

平成18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  
(2007年2月28日)

専門試験科目第5群

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、少なくとも2問題を選択すること。
- メディア系を志望する学生は、問題2～問題5のなかから、少なくとも2問題を選択すること。
- 問題1、2、4を選択した場合には、指定の解答用紙を使用すること。
- 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監督者に申し出ること。

## 問題 1

「コード」、「理解」、「文脈」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語とも使い、題名をつけて、首尾一貫した論理で記述しなさい。

（この問題を選択した場合には、指定された答案用紙に解答を記入すること）

## 問題 2

以下の英文を600字以上800字以内の日本語で要約しなさい。

(この問題を選択した場合は、指定された答案用紙に解答を記入すること)

The claim that childhood has been lost has been one of the most popular laments of the closing years of the twentieth century. It is a lament that has echoed across a whole range of social domains – in the family, in the school, in politics, and perhaps above all in the media. Of course, the figure of the child has always been the focus of adult fears, desires and fantasies. Yet in recent years, debates about childhood have become invested with a growing sense of anxiety and panic. Traditional certainties about the meaning and status of childhood have been steadily eroded and undermined. We no longer seem to know where childhood can be found.

The place of the child in these debates is profoundly ambiguous, however. On the one hand, children are increasingly seen as threatened and endangered. Thus, we have seen a succession of high-profile investigation into child abuse, both in families and in schools and children's homes. There are frequent press reports about child murders and the scandal of neglected 'home alone kids'; and public hysteria about the risk of random abduction by paedophiles has steadily intensified. Meanwhile, our newspapers and television screens show scenes of the very different childhoods of children in developing countries: the street children of Latin America, the child soldiers in Africa and the victims of sex tourism in Asia.

On the other hand, children are also increasingly perceived as a threat to the rest of us – as violent, anti-social and sexually precocious. There has been growing concern about the apparent collapse of discipline in schools, and the rise in child crime, drug-taking and teenage pregnancy. As in the 1970s, the threat of an uncontrollable underclass of young people, caught in the liminal space between school and work, has begun to loom large – although this time around, the delinquents are even younger. The sacred garden of childhood has increasingly been violated; and yet children themselves seem ever more reluctant to remain confined within it.

The media are implicated here in contradictory ways. On the one hand, they serve as the primary vehicle for these ongoing debates about the changing nature of childhood – and in the process, they undoubtedly contribute to the growing sense of fear and panic. Yet on the other hand, the media are frequently blamed for *causing* those problems in the first place – for provoking indiscipline and aggressive behaviour, for inflaming precocious sexuality, and for destroying the healthy social bonds which might prevent them from arising in the first place. Journalists, media pundits, self-appointed guardians of public morality – and increasingly academics and politicians – are incessantly called on to pronounce on the dangers of the media for children: the influence of violent 'video nasties', the 'dumbing down' of children's television, the explicit sexuality of teenage magazines and the easy availability of pornography via the internet. And the media are now routinely condemned for 'commercializing' childhood – for transforming children into rapacious consumers, seduced by the deceptive wiles of advertisers into wanting what they do not need.

## 問題 3

以下の文章を読み、最近のメディアの動向と照らし合わせて、あなたが考えるところを日本語で述べなさい。

Underlying the proposal for a normative framework is a fundamental presumption, that the media do serve the 'public interest' or 'general welfare,' whether by design or chance. This means, in practice, that mass media are not the same as any other business or service industry, but carry out some essential tasks for the wider benefit of society, especially in cultural and political life. For this reason, the media can legitimately be held accountable for what they do or do not do and be liable to some claims that they do things which they might not choose to do. This presumption is, to some extent, invited by the media themselves which often, albeit selectively, claim to exercise a significant public role. Although the view has its opponents, it also has good credentials, and in modern times the presumption has often been acted on by way of commissions of enquiry, public intervention of various kinds (legal or economic).

