

平成 26 年度 入学試験問題

# 外国語

英語

2 月 25 日(火) 10:00—11:45

(全学部共通)

## 注意事項

1. 試験開始の合図があるまで、この冊子と答案紙を開いてはいけない。
2. 問題冊子のページ数は、12 ページである。
3. 問題冊子とは別に答案紙が 4 枚ある。
4. 落丁、乱丁、印刷不鮮明の箇所などがあつたら、ただちに申し出よ。
5. 解答にかかる前に答案紙左端の折り目をていねいに切り離し、答案紙のそれぞれの所定の 2 箇所に受験番号を記入せよ。
6. 解答は答案紙の所定の欄に記入せよ。所定の欄以外に書いた答案は無効である。
7. 答案紙の右寄りに引かれた縦線より右の部分には、受験番号のほかは記入してはいけない。
8. 問題冊子の余白は草稿用として使ってもよい。
9. 試験終了後、退室の許可があるまでは、退室してはいけない。
10. 答案紙は持ち帰ってはいけない。問題冊子は持ち帰ってもよい。

I 次の英文を読み、下記の設問に答えなさい。

If Howard Goldblatt is doing his job well, ( A ). This is because his job is translation, which, if done correctly, is invisible — with all the characters, plot points, descriptions, and, most challengingly, the jokes reading as seamlessly as though they had been originally created in English. Yet readers who pick up an English translation of a book by Mo Yan, Wang Shuo, Su Tong, or any other contemporary Chinese novelist are, more likely than ( B ), reading Goldblatt. “It’s all my words,” he says. “If they’re reading a translated novel, they’re reading the translation and hope that the translator got the story, style, and characters right.”

Because Chinese and English are completely distinct languages, with almost no history or linguistic roots in common, the work of any two translators of the same text will vary widely. Goldblatt is considered by authors, scholars, and colleagues to be the most trustworthy interpreter of Chinese, as ( C ) as the most prolific: he has translated more than 50 books so far. Despite all that, you may still have never heard of Goldblatt: even for enthusiasts of world literature, Chinese novels are a tough sell. “People don’t read them,” Goldblatt says simply.

This may be changing. Last fall Guan Moye, better known by his pen name, Mo Yan (“don’t speak”), became [China, Chinese, first, for, living in, novelist, the, the Nobel Prize, to, win]<sup>(7)</sup> literature. The Nobel committee praised him for being a writer “who with hallucinatory realism merges folk tales, history, and the contemporary.” His novel *Pow!*, published in English a month after the award announcement, was heralded as a comic masterpiece by the *New York Times*.

Goldblatt has achieved the improbable: he is a man known for practicing the most invisible of arts and for living most of his life in a language not his own. “Translation isn’t a field anyone sensible would go into,” Goldblatt jokes. “Not literary translation. I have a friend who’s with the Justice Department translating Japanese legal documents. That’s a secure livelihood.”

Until recently, Goldblatt, who is <sup>(1)</sup>74, earned his living as a professor of

Chinese literature, first at San Francisco State University, then at the University of Colorado-Boulder and, finally, at the University of Notre Dame, where he was the director of the Center for Chinese Studies until 2011. He loves to talk and read aloud and is an excellent raconteur. But translation is, he says, “my mother’s milk. I have to do it. The idea of not being able to speak in a translator’s voice would kill me.”

For Goldblatt, translation is a service primarily to the reader, not to the writer. The purpose of his work is to get the meaning across. Sometimes that <sup>(2)</sup> cannot be done by remaining absolutely faithful to the original text. For instance, *Tanxiang Xing*, the Chinese title of his latest Mo Yan translation, literally means “sandalwood punishment.” Goldblatt chose *Sandalwood Death* instead because it more closely echoes the sound and rhythm of the original.

In English translation departments in Chinese universities, students carefully compare translations with the originals. “Now they do mine,” Goldblatt grumbles, “and they almost always find something, especially when I stray too far or get too creative with words.” But most of the authors Goldblatt translates came of age during the Cultural Revolution, when learning a foreign language — particularly English — was discouraged. They still do not know English <sup>(1)</sup> especially well, so they have to trust that he will represent their work accurately.

Does Goldblatt’s Su Tong sound different enough from his Wang Shuo so that you believe you are reading the work of two different writers? Goldblatt, in his own humble opinion, believes that it does. Other translators agree. However, Goldblatt is not complacent. “I’ll never get into the heart and mind of a Chinese writer,” he says. “I have a friend in Colorado who’s a professor of French. He can go to France and be French. I couldn’t do that in China. <sup>(3)</sup> My worldview is different. But I do the best I can. I translate the best I can, accurately and faithfully.”

