

平成 25 年度実施
東北大学大学院情報科学研究科
博士課程後期入学試験問題
(2014 年 3 月 4 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。
- 問題 1 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

「クラウド」、「教育」、「日常」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は、指定された解答用紙に記入すること)

問題 2

「ソーシャルメディア」を定義したうえで、ソーシャルメディアの普及が社会にもたらした影響または変化について、具体的な事例を挙げながら、解答用紙 1 枚程度の日本語または英語で論じなさい。

問題 3

以下のブログの記事を読んで、メディアリテラシーの観点から、子どもとメディアについてあなたの考えを、解答用紙 1 枚程度の、日本語あるいは英語で述べなさい。

Janell Burley Hofmann のブログの記事

Dear Gregory

Merry Christmas! You are now the proud owner of an iPhone. Hot Damn! You are a good and responsible 13-year-old boy and you deserve this gift. But with the acceptance of this present comes rules and regulations. Please read through the following contract. I hope that you understand it is my job to raise you into a well rounded, healthy young man that can function in the world and coexist with technology, not be ruled by it. Failure to comply with the following list will result in termination of your iPhone ownership.

I love you madly and look forward to sharing several million text messages with you in the days to come.

1. It is my phone. I bought it. I pay for it. I am loaning it to you. Aren't I the greatest?
2. I will always know the password.
3. If it rings, answer it. It is a phone. Say hello, use your manners. Do not ever ignore a phone call if the screen reads "Mom" or "Dad." Not ever.
4. Hand the phone to one of your parents promptly at 7:30 p.m. every school night and every weekend night at 9:00 p.m. It will be shut off for the night and turned on again at 7:30 a.m. If you would not make a call to someone's land line, wherein their parents may answer first, then do not call or text. Listen to those instincts and respect other families like we would like to be respected.
5. It does not go to school with you. Have a conversation with the people you text in person. It's a life skill. Half days, field trips and after school activities will require special consideration.
6. If it falls into the toilet, smashes on the ground, or vanishes into thin air, you are responsible for the replacement costs or repairs. Mow a lawn, babysit, stash some birthday money. It will happen, you should be prepared.
7. Do not use this technology to lie, fool, or deceive another human being. Do not involve yourself in conversations that are hurtful to others. Be a good friend first or stay the hell out of the crossfire.
8. Do not text, email, or say anything through this device you would not say in person.
9. Do not text, email, or say anything to someone that you would not say out loud with their parents in the room. Censor yourself.
10. No porn. Search the web for information you would openly share with me. If you have a question about anything, ask a person -- preferably me or your father.
11. Turn it off, silence it, put it away in public. Especially in a restaurant, at the movies, or while speaking with another human being. You are not a rude person; do not allow the iPhone to change that.

12. Do not send or receive pictures of your private parts or anyone else's private parts. Don't laugh. Someday you will be tempted to do this despite your high intelligence. It is risky and could ruin your teenage/college/adult life. It is always a bad idea. Cyberspace is vast and more powerful than you. And it is hard to make anything of this magnitude disappear -- including a bad reputation.
13. Don't take a zillion pictures and videos. There is no need to document everything. Live your experiences. They will be stored in your memory for eternity.
14. Leave your phone home sometimes and feel safe and secure in that decision. It is not alive or an extension of you. Learn to live without it. Be bigger and more powerful than FOMO (fear of missing out).
15. Download music that is new or classic or different than the millions of your peers that listen to the same exact stuff. Your generation has access to music like never before in history. Take advantage of that gift. Expand your horizons.
16. Play a game with words or puzzles or brain teasers every now and then.
17. Keep your eyes up. See the world happening around you. Stare out a window. Listen to the birds. Take a walk. Talk to a stranger. Wonder without googling.
18. You will mess up. I will take away your phone. We will sit down and talk about it. We will start over again. You and I, we are always learning. I am on your team. We are in this together.

