

英 語

- 1 (A) 精神分析 psychoanalysis の創始者、フロイトに関する以下の英文を読み、その内容を 70~80 字の日本語で要約せよ。句読点も字数に含め、「フロイトの著作」から記述を開始すること。

Freud was a writer who has inspired passionate reading; which, of course, has continued in the resentment and enjoyment with which he is still read. Normally, when people don't like a writer, they simply stop reading him, and there is no fuss about it. When people don't like Freud, they can't stop both reading him and not reading him, and expressing an opinion about him; they can't just let him go. 'Once psychoanalysis has held one in its grip,' his colleague Ludwig Binswanger wrote to Freud in 1924, 'it never lets go again'. It is not that psychoanalysis holds people in its grip, it is that people grip on to it (as a hate-object, as a love-object, but not usually as an irrelevant object).

What is so haunting about Freud's writing? For some people, Freud's writing was the kind of reading experience that was (and is) more akin to a conversion experience. 'The psychoanalytic revelation,' Thomas Mann wrote in his speech of 1936 on Freud's eightieth birthday, 'is a revolutionary force. With it a bright suspicion has come into the world, a mistrust that unmasks all the secrets and schemes of our own souls. Once awakened and on the alert, it cannot be put to sleep again. It penetrates life, undermines its raw naïveté, takes away our passion for ignorance ... educates the taste for understatement, as the English call it — for the deflated rather than for the inflated word'. It is among the paradoxes of Freud's writing that he inspires us by deflating us; that his bright suspicion can make our lives, in their very disillusionments, more amusing, more sexually awakened, more charged with

interested and interesting meaning. Understatement reminds us that there is something under our statements. Something at work, and at play. In Freud's description of what we are like, it is our desire for knowledge that animates us; and it is our passion for ignorance about ourselves that is so time-consuming, so life-consuming. The psychoanalytic revelation that is a revolution suggests, at its most minimal, that there may be an infectious energy about Freud's writing. It can make people excessive in their responses.

(Adam Phillips, "Introduction," *The Penguin Freud Reader* を一部改変)

注

Ludwig Binswanger : スイスの精神医学者(1881-1966)。フロイトと交流しつつ、哲学者のフッサールやハイデガーの影響のもとに現存在分析を提唱した。

conversion : 宗教的な回心, または政治的な転向

revelation : (隠されたものを)暴露すること, または(宗教的な)啓示

Thomas Mann : ドイツの作家(1875-1955)。「ベニスに死す」や『魔の山』などで知られる。1929年にノーベル賞を受賞。

naïveté : 素朴さ, 単純さ

understatement : 控え目な言葉, 表現。kind の代わりに not unkind というなど, 強い印象を与えるために, あえて控えめに言う語法。

inflate : 膨らませる。(言葉を)誇張する。(人を満足などで)得意にさせる。

この文脈では deflate がその反意語になる。

disillusionment : 幻滅, 失望

(B) 人間の認知特性に関する以下の英文を読み, (ア), (イ) の問いに答えよ。

Suppose you're looking at two stationary balls, one red and the other green, with some distance between them. Now the red ball moves in a straight line until it reaches the green one, at which point the red ball stops moving and the green one starts to move along the same trajectory. When shown a simple movie of this scene, people reliably report that the red ball has *caused* the green one to move. Between two things, something has been added — a *relation* connecting them.

Now suppose you see a blue and a yellow triangle, both stationary, some distance apart. The blue triangle begins to move in a straight line toward the yellow one. Before blue reaches yellow, yellow begins to quickly move away from blue in a random direction, then stops. Blue changes course to again approach yellow, which again moves quickly away, then stops. This sequence repeats a few times. When shown this movie, people often report that the two triangles are both *alive*, that blue *wants to catch* yellow, and yellow *wants to escape from* blue. Between two things, a *pattern of relations* has been added, which changes how the things themselves are interpreted.

These examples are particularly striking because they show how human perception can operate on minimal displays of objects in motion and generate impressions of abstract relations and properties, like *cause* and *alive*. Moreover (when the input is a movie showing an animation), these relations don't actually exist in the world — pixels displayed on a screen don't cause anything, and they aren't alive. In these cases, the relations we perceive only exist in the mind of the observer. (1), but we know it through our *mental representations* of it. Seeing an analogy won't change the external world — it will just change your mental representation of it (which might lead *you* to change the world).

The human mind comes with a repertoire of types of concepts it can think about. What is a “thing” anyway? A thing seems to be some sort of object, somehow bounded so as to be potentially identifiable in some way — perhaps by pointing it out with a finger, or by giving it a name, or at least a verbal description. Balls and triangles are certainly things, as are apples and aardvarks. But beyond physical objects, people just keep making up new “things”—gratitude, meditation, black holes, the multiverse, and so on. (2) . “Things are looking up,” someone says; “Things are going to hell,” replies another. What things are these? “Meeting you was the best thing that ever happened to me.” “I read the book but couldn’t get a thing out of it.” “She just wants to do her own thing.” It seems like a thing can be — *anything*. But we also have that sardonic putdown, “Why is that even a thing?”

