

平成19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8月30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もしくは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、必要な場合には監督者に申し出ること。

問題 1

「記号」(あるいは「言語」)「不変性」「可変性」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

インタビュアーのMD (Margaret Dikovitskaya) 氏の質問に対するTM (W.T.J.Mitchell) 氏の回答を要約しなさい。

MD: Your definition of visual culture has been adopted by many researchers who use “cultural” and “social” interchangeably (they may use either “social construction of vision” or “cultural construction of vision” in the definition of visual culture). I am always struggling with this interchangeability. Are these terms the same?

TM: Not in theory, but sometimes yes, in practical usage. We do not have a perfectly appropriate word for the theoretical object of visual culture as a discipline (if, in fact, it is one). Should it be “visual sociality”? That would express what I mean, namely, the social formation of the visual field; and (equally important) the visual construction of the social field. I don't want to simply replicate the clichés of “social constructivism” which are now rampant in every field of the human sciences and hardly need reinforcement from me. I see my own contribution more as a “visual constructivist,” one who asks what it means to social formations that human beings are sighted animals. The way we “see the world”—the problem of visual epistemology, cognition, or perception—is important, but I think it misses the really foundational moment of visual culture, which is *the seeing of other people, and the experience of being seen*, what Lacan called the field of the “eye and the gaze” and the domain of the scopic drive.

Visual culture demands, then, that we not remain locked in some technical or mechanical account of seeing or visual representation, but recognize it as a field of anxiety, fantasy, and power. Visual culture is the field in which social differences manifest themselves most dramatically. It is the site, in Levinas's terms, where we encounter the Other and produce templates or search mechanisms for discriminating types of people. So an inevitable topic of visual culture is the process of stereotyping and caricature—the recognition of gender, race, sexual orientation, class, tribal or subcultural identity, etc. In fact, the visual field is the place where racial

問題 2

difference and sexual difference get inscribed most conspicuously (though not exclusively; one's manner of speaking is probably a close second in the perception of stereotypes, according to Franz Fanon). Clothing is particularly important here—fashion, the way people display themselves, presentation, bearing, and performance.

The difference between culture and society, to return to your original question, is for me best captured by Raymond Williams in his essay on these terms in *Keywords* and in *Culture and Society*. Williams suggests we think of society as designating the whole realm of relations among persons, classes, groupings, i.e., so-called face-to-face relations, or immediate relations. Culture is the structure of symbols, images, and mediations that make a society possible. The concepts are interdependent: you could not have a society that did not have a culture, and a culture is an expression of social relations. However, the culture is not the same thing as the society: society consists in the relations among people, culture the whole set of mediations that makes those relations possible—or (equally important) impossible. Visual culture is what makes possible a society of people with eyes. Imagine a society that is going blind, as Jose Saramago does in his great novel, *Blindness*, and you will suddenly see what visual culture—and its loss—does to a society. Read Ralph Ellison's *Invisible Man* and you will see how a racist scopoc regime renders whole classes of people both *hypervisible* as a class (“Look! A Negro!” is Fanon's symptomatic utterance) and *invisible* as an individual.

問題 3

以下は、メディアについて理解する際に必要となる5つのポイントについて書かれています。いずれか1つを選び、①それが意味していることを具体的な例を用いて説明しなさい。また、②それを学ぶための方法につきあなたの考えを書きなさい。(日本語または英語で)

*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」の欄に本問題番号と選択した番号を併せて記入すること。(例:下記から「1」を選択した場合、「3-1」とする。)

1. Media messages are constructed and not merely a reflection of reality.
2. Messages are created in specific contexts that represent interests that are economic, social, political, historical, cultural, and aesthetic in nature.
3. The process of interpreting media messages is a product of an interaction between the interpreter, the text, and the cultural context.
4. Different media use various languages that are expressed in a variety of symbol systems, forms, and genres.
5. Different representations in the media have a role in the way we understand our social reality.

