

## ハイレベル読解問題演習 101

(大阪大 2021)

次の英文(A)と(B)を読み、それぞれの下線部の意味を日本語で表しなさい。

(A) One of the oddest aspects of American culture is our general dismissal of commensality. Most human cultures have considered food preparation and consumption, especially consuming food together, as essential to family, tribal, religious, and other social bonds. Some people would go even further and say that as social creatures, eating together makes us more socially adept and indeed happier human beings. However, in our highly individualistic society the value of eating and drinking together is probably honored more in the breach than in the observance.

(Ludington, Charles C. & Booker, Matthew M. 2019. *Food fights: How history matters to contemporary food debates*. The University of North Carolina Press より一部改変)

(B) In language, the relationship between the form of a signal and its meaning is largely arbitrary. For example, the sound of "blue" will likely have no relationship to the properties of light we experience as blue nor to the visual written form "blue," will sound different across languages, and have no sound at all in signed languages. No equivalent of "blue" will even exist in many languages that might make fewer or more or different color distinctions. With respect to language, the meaning of a signal cannot be predicted from the physical properties of the signal available to the senses. Rather, the relationship is set by convention.

(Boroditsky, Lera. 2019. "Language and the brain." *Science*, 366(6461), October 4. DOI: 10.1126/science.aaz6490 より一部改変)

## ハイレベル読解問題演習 102

(大阪大・外 2021)

次の英文を読んで、以下の設問に答えなさい。

Writing is an unnatural act. As Charles Darwin observed, "Man has an instinctive tendency to speak, as we see in the babble of our young children, whereas no child has an instinctive tendency to bake, brew, or write." ① The spoken word is older than our species, and the instinct for language allows children to engage in articulate conversation years before they enter a schoolhouse. But the written word is a recent invention that has left no trace in our genome and must be laboriously acquired throughout childhood and beyond.

Speech and writing differ in their mechanics, of course, and that is one reason children must struggle with writing: it takes practice to reproduce the sounds of language with a pencil or a keyboard. But they differ in another way, which makes the acquisition of writing a lifelong challenge even after the mechanics have been mastered. Speaking and writing involve very different kinds of human relationship, and only the one associated with speech comes naturally to us. Spoken conversation is instinctive because social interaction is instinctive: we speak to those with whom we are on speaking terms. When we engage our conversational partners, we have an inkling of what they know and what they might be interested in learning, and as we chat with them, we monitor their eyes, their face, and their posture. If they need clarification, or cannot swallow an assertion, or have something to add, they can break into the conversation or follow up in turn.

We enjoy none of ② this give-and-take when we cast our bread upon the waters by sending a written missive out into the world. The recipients are invisible and inscrutable, and we have to get through to them without knowing much about them or seeing their reactions. At the time that we write, the reader exists only in our imaginations. ③ Writing is above all an act of pretense. We have to visualize ourselves in some kind of conversation, or correspondence, or oration, or soliloquy, and put words into the mouth of the little avatar who represents us in this simulated world.

The key to good style, far more than obeying any list of commandments, is to have a clear conception of the make-believe world in which you're pretending to communicate. There are many possibilities. A person thumb-typing a text message can get away with

acting as if he is taking part in a real conversation. An activist composing a manifesto, or a minister drafting a sermon, must write as if they are standing in front of a crowd and whipping up their emotions.

Which simulation should a writer immerse himself in when composing a piece for a more generic readership, such as an essay, an article, a review, an editorial, a newsletter, or a blog post? The literary scholars Francis-Noel Thomas and Mark Turner have singled out one model of prose as an aspiration for such writers today. They call it classic style, and explain it in a wonderful little book called *Clear and Simple as the Truth*.

The guiding metaphor of classic style is seeing the world. The writer can see something that the reader has not yet noticed, and he orients the reader's gaze so that she can see it for herself. The purpose of writing is presentation, and its motive is disinterested truth. It succeeds when it aligns language with the truth, the proof of success being clarity and simplicity. The truth can be known, and is not the same as the language that reveals it; prose is a window onto the world. The writer knows the truth before putting it into words; he is not using the occasion of writing to sort out what he thinks. ④ Nor does the writer of classic prose have to argue for the truth; he just needs to present it. That is because the reader is competent and can recognize the truth when she sees it, as long as she is given an unobstructed view. The writer and the reader are equals, and the process of directing the reader's gaze takes the form of a conversation.

A writer of classic prose must simulate two experiences: showing the reader something in the world, and engaging her in conversation. The nature of each experience shapes the way that classic prose is written. The metaphor of showing implies that there is something to see. The things in the world the writer is pointing to, then, are *concrete*: people (or other animate beings) who move around in the world and interact with objects. The metaphor of conversation implies that the reader is *cooperative*. The writer can count on her to read between the lines, catch his drift, and connect the dots, without his having to spell out every step in his train of thought.

Classic prose, Thomas and Turner explain, is just one kind of style, whose invention they credit to seventeenth-century French writers such as Descartes and La Rochefoucauld. The differences between classic style and other styles can be appreciated by comparing their stances on

the communication scenario: how the writer imagines himself to be related to the reader, and what the writer is trying to accomplish.

Classic style is not a contemplative or romantic style, in which a writer tries to share his idiosyncratic, emotional, and mostly ineffable reactions to something. Nor is it a prophetic, oracular, or oratorical style, where the writer has the gift of being able to see things that no one else can, and uses the music of language to unite an audience.