It seems as if humans have extended the notion of an object to encompass all kinds of things, which we think of *as if* they were somehow object-like. (3) . This isn’t thinking by analogy — at least not in the mind of a typical person discussing such matters — it’s just the basic conceptual apparatus we all inherit as normal human beings. But if we step back and imagine how, on an evolutionary timescale, the human mind might first have added an extended “thing as object” to its repertoire of concept types, analogy may have played a role.

The poet Coleridge reminds us (in fact urges us) to also consider the *relations* between things. And indeed, it’s hard to even imagine a mind lacking relations. It would consist, I suppose, of a suite of “thing” concepts, each situated in splendid isolation — no individual thing would have anything to do with any other thing. (4) . Whenever we attend jointly to two or more things — perhaps because they’re close to each other in space or time, or because seeing one triggers a memory of the other — we tend to consider how these things are related. Even (↑) between them.

Just today, a casual skim of news on the internet brought up a photo of a man paddling down the Mississippi in a carved-out pumpkin—a novel pairing to me, though apparently “longest journey by pumpkin boat” is already an entry in Guinness World Records. This candidate for “most surprising relation of the day” was immediately bested by a video of a girl casually walking an alligator on a leash through a Philadelphia park. WallyGator, billed as an “emotional support animal,” is said to enjoy sleeping in bed with his owner. (And oddly, his owner reciprocates!)

(5)

(Keith J. Holyoak, *The Human Edge* を一部改変)

注

stationary : 静止した

trajectory : 軌道

analogy : 類推, 類比, アナロジー

sardonic putdown : 冷笑的な言葉, 言い方

encompass : 含む, 包含する

Coleridge : イギリスの詩人, 批評家(1772–1834)。“The Rime of the Ancient Mariner”などで知られる。

reciprocate : (愛情などに)報いる

(ア) 空所 (1) ~ (5) に入れるのに最も適切な文を以下の a) ~ g) より一つずつ選び、マークシートの (1) ~ (5) にその記号をマークせよ。ただし、同じ記号を複数回用いてはならない。また、文頭であっても小文字で表記してあるので注意せよ。

- a) but people can hardly avoid pondering the relations between things
- b) it is certainly true that such a fundamental relationship is essential for human society
- c) more than ever in the internet age, the human mind must be prepared to deal with unexpected relations between things
- d) of course, we have good reasons to believe the external world is “real”
- e) there is always a physical base that unites things and makes a relation possible
- f) we can talk about the latest fashion trend, or post-capitalist society, as if that were something we could potentially point to or hold in our hand
- g) we love to talk about things that have no real names, and the vaguest of boundaries

(イ) 下に与えられた語句を正しい順に並べ替え、空所 (イ) を埋めるのに最も適切な表現を完成させ、記述解答用紙の 1 (B) に記入せよ。

a kind of / are / creates / noticing that / relation /
two things / unrelated

2 (A) 以下の問いに, 60~80 語の英語で答えよ。

What does it mean to be strong?

(B) 以下の文章は、18世紀イギリスの作家アディソンが『スペクテイター』誌に寄稿したエッセイからの抜粋である(一部改変)。“The pleasures of the imagination”について考察した次の一節を読み、(ア)、(イ)の問いに答えよ。なお、本文中の括弧内の内容は原文の日本語訳である。

Everything that is *new* or *uncommon* raises a pleasure in the imagination, because it fills the soul with an agreeable surprise, gratifies its curiosity, and gives it an idea of which it was not before possessed. (実際に我々は、同じ物事が何度も繰り返し現れるのに飽き飽きしているので、新しく一般的でないものならば何でも、その外見の奇妙さによって、しばらくのあいだ人間の生活を変え、我々の心を楽しませてくれるものだ。) It serves us for a kind of refreshment, and takes off from that satiety we are apt to complain of in our usual and ordinary entertainments. It is this that bestows charms on a (i), and makes even the (ii) of nature please us.

注

gratify : satisfy

satiety : the condition of feeling that you have had enough of something

bestow : give

(ア) 文脈を考慮しながら、本文中の括弧内の内容を英語で表現せよ。

(イ) 本文中の空所 (i) と (ii) に入る単語の組み合わせとして最も適切なものはどれか。以下の a) ~ f) より一つ選び、マークシートの(6)にその記号をマークせよ。

- a) daily life / beauty
- b) daily life / imperfections
- c) monster / imperfections
- d) monster / patterns
- e) statue / beauty
- f) statue / patterns

3 放送を聞いて問題 (A), (B), (C) に答えよ。(A), (B), (C) のいずれも 2 回ずつ放送される。

- ・聞き取り問題は試験開始後 45 分経過した頃から約 30 分間放送される。
- ・放送を聞きながらメモを取ってもよい。
- ・放送が終わったあとも、この問題の解答を続けてかまわない。

(A) これから放送するのは、ドイツの教育制度についての講義である。これを聞き、(7) ~ (11) の問いに対して、それぞれ最も適切な答えを一つ選び、マークシートの (7) ~ (11) にその記号をマークせよ。

注 alumni : 卒業生 (alumnus の複数形)

cog : 歯車

egalitarian : 平等主義の, 平等な

Hauptschule, Realschule, Gymnasium : それぞれ, ドイツにおける 3 種類の
中等教育機関の名称

(7) According to the lecture, why have many wealthy Germans avoided sending their children to elite schools?