To make such assumptions about media accountability is not to claim that there is a single known form which the media should take if they are to fulfill the public interest, or that some particular goals or effects are more 'in the public interest' than others. It does not imply, either, that the media are obliged to conform to popular will or carry out some particular mission. It is simply to say that in democratic societies there are likely to be grounds on which an argued claim can be made, by reference to some of the values, according to specific circumstances, that media should do or should not do some particular thing, for reasons of wider or longer-term benefit to the society.

## 問題 4

以下の文章はミハイル・バフチン『ドストエフスキーの詩学の諸問題』(第2版:1963年)中の一節である。下線部(A)～(D)についてそれぞれ200字程度で説明しなさい。

あらゆる偉大な言葉の芸術家と同様、ドストエフスキーもまた言葉の新しい側面を、彼以前の他の芸術家たちには本当にわずかに、うんと抑えられた形でしか利用されることのなかった言葉の新しい深遠を聞き取り、それを芸術創造の域にまで意識化することができたのである。ドストエフスキーにとって重要なのは、芸術家にとっては当たり前の、(A)言葉の描写し表現する機能 (the representational and expressive functions of the word)だけでもなければ、(B)人物たちの発話の社会的および個人的独自性を客体的に再現する能力 (the ability to recreate in an objectified way the social and individual uniqueness of his characters' speech)だけでもない。彼にとって何よりも重要なのは、(C)発話の対話的相互作用 (the dialogic interaction of these various speeches)なのであり、それはその発話の言語学的特性がどのようなものであるかということとは関わりがないのである。なぜなら、彼の主要な描写対象となっているのは、言葉そのもの、それも自立した言葉に他ならないからである。ドストエフスキーの作品 — それは(D)言葉に向けられた言葉についての言葉 (a word about a word addressed to a word) である。そこでは、描かれた言葉が描く言葉と、同じ一つ地平で、同等の権利を持って出会う。それら二つの言葉が、対話の様々な場面で相互に浸透し合い、相互に重なり合うのである。

(ミハイル・バフチン『ドストエフスキーの詩学』、望月哲男&鈴木惇一訳、筑摩書房、1995年、第5章「ドストエフスキーの言葉」、559頁以下:英訳はUniversity of Minnesota Press, 1984, 265f.)

## 問題 5

以下の文章で述べられていることに対して、あなたの考えることを具体例を挙げつつ日本語で述べなさい(対象を文学に限定する必要はない)。

訳者はディフェンシヴにだけ訳すのではなく、オフエンシヴに仕事をしてほしいとも思います。「原作者の言語ではこういうことはできないけれど、わたしの言語ではこういうことができるんだぞ」とか、「作者は自分では気がついていなかったみたいだけれど、この作品にはこういう隠された面白さもあるんだよ」ということを積極的に探していく態度も翻訳家には必要な気がします。文学の翻訳は、作品の中の「情報」を訳すのではないはずです。なぜなら、文学を文学にしているのは、情報ではないからです。それが一体何なのかを原文において自分なりに理解し(この段階がすでに作者にとっては誤解されるということですが、しかし、誤解以外の理解の仕方はないのでそれでいいのです)、それを別の言語で再現するという事は、一種の演出です。演出家として何らかのアイデアが必要ということになるでしょう。原文をなぞっているだけでは平板になってしまいます。

## 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、必要な場合には試験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

以下のコミックと映画の相違を述べたドイツ語の文章を要約しながら、あなたの考えを日本語で述べなさい。

Das Problem liegt ganz offensichtlich im unterschiedlichen Erzählfluß, einmal ganz abgesehen davon, daß Film bewegt ist, Comic jedoch nicht. Ein Film erzählt seine Geschichte quasi von Augenblick zu Augenblick. Dabei wird durch das Aneinanderschneiden von Filmaufnahmen aus unterschiedlichen Blickwinkeln ein Bildrhythmus entwickelt, der Ruhe evozieren oder Spannung erhöhen, der also die Wahrnehmung des Betrachters über das reine Bild und den Ton hinaus steuern soll. Dabei ist jedes Bild eine Momentaufnahme.