【出典：Aimee Levitt, “Howard Goldblatt’s life in translation,” *Chicago Reader*, April 11, 2013 より。出題の都合上、原文の一部に変更を加えている。】

設 問

- 1 文脈を考えて、( A )に入るもっとも適切な英文を①～⑤から一つ選びなさい。
  - ① everyone knows it
  - ② no one realizes that he is doing it at all
  - ③ nobody complains about him
  - ④ somebody replaces him
  - ⑤ someone gains recognition and praise
- 2 ( B )と( C )に入るもっとも適切な単語を書きなさい。
- 3 (ア)の括弧内の語句を文脈にもっとも適した順に並べ替えなさい。
- 4 下線部(1)～(3)の内容を文脈に即して日本語で具体的に説明しなさい。ただし、それぞれ句読点を含めて 20 字以上 30 字以内で書くこと。
- 5 下線部(イ)を日本語に訳しなさい。ただし、代名詞 They の内容を明示すること。

II 次の英文を読み、下記の設問に答えなさい。

Researchers at the Royal Veterinary College in the UK have captured the first detailed information on the hunting dynamics of the wild cheetah in its natural habitat. Using an innovative collar that they designed, Professor Alan Wilson and his team were able to record remarkable speeds of up to 58 miles (93 kilometers) per hour.

To date, measurements of cheetah locomotion mechanics have only been made on captive animals chasing a lure in a straight line, with few studies eliciting speeds faster than racing greyhounds. For wild cheetahs, estimates of speed have only ever been made from direct observation or film, in open habitat and during daylight hours.

The team, ( A ) by Professor Wilson, developed a tracking collar equipped with a GPS device and electronic motion sensors, which was capable of delivering processed position and velocity data and sensitive to the animal's movements. Collar software monitored the sensors to create activity summaries and detect the brief hunting events, and adapted collar operation to battery voltages and time of day, meaning that researchers only captured data during a hunt.

Overall, researchers recorded data from 367 runs by three female and two male adult cheetahs over 17 months. An episode of feeding after a run indicated hunting success, and was identified in the activity data by consistent, low-level acceleration. Data revealed that wild cheetah runs started with a period of acceleration, either from stationary or slow movement (presumably stalking) up to high speed. The cheetahs then decelerated and maneuvered before prey capture. About one-third of runs involved more than one period of sustained acceleration. In successful hunts, there was often a burst of acceleration data after the speed returned to zero, interpreted as the cheetah subduing the prey — in this case mainly impala, which made up 75% of their diet.

The average run distance was 173 meters. The longest runs recorded by each cheetah ( B ) from 407 to 559 meters and the mean run frequency was 1.3 times per day, so, even if some hunts were missed, high speed movement<sup>(1)</sup> only accounted for a small fraction of the 6,040 meters average daily total distance covered by the cheetahs.

The team was also able to identify factors that distinguish a successful hunt from an unsuccessful one. On average, successful hunts involved greater deceleration, but there was no significant difference in peak acceleration, distance traveled, number of turns, or total turn angle. This indicates that the outcome was determined in the final stages of a hunt rather than hunts being abandoned early to save energy or reduce the risk of injury, and the higher deceleration values may reflect actual prey capture.

Professor Wilson said, “Although the cheetah is ( C ) as the fastest land animal, very little is known about other aspects of its notable athleticism, particularly when hunting in the wild. Our technology allowed us to capture what to our knowledge is the first detailed locomotor information on the hunting dynamics of a large predator in its natural habitat and as a result we were able to record some of the highest measured values for sideways and forward acceleration and deceleration.”

“In the future, equivalent data for other wild species would enhance what we know about natural speed, agility and endurance, and provide detailed information on behavior in the wild. For example, information detailing where endangered species are commuting, hunting and resting would be invaluable<sup>(2)</sup> when attempting to evaluate wildlife-protected areas,” he said.

【出典： *Science Daily*, “Wild cheetah accelerate fast and reach speeds of up to 58 miles per hour during a hunt,” June 14, 2013 より。出題の都合上、原文の一部に変更を加えている。】

設 問

- 1 下線部(1)を日本語に訳しなさい。
- 2 下線部(2)を日本語に訳しなさい。
- 3 研究者がチーターに付けた装置をもっとも詳しく説明している箇所を本文中からそのまま抜き出し、英語で書きなさい。
- 4 本文では、チーターが狩りに成功する場合に関して、獲物を「捕まえる」、「ねじ伏せる」、「食べる」という三つの動作が述べられている。これら三つの動作に対応すると考えられているデータを日本語で書きなさい。
- 5 空欄( A )～( C )に入るもっとも適切な動詞を下から選び、文脈に合うように適切な形にして書きなさい。

absorb

forget

lead

range

recognize

solve





III Read the following radio interview. Then answer the questions below.