- The government prohibits elite schooling in Germany.
- The government provides more funding for public education.
- They believe public schools provide a better education.
- They do not want to be associated with the historical origins of their wealth.
- They have a strong social commitment to equality in education.

(8) According to the lecture, which of the following statements about elite schools in England and the United States is TRUE?

- They encourage diversity by admitting students from various backgrounds.
- They focus primarily on preparing students for manual labor.
- They help maintain wealth, status, and power across generations.
- They offer scholarships only to members of certain minority groups.
- They provide specialized training in politics and economics.

- (9) According to the lecture, which of the following statements about the German educational system is TRUE?
- a) German schools do not have standardized tests or grades.
 - b) Germany has a widely recognized network of elite schools.
 - c) Schools in Germany do not charge tuition fees to lower-income families for college preparation.
 - d) Students who attend *Gymnasium* receive a uniform level of education in principle.
 - e) Universities in Germany do not require standardized exams for entry.
- (10) According to the lecture, which of the following statements about Germany's "tracking system" is TRUE?
- a) All students receive the same education regardless of background.
 - b) It allows students from different socioeconomic backgrounds to mix freely.
 - c) It removes parental influence from the education process.
 - d) Socioeconomic status often affects the tracks to which students are assigned.
 - e) Students are assigned to different tracks based on which university they get into.
- (11) According to the lecture, what concern drives some German parents to send their children to elite schools abroad?
- a) A belief that German universities do not accept *Gymnasium* graduates
 - b) A fear that without elite schooling, Germany may fall behind the rest of the world
 - c) A requirement by the government to study abroad for certain academic degrees
 - d) A trend among lower-income families to aim for an international education
 - e) A worry that elite schools in Germany are not inclusive enough

- (B) これから放送するのは、イギリスの刑務所に関するポッドキャストの一部である。これを聞き、(12)～(16)の問いに対して、それぞれ最も適切な答えを一つ選び、マークシートの(12)～(16)にその記号をマークせよ。

注 rehabilitation : 更生, 社会復帰

- (12) What was the concept of the “separate system,” according to Yvonne Dukes?
- a) A prison was divided between high and low security sections.
 - b) Prison guards were isolated from prisoners at all times.
 - c) Prisoners were kept apart from each other and made to think about their past actions.
 - d) Prisons were built away from areas that offered socializing opportunities.
 - e) Prisons were built to respect prisoners’ privacy, giving each prisoner his or her own room.
- (13) How does Yvonne Dukes describe the “silent system”?
- a) Prison guards rarely talked to prisoners.
 - b) Prisoners were not allowed to communicate except when they exercised together.
 - c) Prisoners were ordered to repeat dull, lower-level duties without communicating.
 - d) Prisoners were separated from each other so that they could not talk to each other.
 - e) The government ignored the demands of prisoners.
- (14) What were the results of the 18th-century experimental approaches, according to Yvonne Dukes?
- a) Their architecture did not function effectively and was completely renovated.
 - b) Their strict systems prepared prisoners for their return to society, but these approaches caused security problems.
 - c) They contributed to improving prisoners’ surroundings in prisons, but their architecture was too expensive for the government.
 - d) They were dangerous for staff in prisons and eventually banned.
 - e) They were mentally harmful for people in prisons, but the prison architecture remains the same.

(15) Why does the UK government undertake “future proofing,” according to Yvonne Dukes?

- a) Because expensive prisons will improve prisoners’ mental and physical health in the long term.
- b) Because it is cheaper to build a prison with extra security features now rather than adding them later.
- c) Because the design of prisons can change according to the political situation.
- d) Because the 18th-century prisons should be preserved for their historical value.
- e) Because the government prefers new design principles.

(16) Which of the following statements is TRUE, according to Yvonne Dukes?

- a) Harsh prison environments make prisoners want to become better human beings.
- b) Prisons with friendly environments do not help prisoners to reform.
- c) The architecture of British prisons is much better today, compared to earlier periods.
- d) The architecture of prisons can have an impact on prisoners’ well-being.
- e) Two approaches were useful for improving the environment of British prisons in the 18th century.

