

平成24年度実施
東北大学大学院情報科学研究科
博士課程前期入学試験問題
(2012年8月28日)

専門試験科目
(一般)

言語・メディア群

注意

- 以下には、専門科目8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。
- メディア系を志望する受験者は問題2～問題4のなかから、2問題以上を選択すること。
- 言語系を志望する受験者は問題6～問題8のなかから、2問題以上を選択すること。
- 問題1、問題7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、答案用紙に問題番号を記入すること。
- 問題5-1あるいは問題5-2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。
- 試験終了後、答案用紙に加えて、この問題冊子も回収する。

問題 1

あなたが考える「情報リテラシー」とは何ですか? 現代社会においてあなたが必要と考える「情報リテラシー」について800字以内の日本語で論じなさい。(この問題を選択した場合は、指定された答案用紙に記入すること)

問題 2

以下の英文の内容をふまえて、あなたが考えるところを具体的事例を挙げて日本語で論じなさい。

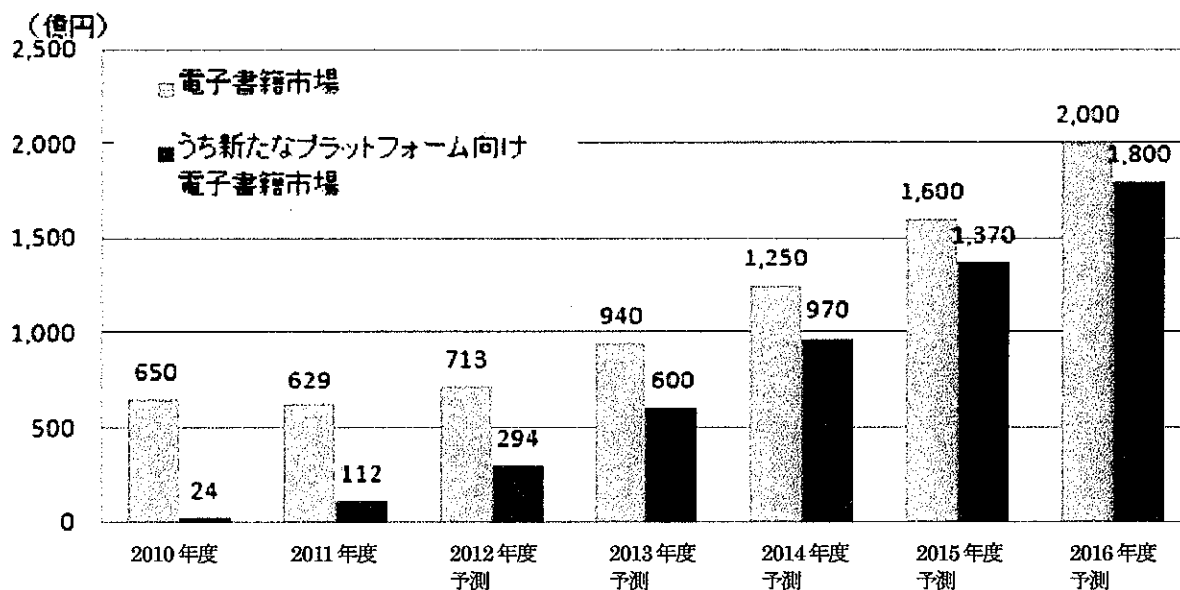
A number of factors contribute to the reinforcement of the status quo in media programming. Advertising instructs audiences about success through adherence to the system. More than merely selling a product, ads often sell a successful lifestyle. These ads feature models who are young, attractive, and the center of attention. They are beneficiaries of the system who have found happiness through the acquisition of the product.

Media programs reinforce the status quo by romanticizing the established order. *Gone with the Wind* (1939) represents an idealized vision of the antebellum South, in which slaves and masters lived in harmony. In the film, the slaves regarded the outbreak of the Civil War as an unwelcome disruption of the harmonious plantation life rather than as an opportunity to end the institution of slavery.