It is my hope that you can agree to these terms. Most of the lessons listed here do not just apply to the iPhone, but to life. You are growing up in a fast and ever changing world. It is exciting and enticing. Keep it simple every chance you get. Trust your powerful mind and giant heart above any machine. I love you. I hope you enjoy your awesome new iPhone.

xoxoxo,
Mom

※出典 : http://www.janellburleyhofmann.com/homepost/iphone-contract#.UwG6l_tFtgE

問題 4

以下の文章をふまえ、あなたの関心のある分野における「グローバル化」について解答用紙 1 枚程度で論じなさい (日本語で解答すること)。

2005 年、『ハリー・ポッター』の第六巻が出版された際のハリポタ礼賛的な書評の中で、ジャンヌ・ド・メニビュス¹⁾はこう指摘していた。この超ベストセラー作品は、地球上いたるところで無数の読者を動員している以上、「世界規模で普及した最初の本であるといえるかもしれない」と。そしてメニビュスは社会学者であるイザベル・スマッジヤ²⁾を引用しているのだが、スマッジヤによれば、この小説が地球規模でヒットしたのは、そこに「きわめて統合的な想像力」が展開されているからだという。いわく、著者 J・K・ローリングは「さまざまな文化に由来する諸要素を、一貫性のある全体の中に取り込むことに成功した」。なぜならば彼女は「文化というものを、物語の創作に利用することのできるあらゆる要素の巨大な混合物である」と考えていたうえ、「すべての差異を統合してしまえるような世界の諸価値」を前面に押し出そうと心がけていたからだ。ならばローリングの作品は、諸々の差異の統一に成功したのだろうか、それとも、この上なくささやかな共通分母をうまく活用したにすぎないのだろうか？これよりもさらに一年前のことだが、E・マルサラ³⁾はスマッジヤよりもはるかに批判的な調子で『ハリー・ポッター』の中に「人々の好み世界じゅうで均一のものとなつてゆく驚くべき兆候」を認め、これを弾劾していた。「だれもが似たり寄つたりになってしまうのではないか」と彼はいい、また、こうも付け加えている。「問題は、この世界規模でのハリポタ化が画一化の進行を示す憂慮すべきサインであるだけでなく、これ自体が画一化を引き起こす最もおそろべき仲介役のひとつとなっていることだ。[...] ベストセラー本が多く読者をもてばもつほど、知的・政治的コレクトネスという物差しで正確にはかられたある種の価値、好み、参照項だけが押し付けられることとなる。つまりベストセラーこそが、世界を均一化するための武器となっているのだ。いい換えれば、ベストセラー本は世界を平均化するための最も有効な道具であるわけだが、それを受け入れ、望み、購入するのが、均一化されてゆく世界という当事者自身であるだけにいっそうこの均一化は徹底的なものとなるのである」。

ジャンヌ・ド・メニビュスの指摘のほうに話を戻せば、『ハリー・ポッター』はいうまでもなく「世界規模で普及した最初の本」ではない。とはいえ、世界的ヒットの特徴を最もよく示すものに数えられることは間違いないし、これはむしろ、21 世紀初頭にあらわれた他のメガ・ベストセラー作品の数々が実証したように、グローバル化の運動が完了したことを示すサインなのである。

注 1) 現代フランスのジャーナリスト。「ELLE」などで執筆。

注 2) 現代フランスの作家。著書に『ハリー・ポッターのワンダーランド』。

注 3) 現代フランスの作家・ジャーナリスト。

出典 フレデリック・ルヴィロワ『ベストセラーの世界史』大原宣久・三枝大修訳、太田出版、2013 年 [ただし一部改変]。

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

以下のドイツ語の文章を日本語に訳しなさい。

Japan ist ein modernes, in vieler Hinsicht westliches Land, aber es erscheint im Westen oft heute noch als eine fremdartige, sogar rätselhafte und unverständliche Kultur. Die Fremdheit und das exotisch Geheimnisvolle: das sind Bilder und Vorstellungen, hinter denen die Kultur selbst als ein lebendiger Prozess in ihrer Entwicklung und in ihrer vielfältigen, oft heterogenen und sich ständig wandelnden Präsenz überhaupt nicht mehr in den Blick kommen kann. Eine andere Kultur als fremd und unverständlich wahrzunehmen, heißt, sie als etwas wahrzunehmen, was sie nicht ist; man projiziert seine eigenen Vorurteile, Bilder und Klischees auf sie und benutzt sie dazu, die eigene kulturelle Identität durch Abgrenzung von anderen kulturellen Identitäten zu konstruieren. Dieser Vorgang liegt dem zugrunde, was man Orientalismus (Edward Said) und Exotismus genannt hat. Als Reaktion darauf entstand in Japan die Vorstellung, eine >traditionelle<, >eigenursprüngliche<, >reine<, in sich geschlossene Kultur zu haben, und diese Vorstellung nach außen zu vertreten. Noch heute wird in national-konservativen Kreisen die japanische Kultur nur auf die japanische Nation und Tradition bezogen und als eine einheitliche Kultur gedacht und verstanden.