問題 4

記号論の立場から「ソシユール言語学」か「パース哲学」のいずれかについて800字以内の日本語で説明しなさい。

(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 5

以下の文章を読み、文学(またはその他の文化事象)のジャンルの生成・変遷・再編成について考えることを、具体例を挙げつつ日本語で述べなさい。

Genres are constantly changing so as to produce new variations on old modes as well as substantially new configurations. Thus the *romance* was initially a chivalric tale of love and war in the Romance languages (hence the name); but subsequently it came to be the name for any story with a love (but not an erotic or pornographic) interest. Romances can now take forms as various as sentimental Mills and Boon novelettes, A.S. Byatt's highly meta- and intertextual period piece *Possession* (1990) and most of the films featuring Meryl Streep. Meanwhile, the relatively modern genre of *science fiction* has moved from being the apparently exclusive preserve of what has been called the 'men and machines' movement (Verne, Wells, Asimov, Aldiss; latterly *Star Wars*, and *Blade Runner*) towards what might be more properly, though still inadequately labelled, *fantasy fiction*. Moreover, now the emphasis tends to be on feminist and/or ecological agendas, often mixed in with variously *utopian* or *dystopian* visions of the future and meditations on the present. Examples include work by Le Guin, Lessing, Piercy, Russ and Carter; and early precursors include Mary Shelley's *Frankenstein*.

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官に申し出ること。

*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 600 字程度の日本語で要約しなさい。

Die Auswahl und Präsentation von Nachrichten geschieht nach Selektionskriterien, die sich für Journalisten und Rezipienten unterscheiden: Nachrichtenfaktoren bezeichnen Ereignismerkmale, die das Zeitgeschehen aufweisen muß, um zur Nachricht zu werden. Nachrichtenagenturen und Journalisten konstruieren das Weltgeschehen nach Gesichtspunkten der Aktualität: Das Ereignis muß überraschend und wichtig sein; eine konflikthafte Entwicklung muß vorliegen, damit das Geschehen zur Nachricht wird.

Nachrichtenproduktion im weiteren Sinne vollzieht sich unter ganz bestimmten technischen, sozialen und zeitlichen Bedingungen und Zwängen. Für das eigentliche Schreiben von Nachrichten lassen sich bestimmte Schemata erkennen, mit deren Hilfe die Journalisten ihr Alltagswissen von der sozialen Wirklichkeit und der „Welt“ der Nachrichten organisieren.

Die Rezipienten nun treffen aus den ihnen angebotenen Nachrichten erneut eine Auswahl. Sie orientieren sich dabei aber weitgehend an der persönlichen Relevanz der Themen. Letztlich verstehen sie nur die Nachrichten, die zu ihrem vorhandenen Alltags- und Hintergrundwissen passen. Im übrigen läßt sich sagen: Nachrichten sind zum Vergessen da.

Das Erinnern und das Verstehen von Nachrichten durch Rezipienten werden beeinflusst durch die Inhalte der Nachricht und insbesondere durch die Relevanz der Themen: Nachrichten über Krieg und Frieden, über Umwelt und Arbeitslosigkeit oder über technische Risiken oder Naturkatastrophen werden eher erinnert als weniger wichtige Nachrichten. Von der Bildung der Rezipienten hängt es wesentlich ab, ob und wie sie die Nachrichten nicht nur aufnehmen, sondern auch verstehen und erinnern können. In vielen Forschungsarbeiten zur Nachrichtenrezeption, die in mehreren Ländern der westlichen Welt seit nunmehr zwanzig Jahren durchgeführt wurden, konnte immer wieder gezeigt werden, welche Bedeutung das Wissen der Rezipienten über politische Hintergründe und Folgen einer Nachricht für ihre Wirklichkeitskonstruktion hat.