(C) これから放送するのは、(イワタケやサルオガセなど)樹皮や岩石に着生する地衣類 lichen についての講義である。これを聞き、(17)～(21)の問いに対して、それぞれ最も適切な答えを一つ選び、マークシートの(17)～(21)にその記号をマークせよ。

注 Simon Schwendener : スイスの植物学者(1829-1919)

hypothesis : 仮説

a fungus and an alga : 菌類と藻類

(17) According to the lecture, which of the following statements about ecology is TRUE?

- a) It aims to propose sustainable environments for all creatures.
- b) It examines ways in which organisms are linked to their surroundings.
- c) It is the comparative study of various environments on earth.
- d) It seeks to protect endangered species.
- e) It was inspired by Darwin's theory of evolution.

(18) According to the lecture, which of the following statements best describes Schwendener's dual hypothesis of lichens?

- a) A lichen has two parts, one of which is a plant and the other a stone.
- b) In a lichen, there are two kinds of organism, one of which makes the other work.
- c) One organism grows another for food in the body of a lichen.
- d) The lichen has separated into two species in the process of evolution.
- e) Two species of organisms live on equal terms in a lichen.

(19) According to the lecture, what was most concerning about the dual hypothesis when it was proposed?

- a) It caused a political debate over environmental issues.
- b) It demonstrated that trees had been dividing into branches for a long time.
- c) It described evolution using the image of a tree's trunk separating into branches.
- d) It implied that distinct evolutionary lines could come together.
- e) It was seen as proof of Darwin's ideas in the real world.

- (20) According to the lecture, which of the following statements about symbiosis is TRUE?
- a) It competed against the dual hypothesis.
 - b) It developed from the dual hypothesis.
 - c) It emerged as evidence of the dual hypothesis.
 - d) It gave rise to the dual hypothesis.
 - e) It utterly denied and replaced the dual hypothesis.
- (21) Which of the following best represents the lecture's main point?
- a) Evolutionary lines always spread and diversify.
 - b) Organisms can have a variety of relationships with each other.
 - c) Scientific research is characterized by fierce competition.
 - d) Simon Schwendener made a significant contribution to the theory of evolution.
 - e) The strong organisms exploit the weak ones.

- 4 (A) 以下の英文は、イギリス人によって 20 世紀初頭に書かれた日本の能に関する文章である。段落 (22) ~ (26) にはそれぞれ文法上または文脈上の誤りがある。修正が必要な下線部を各段落から一つずつ選び、マークシートの (22) ~ (26) にその記号をマークせよ。

(22) The music is an important feature of the *Nō* plays, when they are completely presented. Indeed, the whole play can be more fairly compared with opera ^(a)than with anything else on our stage, though the “singing” is very different from ours. The songs are given with a curious voice ^(b)which suppressed breathing is an item of value. Other parts of the play are chanted in unison, and even the prose “words” are intoned ^(c)in a unique way which removes them absolutely from the realm of ordinary speaking. There are, in addition to this vocal music, four instruments, and the players of these are distinct from the chorus and ^(d)do not enter into its chanting at all, except sometimes with a sudden sharp Ha! or something which I confess I can only describe as being like the howl of a cat, and ^(e)which did not seem to me to add to the impressiveness of the music, but to reduce it.

(23) In a full set of musicians the first is the performer on the *taiko*, ^(a)who plays a flat drum set in a wooden stand on the floor, ornamented with a gorgeous scarlet silk tassel ^(b)of such size and brilliance as to lend a vivid beauty to the quiet colour scheme. The next musician is the player of the *ōtsuzumi*, which is a kind of elongated drum held on his knee. The *kotsuzumi* is ^(c)an hour-glass-shaped drum, which is held on the shoulder. The last musician plays the *fue* or flute. Most Westerners are unable to find harmony in this music. It is therefore pleasant to find Mr. Sansom saying, ^(d)“at times the flute strikes in with a long-drawn note that has a beautiful and moving quality of sadness.” Personally, with the exception of the sudden cries, the music appealed to me ^(e)as being out of tune with the pieces and as adding greatly to their charm and meaning.

(24) ^(a)The actors enter from behind the curtain at the end of the gallery leading to the stage. They move towards the stage one by one, and very

slowly, (b) with long intervals between each step, (c) every motion of which has been performed for centuries. Only men act, and for the women's parts they wear the conventional masks with the white, narrow face and the eyebrows (d) painted high up on the middle of the forehead, which is the classical standard of female beauty. Masks are also worn by those representing demons or ghosts, and these masks are much of the same design (e) as that which worn by children on the fifth of November.

(25) There are few or no “stage properties” of any kind. Just as there is no scenery and the images of the places in which the action lies must be formed in their own minds by the spectators, (a) but there are no elaborate visual aids. (b) If the actors, for instance, have to enter a boat and be rowed across a stream, (c) they will perhaps merely step over a bamboo pole. If one of the characters has to ladle up water and offer it to a fainting warrior, (d) the whole action is accomplished with a fan. Actors have to (e) create an illusion around the accessories by their words and motions.