Entertainment programs reinforce the class system through their depictions of rulers and those who serve. The world depicted in the media is predominately populated by members of the dominant stratum. The featured characters in films and television epitomize standards of success. They are in control of their environment and have the freedom to act in their best interests. In contrast, members of subcultures are underrepresented on American television, reflecting their relative powerlessness in society: When members of these subgroups do appear in television narratives, these characters experience a lower success rate in the programs than their more mainstream counterparts (this indicator was determined by the characters' ability to achieve their goals). Thus, one of the chief measures of success in the world of entertainment programming is simply being a member of the dominant stratum.

問題3

日本の電子書籍市場・電子出版市場に関する以下の2つの図表から読みとれることについて書きなさい。



【図表1 電子書籍市場規模の推移】

年度	電子書籍市場規模(億円)			電子雑誌市場規模(億円)	電子出版市場規模(億円)
	うちPC向け	うちケータイ向け	うち新たなプラットフォーム向け		
2002年度	10	-	-	10	-
2003年度	18	1	-	18	-
2004年度	33	12	-	45	-
2005年度	48	46	-	94	-
2006年度	70	112	-	182	-
2007年度	72	283	-	355	-
2008年度	62	402	-	434	-
2009年度	55	513	6	574	-
2010年度	53	572	24	650	6
2011年度	37	480	112	629	22
2012年度予測	12	407	294	713	55
2013年度予測	10	330	600	940	110
2014年度予測	10	270	970	1,250	170
2015年度予測	10	220	1,370	1,600	250
2016年度予測	-	200	1,800	2,000	350

【図表2 電子出版市場規模の推移】

※出典：『電子書籍ビジネス調査報告書2012』（インプレスR&D）2012年

問題 4

以下の英文で述べられていることをふまえ、テキスト分析において下線部のようなアプローチを採用すると効果的であると思われる理由を述べなさい。その際、具体的なテキスト(文字媒体に限定しなくてもよい)を例にとり、その内容・形式に沿って説明すること。(日本語で解答すること。)

ADDRESSER, ADDRESS, ADDRESSEE

This is a handy way of distinguishing the three main components in any act of communication: someone (addresser) communicates something (address) to someone else (addressee). In terms of **subject positions** and personal pronouns, we may say there is the 'speaking subject' (first person 'I/we'); the 'spoken-about subject' (third person 'she/he/they/it') and the 'spoken-to subject' (second person 'you'). We may also re-express the addresser-address-addressee distinctions in a variety of ways, depending on the medium: *speaker-speech-audience* (for **speech**); *writer-text-reader* (for **writing** and print); *performer-play-audience* or *producer-programme/film-viewer* (for **theatre, film** and TV). But whatever terms we use, the advantage of an addresser-address-addressee model is that it insists we see speeches, texts and other artefacts as intermediary products caught in the process of communication between a producer and receiver. We are thereby discouraged from concentrating exclusively on 'the words on the page' (in **NEW CRITICAL** fashion) or the form and structure of the text in itself (in **FORMALIST** fashion), as though these could be fully grasped independently of the relationship between the participants. We are thus encouraged to adopt a FUNCTIONALIST and contextual approach to COMMUNICATION.

出典 Rob Pope, *The English Studies Book: An Introduction to Language, Literature and Culture. Second Edition. London and New York: Routledge, 2002.*

問題 5

以下の問題5-1(ドイツ語)、問題5-2(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「5-1」あるいは
「5-2」と記入すること。

問題 5-1

以下の『はだしのゲン』(中沢啓治作)について書かれたドイツ語の文章を日本語に訳しなさい。

Auch wenn die Eigentümlichkeiten des japanischen Comics für den westlichen Leser, der das Buch zum ersten Mal in die Hand nimmt, vielleicht eine gewisse Hürde darstellen, bereitet das Lesen doch großes Vergnügen. Nakazawa ist ein begnadeter Erzähler, der weiß, wie er die Aufmerksamkeit des Lesers fesselt, um ihm auch von jenen Dingen zu berichten, vor denen man lieber die Augen verschließen würde. Mühelos vermittelt er eine Fülle von Informationen über den japanischen Kriegsalltag und die Anatomie des Überlebens, ohne dadurch den Erzählfluss ins Stocken zu bringen. Im Zusammenhang mit einem Werk, das das Grauen eines hunderttausendfachen Todes anschaulich macht, von Lesevergnügen zu sprechen, hat etwas Paradoxes, aber in der Auseinandersetzung mit einer anderen Kultur, in der allmählichen Anteil nehmenden Identifikation mit den Hauptfiguren und nicht zuletzt im Lesen an sich liegt schon etwas Erregendes.