問題 6-2

以下のフランス語の文章で述べられていることをふまえ、あなたの考えを日本語で述べなさい。

Les choses de l'art commencent souvent au rebours des choses de la vie. La vie commence par une naissance, une œuvre peut commencer sous l'empire de la destruction : règne des cendres, recours au deuil, retour de fantômes, nécessaire pari sur l'absence. C'est au cœur même de sa maison en chute que Roderick Usher a peint des tableaux qu'imagine Edgar Poe : « [...] il s'élevait, des pures abstractions que l'hypocondriaque s'ingéniait à jeter sur la toile, une terreur intense, irrésistible [...]. C'était un petit tableau représentant l'intérieur d'une cave ou d'un souterrain ... » L'époque romantique a souvent désiré que la représentation fût mise en demeure de retourner à quelque chose comme une cendre : ainsi, le vieux peintre Berklinger, inventé par Hoffmann au début du XIX^e siècle, a déjà renoncé au tableau comme à l'habituelle « cuisine » manuelle des pigments et des pinceaux : « Il reste, durant des jours entiers, les yeux fixés sur le fond intact d'une immense toile grise, vide et nue [...] ; il appelle cela peindre. »

問題 7

次の文章は copular 文の分析について書かれた文章の一部である。これを読んであとの問に答えなさい。

The apparent ambiguity of the copula in English and other languages has long posed a problem for linguists and philosophers. In (1a), where the post-copular phrase is clearly predicative, *be* appears to make no semantic contribution other than bearing tense information; in (1b), where the post-copular phrase is referential, *be* appears to be a predicate of identity or equation.

- (1) a. Kim is happy/a nurse/president of the association.
b. The cause of his illness was this virus here.

As first pointed out in Higgins (1973), whatever analysis is given to copular sentences like (1b) should also be given to pseudoclefts like (2):

- (2) What caused his illness was this virus here.

A central question that has to be resolved in the analysis of copular sentences, then, is whether the copula is indeed ambiguous between these two interpretations. Settling this question is crucial to understanding pseudoclefts. (7) Only when the basic structure of copular sentences has been established do we have a foundation for the explanation of the well known but highly problematic connectivity facts that make this construction so important to understanding the syntax/semantics interface.

We will begin by reviewing very briefly the analysis by Williams (1983), Heggie (1988) and Moro (1990). Although their accounts vary to a greater or lesser extent, they have in common that they attempt to reduce either some or all of the copular sentences to the predicative type, thus avoiding the problematic ambiguity of *be*. This analysis was later extended to pseudoclefts by Williams. Thus, an example like (3a) is taken to involve the leftward movement of the underlying predicate *what I want a man to be* past its subject *honest*, just as (3b) involves the leftward movement of *the culprit* past *John*.

- (3) a. [what I want a man to be]_i is [sc honest t]_i
b. [the culprit]_i is [sc John t]_i

However, this analysis has several problems. The first problem with reducing pseudoclefts to inverted predications is that the free relatives in pseudoclefts do not consistently behave like predicates. Recall that under the inversion analysis, the pseudocleft in (4a) is produced by "inversion." In both orders the predicate is the free relative *what she did*:

- (4) a. What she did was run the marathon.
b. Run the marathon was what she did.

One might expect that this free relative predicate would have show atypical behaviors when it has moved to the initial position, as this is not the default position for predicates. Furthermore, one might also expect that because in (b) it is in the canonical predicate position, it should undergo the same syntactic operations as other predicates. In fact, however, it does not. As the following contrast shows, pseudocleft free relatives do not undergo predicate preposing:

問題 7

- (5) a. She said that she would run the marathon; and run the marathon, she did.
b. She said that she was honest, and honest she was.
c. *She said that run the marathon was what she would do; and what she did, run the marathon was.

Further, ordinary predicates can appear in small clauses. Thus, corresponding to the copular sentence in (6a), we find the small clause constructions in (6b,c)

- (6) a. John is honest.
b. I consider John honest.
c. With John so honest, we have nothing to fear.

In fact, Higgins and Williams note that pseudoclefts do not appear in small clauses:

- (7) a. *I consider what John is honest.
b. *With what John is honest, we have nothing to fear.

Williams' explanation for this pattern is that small clauses have no landing site for the inverted free relative predicate. Consequently, we would expect a pseudocleft which has not undergone inversion (the so-called "reverse" pseudocleft, as in *Honest is what John is*) to have a small clause counterpart. However, the examples in (8) are ungrammatical:

- (8) a. Honest is what John is.
b. *I consider honest what John is.
c. *With honest what John is, we have nothing to fear.