(26) We (a) scarcely need to be reminded that Shakespeare's plays were originally written for a stage (b) which had but little more in the way of properties, and that even to-day there are not a few persons who feel that Shakespeare's finest passages (c) do not gain but actually lose by the life-like and elaborate settings of the modern stage. When (d) one hears the Nō called primitive and unsophisticated because of their absence of scenery and the child-like simplicity and artlessness of the properties, one feels it is by a critic who is confusing values. “Words which unaided can hold an audience, a drama which can paint the scene directly on the mind (e) with much intervention of the eye, is surely not rightly described as primitive.”

(Marie C. Stopes, *Plays of Old Japan, the Nō* を一部改変)

注 intone : 抑揚をつけて朗唱する

the fifth of November : ガイ・フォークス祭を指す。英国議会の爆破を企てたとされる火薬陰謀事件(1605年)の首謀者の一人, Guy Fawkes の逮捕を祝う記念日。

stage properties : 小道具

- (B) 休息に関する以下の英文を読み、下線部(ア)、(イ)、(ウ)を和訳せよ。(イ)については、“unweaving”の内容を補って訳すこと。

(ア)Capitalism has cornered us in such a way that we can only imagine two options: work at a machine level, from a disconnected place; or make space for rest while fearing how we will eat and live. These two rigid options, combined with the violent reality of poverty, keep us in a place of sleep deprivation and constant striving to survive. The work of liberation from these lies resides in our deprogramming and tapping into the power of rest and in our ability to be flexible and rebelling. There are more than two options. The possibilities are infinite, although living under a capitalist system is to be confronted with a model of scarcity. This space makes you falsely believe there is not enough of everything: not enough money, not enough care, not enough connection, not enough time. There is abundance.

The desperate and valid question of “How can I rest, if I have to pay bills?” is evidence of the trauma inflicted by the hands of grind culture and evidence of our need to reimagine rest. (イ)Resting as a form of resistance will be part of a lifelong unweaving. A mind shift, a slow and consistent practice filled with grace. We must imagine a new way, and rest is the foundation for this invention. We should use every tool we have to constantly repair what grind culture has done to us. We will be disturbing and pushing back against grind culture for a lifetime. This fact should give us hope for the possibilities of a new future.

(ウ)All of culture is working in collaboration for us not to rest, and when we do listen to our bodies and take rest, many feel extreme guilt and shame. Embrace knowing that you have been manipulated and cheated by a violent system as powerful evidence. Now with this knowledge you can grieve, repair, rest, and heal. We can delight for the beauty of a veil being removed. This is the beginning of the new world we can create.

(Tricia Hersey, *Rest Is Resistance* を一部改変)

注 grind culture : 成功のための絶え間ない努力や仕事を称揚する文化。

- 5 以下の短篇小説を読み、(A)~(D)の問いに答えよ。なお、the Mr. と the Mrs. は、家政婦である主人公 Mrs. Hatano の雇用者とその妻をそれぞれ示している。

(A) It is just inside the front door. It is the first thing she sees when she stops to wipe her feet.

It has been raining for a week, and it won't be stopping soon. It's what the people were talking about on the bus ride in, and Mrs. Hatano guesses that's what they'll be talking about on the bus ride going home.

She wonders if the stain is from water leaking in. But the plaster isn't buckled on the ceiling above the spot. It's as big as a three-quart saucepan, though it is not a perfect circle.

It is two weeks since Mrs. Hatano cleaned this house. The Mr. gave her time off after the Mrs. died. Before, Mrs. Hatano left at five o'clock. Now the schedule is this: She will come every day at five o'clock to make dinner for the Mr. She will do some light cleaning — a load of laundry, an upstairs dusting — then she will wash the dinner dishes, collect her forty dollars, and let herself out.

No one seems to be at home. Mrs. Hatano at the kitchen counter tears a sheet of paper from the telephone message pad. She draws a question mark at the top of the page. Under the question mark she writes in a column: lamb chop, pork chop, chicken, fish. She writes: bake or broil. Vegetables she will serve cut in strips and stir-fried. The rice can cook while she runs the vacuum.

Upstairs, there is one room she never cleaned. The door was always closed, the Mrs. never well. But the door is open now.

The room is dark — the shutters are closed — so Mrs. Hatano turns on a lamp.

The wastepaper basket is filled with cards. There is an open letter on

the desk, and, although it is not in Mrs. Hatano's nature to pry, she begins to read. It is a sympathy note.

Mrs. Hatano hears the front door open. She puts down the letter and moves to the bed, which is stripped (28) its sheets. On a chair beside the bed is a stack of clean linen, and a queen-size folded blanket.

From the doorway the Mr. says hello. He smiles at Mrs. Hatano and offers to help her make up the bed.

(C) Before she can tell him no, he should please read his paper, the man takes two corners of the blanket and flaps it over the mattress. He waits for Mrs. Hatano to smooth out her side. She is unable to tell him, until she does, that the sheet goes first.

