a nominal environment, the default interpretation of roots is that of an entity. The root √*hammer*, when embedded in a nominal environment, is interpreted as an entity or as an instrument used in that particular manner (the specific entity, a hammer, is determined by the root).

It is expected that the noun *hammer* and the verb *hammer* will have close meanings ⋯ both are derived from the same root. But because they are both derived from a *root*, none entails the existence of the other.

Now consider the *tape*-type group, where the verb is derived from the noun:

(6) a. $\underset{\text{N} \quad \sqrt{\text{tape}}}{\overbrace{\qquad\qquad}^{\text{N}}}$ b. $\underset{\text{V} \quad \underset{\text{N} \quad \sqrt{\text{tape}}}{\overbrace{\qquad}^{\text{N}}}}{\overbrace{\qquad\qquad}^{\text{V}}}$

In this case, the noun denotes an entity, and the corresponding verb refers to some activity which necessarily involves that entity. The specific type of activity will depend on the particular noun involved ⋯ *tape, chain*, or *button* ⋯ as well as on the specific syntactic structure of the verb (e.g. *bicycle* is a motion verb, *tape* is a location

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verb). (c)<u>Note that I am assuming that the difference between *hammer*-type and *tape*-type verbs is based on synchronic evidence, concerning speakers' intuitions, and not on historical and etymological evidence.</u>

(Source: Arad, Maya (2003) "Locality Constraints on the Interpretation of Roots: The Case of Hebrew Denominal Verbs," *Natural Language and Linguistic Theory* 21.)

(Q1) 下線部(A)はどういうことか、英語の具体例のペアを挙げて説明しなさい。[Explain what is meant by the underlined passage (A), providing a set of concrete examples in English.]

(Q2) 筆者が下線部(B)のように主張する根拠を、80 字以内の日本語でまとめなさい。[Summarize the basis on which the author claims the underlined passage (B), within 50 words of English.]

(Q3) 下線部(C)を日本語に訳しなさい。[Translate the underlined passage (C) into Japanese.]

(Q4) あなたの母語で、root-derived verb と考えられる単語と noun-derived verb と考えられる単語を、<u>それぞれ１語ずつ例示する</u>とともに、個々の例についてその根拠を述べなさい。[Take at least <u>one instance of the verbs</u> in your native language that you consider to be root-derived and noun-derived, respectively, and illustrate them with the reasons why you consider they are root-derived or noun-derived, for each instance.]

問題　9

Read the following text and answer the questions below.
次の文章を読んで、問題に答えなさい。

Let us use the label 'repetitive sentence' for a sentence that represents a situation as repetitive, i.e. as consisting of repeated occurrences of the same situation. These different occurrences form subsituations which are either identical or similar to each other. They are identical when all the subsituations involve exactly the same participants, as in (1a), and similar when they involve participants of the same type, as in (1b):

(1) (a) John kicked the ball for hours.

(b) John drank a cup of coffee every hour.

In (1, a), the repetitive situation consists of subsituations whose participants are John and a particular (each time the same) ball; in (1b) it consists of subsituations whose participants are John and an each time different cup of coffee.

If a dynamic situation is repeated an indefinite number of times over an extended period and is therefore viewed as a characteristic (rather than incidental) feature of that period, the sentence representing the situation in this way will be said to have a 'habitual' meaning. For example:

(2) (a) For many years I have eaten an egg at breakfast.

(b) John drives an Austin.

(c) John beats his wife.

As pointed out by Comrie (1985: 39), 'sentences with habitual aspectual meaning refer not to a sequence of situations recurring at intervals, but rather to a habit, a characteristic situation that holds at all times'. In other words, the 'situation referred to' in a habitual sentence is a state, not a dynamic situation. $_{Q1}$This explains why we can use a sentence like *John beats his wife* when John is not actually beating his wife at t_0, i.e. at the time that we utter the sentence.

Sentences like *My dog chases cars* are normally included in the class of so-called 'generic' sentences. Generic sentences can be defined as sentences that predicate some typical characteristic of either a kind (as in *Beavers build dams*) or an individual. The characteristic in question need not consist in the performance of some habitual activity: in sentences like *Beavers know how to build dams* or *I can speak French*, it is a continuous state. This means that generic sentences are always [+state], but may be either [+repetitive] or [−repetitive].