On an inversion account, the contrast is unexpected: the small clauses in (8b,c) should be perfect.

問1 下線部(ア)を日本語にきなさい。

問2 Williams等は、copular文をどのように扱うべきだと主張しているか、簡単に説明きなさい。

問3 筆者は、Williams等の分析にはどのような問題点があると述べているか、問題点を2つに分けて、それぞれについて説明きなさい。

問題 8

次の文章を読んで、以下の問いに答えなさい。

Let us consider first ① the uses of *have* and *be* as linking elements in nonverbal sentences. It has often been said that *be* has no meaning by itself but only in connection with *Predicate*, the passive construction, and so on. The same is true of *have*. The two forms are distinguished syntactically from most true verbs by the fact that they have no ② selectional restrictions in themselves, but occur in constructions where the selections reach across from subject to 'object' or complement. Likewise, from a semantic point of view, their contribution to the meaning of the sentence is determined completely by the items that they link. Consider, for instance, the following sentences:

- | | |
|--|----------------------------------|
| (1) McX is a cat. | class-membership |
| (2) John is old. | property-assignment |
| (3) Armadillos are mammals. | class-inclusion |
| (4) John is the armadillo ... | identity |
| (5) McX is in the flowerbed. | location in space |
| (6) The lecture is at four. | location in time |
| (7) Bachelors are unmarried adult males. | definition |
| (8) I have a house. | ownership |
| (9) I have a cold. | property-assignment |
| (10) The house has a roof. | ③ <u>whole-part relationship</u> |
| (11) John has a brother. | kinship relationship |

The foregoing can be multiplied almost indefinitely to illustrate this point. ④ It is evident that any projection rules set up to account for these various meanings would have to take cognizance of the linked items and could be formulated quite simply in terms of pairs of items linked by *Aux* in the deep structures, with differing results according to whether the items are definite or indefinite, generic, locational, predicative, and so on.

(問1) 動詞 *be* と *have* が“linking elements”であるとはどういうことであるか。5行程度の日本語で説明しなさい。

(問2) “selectional restrictions”とはどのようなものであるか。2種類以上の英語の例を挙げて、3行程度の日本語で説明しなさい。

(問3) 単文の中で“whole-part relationship”を表す英語の文を、(10)以外で3つ例示しなさい。

(問4) 下線部④を日本語に訳しなさい。

問題 9

次の英文を読んで下の問に答えなさい。

Consider the following sets:

- (a) You performed well on the examinations and we were favorably impressed.
- (b) Your performing well on the examinations impressed us favorably.
- (c) Your good performance on the examinations impressed us favorably.

Here (c) seems more formal, like a business letter than (b), and (b) more than (a). Version (a) seems very much a spoken sentence, (c) very much a written one. (1) So as we nominalize the subject, so the sentence gets more 'formal'. Now, try degrees of nominalization in the verb phrase of the same sentence:

- (d) ... and that impressed us favorably.
- (e) ... was impressive to us.
- (f) ... made a favorable impression on us.

That gives us, with combinations, a nine-tiered hierarchy of formality for a large set of sentences with very similar meaning.

(2) Not only subjects and predicates but complements as well have such degrees of formality corresponding to degrees of nouniness:

I am surprised (g) that you failed to reply.

(h) at you (or your) failing to reply.

(i) at your failure to reply.

It is (j) pleasing to me to be able to inform you that ...

(k) pleasant to be able to inform you that ...

(l) my pleasure to be able to inform you that ...

出典 *Politeness*, Brown and Levinson (1987), pp. 207-208.

注

nominalize : nominal からの派生動詞。

nouniness : noun-y という造語の形容詞からの派生名詞。

問1 下線部(1)を参考に、(a)から(f)の文の構成要素を組み合わせ、本論で言われている意味での'formal'な文から'formal'でない文までを順番に並べなさい。例えば、前半を(a)にし、後半を(d)にすると、(i)ができ、前半を(a)にし、後半を(e)にすると、(ii)ができ、さらに前半を(a)にし、後半を(f)にすると、(iii)ができる。

- (i) You performed well on the examinations and that impressed us favorably.
- (ii) You performed well on the examinations and that was impressive to us.
- (iii) You performed well on the examinations, which made a favorable impression on us.