Gross: You're listening to *Fresh Air*. I'm Terry Gross. You may have gone through a period in your life similar to the one described in the new film, *Frances Ha*. It stars Greta Gerwig as Frances, a 27-year-old single woman who graduated from college a few years earlier but ( A ). Greta also co-wrote the film. Greta, welcome to *Fresh Air*.

Gerwig: Thank you.

Gross: The movie is about that transitional period after college, before you really feel like an adult, before you have a steady income, a profession, a home, maybe children. Greta, you're about the same age as the character, in your late twenties. What are some of the complications of that period of life that you've experienced and that you wanted to portray in the film?

Gerwig: Well, I think the period of life right after college is a kind of grace period when being a mess is charming and interesting. But then, I think, when you hit around 27 it stops being charming and interesting, and you have to find a new way of life. Otherwise, you're going to be in a situation where you're left behind while the rest of your peers are moving on.

Gross: But you've been making movies for several years very successfully.

So I'm wondering how bumpy that ride could have been for you.

(1)

Gerwig: Well, I think that anybody who does anything in the arts feels very close to failure. That's because, even when things are going well, it feels like they're always about to fall apart and fail. Frances is at an emotional stage in her life that I think I definitely went through too. She's realizing that her friends aren't her family, which is difficult.

Gross: I think a lot of people go through that stage. They think their friends are their family and that their friends understand them better. They

also take it for granted that they'll always be with these friends.

Gerwig: Yeah. I think when you go to college, particularly, you leave your family and then you instantly form a new family of friends. And then that carries on into your early and mid-twenties. And then suddenly when people start choosing — rightly choosing — selfish things over groupthink, at that point in life, if you're not there yet, it's traumatic. That's because you're watching these people around you make decisions for themselves about what they need, as opposed to what the group is doing.

Gross: Would you have been in that category in college?

Gerwig: Completely. I mean, I would have been in that category way after college too. I kept on thinking that we would all live in a house together for far too long.

Gross: Frances is actually very close to one of her roommates, Sophie. They do everything together.

Gerwig: Yeah.

Gross: So she feels really betrayed and lost when Sophie decides to move into a better apartment with another friend.

Gerwig: That's right.

Gross: Have you had female friends who you were as close to as Frances is to Sophie?

Gerwig: Yeah, I had a bunch. I went to a women's college. So I had a lot of them. I mean, I had a real group of girls that I was very close to — there were six of us. And we lived together after college for a few years.

Gross: So they were your alternative family?

Gerwig: Yes. And we really did live together like a family. I had a fantasy that we would all buy a house together. It never happened. But I guess I've always felt that if there was a way to live as a family with

your friends, then that would be the best thing to do. But I don't think anybody else feels that way.

【出典 : *Fresh Air*, "Gerwig, Baumbach poke at post-college pangs," NPR, May 14, 2013 より。出題の都合上, 原文の一部に変更を加えている。】

## QUESTIONS

- 1 What are the two professions of Greta Gerwig that are implied in the interview? Write your answer in English.
- 2 Choose the most suitable option from the list below to complete the sentence at (A).
  - ① already acts and feels like an adult
  - ② already has some adult friends
  - ③ already watches people making decisions
  - ④ still doesn't act or feel like an adult
  - ⑤ still doesn't have any adult friends
  - ⑥ still doesn't watch people making decisions
- 3 Find one word in the text to complete the following sentence in a way that reflects the meaning of (1).

I'm wondering how many \_\_\_\_\_ you've had since graduating from college.
- 4 Describe in about ten English words Gerwig's alternative family that Gross refers to in (2). Use the word "friends" in your answer.



IV 次の文章を読み、下線部(1)～(3)を英語に訳しなさい。

大学生の就職活動時期が繰り下げられる。

首相から成長戦略の一環として求められた要請に、経団連(Japan Business  
(1)Federation)が応じたためだ。

会社説明会の解禁時期を、現行の3年生の12月から翌年3月に3カ月繰り下げる。選考開始は4年生4月を4カ月後の8月に見直す。2016年卒業・入社組から適用する。今の大学2年生からが対象となる。

長期間、就活に苦闘し、学業に専念できないのでは学力低下を招く懸念がある。  
(2)就職協定廃止後に進んだ就活の早期化、長期化を放置できず、首相らの危機感ももつともだ。

だが、時期の見直しだけでは解決できない様々な課題が整理されずに残っている。  
(3)

【出典：『河北新報』(2013年7月29日)の社説より。出題の都合上、原文の一部に変更を加えている。】