

平成20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  
(2008年8月26日)

専門試験科目群 第5  
(外国人留学生)

言語・メディア群

注意

- 以下には、専門科目6問題が印刷されている。
- 受験者は、そのなかから2問題を選んで、答案用紙に解答すること。
- 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。
- 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に申し出ること。

## 問題 1

「情報」、「価値」、「コミュニケーション」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 rise of the academic study of the press, radio, and – in particular – television and film, has been especially marked in the last four decades in Britain, although this area of study started earlier in the United States. This development has been of particular importance for the academic study of literature in perhaps two ways. First, because the academic study of media content, especially with regard to motion pictures, used theories and traditions from Literary Studies which were thus tested out and scrutinized in a different context from that in which they had been developed. Second, because new theories and traditions arising in Media Studies have been exported back to Literary Studies, and have often been of significant influence there.

As a generalization, we can say that two academic disciplines in particular contributed to the establishment and development of Media Studies: Literary Studies (especially in ENGLISH departments, so far as Britain was concerned), and Sociology. Historically, again so far as Britain is concerned, the academic study of film often borrowed more extensively from Literary Studies in its early years: *Auteur* theory, to take a striking example, came to Film Studies in Britain from the attempt of a group of French theorists to treat the Director of a film as if he or she were like the AUTHOR of a literary work, and to see all his or her films as having something in common in much the same way as all the novels by, say, Henry James can be seen to share common features and elements. The academic study of television, in contrast, very often owed its greatest academic debt to Sociology, and in its early years often concentrated less on what was seen as the impressionistic content analysis or INTERPRETATION of the literary critic, and much more on the study of *institutions* and *audiences*: who owned or controlled the organizations that produced TV programmes; what effects did these programmes have on those who followed them. Where TV content was analysed – again in the early years of the development of the academic subject – the analysis was likely to draw on traditions taken from American behaviourist psychology: testing viewers' attitudes before and after watching a particular TV show, for example.

This outline history is of course an oversimplification. But it is certainly the case that one of the crucial functions performed by Media Studies in the 1960s and after was as a SITE on which traditions emanating from Literary Studies and Sociology could engage in mutual criticism. The results of this process of interdisciplinary discussion and cross-fertilization has been extremely valuable for both Literary Studies and for Sociology. If literary critics were able to suggest that sociological analyses of programme content and audience responses were often crude and unreliable, and failed to confront complex processes of MEDIATION, response and interpretation, sociologists were able to counter by suggesting that a failure on the part of literary critics to engage with the wider issues of social control beyond that of the author him- or herself meant that an AESTHETIC force or motive was often attributed to TEXTUAL features which needed to be understood and explained in a completely different way.

Beyond this, the rise of Media Studies undoubtedly contributed to students of literature taking a far more critical attitude to the notion of the CANON. Study of film or television inevitably confronted academics with the issue of the POPULAR, an issue that had been of concern to MARXIST literary critics in an earlier period, but which in the 1940s and 1950s was a matter for relatively little critical concern in Britain and the United States. If students following Media Studies courses could engage in serious study of soap operas, then why could not students taking degrees in, say, English not study popular FICTION? And such questions inevitably raised issues connected with IDEOLOGY: not just the ideology contained in the texts studied, but the ideology or ideologies which lay behind choices about what was to be studied and how it was to be studied.

Other examples of cross-fertilization are more specific. The study of NARRATIVE, for example, can today hardly be confined to literary narrative. So much that is important in narrative theory involves analysis of film that the literary student ignores it at his or her peril.

## 問題 3

以下の英文を読み、筆者の意図を具体的事例を使って日本語で説明しなさい。

Truth is never a simple matter. For our purposes here, I will hold truth to be the socially consensual agreement about the symbolic ordering of the world. If transcendent truths exist, they are outside language, unshareable, and thus must be taken as matters of faith. The truths with which I am concerned here are the truths of the world, the agreed answers which each culture creates for itself about the good, the true, and the beautiful. As such, the truths explored within this chapter are socially constructed. This kind of truth protects and ensures power: only certain people within certain institutions can define the world.

Foucault (1988) demonstrated how this process created definitions of madness, sexuality, and many aspects of the modern self. Foucault (1980) explained social power as an articulation of knowledge/power; that is, as the ability to create and use certain kinds of knowledge simultaneously with the power to define the subjectivity of others and to establish the ways in which the world may be discussed. As these dominant linguistic and symbolic formations are taken up in ordinary language, in schools, in the common-sense reportage of the newspapers, in law and in the mythologies of everyday life (Barthes 1972 [1958]), they in turn define people's beliefs, expectations, and social definitions. They define what is included and what is excluded from the shared social reality.