問題 9

このように関係代名詞や接続詞を適宜に補い、場合によっては主語の形を変え、(b)を基にしたものと(c)を基にしたものにも、それぞれ3つの文を用意しなさい。その上で、例の(i) (ii) (iii)を含め、全部で9つの文を最も'formal'なものから最も'formal'でないものまでを順番に並べなさい。

問2 下線部(2)を参考に、ここで文の'formal'な性質を決めるものとされるものは何かを述べなさい。また、(g)から(l)の文では、どれが'formal'で、どれが'formal'でないかを指摘しなさい。

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外国語科目第5群
(英語)

言語・メディア群

次の文章を読み、下の問いに答えなさい。

(答えはすべて解答用紙に記入してください。)

Last month, Eskimo hunters killed a bowhead whale* off the coast of Alaska and began to chainsaw their way into its blubber*. They stopped when the saw hit the tip of an old harpoon* lodged deep inside the whale. It was a part of a bomb lance, a harpoon manufactured for only a few years in the late 1800s in New Bedford, Massachusetts. (A) Whalers probably fired it at the bowhead around 1890, when the whale was probably a teenager, and it carried the harpoon for the next 115 years before finally being killed by a modern one.

Whales don't carry birth certificates, so scientists usually can make only rough estimates of their age by examining protein in the lenses of their eyes. The bomb lance is pretty clear proof that this particular bowhead whale lived longer than any human on record. Had the whale escaped the second harpoon, scientists say it might have lived another 80 years. Indeed, the age of another bowhead examined by scientists in 1999 was put at 211 years.

Why do bowheads hang on so long? The answer lies in the evolution of aging.



(B) Animals can evolve either to produce a lot of babies very quickly, or to live longer but reproduce more slowly. Animals facing lots of risks – such as getting eaten by predators* – may be better on (1) the fast track. Scientists who have studied the life spans of flies in the laboratory have found that if they kill off lots of flies, the remaining ones evolve to mature faster and reproduce more. But this accelerated life comes at a cost: it damages their cells and they age quickly.

When life isn't so risky, animals often evolve a slower pace of life. They take more time to mature, expending their energy to grow bigger and healthier. They produce fewer offspring, but tend to invest more in their care.

But size alone does not guarantee a long life. An expert on animal aging points out that other big whales don't seem to live as long as bowheads. It may be that living in the Arctic Ocean* gives them an edge, because they don't face much competition for food in its frigid depths.

Like bowhead whales, humans seem to be something of a long-lived exception among their relatives. Humans live much longer than chimpanzees, for instance, whose DNA more closely resembles our own than any other creature in the animal kingdom. (c) It may be that this greater longevity evolved as humans, with their bigger brains, constructed social groups that provided protection from attacks by their enemies.

Scientists are now investigating the biology of long-lived animals to find ways to slow down our own aging process, but (d) clues proved elusive. Compared with bowhead whales, we clearly have a long way to go in the pursuit of a longer life. But for bowhead whales, longevity has turned out to have a severe downside.

(d) ホッキョククジラが成獣になるまでには20年ほどかかる。また、メスのホッキョククジラが一度に産む子は一頭であり、次の子を生むまでに4年から7年もかかる。だから、1800年代に大量に殺されると、この鯨は失った数を回復できなかったのである。 They have been slowly recovering, but are still well below their 19th-century numbers and are considered in danger of extinction. In a human-dominated world, old age may be a luxury few animals can afford. (*The New York Times* 06/17/07 より)

(注) bowhead (whale) ホッキョククジラ

harpoon 鉋 (もり)

the Arctic Ocean 北極海

blubber (皮膚下の) 脂肪層

predator 捕食 (性) 動物

問題1 下線部 (A) ~ (C) を日本語に訳しなさい。

問題2 下線部 (イ) (ロ) はどんなことか。簡単に (それぞれ1~2行程度で) 説明しなさい。

問題3 下線部 (D) を英語に訳しなさい。