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

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。

○ 問題 6 ー 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。

東北大学大学院情報科学研究科　平成１７年度実施上期（8月）入学試験

専門試験科目群第5　言語・メディア群

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.

2 — (2)

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 news-papers, 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しなさい。

（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, atmospherics. 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 XIXᵉ siècle.

問題　7

次の文章を読んで、後の問いに答えなさい。

Here we will be concerned with a family of constructions which we illustrate in the [a] members of the following pairs:

(1) a. Her son was arrested by the police.
   b. The police arrested her son.
(2) a. It's unusual for her to be this late.
   b. For her to be this late is unusual.
(3) a. There were two doctors on the plane.
   b. Two doctors were on the plane.

Example (1a) belongs to the **passive** construction, (2a) to the **extraposition** construction, and (3a) to the **existential** construction. These constructions have the following properties in common:

(4) They are non-canonical constructions: characteristically, they have a syntactically more elementary or basic counterpart, given here in the [b] examples.
(5) They generally have the same core meaning as their basic counterpart, but they present – or 'package' – the information differently.

The [b] examples in (1) – (3) are all structurally simpler than those in [a], as is evident from the fact that the latter contain extra words – the auxiliary *be* and the preposition *by* in (1a), the dummy pronouns *it* and *there* in (2a) and (3a). In the examples chosen, the [b] versions are all canonical clauses.

The pairs in (1)-(3) have the same core meaning. That is, they have the same truth conditions. With pair (1), for example, if it's true that her son was arrested by the police it must be true that the police arrested her son, and vice versa. And likewise if (1a) is false, (1b) must be false too.

The differences have to do not with the information presented but how it is organized and presented: (A)the two clauses in each pair package the information differently. We refer collectively to the passive, extraposition and existential constructions – and others to be introduced below – as **information-packaging constructions**: they depart from the most elementary syntactic structure in order to package the information in special ways. (ア)Our major concern will therefore be to describe the syntactic differences between these constructions and their basic counterparts and to investigate the factors which favor the use of one of these constructions rather than the more basic counterpart.

The first information-packaging construction we consider is the **extraposition** construction. Clauses with a subordinate clause subject generally have variants with the subordinate clause at the end and dummy *it* as subject:

(6) 　　　BASIC VERSION　　　　　　　VERSION WITH EXTRAPOSITION
   i.　　a. *That he was acquitted* disturbs her.　b. *It* disturbs her *that he was acquitted.*
   ii.　　a. *How she escaped* remains a mystery.　b. *It* remains a mystery *how she escaped.*
   iii.　a. *To give up now* would be a mistake.　b. *It* would be a mistake *to give up now.*

At least two distinctive properties of the subject we outlined in the previous chapter show that the dummy *it* must be the subject: it occurs before the VP, in the basic subject position, and it occurs

after the auxiliary when there is subject-auxiliary inversion (the interrogative counterpart of (6ib), for example, is *Does it disturb her that he was acquitted?*).

With minor exceptions, extraposition is admissible only with subordinate clauses. Note, for example, the contrast between (6i) and (7):

(7) a. *His letters* disturb her.
    b. **It disturbs her *his letters*.

The subject in (7a) is an NP and cannot be extraposed. The subordinate clauses concerned are predominantly declarative and interrogative content clauses and infinitivals, as in (6i-iii) respectively. (Gerund-participials are also found extraposed under sharply limited conditions: *It's been a pleasure talking to you* is an example.)

In (6) we have labeled the version on the left as the syntactically basic one: the one on the right has the extra pronoun *it*, and has a structure not found in any canonical clause. However, in pairs like these there are good reasons for regarding the version with extraposition as the default, as far as information packaging is concerned.

In the first place, it is much more common. ₍ᵢ₎ This is because subordinate clauses tend to be **heavier (longer and structurally more complex) than NPs, and there is in general a preference for placing heavy material at the end of the matrix clause, where it's easier to process.**

Secondly, there are informational constraints applying to the version without extraposition but not to the one with extraposition, so extraposition is acceptable in a wider range of contexts. The context for a non-extraposed subject must permit its content to be taken as old information – familiar to the addressee, either through previous mention or the addressee's current knowledge. Take the following passage, from a science article on human skin.

(8) It is not easy to see, however, what positive advantages may have been responsible for human evolution toward nakedness, as compared with other primates. [It has been suggested <u>that lack of a heavy fur may have had some adaptive value for running and hunting in the open savannas</u>], but this is conjectural.

The non-extraposed version of the bracketed clause in (8) would be completely unacceptable in that context. The content of the underlined clause cannot be construed as old. The writer is introducing a new idea that might represent a positive advantage of nakedness: the content clause expresses the main informational content of the bracketed clause, and has to be extraposed.

(R. Huddleston and G. K. Pullum (2005) *A Student's Introduction to English Grammar*, Cambridge University Press からの抜粋)

問1　下線部（ア）を日本語に直しなさい。
問2　下線部（イ）を日本語に直しなさい。
問3　下線部（A）の package the information differently とはどのようなことを意味しているのか、わかりやすく説明しなさい。
問4　例文（8）に関して、筆者は、角括弧でくくられた文を外置文(extraposition)でない形に置き換えると容認不可能になると述べている。その理由は何であると述べられているか、本文に則して説明しなさい。

問題　8

以下の【1】～【3】のすべての設問に答えなさい。

【1】以下の2文のうち、(1)では、代名詞himがJohnをさす解釈が可能だが、(2)ではこれができない（*印は、当該の表現が意図される解釈のもとで非文であることを示す）。まず、(1)と(2)に対する大まかな樹形図を描いた上で、このような容認性の差が生じる理由について、「VP」「構成素統御(c-command)」「束縛原理 (Binding Principle)」という3つの用語を用いて、80字程度の日本語で説明しなさい。