※出典: Art Spiegelman, *Der Comic und die Bombe*. In: Keiji Nakazawa, *Barfuss durch Hiroshima*, Band 1, Hamburg 2004.

問題 5—2

以下のフランス語の文章を日本語に訳しなさい。

Comment peut-on croire à moitié ou croire à des choses contradictoires ? Les enfants croient à la fois que le Père Noël leur apporte des jouets par la cheminée et que ces jouets y sont placés par leurs parents; alors, croient-ils vraiment au Père Noël ? Oui, et la foi des Dorzé* n'est pas moins entière; aux yeux de ces Ethiopiens, nous dit Dan Sperber, « le léopard est un animal chrétien, qui respecte les jeûnes de l'Église copte, observance qui, en Ethiopie, est le test principal de la religion; un Dorzé n'en est pas pour autant moins soucieux de protéger son bétail le mercredi et le vendredi, jours de jeûne, que les autres jours de la semaine; il tient pour vrai, et que les léopards jeûnent, et qu'ils mangent tous les jours; les léopards sont dangereux tous les jours : il le sait d'expérience; ils sont chrétiens : la tradition le lui garantit ».

出典 Paul Veyne, *Les Grecs ont-ils cru à leurs mythes ?* Paris : Éditions du Seuil, 1983.

注 *Dorzé : ドルゼ族 (の人)

問題 6

次の英文を読んで、以下の設問に答えなさい。

Toward the end of the twentieth century it appeared that there were essentially two types of linguists --- "generative" and "functional" --- who, because they were asking fundamentally different questions, often talked past each other (see Croft (1995), Newmeyer (1998), among others). Although neither group works with a monolithic view of linguistic theory, the functionalist group is more diverse than the generative.

On the one extreme, most formal, generative linguists since the 1960s have sought to answer such questions as "What is the system of knowledge of language?" or "How does the system of knowledge arise in the mind/brain?" (see Chomsky (1988:3)). The object of study is language as an innate capacity of the individual. The assumption is that language capacity is computational and syntactic, and by hypothesis optimally structured and ultimately binary in nature. It is a self-contained modular mechanism that does not reflect external factors such as cultural or social systems. Nor does it reflect experiential structures such as vision or production factors such as frequency (that is known as the hypothesis of "autonomous syntax"). The universals of language that are posited are absolute in the sense that one counterexample disproves them. On this view, the grammar of a particular language, whether Swahili or English, is an "epiphenomenon" of an intricate capacity and is of little interest beyond providing empirical evidence for hypotheses about general capacities. And on this view, such traditional questions in historical linguistics as "How did the category develop in English" are uninteresting, or worse, not sensible (see Lightfoot (1979), Hale (1998)).

At the opposite extreme, since the 1970s a group of "functional-typological" linguists have sought to answer the question of how speakers can use the "bricolage" or "jerry-built structure[s]" (Bolinger (1976:1)) of language to impart information, and to get things done (see Hopper (1988)). As well as seeing language as a cognitive capacity, this approach privileges language as a device for communication between speakers and addressees. Crucially the assumption is that there is a causal relationship between meaning and linguistic structure, and furthermore that external factors may shape language structure. Language is a human activity, not an epiphenomenon of a static capacity (see Lehmann (1993:320)). The prime object of study is language use and how it relates to the grammars of particular languages, and how grammars may vary cross-linguistically. Universals of language are considered to be tendencies, not absolutes, and are usually of a general cognitive nature, not autonomous and not specific to language.

