

2007 年度問題

- ① 下線部(1)～(3)を日本語にきなさい。(1)6点, (2)5点, (3)5点)

My interest in Japanese clothing in general, and the kimono
in particular, developed during the years 1975-1976, when I
joined the geisha community of Pontocho^(*) in Kyoto while
researching geisha for my doctoral dissertation in anthropology.
Geisha are professional kimono wearers. Not only does the
kimono not interfere with their work, it is a prerequisite to it.
During my life as Ichigiku, I wore kimono every day. It was the
hardest thing to learn as a geisha. It was also the skill that,
once mastered, won the respect of those reserved older geisha
who had raised their eyebrows at my debut.

※ Pontocho = 先斗町

(1)

(2)

(3)

- ② 春先に花粉症用のマスクをしている人がたくさんいるのを見て、あなたが案内していた外国からの訪問客が、「何か伝染病でもあったのですか？」と聞きました。その人に、(1)マスクは花粉症のためであること、(2)日本で花粉症が多い理由、の2点に触れ、英語で説明しなさい。語数は特に指定しないが、解答欄の範囲内に書くこと。(20点)

③ 次の英文に関する設問に答えなさい。(14点)

For more than 40 years, Japan has been (A) the forefront of a revolution in hi-tech rail travel. Since the bullet train made its maiden journey in 1964, their streamlined carriages have carried more than six billion passengers across Japan at speeds of up to 300 km/h. There is no more enduring symbol of Japan's post-war progress — and today, a trip on a Shinkansen is still a delight. First, there are the neat colour-coded lines painted on the platform that show you where to queue for the nearest carriage door to your seat. Then there are the seats themselves, arranged in clean aircraft-style rows; the white-gloved inspectors who bow as they enter each carriage; and the delicious bento boxes available on board, which trounce the dining options aboard most British trains.

It gets better. In terms of safety, there has not been a single fatality in the history of the Shinkansen, while a late train often, quite literally, makes front-page news. Forget leaves falling on the track : in Japan, earthquakes, typhoons and other headline-(B) calamities are among the few phenomena that could be responsible for the shocking occurrence of a delayed train. But if a train is even 30 seconds late, passengers can request an official note to pass on to their employers to explain their (C).

設問 1. 本文の意味に合致するように、空欄に日本語または数字を入れなさい。(2点×5=10点)

(ア) 筆者は新幹線に関して、どこに並んだらよいか教えてくれるプラットホームの色分けされた線、()のようにきちんと並んだ座席、車内で買えるおいしいお弁当、車内に入るたびにお辞儀する()などをすばらしいと思っている。

- ④ 以下の英文を読み，下記の設問に答えなさい。なお，解答のなかで固有名詞を使用する場合には，「ディズニー，バンビ，手塚，宮崎，高畑，ジブリ，耳をすませば，ポカホンタス」とする。(20点)

Disney animation has long been an object of veneration among Japanese animators. Osamu Tezuka, who was revered as the “god of *manga*,” watched *Bambi* eighty times, until he had memorized every frame, and dreamed of equaling or surpassing Disney realism in his own animation. It was not to be.

But the Japanese animator who finally beat Disney at the local box office, Hayao Miyazaki, never really cared that much for even the classic Disney films. He thought them too simple, too superficial. Realistic movement, yes. Realistic human emotions, no. However, he is by no means an anime nationalist, disdainful of foreign influences. Some of his most popular films are visual and thematic collections of bits and pieces gathered from the far corners of the globe.

Miyazaki melds foreign bits and pieces into films that closely reflect his tastes, interests, and concerns, while appealing to everyone from kids to adults and winning high critical marks both at home and abroad for their originality and excellence. In an industry where mass-audience animated movies are usually little more than just longer versions of popular TV cartoons and are aimed squarely at an under-twelve audience, Miyazaki and long-time collaborator Isao Takahata stand out as serious anime authors whose Studio Ghibli happens to make hit movies with almost metronomic regularity. Worldwide, Disney may have a far larger audience, but when Miyazaki's *Mimi o Sumaseba* (*Whisper of the Heart*) became the highest-earning domestic film of 1995, with distributor revenues of 18.5 billion yen, it marked the fifth time in a row Studio Ghibli had gone head-to-

⑤ 次の語句を英語にきなさい。いずれもローマ字表記は不可とする。

(各1点×15=15点)

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| (1) 水墨画 (墨絵) | (2) 書道 | (3) 漢字 |
| (4) 天守閣 | (5) 五重塔 | (6) <small>こま</small> 狛 <small>いぬ</small> 犬 |
| (7) おみくじ | (8) <small>びょう</small> 屏 <small>ぶ</small> 風 | (9) <small>いれ</small> 刺 <small>ずみ</small> 青 |
| (10) 豆腐 | (11) てんぷら | (12) 犯罪率 |
| (13) いじめ | (14) おたく | (15) 往復切符 |

⑥ 次の文章を英語にきなさい。(15点)

回転ずしは、多くの日本人の食生活に溶け込んでいます。かつて、すしは高級な料理の代名詞でした。しょっちゅう食べるものではなく、お祝いや特別なお客さんが来たときのおもてなしなどに登場しました。回転ずしが全国に普及したことで、高級な印象のあったすしを食べることの敷居は低くなりました。さほど値段を気にせず好きなものを、好きなだけ食べることができます。その点では人々の食生活を豊かにしたといえるでしょう。しかしその一方で、何か満ち足りないもの、今の日本人の食に対する安易な姿勢も垣間見られるように思います。