※出典 : M.Mae/E.Scherer(Hrsg.): Nipponspiration. Köln, Weimar, Wien 2013

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。

Continuité des mots n'est pas toujours continuité de leur sens. Ce que nous appelons philosophie est encore malgré tout la philosophie des Grecs. Notre économie, qu'il s'agisse de la discipline ou de son objet, et l'économie des Grecs n'ont en revanche que peu de choses en commun. Nous parlons souvent de mythe en un sens général ou en un sens spécifique : les mythes des nouvelles générations, les mythes des peuples d'Amazonie, et nous appliquons sans hésiter le terme de mythe à des phénomènes très éloignés dans le temps comme dans l'espace. Doit-on voir là une manifestation de notre superbe ethnocentrique ?

Cette question a été formulée plus ou moins explicitement dans le cadre d'une discussion serrée sur les mythes grecs et sur la notion grecque de mythe (deux thèmes connexes sans être synonymes) amorcée il y a une vingtaine d'années. On a mis en doute la possibilité d'identifier une catégorie spécifique de récits appelés des mythes. On a soutenu que les mythes n'existaient pas. Seule la mythologie existait, discours agressivement conduit au nom de la raison contre un savoir traditionnel indéterminé.

出典 Carlo Ginzburg, *À distance. Neuf essais sur le point de vue en histoire*. Traduit de l'italien par Pierre-Antoine Fabre, Paris : Éditions Gallimard, 2001.

問題 6

endocentricity/exocentricity of a complex word について書かれた以下の文章を読み、問いに答えなさい。

Since Williams (1981), the notion of head has played a pivotal role in morphology. While many researchers have attempted to assimilate morphological structure to the X-bar theory, it is equally plausible to argue that morphological structure has its own constraints and cannot be wholly equated with syntactic structure. This is suggested by the fact that contrary to syntactic structure which is presumed to be always headed, morphological structure can be headless—the typical case being the so-called “exocentric compounds”. Naturally, however, most previous research on compounding was dedicated to headed or endocentric word structures, which are more systematic and productive than headless or exocentric structures.

Perhaps with the exception of Bauer (1990), who suggests that the notion of head might not find a place in morphology, most researchers assume that word structure can be articulated in terms of the notion “head”. According to Williams (1981), the head in word structure is fundamentally defined as the element that determines the category of a whole expression. In addition to the role as the category determinant, many researchers, in particular cognitive-oriented researchers (e.g. Haspelmath 2002), identify the head as the semantic determinant, and mixed definitions referring to both category and meaning are also popular (Aronoff and Fudeman 2005; Booij 2007) because in many cases, the categorial head coincides with the semantic head. Thus, in terms of category, *lipstick* is a noun because its head is the noun *stick*, and in terms of meaning, it represents a kind (hyponym) of *stick*.

Scalise et al. (2009), on the other hand, develop a relativized definition of the endocentricity/exocentricity of a complex word by differentiating three types of features—categorial, semantic, and morphological—and accordingly define three kinds of exocentricity, as follows:

- (1) a. Category exocentricity: A compound is categorially exocentric if the constituent in the head position does not impose its categorial features on the whole construction.
- b. Morphological exocentricity: A compound is morphologically exocentric if the morphological features of the compound are not identical to the morphological features of any of its internal constituents.
- c. Semantic exocentricity: A compound is semantically exocentric if it denotes a class which cannot be derived from the classes denoted by its constituents.

It is interesting to note that among the three criteria, only the category exocentricity (1a) is defined by explicitly referring to the constituent in the “head position”, whereas the other two make no direct reference to the “head” constituent. This disparity can be construed as suggesting that for Scalise et al. (2009), category exocentricity is the primary ingredient in calculating the relative degrees of exocentricity, with morphological and semantic exocentricity being secondary.

The present paper also holds that the category is the principal diagnosis of the exocentricity of a complex word structure. Disregarding morphological features such as gender and number, which are largely irrelevant to Japanese morphology, it is not difficult to find evidence for the supremacy of category over meaning in determining the head in Japanese. Consider lexical Verb-Verb compounds (Kageyama 1993, 1999; Matsumoto 1996). This type of compound verb is formed in canonical cases by combining two verb stems each of which possesses a full-fledged lexical meaning as well as full-fledged argument structure, as in *aruki-tukareru* ‘walk+get.tired = get tired from walking’. In some cases, however, one of the two constituents undergoes semantic bleaching, with the loss of its semantic content and/or argument structure, as in *hare-wataru* ‘clear.up + go.across = (the sky) clears up all over’, *damari-komu* ‘be.silent + get.in = fall into complete silence, become utterly silent’, and *omoi-tuku* ‘think + arrive = think up’. Because the second verbs in these examples have acquired adverbial meanings, Matsumoto (1996: 218) regards them as “deverbalized”, identifying the whole compounds as “left-headed”. This analysis is not tenable, however, because the second constituents, although they are semantically bleached, still retain the categorial property as verbs, as evidenced by the fact that the endings like tense inflections and the suffix *-kata* ‘way’ which are sensitive to the category of verb are all attached to the second elements exactly in the same way that they attach to non-bleached, full-fledged