The turn of the present century has seen the emergence of several possibilities for a meeting of minds, as some generative linguists begin to try to account for cognition-based structures (e.g. Jackendoff (1983, 2002), for the dynamic, emergent properties of the speaker's knowledge of the system (e.g. Culicover and Nowak (2003)), and for the variation that undeniably occurs in language (see work on Optimality Theory). Moreover, some "functional" linguists have sought to formalize their work at least in part (see, e.g. Bybee and Hopper (2001)).

Common to many, but by no means all, theories is the notion of “grammar” that is distinct from the notion of “lexicon.” If such a distinction is made, “grammar” is the set of categories, patterns, and organizing principles evidenced by language, most essentially abstract patterns of semantics, syntax, morphology, and phonology that at least in theory permit infinite combinations. By contrast, the “lexicon” is a finite list (for any individual) of (more-or-less) fixed structural elements that may be combined. The lexicon is typically a theoretical concept, as distinguished from a “dictionary,” which is a practical description. Hence, there is a discussion of a “mental lexicon” (an abstraction and idealization), not of a “mental dictionary.”

There have been essentially two views of the relationship of the lexicon to the grammar in generative theories of the last fifty years. The first, which Jackendoff (2002) calls the “syntactico-centric approach,” assumes that the lexicon is a list of idiosyncratic items which are selected and inserted into syntactic structures. Phonological and semantic interpretations are derived from the lexicon together with the syntax. The second, proposed by Jackendoff (2002: 131), provides an alternative architecture: one in which phonological, syntactic, and conceptual structures are parallel components of the faculty of language, and in which lexical items “establish the correspondence of certain syntactic constituents with phonological and conceptual structures.” A key proposal in Jackendoff’s work is that the lexicon is multistructured and includes not only highly idiosyncratic, but also more regular elements. This is more in keeping with many functionalist views of the lexicon, which point to parallels between lexical and grammatical organization, although the regularities may be considered to belong to morphology rather than the lexicon.

出典：Brinton, Laurel J. and Elizabeth Traugott (2005) *Lexicalization and Language Change*, Cambridge University Press.

[問1] 下線部(1)について、generative linguists と functional typological linguists がそれぞれ、言語とはどのようなものであると考え、また、その結果として、それぞれが目指している言語学的目標がどのように異なるか、その要点を、本文に即して、100～120語程度の英文でまとめなさい。

[問2] 下線部(2)について Jackendoff (2002)で提案されている見解を、本文に即して、80字程度の日本語でまとめなさい。

[問3] 「レキシコン」と「辞書」の違いを、本文に即して、40字程度の日本語でまとめなさい。

問題 7

次の英文を読んで、以下の設問に答えなさい。解答は指定された解答用紙に記入すること。

In addition to the familiar interrogatives, there is another class of sentences with initial *wh*-phrases, termed exclamations in Elliott (1971; 1974).

- (1) a. What a fool he is!
b. What a large house he lives in!

Neither of these examples corresponds to a well-formed question; the configuration *what a (Adj) N* is not a possible (a) structure:

- (2) a. *What a fool is he?
b. *What a large house does he live in?

In embedded *wh*-complements, the contrast between (1) and (2) reappears as a difference in possible predicate-complement combinations. *What a (Adj) N* can introduce complements to *amazing* or *be surprised at*, but not complements to *ask* or *wonder*.

- (3) a. It's amazing what a fool he is.
b. I'm surprised at what a large house he lives in.
(4) a. *John will ask what a fool he is.
b. *I wonder what a large house he lives in.

The distribution of *whether* is complementary to that of *what a (Adj) N*: it is found with *ask* and *wonder* but not with *amazing* or *be surprised at*.

- (5) a. Fred will ask whether he is a fool.
b. I wonder whether he lives in a large house.
(6) a. *It's amazing whether he is a fool.
b. *I was surprised at whether he lived in a large house.

Many predicates, such as *know* and *find out*, allow (b) introduced by *whether* and by *what a (Adj) N*.

- (7) a. John knows whether he is a fool.
b. John knows what a fool he is.
c. John found out whether he lives in a large house.
d. John found out what a large house he lives in.

The distribution of *what a (Adj) N* and *whether* suggests that *wh*-complements, like matrix *wh*-sentences, fall into two classes: exclamatives and interrogatives. (w) *What a (Adj) N* is limited to exclamatives, and *whether* to interrogatives. *Ask* and

wonder select interrogatives, *amazing* and *be surprised at* select exclamatives, and *know* and *find out* select both.