This complex of meaning-making we may define as discourse. Following Edwards, I use the term, 'discourse' 'to refer to the entire field of signifying or meaningful practices: those social interactions – material, institutional, and linguistic – through which reality is interpreted and constructed for us and with which human knowledge is produced and reproduced' (1996: 34). Thus, in order to transform a society from a feudal, aristocratic, agricultural form to a capitalistic, liberal democratic, and industrial form, changes had to occur at all levels of the social, and new definitions of the individual had to be created, transmitted, and internalized as personal subjectivity.

## 問題 4

以下の用語から 2 つを選び、それらについて各々 10 行程度の日本語で簡単な説明を下さい。

- (1) シニフィアン (significant) とシニフィエ (signifié)
- (2) ラング (langue) と パロール (parole)
- (3) 連合と統合
- (4) 通時態と共時態
- (5) 差異とシステム

## 問題 5

以下の文章の内容を要約し、本文で用いられている以外の具体的な物語(文学作品に限らない)を例に挙げつつ自分の考えを述べなさい(日本語または英語で解答すること)。

You may say that every story needs a setting and that weather is part of the setting. That is true, by the way, but it isn't the whole deal. There's much more to it. Here's what I think: weather is never just weather. **It's never just rain.** And that goes for snow, sun, warmth, cold, and probably sleet, although the incidence of sleet in my reading is too rare to generalize.

So what's special about rain? Ever since we crawled up on the land, the water, it seems to us, has been trying to reclaim us. Periodically floods come and try to drag us back into the water, pulling down our improvements while they're at it. You know the story of Noah: lots of rain, major flood, ark, dove, olive branch, rainbow. I think that biblical tale must have been the most comforting of all to ancient humans. The rainbow, by which God told Noah that no matter how angry he got, he would never try to wipe us out completely, must have come as a great relief. [...] Rain prompts ancestral memories of the most profound sort. So water in great volume speaks to us at a very basic level of our being. [...]

Rain, though, can do a lot more. That dark and stormy evening (and I suspect that before general illumination by street-light and neon all stormy evenings were pretty darned dark) has worlds of atmosphere and mood. Thomas Hardy has a delightful story called "The Three Strangers" (1883) in which a condemned man (escaped), a hangman, and the escapee's brother all converge on a shepherd's house during a christening party. The hangman doesn't recognize his quarry (nor do the members of the party), but the brother does, and runs away, leading to a manhunt and general hilarity, all of which is taking place on a, well, dark and stormy night. Hardy doesn't call it that, but he has

## 問題 5

great fun describing, in his ironic and detached tone, the rain lashing down on hapless wayfarers, forcing them to seek shelter where they can; hence the appearance of our three gentlemen callers. Now the Bible is never very far from Hardy's thoughts, but I daresay he has no idea of Noah when he's writing about this storm. So why does he bring rain into it?

First of all, as a plot device. The rain forces these men together in very uncomfortable (for the condemned man and the brother) circumstances. I occasionally disparage plot, but we should never discount its importance in authorial decision-making. Second, atmospheric. Rain can be more mysterious, murkier, more isolating than most other weather conditions. Fog is good, too, of course. Then there is the misery factor. Given the choice between alternatives, Hardy will always go for making his characters more miserable, and rain has a higher wretchedness quotient than almost any other element of our environment. With a little rain and a bit of wind, you can die of hypothermia on the Fourth of July. Needless to say, Hardy loves rain. And finally there is the democratic element. Rain falls on the just and the unjust alike. Condemned man and hangman are thrown into a bond of sorts because rain has forced each of them to seek shelter. Rain can do other things as well, but there are the reasons, it seems to me, that Hardy has chosen a nice, malicious rainstorm for his story.

## 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読んで、そこに書かれている内容について具体的な例を挙げて日本語で説明しなさい。

Das Manga ist gewissermaßen der Software-Lieferant für verschiedene Medien und Produkte wie Film, Fernsehen, Zeichentrickfilm, Roman, Spiele, Internet und Musik. Auch bei der Gestaltung der Displays von Ticket- und Geldautomaten und beim Merchandising beliebter Figuren bedient man sich gerne der populären Comic-Helden und -Heldinnen. Es kommt auch vor, dass Manga-Serien verfilmt werden oder zur Herstellung von Computer- und Video-Spielen anregen. Im Lauf der letzten 20 Jahre hat sich das Manga dank der verschiedenen Träger in viele Richtungen weiterentwickelt. Die Fortschritte im Bereich der Computergraphik haben dazu beigetragen, diese vielseitige Entwicklung mit großen Schritten voranzutreiben.

## 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。

Par critique littéraire, j'entends un discours sur les œuvres littéraires qui met l'accent sur l'expérience de la lecture, qui décrit, interprète, évalue le sens et l'effet que les œuvres ont sur les lecteurs, mais sur des lecteurs qui ne sont pas nécessairement savants ni professionnels. La critique apprécie, elle juge; elle procède par sympathie (ou antipathie), par identification et projection : son lieu idéal est le salon, dont la presse est un avatar, non l'université; sa forme première est la conversation.