Verb-Verb compounds, as in *damari-kon-da* 'be.silent + get.in + PAST = became utterly silent' and *damari-komi-kata* 'be.silent + get.in + way = the way he gets utterly silent'. As far as their grammatical category is concerned, then, these examples are not "left-headed" as Matsumoto (1996) assumes, but "right-headed" just like regular V-V compounds. This is tantamount to saying that the categorial property takes precedence over the semantic content.

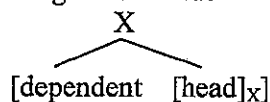
As a verb-final language, Japanese is consistently head-final in syntax, with the head always coming after the dependent, and as a reflection of the syntactic head-finality, Japanese word structure is also fundamentally head-final, i.e. right-hand headed. With two well-delimited exceptions, the right-headed structure pertains to all lexical categories (i.e. Noun, Verb, Adjective, Verbal Noun [VN], and Adjective Noun [AN]), as well as to all kinds of lexical strata (native Japanese, Sino-Japanese, and foreign). One exception is the left-headed structure that is strictly limited to a closed class of Sino-Japanese VNs that are composed of two morphemes, one verbal and the other nominal, and as a whole express an event of activity, as in *doku-syo* 'read + book = book-reading', *rai-nichi* 'come + Japan = a visit to Japan'. These compounds are left-headed because the verbal constituents on the left are responsible for the verb function of the whole compounds that is manifested either in combination with the light verb *suru* 'do' or in aspectual constructions like *-tyuu* 'in the middle of'. However, this left-headed structure has no freedom in productivity, though analogical coinages occur haphazardly.

The other exception to the right-headed structure is the double- or multiple-headed structure of coordinate compounds. English examples like *producer-director*, which are often regarded as *dvandva* or coordinate compounds, actually do not have coordinate structure but only a regular right-headed structure with the left-hand element modifying the right-hand element in an identificational relation (*producer-director* is a director who is simultaneously a producer), because these compounds as a whole denote a single individual. Japanese coordinate compounds like *niti-bei* 'Japan and U.S.A.', *oya-ko* 'parent and child', and *syoo-tyuu-kookoo* 'primary school, junior high school, and senior high school' are entirely different because each of their constituents has its own reference—what Wälchli (2005) calls "co-compounds". Thus, *oya-ko* denotes two (or more) individuals, i.e. a parent (or parents) and his/her/their child(ren)', rather than a single individual having an identificational relation like 'a child who is simultaneously a parent'. Japanese coordinated compounds that have separate references are identified as double- or multiple-headed.

To sum up, three types of headed word structures are available in Japanese, as schematically shown in (2a, b, c), where a "dependent" represents a non-head constituent that depends on the head in some semantic relations such as modification, subordination, or argument-predicate relations.

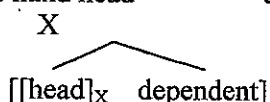
(2) Headed or endocentric word structures

a. Right-hand head



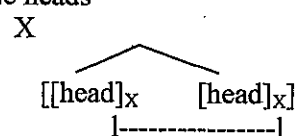
N.B.: Productive and recursive if X=N

b. Left-hand head



Limited to Sino-Japanese two-morpheme VNs

c. Double heads



Productive and recursive; Both must agree in category

Of these three, the right-headed and double headed structures are productive ^(A)because they are subject to recursive expansion.

To summarize, Japanese morphology is predominantly right-headed, with the exceptions of the left-headed Sino-Japanese VNs in a predicate-argument relation and the coordinate, double-headed compounds. In all these headed structures, the category of a whole complex word is determined by the following principle of head projection.

(3) Principle of head projection:

Only the head can project its category to the whole complex word.

As noted earlier, we assume that the categorial criterion is essential to the determination of the head of a word, while the semantic criterion of hyponymy is subsidiary.