“My God,” the man says quietly. He stares a thousand miles into the bed.

At the smell of the dinner frying in sesame oil, the man's face changes. Mrs. Hatano reads the look as Other People's Food. In the freezer she saw dinners delivered by friends — shrimp casserole, curried chicken, lasagne; the recipes were included, taped to the foil.

After serving dinner, Mrs. Hatano opens the cabinet under the sink. She removes a plastic bucket and arranges inside it a sponge, a scrub brush, a bottle of white vinegar, water, and a can of spray-on carpet cleaner.

She leaves the kitchen by the door that opens into the hall.

Mrs. Hatano sings while she works, and the foreign sounds carry to the dining room. (29) She waters down the vinegar — so that it will not take out the color. But scrubbing the stain with vinegar fails to bring up the nap. That place on the carpet, that darker surface like geography on a map, it can still be seen.

What would do it? Mrs. Hatano says to herself.

Maybe the spray cleaner, she thinks, and points the aerosol can. She presses the button and traces the spot with foam. ⁽³⁰⁾It must be allowed to dry, so Mrs. Hatano returns to the kitchen. She opens the freezer and takes out what's inside. She empties the crusty white ice-cube trays, and fills them with clear cold water.

While the man has his dinner, Mrs. Hatano uses the phone. She calls her friend Ruthie, who cleans ⁽³¹⁾down the block.

Ruthie tells her vinegar, in the first fifteen minutes. She says, "A dog wets — you can pretty much forget it. Best idea, you cut a runner from one of those carpet squares, you just cover the whole thing up."

Then Ruthie tells her it wasn't a dog. "That's where the lady died," Ruthie says. "No dogs there."

And Ruthie tells Mrs. Hatano what she heard her people say, about the day the lady died and the man carried her down the stairs.

"It happened *then* — do you hear what I'm saying?" Ruthie says.

Mrs. Hatano tries Esther Fat next. It is Esther's day off so Mrs. Hatano phones her at home.

Esther Fat says lemon and soda water. She says lemon is acid, and a stain like that is the opposite.

"Unless I am confused and it is the other way around," Esther Fat says. "Is it different when it's human instead of when it's dog?"

Mrs. Hatano thinks, What the Chinese don't know about cleaning a house.

"Hell, *they* got money," Esther Fat says. "Let them get a new rug."

When the man finishes dinner, he helps Mrs. Hatano clear the table. Then

he leaves her to the dishes. That is when Mrs. Hatano sees him see the carpet.

There is no question that they see the same thing. The thin line of foam has dried to white powder, calling attention to — a state on a map? No, Mrs. Hatano thinks it looks like something else now. The white traced shape is like a chalk-drawn victim on a sidewalk.

⁽³²⁾The man excuses himself after a pause, and Mrs. Hatano washes the dishes.

When the counters are clean and the pots are put away, Mrs. Hatano gets her coat and boots. She takes the forty dollars from the table in the hall. ⁽³³⁾In its place she leaves a five-dollar bill from her purse because she still could not get the spot out.

(Amy Hempel, “When It’s Human Instead of When It’s Dog”)

注

buckled: ゆがんだ, くずれた

pry: 詮索する, のぞく

nap: (じゅうたんの)けば

runner: 細長い布

(A) 下線部 (A) が指しているものを、物語全体をふまえて日本語で説明せよ。

(B) 下線部 (B) の状況に至った経緯を具体的に日本語で説明せよ。

(C) 下線部 (C) を和訳せよ。

(D) 以下の問いに解答し、その答えとなる記号をマークシートにマークせよ。

(27) 下線部 (27) の意味内容に最も近いものを次のうちから一つ選び、マークシートの (27) にその記号をマークせよ。

- a) get up
- b) put away
- c) set off
- d) take over
- e) turn back

(28) 空所 を埋めるのに最も適切なものを次のうちから一つ選び、マークシートの (28) にその記号をマークせよ。

- a) by
- b) from
- c) of
- d) off
- e) to

(29) 下線部 (29) の意味内容に最も近いものを次のうちから一つ選び、マークシートの (29) にその記号をマークせよ。

- a) She drinks the vinegar
- b) She paints the carpet with the vinegar
- c) She pours the vinegar into the bucket
- d) She sees the vinegar flowing
- e) She thins the vinegar

(30) 下線部 (30) の意味内容に最も近いものを次のうちから一つ選び、マークシートの (30) にその記号をマークせよ。

- a) No one can tell her not to dry the spot
- b) She cannot wait for the spot to dry
- c) She must leave the spot to dry
- d) She needs to obtain permission to dry the spot
- e) The spot cannot stay dry for long

(31) 下線部 (31) について、“down”の用例が最も近いものを次のうちから一つ選び、マークシートの (31) にその記号をマークせよ。

- a) Charlie wants to wash down the driveway today because it's finally sunny in Philadelphia after a week of cold rain.
- b) I can tell that Jerry and Kramer are still arguing over the Puerto Rican parade because I can hear them down the hall.
- c) Jennifer tried to write down the address, but she couldn't because the paper was wet with the drink she spilled.
- d) Larry looks down on his neighbors because he believes their houses are not as clean as his.
- e) While Jack was driving down the street towards his office, the idea of building a house suddenly came into his mind.