Par histoire littéraire, j'entends en revanche un discours qui insiste sur des facteurs extérieurs à l'expérience de la lecture, par exemple sur la conception ou sur la transmission des œuvres, ou sur d'autres éléments qui en général n'intéressent pas le non-spécialiste. L'histoire littéraire est la discipline académique apparue au cours du XIX<sup>e</sup> siècle.

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共通外国語科目群第5  
(日本語)

言語・メディア群

あなたがこれから研究しようと思っている分野で今どのような研究が  
されているのか、また、あなたは何をテーマに研究したいのか、  
日本語で説明しなさい。

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共通外国語科目群第5  
(英語)

言語・メディア群

## 平成 20 年度実施上期入学試験外国語問題 (第 5 群)

以下の文章を読み、下の問いに答えなさい。

All her life, Mrs. Foster had had an almost pathological fear of missing a train, a plane, a boat, or even a theater curtain. In other respects, she was not a particularly nervous woman, but the mere thought of being late on occasions like these would throw her into such a state of nerves that she would begin to twitch. (A) It was nothing much – just a tiny move of muscle in the corner of the left eye, like a secret wink – but the annoying thing was that it refused to disappear until an hour or so after the train or plane or whatever it was had been safely caught.

It was really extraordinary how in certain people a simple apprehension about a thing like catching a train can grow into a serious obsession. At least half an hour before it was time to leave the house for the station, Mrs. Foster would step out of the elevator all ready to go, with hat and coat and gloves, and then, (B) being quite unable to sit down, she would uneasily walk about from room to room until her husband, who must have been well aware of her state, finally emerged from his study and suggested in a cool voice that perhaps they had better get going now, had they not?

There may be good reasons for many people to suspect that Mr. Foster was sometimes irritated by this foolishness of his wife's, but no one can deny that he had no excuse for increasing her misery by keeping her waiting unnecessarily. Mind you, it is by no means certain that this is what he did, yet whenever they were to go somewhere, his timing was so accurate – just a minute or two late, you understand – and his manner so gentle that it was hard to believe he wasn't purposely inflicting a nasty private little torture of his own on the unhappy lady. And one thing he must have known – that she would never dare to call out and tell him to hurry. He had disciplined her too well for that. He must also have known that if he was prepared to wait even beyond (C) the last moment of safety, he could drive her nearly into hysterics. (D) On one or two special occasions in the later years of their married life, it seemed almost as though he had wanted to miss the train simply in order to intensify the poor woman's suffering.

Assuming (though one cannot be sure) that the husband was guilty, what made his attitude doubly unreasonable was the fact that, with the exception of this small uncontrollable weakness, Mrs. Foster was and always had been a good and loving wife. For over thirty years, she had served him loyally and well. There was no doubt about this. Even she, a very modest woman, was aware of it, and although she had for years refused to let herself believe that Mr. Foster would ever consciously torment her, (E) there had been times recently when she had found herself beginning to wonder.

Mr. Eugene Foster, who was nearly seventy years old, lived with his wife in a large six-storey house in New York City, on East Sixty-Second Street, and they had four servants. It was a gloomy place, and few people came to visit them. But on this particular morning in January, the house had come alive and there was a great deal of bustling about. One maid was distributing bundles of dust sheets to every room, while another was draping them over the furniture. The butler was bringing down suitcases

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and putting them in the hall. The cook kept popping up from the kitchen to have a word with the butler, and Mrs. Foster herself, in an old-fashioned fur coat and with a black hat on the top of her head, was flying from room to room and pretending to supervise these operations. Actually, (F) 夫人は何も考えてはおらず、ただ頭の中にあるのは、はやく書斎から出てきて支度をしてくれなきゃ、飛行機に遅れちゃうわ、ということだけであった。

“What time is it, Walker?” she said to the butler as she passed him.

“It’s ten minutes past nine, Madam.”

“And has the car come?”

“Yes, Madam, it’s waiting. I’m just going to put the luggage in now.”

“It takes an hour to get to the Airport,” she said. “My plane leaves at eleven. I have to be there half an hour beforehand for (G) the formalities. I shall be late. I just *know* I’m going to be late.”

“I think you have plenty of time, Madam,” the butler said kindly. “I warned Mr. Foster that you must leave at nine fifteen. There’s still another five minutes.”

(Roald Dahl, *The Way Up to Heaven* より)

問 1 下線部 (A)、(B)、(D) を日本語に訳しなさい。

問 2 (i) 下線部 (C) はどんなことを言おうとしているのか。具体的に説明しなさい。

(ii) 下線部 (E) において、*wonder* の目的語にあたる内容はどのようなことか。日本語で答えなさい。

(iii) 下線部 (G) の意味を記しなさい。

問 3 下線部 (F) の日本語を英語に訳しなさい。