Having established three types of headed structures in Japanese, we now turn our attention to headless or exocentric structures by distinguishing several types of exocentricity based on categories and semantic

interpretation.

Traditionally, *bahuvrihi* or “possessive” compounds like those in (4) are considered representative of exocentric compounds:

- (4) a. English: *readhead*, *five-finger* ‘starfish’, *loudmouth* ‘an indiscrete talkative person’, ...
b. Japanese: *akaboo* ‘red-cap = railroad porter’, *hito-de* ‘person-hand = starfish’, ...

A distinctive characteristic of these examples is that they are nouns in both their literal and metaphorical/metonymic meanings. Consequently, their apparent exocentricity has nothing to do with category projection but merely emerges from metaphorical, metonymic, or synecdochic uses of headed compounds. This is because this type of figurative extension is not limited to compound nouns alone but is also shared by simplex words, as in English *mouth* when it denotes ‘an utterance, spokesman, person to feed’ or Japanese *moyasi* ‘bean sprout’ when it designates ‘a tall pallid person’. The compounds of this type are special only if the notion “head” is defined in semantic terms, but do not present any problem to the categorial definition of head. They are nothing but regular endocentric compounds used to name a new entity by metaphor or metonymy.

(Kageyama, Taro (2010) “Variation between endocentric and exocentric word structures”より一部改変)

[問 1] 下線部(A)について、right-headed structure と double headed structure のみが recursive expansion に従うとは、どういうことか、本文に即して簡潔に説明しなさい。

[問 2] 「晴れ渡る」「黙り込む」「思いつく」のタイプの複合動詞について、なぜこれらが left-headed だと言われていたか、また、この論文の筆者はなぜこの主張が妥当でないと述べているかの 2 点について、本文に即して簡潔にまとめなさい。

[問 3] 「赤帽」「ヒトデ」のタイプの複合名詞について、なぜこれらが従来の分析で exocentric compound だと言われていたか、また、この論文の筆者はなぜこれらが exocentric compound ではないと主張しているかの 2 点について、本文に即して簡潔に説明しなさい。

[問 4] 以下の 3 問のうちいずれか 1 つを選んで解答しなさい。

[4A] 「読書」「来日」のタイプの複合語について、この論文の筆者はどのような理由でこれらが left-headed であると主張しているかを本文に即して説明しなさい。その上で、この筆者の主張に反して、これらの複合語も right-headed であると言う方法はないだろうか。あなた自身の考えを自由に論じなさい。

[4B] 「晴れ渡る」「黙り込む」「思いつく」のタイプの複合動詞について、この論文の筆者が主張している以外の方法で、これらが right-headed であると言う方法はないだろうか。あなた自身の考えを自由に論じなさい。

[4C] 「赤帽」「ヒトデ」のタイプの複合名詞について、この論文の筆者が主張している以外の方法で、これらが right-headed であると言う方法はないだろうか。あなた自身の考えを自由に論じなさい。

問題 7

動詞の習得について論じている以下の文章を読み、問いに答えなさい。

Consider the sentence *He blicked him*. Although this sentence does not convey much information, adult speakers of English are able to infer that *blick* is more likely an action that one entity performs on another (e.g. it might mean something like *hit*) as opposed to one that an entity performs alone (e.g. *dance*). Conversely, a verb heard in a sentence such as *He meeked* is likely to denote a single-participant event (e.g. *dance*). How do adult speakers make these inferences? One possibility is that speakers have links between particular syntactic frames and semantic or conceptual structures, such as those shown below:

Syntactic frame	Example	Semantic structure
[NP] [VERB]	He danced.	AGENT-ACTION
[NP] [VERB] [NP]	He hit him.	AGENT-ACTION-PATIENT
[NP][VERB][NP] [NP]	He gave him a book.	AGENT-ACTION-RECIPIENT-THEME

The claim of the *syntactic bootstrapping* hypothesis is that (1) young children also have such links, and can use them to learn the meanings of words (in particular, verbs that would otherwise be problematic, as discussed above, but also nouns and other word types).

The issue of whether or not the syntactic bootstrapping hypothesis is a nativist-generativist theory is a difficult one. The links themselves are generally assumed to be 'acquired during the course of learning' (Gleitman, 1990: 41). However, because syntactic bootstrapping requires children to recognize instances of syntactic frames (e.g. [NP] [VERB] [NP]), the claim that syntactic bootstrapping is an important process in early word learning sits more comfortably with generativist than constructivist accounts. Under generativist accounts, the ability to recognize syntactic frames comes 'early', because it is aided by innate knowledge of syntactic categories (e.g. NOUN, VERB) and sentence structure. Indeed, Gleitman (1990: 37) herself argues that (2) infants can parse a sound waveform into a 'rudimentary phrase structure tree' before they have necessarily learned any of the individual words. Under constructivist accounts, the ability to recognize syntactic frames comes 'late' because it will not emerge until children have constructed categories such as NOUN and VERB (and can recognize constructional patterns such as NP VERB NP) on the basis of input-driven learning.