Generic sentences may or may not be 'omnitemporal', i.e. make a statement that is valid at all times (an 'eternal truth'). An example like *The sun rises in the east* may be assigned the feature [+omnitemporal], but sentences like *My dog chases cars* or *Dinosaurs had long tails* are [−omnitemporal]. Whether or not a generic sentence has the feature [+omnitemporal] often depends on whether the referent of the subject NP (or of another relevant participant NP) is subject to temporal restrictions. This is clearly the case in the above examples: the sentence *My dog chases cars* can only be true as long as my dog is alive and capable of performing the activity in question; and in *Dinosaurs had long tails*, where the characteristic is predicated of a species, the use of the past tense is consonant with the fact that the species in question has ceased to exist.

Some sentences are [+state] and [+omnitemporal], but are not generic, because they do not predicate a typical characteristic of the referent of the subject NP.

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Q2The sentence *Two plus two is four* is an example. This means that we can distinguish the following four possibilities in connection with what we could call 'general' statements (i.e. sentences making an assertion that is general in some way):

(3) [+state, +repetition, +omnitemporal]

The sun rises in the east.

Any body that is not subject to external forces maintains a constant velocity.

Like poles of a magnet repel each other.

(4) [(Q3-1) state, (Q3-2) repetition, (Q3-3) omnitemporal]

My dog chases cars.

Bob works in a factory.

(5) [+state, −repetition, +omnitemporal]

Two and two is four.

The beaver builds dams.

Hydrogen is the lightest element.

(6) [(Q3-4) state, (Q3-5) repetition, (Q3-6) omnitemporal]

John can speak English.

Bill has a good memory.

What all of these have in common is that they represent a situation as a state. The present tense represents this state as holding at t_0.

An omnitemporal sentence makes a claim which holds for all times, and is therefore incompatible with the preterit, present perfect, or future tense, unless there is a suitable adverbial making clear that the truth of the statement is not restricted to the period indicated. Compare:

(7) (a) !Two and two made four.

(b) !Two and two has made four.

(c) !Two and two will make four.

Q2(8) (a) At that time two and two already made four.

(b) Two and two has always made four.

(c) Two and two will always make four.

Note that the exclamation marks indicate that the sentences in question are semantically inappropriate.

Generic sentences that are not omnitemporal can be used freely in the preterit, present perfect or future tense:

(9) (a) The Egyptians built splendid pyramids.

(b) Until now this kind of dog has been easy to train.

(c) John will soon be able to speak French.

出典　Declerck , Renaat (1991) *Tense in English*, pp. 277-282.

Q1. What is the author's account in terms of which sentences like *John beats his wife* can be used when John is not actually beating his wife at the time of utterance?

John beats his wife のような文が、発話時現在に John が自分の妻を叩いていない場合でも使えることの理由は何か、説明せよ。

Q2. Explain why the author says that sentences like *Two plus two is four* are not generic? In what situation do you think sentences like (8a) can be appropriately used? Illustrate such situations.

なぜ筆者は Two plus two is four のような文は総称的としないのか、理由を述べよ。また、(8, a)のような文が適切に使える状況を具体的に例示せよ。

Q3. Compare the examples in (3), (4), (5) and (6), and fill in the + or − values in (Q3-1) to (Q3-6) in (4) and (6).

(3)から(6)の例文を比較し、(4)と(6)の(Q3-1)から(Q3-6)の箇所に「+」か「−」を記入せよ。

Q4. What are the common characteristics among sentences like *My dog chases cars*, *Dinosaurs had long tails* and *The Egyptians built splendid pyramids*?

My dog chases cars, Dinosaurs had long tails, The Egyptians built splendid pyramids といった文に共通した特徴は何か説明せよ。

平成２２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 8 月 24 日）

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。

問題

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.]

At Rhode Island College, a freshman copied and pasted from a Web site's FAQ page about homelessness – and did not think he needed to credit a source in his assignment because the page did not include author information. And at the University of Maryland, a student reprimanded for copying from Wikipedia in a paper on the Great Depression said he thought its entries — unsigned and collectively written — did not need to be credited since they counted, essentially, as common knowledge.