In the examples considered so far, the exclamative and interrogative complements differ in overt ways from one another, but this is not always the case. The complements in (8a) must be exclamatives, yet they are identical in form to the interrogative complements in (8b):

- (8) a. It's amazing how tall John is.
b. Fred will ask how tall John is.

(c) between exclamatory and interrogative readings results when the complements in (8a,b) are embedded under *know* and *find out*:

- (9) a. Fred knows how tall John is.
b. Fred found out how fast John can run.

Under the exclamatory interpretation, John must be unusually tall in (9a), and run unusually fast in (9b). Under the interrogative reading, there is no implication that John's height or speed are (d) in this way.

While exclamatory complements permit (e) of the *wh*-phrase by an intensifier like *very*, this is not possible in indirect questions:

- (10) a. It's amazing how very tall John is.
b. *Fred will ask how very tall John is.

Thus, the addition of *very* to the examples in (9) should lead to (f) in favor of the (g) reading. As (11) shows, this is in fact the case.

- (11) a. Fred knows how very tall John is.
b. Fred found out how very fast John can run.

Disambiguation in the other direction is also possible. As Elliot showed, exclamations are (h) with a state of ignorance on the part of the speaker; hence the contrast between (12a,b) and (13):

- (12) a. I know what a fool Bill is.
b. John doesn't know what a fool Bill is.
(13) *I don't know what a fool Bill is.

Questions, on the other hand, are compatible with both speaker ignorance and speaker knowledge:

- (14) [(X)]

When the examples in (9) are modified in the relevant respects, only the question reading is found, and, of course, *very* cannot modify the (i) or the adverb.

- (15) a. I don't know how (*very) tall John is.
 b. I haven't found out how (*very) tall John can run.

Thus, the complements to *know* and *find out* are ambiguous when the complement has a form that is common to both questions and exclamations; this supports the claim that *know* and *find out* take both interrogative and exclamative complements.

Exclamatory and interrogative complements do not differ in syntactic form in any systematic way; both are derived by *Wh* Fronting, and at the surface are composed of a *wh*-phrase followed by a clause in which there is a "gap" (indicated by "[e]"):

- (16) It's amazing [_{CP} what a fool [_{IP} he is [e]]]

Thus, the differences between exclamatory and interrogative complements do not seem to call for syntactic description --- all the available evidence indicates that the two complement types have the same constituent structure, and are derived by the same rules. Indeed, in many cases, the two types are completely identical in form.

Despite this structural identity, exclamatory and interrogative complements have radically different ((j)) properties. A general picture of the differences between them can be constructed, borrowing from Bresnan (1972) the notion of "indeterminacy". Interrogatives are characterized by indeterminacy in the value of the variable represented by the *wh*-word. Thus, in (17), the value of *x* (where *x* is John's height) is indeterminate:

- (17) a. How tall is John?
 b. Bill wondered how tall John was.

The requirement of indeterminacy explains the ill-formedness of interrogatives like (10b), in which the value of *wh* is made determinate by the presence of *very*, and the conditions of well-formedness for interrogatives are destroyed.

Exclamatives, in contrast, require determinacy on the part of the *wh*-variable. In (18), John's height is determinate:

- (18) a. How tall John is!
 b. It's amazing how tall John is.

Modification by *very* thus does not affect the well-formedness of the exclamations in (10a) and (18).

This distinction explains many of the differences between exclamatory and interrogative complements that have been attested in the literature. Ross (1971) observed the generalization exemplified in (19) and (20):

- (19) a. John asked who, Tom or Harry, had gone to the movies.
 b. It's amazing who, [(Y)], had gone to the movies.

- (20)a. *John wondered who, Tom and Harry, had gone to the movies.
b. *John was surprised at who, [(Z)], had gone to the movies.

The *wh*-word in an interrogative may take an appositive disjunction only; in an exclamatory complement, the *wh*-word takes an appositive conjunction only. These facts follow from the determinacy/indeterminacy distinction.