(3) This means that both generativist and constructivist accounts agree that syntactic bootstrapping will be useful for word learning at some point in development. (4) Where the accounts differ is in the importance accorded to the process. Generativist accounts usually assume that syntactic bootstrapping is available early in development and is a crucial component in word learning. For constructivist accounts, syntactic bootstrapping will not be possible until relatively late in development, when considerable word learning has already taken place, and thus — although useful — is presumably not a crucial process.

(Ben Ambridge and Elena V. M. Lieven (2011) *Child Language Acquisition: Contrasting Theoretical Approaches* より一部改変)

問 1. 下線部 (1) の内容を、such links の内容を明確にしなから、説明しなさい。

問 2. 下線部 (2) を日本語に直しなさい。

問 3. 下線部 (3) の内容を本文に即して説明しなさい。

問 4. 下線部 (4) の内容を本文に即して説明しなさい。

問 5. 次の一節は syntactic bootstrapping 仮説に対する反論である。その内容を 5 行程度で要約しなさい。

Pinker (1994) goes further, arguing that virtually all of the information that helps

children infer the meaning of an unknown verb comes from the other words in the sentence and real-world knowledge, not syntax. Pinker (1994: 382) illustrates the point with the example sentence *I filped the delicious sandwich and now I'm full*. A speaker who was presented with the key content words (e.g. *full, sandwich, delicious, filp*) in random order (i.e. with no syntactic information) would presumably have little difficulty in guessing the meaning of the missing verb.

Conversely, a speaker who was presented with only syntactic information (e.g. *[NP] filp [NP] ...*) would have great difficulty in determining the meaning of the verb, beyond the fact that it denotes an action that involves two entities. The syntax alone would not differentiate the verb from those with very different meanings but similar syntactic properties (e.g. *kick, cost, read*). Indeed, it is precisely this information (which can be acquired from real-world observation, but not syntactic bootstrapping) that is normally taken to constitute a verb's 'meaning'.

問題 8

particle verbの構造について論じている次の文章を読んで後の問いに答えなさい。

There is much literature and little consensus on structure of particle verbs (otherwise known as phrasal verbs, verb-particle constructions) such as *take out*. One approach in the literature is sometimes called the ^(A)complex head approach. It claims that the verb and particle can, under certain circumstances, form what might variously be called a compound, a morphological object, a complex word or a single head of the form [v° V P]. (1) and (2) illustrate different variants of this approach, respectively modeled on Farrell's (2005) flat VP approach and Haider's (1997) VP shell approach. In both (1a) and (2a), the particle has the same external syntax as a normal transitive PP like *into the garage*. In the (b) variants the particle verb is a complex head. In (1b) it is assumed to be inserted as a compound, while in (2b) the particle is initially inserted as a PP but incorporates into V by head movement à la Baker (1988), so that V+P form a complex head for verb movement purposes. A variant of this approach is to assume that the particle and verb in (2b) can reanalyze as morphological structures (Zeller 2002). Complex head approaches easily explain the fact that particles are the only elements in English which can appear between verbs and (non-extraposed) objects. The inability of modified particles to undergo particle shift, cf. (3), is also expected since modified elements are generally ill at ease in compounding/incorporation structures: [PP (*right) over]turn the cart.

- (1) a. She [VP [v° pushed] [DP the car] [PP in]]
 b. She [VP [v° pushed in] [DP the car]]
- (2) a. [VP She [v [v° pushed]+ v] [VP the car [v' t_{push} [PP in]]]]]
 b. [VP She [v [v [v° pushed in]+ v] [VP the car [v' t_{push} in [PP t_{in}]]]]]]]
- (3) a. She pushed the car straight in.
 b. *She pushed straight in the car.