Den Comics fehlt die Bewegung. Sie ersetzen sie zum einen durch eine an übertriebene Stummfilm-Darstellungen erinnernde, überbetonte Beweglichkeit ihrer Figuren, zum anderen durch eine meist von Bild zu Bild wechselnde Perspektive. Im übrigen zeigen Comic-Bilder Momentaufnahmen eher als Ausnahme. Die Regel ist die bildhafte Schilderung eines Ablaufs. Actio und Reactio werden (nicht nur in Bildern, in denen durch eine Dialogsituation ein zeitlicher Ablauf angedeutet ist) in ein einziges Bild integriert. Das statische Comic-Einzelbild gibt so meist einen Zeitablauf wieder. Die Art und Weise, wie Blickwinkel und Szenenfolgen aneinandergereiht sind, ergibt auch für Comics einen Bildrhythmus, wobei es - anders als beim Film - möglich ist, den Bildrhythmus jeweils seiten- oder stripweise zu erfassen, zunächst die Bildinformation zu interpretieren und dann in Verbindung mit dem Dialog zu relativieren.



## 問題 6-2

言語の果たす役割に関する以下の文章を読み、カッコ内に示された以外であなたの思いつく

「例」を挙げながら、この文章で述べられていることを要約しなさい。

La langue fournit son assise à l'individu. Elle est en effet le principal instrument dont nous disposons pour nous approprier l'univers, que nous pensons et construisons à travers elle. Les livres de linguistique sont pleins de ces exemples (qui vont de la perception des couleurs à la structure de la fratrie\*) qui montrent que c'est le langage qui nous aide à catégoriser le réel. Ainsi, lorsque nous pensons le monde, l'histoire, les relations humaines ou plus simplement la vie domestique, nous versons chacune des réalités dont nous faisons l'expérience dans les moules que notre langue a élaborés. On comprend donc qu'elle fonde nos identités, puisqu'elle nous fournit nos manières de voir.

\*注 fratrie : [一家の]兄弟姉妹

## 問題 7

次の文章を読んで、後の問いに答えなさい。

According to the "standard" view of metaphor in the Lakoff & Johnson framework, metaphors are based on embodied human experiences. For example, we metaphorically view affection as warmth because of the correlation in our childhood experiences between the loving embrace of our parents and the comforting bodily warmth that accompanies it. This gives us the "conceptual metaphor" AFFECTION IS WARMTH. (The capital letters indicate concepts, rather than words.) Thinking (by means of AFFECTION IS WARMTH) and talking (e.g., "We have a warm relationship") of affection in terms of warmth arise naturally from our embodied experience. Probably no one would be surprised to hear that affection is universally conceptualized as warmth, rather than coldness. To learn such "primary" metaphors is not a choice for us: It happens unconsciously and automatically. Because this is a universal bodily experience, the metaphor corresponding to it may well be universal. In other words, universal primary experiences produce universal primary metaphors.

And yet, when we look at metaphors in the world's languages, we have the distinct impression that there is a large number of non-universal metaphors as well, and that they may be just as numerous as the universal ones, if not more so. In other words, variation in metaphor appears to be just as important and common as universality.

Variation in metaphor takes many forms, and in one of the most common a particular abstract domain is understood in a variety of cross-culturally different ways. Examples of this kind of variation abound: Love is conceptualized as a JOURNEY, UNITY, HUNTING, and so forth, in many cultures, including English, Hungarian, and Chinese, but in certain dialects of Chinese LOVE IS FLYING A KITE; anger is understood as a fluid or gas in many cultures, but in another language, anger is understood as OBJECTS IN THE HEART; life is commonly viewed as a JOURNEY or STRUGGLE, but in yet another language, it is viewed as a STRING. If variation in metaphor is so common, we need to be able to provide an explanation for it. So we have a serious challenge: How can we construct a comprehensive theory that can account for both the universality and the variation in our use of metaphor?