(32) 下線部 (32) の説明として、最も適切なものを次のうちから一つ選び、マークシートの (32) にその記号をマークせよ。

- a) He apologizes to Mrs. Hatano, as he must ask her to leave.
- b) He begins to talk about his wife with Mrs. Hatano.
- c) He thinks he has to buy a new carpet because it is too dirty.
- d) He wants to avoid the spot because it reminds him of his wife's death.
- e) He wants to explain to Mrs. Hatano why he does not wash the dishes.

(33) 下線部 (33) の説明として、最も適切なものを次のうちから一つ選び、マークシートの (33) にその記号をマークせよ。

- a) She doesn't need money because she is already rich.
- b) She feels some guilt for her inability to ease the Mr.'s grief.
- c) She puts back the five dollars to help the Mr. buy a new rug.
- d) She returns the money as a protest against her working conditions that require physically demanding tasks.
- e) She wants to show her gratitude to the Mr. for her employment.

(34) この短篇小説に関する説明として、最も適切なものを次のうちから一つ選び、マークシートの (34) にその記号をマークせよ。

- a) This story allows readers to imagine the characters' feelings by withholding detailed explanation about their emotions.
- b) This story depicts the characters' actions so vividly that readers can enjoy the twists and turns of the plot.
- c) This story describes the characters' thoughts so closely that readers can understand them easily.
- d) This story gives only a minimum of information about the characters and presents them as if living in a fantasy world.
- e) This story helps readers to sympathize with the characters deeply by providing sufficient details about their backgrounds.

(A)

Wealth in Germany has a morally complicated past, primarily tied to the wealth systematically taken from Jews by the Nazis. Especially because there is the historically strong “culture of remembrance”, the wealthy in Germany often try to distance themselves from this past—and, therefore, from their wealth, too. As part of this, they typically do not educate their children in schools designed to serve wealthy families—so-called “elite schools”.

Elite schools are usually understood to be schools that serve students from high-status families. They often charge high fees, teach a sophisticated curriculum, have renowned alumni, and have expansive, well-resourced campuses. Importantly, they are also recognized by the general public as “elite”, which gives them their symbolic power. Research has shown that elite schools in England and the United States play a role in the reproduction of wealth, status and power. In this way, they illustrate a phenomenon that when school systems privilege wealthy families and undermine others, education becomes a cog in the wheel of social and economic inequality.

Germany, however, has no agreed-upon set of elite schools. It instead has what is often referred to as an egalitarian educational system, because most college-preparatory schools are of roughly the same quality, teaching to the same state-given leaving exam, upon which university admission is based. Does this mean Germany then also has an egalitarian society? Unfortunately, no. In comparison to most other developed economies, according to the OECD, wealth inequality in Germany is amongst the highest, and social mobility is amongst the lowest. One aspect of this phenomenon may be the nature of capitalist development. As research has shown, inherited capital has greater returns than productive capital, so investing in education may not bring the economic gains that it once did.

Despite a seemingly egalitarian system, wealth in Germany has been shown to influence both individual outcomes and the landscape of schooling itself. In terms of outcomes, Germany has a tracking system starting in year 4, when students are usually ten years old. There are three tracks, or three courses of schooling. Each child is assigned to one of the three tracks based on academic ability as assessed by teachers: *Hauptschule*, which prepares students for manual jobs; *Realschule*, for skilled non-manual jobs; and *Gymnasium*, for university.

Scholars have tied tracking to inter-generational inequalities. This is due to two facts: first, the track to which one is assigned can be linked to one’s socioeconomic background, and second, tracking directly influences what an individual can achieve later in life. In Germany, children from wealthy families are more likely to be tracked higher and therefore attend university. This outcome is affected by family resources, teachers’ assumptions that wealthy children will succeed, and wealthy parents’ pressure on schools to recommend their children for *Gymnasium*.

Regarding how wealth influences the educational landscape, schools in Germany have increasingly diversified and specialized over time in response to the needs and desires of wealthy families. At the same time, there is also a growing trend of sending children to elite schools abroad. In part, this has been influenced by foreign educational systems and a generalized anxiety that without elite schools, Germany cannot keep up with international competition.

(Karen Lillie, “Egalitarian or elite? The case of the German education system”を一部改変)

(B)

Laurie: This is the *Thinking Allowed* podcast from the BBC. In her new book *The Architecture of Hope*, Yvonne Dukes argues that the chances for the rehabilitation of prisoners will always be limited by the depressing environments they’ve endured during their imprisonment. I found myself attracted to the title of that book. Why did you choose that title, Yvonne?