However, the complex head approach does not have a mortgage on explaining these facts. Among various alternatives surveyed in Dehé et al. (2002) and Haiden (2006), one could name an approach which assumes that the particle and object form a Small Clause or comparable constituent (e.g. den Dikken 1995, Svenonius 1996). (4) gives the variant of this approach in Ramchand & Svenonius (2002). Here the word order alternation takes place entirely within the Small Clause, here conceived as a projection of a R(esult) head, which can either attract a DP to its specifier, (4a), or trigger head movement of a particle, (4b). This can capture data like (3) by assuming that modified particles are not analyzable as heads. The approach, unlike the [v° V P] approach, readily extends to languages where some constituent intervenes between V and a pre-object particle, cf. (5) and (6).

- (4) a. push [RP the car [R' R [$PrtP$ *the car* [Prt in]]]]]
 b. push [RP [R' in+R [$PrtP$ the car [Prt t_{in}]]]]]
- (5) Kari sparka heldigvis ut hunden. [Norw. Ramchand/Svenonius]
 K. kicked fortunately out the dog
- (6) Hon sparkade inte ut honom. [Swedish, Toivonen 2003:43]
 she kicked not out him

The constituent [v° V Prt] assumed in complex head analyses should not be accepted lightly. ^(B)Several extant arguments for it are inconclusive. For instance, Farrell (2005: 103) sees the mere existence of cases of affixation of particle verbs as an argument for [v° V P], but evidence for syntactic word formation cautions us against uncritically accepting the No Phrase Constraint. Furthermore, [v° V P] is left-headed, unlike most other morphological structures in English.

While it is possible that at some stage in the history of English purely syntactically generated verb-particle strings were reanalyzed by language learners as morphological structures, this should not be the default assumption given that English morphology is otherwise nearly always right-headed.

However, there are several arguments for [v° V P]. As one of them, I now present an elaboration of a little-known argument in the literature. It is based on the appearance of the verb and particle in pre-subject position in (c) quotative inversion (Collins & Branigan 1997:4f, Toivonen 2003:175f):

- (7) a. “Civilization is going to pieces”, **broke out** Tom violently. [attested; Toivonen]
b. “Out with it”, **blurted out** the Captain brusquely. [Cappelle 2010]
c. “What!?” , **shouted out** John and Yuuda simultaneously. [Google]

Collins & Branigan (henceforth C&B) argue that quotative inversion has the structure in (8) (which I have updated by substituting T for Agr, vP for VP). Here Op is an empty operator coindexed with the quote (it being hard to defend an analysis involving movement of discontinuous quotes like that in (8)).

- (8) “Why” [CP Op [TP [T $^{\circ}$ [v° shouts out]] [vP Bill ... *t*shout out *tOp*]]] “did you do that?”

C&B argue that the subject is in its initial position (here spec, vP) and not extraposed. An extraposition analysis makes it hard to explain why the subject cannot appear after the PP in (9a). These contrast with *bona fide* cases of subject extraposition like (9b), which are only possible with heavy subjects.

- (9) a. *‘Get lost!’ , shouted at him [a man].
b. ‘Get lost!’ , shouted at him [a man in a bedraggled brown suit].

The elopement of particles with verbs to pre-subject positions in (7) is all the more striking given that other verbal dependents cannot do so, cf. (10a,b). This is not predicted if we analyze (7) in terms of movement of a VP remnant to a pre-subject position. Such an analysis would also have to explain why the *to*-PP in (10c) is not part of the remnant. These problems do not arise if we assume that structures like (7) involve head movement of [v° V P] to a pre-subject position, an assumption which also explains why modified particles cannot appear here, cf. (10d).

- (10) a. ‘Get lost!’ , **shouted** {*at him/*loudly} Gertrude.
b. ‘Get lost!’ , shouted Gertrude at him loudly.
c. ‘Get lost!’ , **shouted out** Gertrude to Basil.
d. ‘You’re a crypto-lexicalist!’ , **shouted** (*straight) out Gertrude to Basil.

Thus, [v° V P] gives us the best hope of analyzing quotative inversion. The facts we have seen certainly need to be addressed by those who reject the complex head analysis.