[Metaphor in Culture: Universality and Variation by Zoltan Kovecses]

問1 下線部に関して、「愛情は温かみである」というメタファが世界の言語に普遍的に見られるのは、なぜであると説明されているか、解説しなさい。

問2 抽象概念が、言語文化によって違った風に理解される例を本文から取り出し、日本語で説明しなさい。

## 問題 8

英語は、通時的に見て、①1066年以前の「古英語」の時代、②1500年ごろまでの「中英語」の時代、③1700年ごろまでの「近代英語」の時代、④それ以降の「現代英語」の時代に分けられるが、この間に、文字・単語の綴り・発音が大幅に変化しただけでなく、文法的特徴や語順も一定の規則性にしたがって変化してきたことが知られている。

以下の文章は、聖書の「創世記 (Genesis)」の中の「イブの誘惑 (temptation of Eve)」について述べた一節を、Ælfric がラテン語から当時の英語 (古英語) に翻訳したものを、文法的特徴と語順をそのままにして、単語のみ現代英語のそれに置き換えたものである。これを読んで、以下の問いに答えなさい。

Also such the snake was deceitfuller than all the other beasts that God made on earth; and the snake said to the woman: 'Why forbade God you that ye not eat of each tree in Paradise?' The woman answered: 'Of the trees' fruit that are in Paradise we eat: and of the tree's fruit, that is in the middle of Paradise, God bade us that we not eat, nor that we the tree not touch lest we die.' Then said the serpent back to the woman: 'Not be ye not-at-all dead, though that ye of the tree eat.'

[出典: Roberts, I. (2007) *Diachronic Syntax*, Oxford University Press]

[問題 1] 上記の文章の下線部分を、日本語に訳しなさい。

[問題 2] この文章全体にわたって、文法的特徴または語順が、現代英語のそれとは明らかに異なっている箇所がいくつか見られる。その中から少なくとも3箇所を指摘し、それぞれについて、現代英語とどういう点で異なっているかを説明しなさい。

## 問題 9

次の英文を読んで以下の設問に答えなさい。

Within a given culture, there are often multiple metaphors for a single complex concept; for example, 'ARGUMENT IS WAR', but argument is also a 'BUILDING' ('the foundation of your argument is weak'), ... and a 'GAME' ('score one for you, but how are you going to counter his next move?') Each metaphor highlights certain aspects of our experience and hides ... other aspects. More generally, we might suppose that some arguments seem more hostile, and are experienced in terms of war, other arguments seem more cooperative, and are experienced in terms of construction, and still others veer between hostile and cooperative, and are experienced partially in terms of each metaphor.<sup>2</sup> 'ARGUMENT IS WAR' emphasizes the aggressive nature of argument and hides the cooperative aspects; 'ARGUMENT IS BUILDING' emphasizes the systematic nature of argument and hides the competitive aspects. The choice of a particular metaphor has the effect of framing a topic, thereby making some of the potentially associated schemas more accessible and others less accessible.

出典 L. David Ritchie, 2006, *Context and Connection in Metaphor*, p.34.

### 問題 1

下線部 1 はどのようなことを言っているか解説しなさい。本文全体を参考にし、下線部 1 に該当する日本語の慣用表現を具体的に示しなさい。同じことの異なる見方を問題とするため、必ず複数の慣用表現に言及すること。

### 問題 2

下線部 2 の英文を日本語に訳しなさい。

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次の英文について、下の問いに答えなさい。

Even though we should know better, it is natural to regard what we grew up with as the normal state of affairs. Indeed, every generation has a different view of "the good old days." This is particularly troublesome with respect to the environment and nature. (A)Without some perspective of what might be "normal," it is hard to understand the impact we have had on our planet and what to do about it.