出典: Grimshaw, Jane (1979) "Complement Selection and the Lexicon," *Linguistic Inquiry* 10, 279-326.

[問1] 本文中の空所(a)~(j)に入る最も適切な語を、以下の選択肢の中から1つずつ選び、記号で答えなさい。なお、1つの記号は1回しか選んではならない。

選択肢:

- (ア) adjectives, (イ) verbs, (ウ) adjuncts, (エ) modification, (オ) disambiguation,
(カ) unambiguity, (キ) ambiguity, (ク) parallelism, (ケ) exclamatory, (コ) interrogative,
(サ) extreme, (シ) ordinary, (ス) consistent, (セ) inconsistent, (ソ) syntactic,
(タ) phonological, (チ) semantic, (ツ) complements

[問2] 空所(X)に補うのに最も適切な英文を、以下の選択肢から選び、記号で答えなさい。

選択肢:

- (ア) Fred will ask whether Bill is a fool.
(イ) I don't know whether Bill is a fool.
(ウ) It's amazing what a fool Bill is.
(エ) I know what a fool Bill is not.

[問3] 空所(Y)と(Z)のそれぞれに入る語句を、以下の選択肢から選びなさい。

選択肢:

- (ア) Tom and Harry
(イ) Tom or Harry

[問4] 下線部(W)を日本語に訳しなさい。

[問5] 疑問文と感嘆文の基本的な違いは何であるか。本文に即して40字程度の日本語で述べなさい。

問題 8

次のAとBのいずれかを選択し、言語学に関する知識を踏まえたうえで、具体的な例を交えて自分の考えを日本語で述べなさい。分量は解答用紙1枚程度とする。

- A. バイリンガル児による言語習得の研究は、言語の理論的な研究に対してどのような関係を持っており、どのような貢献をすることができると考えられるのかを述べなさい。
- B. 言語の理論的研究は、日本における英語教育に対してどのような貢献をすることができると考えられるのかを述べなさい。

平成24年度実施
東北大学大学院情報科学研究科
博士課程前期入学試験問題
(2012年8月28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 1

次の英文は Half an Oaf という題名の文章である。これを読んで後の問いに答えなさい。

There was a discussion at my house recently about whether or not I am an uncultured oaf*. This is not the first time the subject has come up.

The form these discussions take isn't what you might assume. It's not that somebody — one of my daughters, say, or a friend who has dropped by for a drink, or maybe the U.P.S. deliveryman — accuses me of being an uncultured oaf and I defend myself by talking at length about some movie with subtitles* that I've recently seen. That's not the way it happens at all — and I don't just mean that I'd have a different defense, because I haven't seen a subtitled movie in a long time and had trouble following the plot of the last one I did see. These discussions are not accusatory; they're more like dispassionate inquiries. Everyone present seems genuinely curious about whether I can be accurately categorized as an uncultured oaf, and no one is more curious about it than I am.

I think that at this point I should present my credentials*. I'm a college graduate. That's not all: I was an English major. There's more: I graduated from a distinguished American research university. All of that makes me wonder whether or not there are a lot of other people with clearly respectable academic credentials who have reason to suspect that they may be uncultured oafs.

(A)It's true that I have no advanced degree, a fact my daughters like to remind me of from time to time, as a way to keep me sort of damped down. It's also true that I grew up in the Midwest, in a milieu* (a word I've learned since) in which culture did not hang heavily in the air. As was customary in that time and place, my mother took my sister to concerts and road shows of Broadway musicals while my father took me to the Golden Gloves and the N.C.A.A. basketball tournaments. (We all went to the American Royal Livestock Show together.)

Still, this country is way past the days when cultural levels were geographically based. (B)For years, our friend James has been described around our house as the most cultured person we know, and James has lived virtually all of his life in south-central Louisiana, a good two hours from the nearest place showing subtitled movies. He is consulted with particular respect when we have a discussion about whether or not I'm an uncultured oaf.

Not long ago, I read (C)an article about a distinguished literary critic, long deceased, and, as an example of the critic's remarkable writing ability, the article drew particular attention to this sentence: "This intense conviction of the existence of the self apart from culture is, as culture well knows, its noblest and most generous achievement." I had no idea what that could mean.