(McIntyre, Andrew (2013) “English particle verbs as complex heads: Evidence from nominalization,” in H. Holden ed. *Interfaces of morphology: A Festschrift for Susan Olsen* から一部改変の上、抜粋)

問1 下線部(A)のcomplex head approachとはどのようなアプローチか、および、これに対する代案として、どのような分析方法が紹介されているか、本文に即して説明しなさい。

問2 下線部(B)に関して、どのようなargumentsがあつて、どのような点でinconclusiveであると言っているのか、本文に即して説明しなさい。

問 3 下線部(C)に関して、この構文がcomplex head approachを支持する根拠となる議論を本文に即して説明しなさい。

平成25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
(2014年3月4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 次の英文を読み、後の問いに答えなさい。

Your life has been a string of events that leads you to where you are now – in part determined by doors opened, doors closed, and the history, decisions and happenings that contribute to who and where you are today. When you look back on your life so far, how do you feel? Optimally, there are no regrets. But in reality for many, when you're having difficulty feeling okay with where you are now, you may look back with regret and grieve lost opportunities, lost relationships, no-win situations, and unfortunate decisions that you perceive as having affected the trajectory of your life – if only you hadn't married your ex; if only you hadn't put your career on hold to have children, if only... (A)The list in your head of imagined and impossible negotiations to bring your loved one back or to gain access to that better life you should have had can painfully distort your thinking.

In this process, you grieve the loss of what you perceive would have been. You see yourself as having lost something, or the idea of something that is profoundly meaningful to you, and the experience is every bit as real as suffering after any kind of traumatic event.

When you feel despair at what could have been, and imagine how you could have contributed to a "better" outcome than what actually happened, you are participating in a form of "bargaining," which is one of *Kübler-Ross' five stages of grief. When you fantasize different paths and different outcomes, you are participating in "retroactive bargaining." What could you have done differently to avoid the remorse, regret and shame you now feel?

It is a common experience to look back at aspects of your life with regret, but for most people it isn't the only motivation for fantasizing about the past. Instead, many psychologists, myself included, believe that (B)almost everything you do is meant to be self-preserving, even if it turns out to be self-destructive instead. During challenging times in your past, you undertook certain actions and beliefs in an effort to manage or avoid difficult situations and uncomfortable experiences. When you fantasize about things coming out differently than they have, you are attempting to transform the experience, albeit briefly – to allow yourself a respite from regret and other painful reminders of past "mistakes." This process lets you briefly have the outcome you want.

Unfortunately, fantasy allows only a brief respite. You made the choices you made and have become the person you are. In the present, reality is reality, loss is loss, and nothing can be shifted by renegotiating your actions in the past. Retroactive bargaining is a band-aid that can make you feel temporarily better, but can leave you feeling worse when you come back to now and are painfully reminded yet again how things actually turned out.

That said, retroactive bargaining yields important information. Noticing a particular time or area of your life that you fixate on may indicate that there is loss in your life that you have not allowed yourself to adequately grieve. The event could even have happened 20 years ago or longer, but at the time you weren't able to give it the attention it needed to heal.

Ultimately, instead of engaging in retroactive bargaining, work on forgiving yourself for the decisions and actions in your past that you wish you could have changed. Yes, hindsight can illuminate how differently you could have handled something. But what gets lost is context. As you engage in retroactive bargaining, you are doing it with all the knowledge you have now without taking into account what you knew and who you were at the time. There were reasons and forces and more factors than you could possibly have been aware of that compelled your choices and the outcome.

If you find yourself in the cycle of regret, replaying a scene in your head and sculpting a different outcome, try to acknowledge that there are reasons you did what you did at the time. (C)Understand that your past self didn't have the wealth of knowledge or perspective your current self does. Putting your past in context and acknowledging that there were more forces at play than you may have considered at the time can help you feel more accepting of the person you are now.

(Suzanne Lachmann, "Bargaining with Your Past Creates Regret in the Present"
<http://www.psychologytoday.com/blog/me-we/201402/bargaining-your-past-creates-regret-in->

the-present より)

注:

* Kübler-Ross' five stages of grief エリザベス・キューブラー・ロスという精神科医による、悲しい事態に直面したときに人間がたどる心理段階の分類。否認 (Denial)、怒り (Anger)、取引 (Bargaining)、抑うつ (Depression)、受容 (Acceptance)の5段階を経る。

問1 下線部(A)を日本語にきなさい。

問2 下線部(B)について、retroactive bargaining をすることは、どのような点で self-preserving な行為になっていると述べているのか。この段落と次の段落で述べられていることを要約して説明きなさい。

問3 下線部(C)を日本語にきなさい。

問題2 次のA-Cから1つを選び、その指示に従って、15行程度の英文を書きなさい。

- A. When choosing a job in the future, what features will be important to you? The pay level, creativity involved in the job, flexibility of working time, or something else?
- B. When learning something, it is always better to have a teacher. Do you agree or disagree with this statement? Give specific reasons to support your answer.
- C. Some people like to spend most of their time alone, while others prefer to be with their friends most of their time. Which type do you belong to? Give specific reasons to support your answer.