At the time I started working for environment and conservation, the number of endangered species worldwide was modest. To be sure, there were the first signs of more widespread problems foreseen in Rachel Carson's\* *Silent Spring*, but they seemed amenable to straightforward and simple measures that could be taken at that time.

Hole in the ozone layer? Find a substitute for chlorofluorocarbons\*. Acid rain and acid lakes? Reduce sulfur\* emissions and do it economically by creating a market for sulfur trading. An endangered rainforest? Create a protected area.

To be truly effective in most attempts and efforts to handle a problem, including environmental work, it is important to lift one's gaze from the particular to assess periodically the overall state of the exercise. (B)This can determine whether and how to alter strategy as new environmental problems emerge and understanding deepens. In other words, we need to recognize shifting environmental horizons – what could well become future baselines unless action is taken. Doing so, one can only conclude that the environmental profession has changed from one in which simple and often local interventions would work, to one in which we have become (↑)planet doctors.

In the oceans and on land it is impossible to find a place unaffected by human activities. We live in a chemical soup of our own making. Even in the Arctic and Antarctica, animals accumulate toxic compound in their tissues. Rainforests and virtually all other natural habitats are in retreat. The number of endangered birds, mammals and plants is soaring from multiple causes.

Perhaps as many as one quarter of all amphibian\* species are endangered through a strange combination of factors. With no tadpoles\*, some streams have turned bright green from unconstrained algal\* growth. The great global cycles of carbon and nitrogen are badly distorted, producing, among other things, climate change and acidifying oceans from greenhouse gases plus multiple dead zones in estuaries\* and coastal waters. The rising temperatures are already stressing coral reefs. In some parts of Siberia, the thawed permafrost bubbles with methane like a Yellowstone hot spring.

While there is enough on the planet's environmental horizon to make us all want to throw up our hands, as planet doctors we know diagnosis is just prelude to treatment.

There is a tremendous amount that can be done to right the imbalance without wrecking the global economy. (C)Indeed a recent report on climate change clearly demonstrates that the implications of a worsening environment are more serious for the economy than the cost of addressing it.

Action is required in all segments of society: Government needs to put the right incentives in place to encourage, for example, the right kinds of bio-fuels and other alternate energy sources. (□)Individual human aspiration needs to be provided choices that are environment friendly.

Clearly, there is an enormous role for the private sector. Happily, there are many signs that some companies view this as an opportunity. The aluminum company Alcoa, in one of the most energy-intensive industries, is seeking to make its Brazilian operations carbon-neutral and sustainable in other ways as well. Generators made by Caterpillar\* run on methane from landfills. *Time* magazine has analyzed the carbon in its product life cycle from tree harvest to disposal.

This is not the first time in our history that humanity has faced a huge and unprecedented challenge. Environment degradation is largely avoidable. It only requires us to take the planetary diagnosis as seriously as our own individual annual checkups, and rise to the challenge with all of our innate creativity. (Thomas E. Lovejoy, "Environmental Degradation: Patient Earth," *International Herald Tribune* 01/20/2007)

(注)

Rachel Carson\* (1907-1963) : 米国の海洋生物学者・科学評論家。主著 *Silent Spring* (1962)  
chlorofluorocarbons\* : フロン sulfur\* : 硫黄 amphibian\* : 両生類の  
tadpole\* : オタマジャクシ algal<alga\* : 藻 estuary\* : 河口  
Caterpillar\* : キャタピラー社。トラクターの製造から始まった米国の機械メーカー。

問1 下線部 (A)、(B)、(C) を日本語に訳しなさい。

(A)

(B)

(C)

問2 下線部 (イ) の planet doctors とはどのような考え方から生じた言い方か。本文の内容に即して答えなさい。(3行程度)

問3 下線部 (ロ) が言おうとしていることを、分かりやすい英語で説明しなさい。

Whenever individual persons ( \_\_\_\_\_ ),  
they need ( \_\_\_\_\_ ).