(1)　I hired him because John was a good worker.　（him = John の解釈で）
(2)　*I told him that John was a good worker.　（him = John の解釈で）

【2】名詞を修飾する前置詞句は通例、(1),(4)の下線部のように名詞を後ろから修飾することはあっても、(2),(5)の下線部のように前から修飾することはない。しかし、(3),(6)のように、前からの修飾が可能な場合がある。このことを踏まえて、なぜ、同じ前置修飾に関して(2),(5)と(3),(6)のような容認性の差が生じるのかについて、同様の容認性の対比を示す英語の別の事例のペアを挙げながら、考えられる理由を自由に論じなさい。

(1)　A wall between exterior and interior is needed.
(2)　*A between exterior and interior wall is needed.
(3)　Scientists estimate that there are between ten and one hundred trillion synapses within the brain.
(4)　The way up to the mountain ridge was steep.
(5)　*The up to the mountain ridge way was steep.
(6)　The UN estimates that up to 100000 people have died as a result of the storm.

【3】日本語の動詞と動詞の組み合わせによって作られる複合動詞には、現実にあり得る状況を表すさいに用いることができないものが数多く見受けられる。例えば、「押して倒す」の意味で「押し倒す」と言えるが、「聞いて帰る」の意味で「聞き帰る」とは言えない。以下の(1)-(3)の(a)と(b)に示すのは、それぞれ異なる統語的・意味的制約によって、日本語の「動詞＋動詞型複合動詞」が容認される事例と容認されない事例のペアである。(1)-(3)では、どのような理由によって、(b)の事例のみが容認不可能となっているか。その理由を、母語話者の直観も参考にしながら、それぞれ50字程度の日本語で説明しなさい。

(1) a. 泣きぬれる、飲みつぶれる、走り疲れる、降り積もる、焼け死ぬ、抜け落ちる・・・
　　 b.*疲れ座る（cf. 疲れて座る）、*転び叫ぶ（cf. 転んで叫ぶ）、*見逃げる（cf. 見て逃げる）・・・
(2) a. 持ち上がる、つり下がる、積み重なる、突き刺さる、着崩れる、炊き上がる・・・
　　 b.*刺し死ぬ（cf. 刺して死ぬ）、*削りとがる（cf. 削ってとがる）、*磨き輝く、*引っかけつまずく・・・
(3) a. 太郎が玄関にレンガを積み重ねた。／レンガが玄関に積み重なっている。
　　 b.*太郎が玄関にレンガを積み重なった。

問題　9

次の英文を読み、下の問に答えなさい。

When you and I talk, we have to coordinate on what each word we use means. When I use *hot* to mean "lucky," I must be confident you will see that it means "lucky" and not "spicy" or "extremely warm" or "radioactive" or "angry" or "lascivious" or "stolen." The standard view is that coordination of word meaning is easy.　You and I have a short list of conventional meanings for *hot* stored in our mental lexicons, and when I use *hot*, you search the list and, given the circumstances, pick the most reasonable meaning.

(1) I became interested in the coordination of meaning when I realized that the standard view simply couldn't be correct.　About 1975 I started looking into what I called *shorthand expressions*.　Here are three examples, with the shorthand expressions in italics:

1. Service for eight includes dinner plates, *salads*, cups, saucers, *soup/cereals* plus oval platter, oval *vegetable*, *sugar* with lid, creamer (newspaper advertisement for china)

2. (2) *Gold* falls to new *lows* (newspaper headlines)

3. I bought two *William Blakes*.

When you look up *salad* in your mental lexicon, you surely won't find "small plate on which a salad is served."　That is an interpretation you create on the spot based on your common ground with the author.　The same goes for *soup/cereals, vegetable, sugar, gold*, and *lows*.　As for the two William Blakes, are they paintings, poems, or autographs by Blake, books about Blake, people with that name, or what?　Without evidence of what the speaker intended, there is an infinity of possible interpretations.　So to understand these

expressions, you must create interpretations in coordination with the speaker or author.

Eponymous expressions offer a special challenge to standard theories of word meaning. A proper name like *Houdini* doesn't have a meaning in the usual sense. Unlike common nouns such as *land* and *porch*, it refers directly to a historical individual. So to understand (3) "My sister managed to Houdini her way out of a closet," we must appeal not to the noun *Houdini*, but to historical facts or legends in our common ground about the referent of *Houdini*, namely Harry Houdini himself. How do we search this historical information and create the intended meaning? Richard Gerrig and I examined the process empirically for eponymous verb phrases, as in "The Allies hoped that Hitler would (4) *do a Napoleon* when he attacked Russia, and he did." Unlike other eponymous expressions, these never lexicalize, and (5) that makes a pure case of sense creation as opposed to sense selection.

出典　Herbert H. Clark (1992) *Arenas of Language Use*, pp.301-303.
注　infinity　無限

　　　eponymous　人名由来語の

　　　the Allies　連合国

問1　下線部(1)で、なぜ筆者が the standard view simply couldn't be correct と考えるようになったか、その理由を述べなさい。

問2　下線部(2)を、意味がよく分かるように日本語に訳しなさい。

問3　Harry Houdini は、19世紀末から20世紀初頭にかけて活躍した奇術師だが、下線部(3)の例文から、どのような奇術により Houdini が有名だったと考えられるか。

問4　下線部(4)はどのような意味か、この例文の意味に即して説明しなさい。また、eponymous verb phrase について日本語の類例を挙げなさい。

問5　下線部(5) の sense creation と sense selection の違いを述べなさい。

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）

共通外国語科目群第５

（英語）

言語・メディア群

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

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."

<div align="right">(Roald Dahl, <i>The Way Up to Heaven</i> より)</div>

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。