Professors used to deal with *plagiarism by advising students to give credit to others and to follow the style-guide for citations. But these cases — typical ones, according to writing tutors and officials — suggest that many students simply do not grasp that using words they did not write is a serious misdeed.

(1)It is a problem that is growing in the Internet age, as concepts of intellectual property, copyright and originality are under assault in the free exchange of online information, say educators who study plagiarism. Digital technology makes copying and pasting easy, of course. But the Internet may also be redefining how students — who came of age with music file-sharing, Wikipedia and Web-linking — understand the concept of authorship and the singularity of any text or image.

"Now we have a whole generation of students who've grown up with information that just seems to be hanging out there in cyberspace and doesn't seem to have an author," said Teresa Fishman, the director of the Center for Academic Integrity at Clemson University. "It's possible to believe this information is just out there for anyone to take."

Professors who have studied plagiarism try to understand why it is so widespread. In surveys from 2006 to 2010 by Donald L. McCabe, a co-founder of the Center for Academic Integrity, about 40 percent of 14,000 undergraduates admitted to copying a few sentences in written assignments. Perhaps more significant, the number who believed that copying from the Web constitutes "serious cheating" is declining — to 29 percent on average in recent surveys from 34 percent earlier in the decade.

Sarah Brookover, a 31-year-old senior at the Rutgers campus in Camden, N.J., said many of her classmates casually cut and paste without attribution. "This generation has been brought up in a world where media and intellectual property don't have the same (A)gravity. When you're sitting at your computer, it's the same machine you've downloaded music with, possibly illegally." Brookover, who works at the campus library, has pondered the differences between researching in the libraries and online. "Because you're not walking into a library, you're not physically holding the article, which takes you closer to 'this doesn't belong to me,' " she said.

A University of Notre Dame anthropologist, Susan D. Blum wrote last year in the book *My Word!: Plagiarism and College Culture*, published by Cornell University Press, "Today's students stand at the crossroads of a new way of conceiving texts and the people who create them and who quote them." Blum argued that student writing exhibits some of the same qualities of *pastiche that drive other creative endeavors today — TV shows that constantly reference other shows or rap music that samples from earlier songs. "Our notion of authorship and originality was born, it flourished, but may be dying," she said.

(2)She contends that undergraduates are less interested in cultivating a unique and authentic identity than in trying on many different personas, which the Web enables with social networking. "If you are not so worried about presenting yourself as absolutely unique, then it's O.K. if you say other people's words. It's O.K. if you say things you don't believe. And it's O.K. if you put words out there without

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getting any credit."

Thus, there might be a new model young person, who freely borrows from the vortex of information to mash up a new creative work. But this notion caused a controversy earlier this year with Helene Hegemann, a German teenager whose best-selling novel about Berlin club life turned out to include passages lifted from others. Instead of offering an apology, Hegemann insisted, "There's no such thing as originality anyway." A few critics rose to her defense, and the book remained a finalist for a fiction prize.

But that theory does not persuade (B)Sarah Wilensky, a senior at Indiana University, who said that relaxing plagiarism standards "does not foster creativity, it fosters laziness. It may be increasingly accepted, but there are still plenty of creative people — authors and artists and scholars — who are doing original work," Wilensky said in an interview.

In the view of Wilensky, plagiarism has nothing to do with trendy academic theories. The main reason it occurs, she said, is because students leave high school unprepared for the intellectual rigors of college writing. "If you're taught how to closely read sources and synthesize them into your own original argument in middle and high school, you're not going to be tempted to plagiarize in college, and you certainly won't do so unknowingly," she said.

注：*plagiarism 盗用、剽窃　　*pastiche　　（他作品のスタイル上の）模倣、（創作手段としての）寄せ集め法、パスティーシュ

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　下線部(A)の gravity とはどのような意味でつかわれているか、日本語あるいは英語で簡単に言い換えなさい。[In what sense is the word *gravity* in the underline (A) used here? Give a suitable paraphrase.]

問４　下線部(B)の Sarah Wilensky の主張を日本語あるいは英語で要約しなさい。[Summarize the claim by Sarah Wilensky in the underline (B).]

問５　plagiarism at college 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 "the plagiarism at college" in English in 15 lines or so.]

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