Yvonne: Well, my research considers prison architecture and design. And I’ve worked as a consultant on many prison design and construction projects around the world. My work is all about designing prisons to be humane and healing places. The “architecture of hope” is really about light and space and air, but also crucially it’s about prisoners’ ability to control their environment.

Laurie: Let’s take a historical perspective for a moment because in your book you mentioned the very first closed prisons of the 18th century, which were based on two experimental approaches, different approaches. Tell me about the approaches and the philosophy behind them, because that helps us to understand how prisons evolved in the UK, doesn’t it?

Yvonne: It does. The “separate system” was all about isolating prisoners from each other. They were kept alone in cells. They were encouraged to reflect on their wrongdoing, encouraged to show regret for their crimes. If prisoners left their cells, they had to wear a mask. They were not allowed to exercise together, they were not allowed to socialise in any way. There were small cells intended for a single prisoner arranged along landings of three stories or more. It was all about reforming prisoners through silent, solitary contemplation.

There was also the “silent system” where prisoners were not separated from each other, but they had to do boring, meaningless work and repetitive tasks and they had to do it in complete silence.

Both of these experimental systems were highly damaging to people’s mental health, and suicide rates went up. In the end there was a lot of public concern about them, so they were abandoned. But the architecture of those systems is still with us.

Laurie: Is it possible to sketch some sort of typical design of British prisons today and the differences amongst them as they relate to the kind of prisoners they house? Presumably security is a major factor in the design of all prisons.

Yvonne: You'd think so, and it should be, but it isn't. Prisons in the UK are built to a higher security specification than they need to be, which makes them more expensive for the taxpayer, but also more inhumane and punishing for prisoners and staff. It's something that's called "future proofing" in government circles.

It basically means that we're building high security prisons for medium security prisoners. The idea behind "future proofing" is that if prisons need to house higher security prisoners at a later date, they don't have to upgrade prison security. But that's never happened in any UK prison. So, it means that we're actually holding thousands of people in higher security conditions than are needed. And that means more walls, more gates, more cameras, more razor wire, more hard architecture basically.

(C)

In his lavishly illustrated book *Art Forms of Nature*, the biologist and artist Ernst Haeckel vividly portrays a variety of lichen forms. His lichens grow wildly. Veined ridges give way to smooth bubbles; stalks elaborate into shapes of trumpets and dishes. It was also Haeckel who created the word "ecology" in 1866. Ecology describes the study of the relationships between organisms and their environments: both the places where they live and the network of relationships that sustain them. The study of ecology emerged from the idea that nature is an interconnected whole, "a system of active forces." Organisms could not be understood in isolation.

Three years later, in 1869, Simon Schwendener published a paper advancing the "dual hypothesis of lichens." In it, he presented the radical notion that lichens were not a single organism, as had long been assumed. Instead, he argued that they were composed of two quite different entities: a fungus and an alga. Schwendener proposed that the lichen fungus offered physical protection and acquired nutrients for itself and for the algal cells. The algal partner harvested light and carbon dioxide to make sugars that provided energy.

In Schwendener's view, the fungal partners were "parasites, although with the wisdom of statesmen." The algal partners were "its slaves ... which it has sought out ... and forced into its service." Together they grew into the visible body of the lichen. In their relationship, both partners were able to make a life in places where neither could survive alone.

Schwendener's suggestion was strongly opposed by fellow researchers. The idea that two different species could come together in the building of a new organism with its own separate identity was shocking to many. Most worrisome about the hypothesis was the prospect that a single organism could contain two separate evolutionary lines. Following Charles Darwin's

theory of evolution by natural selection, first published in 1859, species were understood to arise by *diverging*, or separating from one another. Their evolutionary lines forked, or separated, like the branches of a tree. The trunk of the tree forked into branches, which forked into smaller branches, which forked into twigs. Species were the leaves on the twigs of the tree of life. However, the dual hypothesis suggested that lichens were bodies composed of organisms with quite different origins. Within lichens, branches of the tree of life that had been diverging for hundreds of millions of years were doing something entirely unexpected. That is, they were *converging*, or joining together.

Over the following decades a growing number of biologists adopted the dual hypothesis, but many disagreed with Schwendener's portrayal of the relationship between the fungus and the alga. Schwendener's choice of words, such as parasites and slaves, hid the larger questions raised by the dual hypothesis. In 1877, Albert Frank invented the word "symbiosis" to describe the living together of fungal and algal partners. In his study of lichens, it had become clear to him that a new word was required, one that didn't prejudice the relationship it described. Shortly afterwards, Heinrich Anton de Bary adopted Frank's term and generalized it to refer to all of the possible interactions between any type of organism, stretching from parasitism at one pole to mutually supportive relationships at the other.

(Merlin Sheldrake, *Entangled Life: How Fungi Make Our Worlds, Change Our Minds & Shape Our Futures* を一部改変)