On the theory that a certified intellectual might be able to enlighten me, I decided to consult someone I know who is an officer of the American Academy of Arts and Letters. There's no substitute for going right to the top. Here's what the certified intellectual had to say about the sentence in question: "I suppose it's meant to imply that culture (whatever that is) has allowed (by encouraging the Romantic ideal) the idea of the self to flourish, indeed triumph, to the extent that we value it more than anything else." Appreciative of his help, I decided not to trouble him further, although what I wanted to ask him was what I would have wanted to ask the literary critic if he had laid that business about the existence of the self on me while,

say, we were waiting together in the subway for a train: "Could you please give me an example?"

Recently, I attended a modern-dance program. I hasten to say that this was not an attempt to collect evidence for any discussion that might come up about who is and who isn't an uncultured oaf. The choreographer* had gone to my high school in the Midwest, and I make it a policy to attend any cultural event created by someone who went to my high school — a policy, it may not surprise you to know, that still leaves me with plenty of evenings free for other activities. I loved the modern-dance program. I loved it so much, in fact, that I began to consider the possibility of attending modern-dance programs choreographed by people who had not gone to my high school. A couple of nights later, James, who was visiting from Louisiana, saw the same program, and he loved it too. Maybe, I allowed myself to think, I am not an uncultured oaf after all.

(A) The only review I saw of the modern-dance program offered testimony to the contrary. It compared the plot to a soap opera. (Actually, I had missed the plot. I don't mean that I failed to follow it: I hadn't been aware that there was one.) Also, the reviewer implied, without using these precise words, that the program had been designed to make modern dance understandable to, well, uncultured oafs.

What did that say about me? What, for that matter, did it say about James? (C) Is it possible that I'm such an uncultured oaf that the person I'd always considered the most cultured person I know is also an uncultured oaf? No one is more curious about that than I am — except maybe James.

(The Global Edition of the New York Times, March, 2012)

注:	oaf とんま、無骨者	with subtitles 字幕付きの
	credentials 人物学業証明書	milieu 環境
	choreographer 振付師	

問1 下線部(A)を日本語にきなさい。

問2 下線部(B)を日本語にきなさい。

問3 下線部(C)を日本語にきなさい。

問4 筆者は、下線部(ア)の記事と下線部(イ)のレビューの例を引き合いにして、どのようなことを伝えようとしているのか、2行程度で説明きなさい。

問題 2

次の文章の下線部分(A)、(B)を英語に直しなさい。

(A)わたくしはどこの国に滞在するときにも、できるだけその土地の食べ物で暮らすことに心がけることにしている。そのほうが、日本食を無闇に恋しがって高い金を払うより、経済的であるのはもちろん、概してうまい物が食べられるからである。それでも、大学都市の食堂に炊いた米、つまりご飯が出ていると、よくそれに冷肉を取り合わせて、刺身定食とまではいかないにしろ、日本の食事をいささかは僣ばせるような献立にするのが好きだった。

ところで、そのご飯のことであるが、フランスではどの項目のところに並んでいるのかといえば、野菜(レギューム)として分類されているのである。いわゆるフレンチ・フライズ(フランス語ではポム・アリュメット)、マッシュト・ポテート(ポム・ムスリーヌ)、青いエンドウ豆(プチ・ポワ)、ミックスト・ベジタブルズ(マセドラーヌ・ド・レギューム)などと並んで、白いご飯が鎮座ましましていた。はじめは、そのことにどうも馴染めなかった。ご飯はフランスでは主食でないことぐらい、とうの昔からわかっていた。だが、それが野菜として分類されていることには、違和感が感ぜられた。

こんな思い出をなぜここに記したかという、(B)要するに、炊き米は日本では主食として扱われ、野菜のうちには数えられない、それに反して、フランスでは野菜の一種と考えられるのだという差は、はじめのうちこそ奇妙な印象を与えるが、分類の差を一度心得てしまえば、別になんのことはないということが言いたかったのである。

(川本茂雄 『ことばの色彩』より)