Less obviously, classic style differs from ⑤ practical style, like the language of memos, manuals, term papers, and research reports. (Traditional stylebooks such as Strunk and White are mainly guides to practical style.) In practical style, the writer and reader have defined roles (supervisor and employee, teacher and student, technician and customer), and the writer's goal is to satisfy the reader's need. Writing in practical style may conform to a fixed template (a five-paragraph essay, a report in a scientific journal), and it is brief because the reader needs the information in a timely manner. Writing in classic style, in contrast, takes whatever form and whatever length the writer needs to present an interesting truth. The classic writer's brevity "comes from the elegance of his mind, never from pressures of time or employment."

⑥ Classic style also differs subtly from plain style, where everything is in full view and the reader needs no help in seeing anything. In classic style the writer has worked hard to find something worth showing and the perfect vantage point from which to see it. The reader may have to work hard to discern it, but her efforts will be rewarded. Classic style, Thomas and Turner explain, is aristocratic, not egalitarian: "Truth is available to all who are willing to work to achieve it, but truth is certainly not commonly possessed by all and is no one's birthright."

The different prose styles are not sharply demarcated, and many kinds of writing blend the different styles or alternate between them. (Academic writing, for example, tends to mix practical and self-conscious styles.) Classic style is an ideal. Not all prose should be classic, and not all writers can carry off the pretense. But knowing the hallmarks of classic style will make anyone a better writer, and it is the strongest cure I know for the disease that enfeebles academic, bureaucratic, corporate, legal, and official prose.

(Pinker, Steven. 2014. *The sense of style: The thinking person's guide to writing in the 21st century*. Penguin Books より一部改変)

- 設問1. 下線部①の意味を日本語で表しなさい。
- 設問2. 下線部②が表す内容を日本語で具体的に説明しなさい。
- 設問3. 下線部③が表す内容を日本語で具体的に説明しなさい。
- 設問4. 下線部④の意味を日本語で表しなさい。
- 設問5. 下線部⑤が表す内容を日本語で具体的に説明しなさい。
- 設問6. 下線部⑥の意味を日本語で表しなさい。

### ハイレベル読解問題演習 103

(大阪大 2000)

次の英文(A)、(B)を読み、それぞれの下線部の意味を日本語で表せ。

(A) The mass media, printed and broadcast, are probably the most pervasive influences on attitudes and opinions in the modern world. Access to mass media is, in fact, one of the defining characteristics of modernity. Other, more powerful forces may exist within a given region or culture. On a global basis, however, in terms of sheer numbers reached, other forms of communication cannot compete with the words and pictures carried in newspapers, broadcasts, magazines, and advertising. For example, the ways women are presented in the mass media strongly affect people's notions on woman's place, as it is and as it ought to be.

\* From *Toward Internationalism: Readings in Cross-Cultural Communication* by Louise Fiber Luce and Elsie C. Smith, Heinle & Heinle

(B) Any grouping of human beings has its own world: a certain range of knowledge and certain modes of evaluation. Such a worldview is subject to constant modification as time rolls on. Nor can its association with the particular grouping prevent it from being adopted, to a greater or a lesser extent, by members of some other grouping. On the contrary, information, tastes, habits, modes of feeling and judgement can be transmitted from one sociocultural grouping to another, and individuals can in any case have loyalties to more than one grouping, so that they themselves are mobile between different worldviews accordingly.

## ハイレベル読解問題演習 104

(大阪大 2001)

次の英文(A)、(B)を読み、それぞれの下線部の意味を日本語で表せ。

- (A) For better or worse, there is no doubt that English is now a world language. It is also of course a rapidly changing one, and no one can predict how it will develop. It seems likely, however, that there will be movement in two directions: on the one hand, towards greater standardization of English used as a shared means of communication in international contexts; and on the other, towards varieties of English which are only used, or understood, within particular countries or communities.
- (B) The function of the nursery school is not to be a substitute for an absent mother, but to supplement and extend the role which in the child's earliest years the mother alone plays. The nursery school is probably most correctly considered as an extension 'upwards' of the family, rather than an extension 'downwards' of the primary school. It seems desirable, therefore, before discussing in any detail the role of the nursery school and of the teacher in particular, to set down a summary of what the infant needs from the mother, and the nature of the role that the mother plays in fostering healthy psychological development in the child's earliest years. It is only in the light of the mother's role and the child's needs that a real understanding can be gained of the way in which the nursery school can continue the mother's work.

## ハイレベル読解問題演習 105

(大阪大 2004)

次の英文(A)、(B)を読み、それぞれの下線部の意味を日本語で表せ。

(A) Lectures on videotape, on audiotape and if delivered from detailed, antique notes — even in the lecture hall, come closer to the way knowledge is stored in books or on the Internet than to the manner in which it can be created and obtained through open questions and collaboration. As a method of conveying information, lectures lack the speed and the free-ranging exploration typical of computer access to data. The information they contain is rarely the reason for our interest in them; the source of their fascination is the eloquence and angle of vision of the lecturer. What makes such presentations worthwhile is the opportunity they afford of seeing, and asking questions about, how another human being perceives the world.

(B) Colors have specific significance based on the various meanings our culture associates with them, and we use them like a simple language. Blood is red, for example, so red in many cultures is seen to be an aggressive color and is used both as a warning, as in the sign system used for road traffic, and to signify passion, as in the gift of a red rose. In traffic signs, green, the color of nature and harmony, is used as the opposite of red to mean 'safe to go'. Perhaps because we associate darkness and 'the night' with death, clothes at funerals are black to acknowledge mourning, whereas at carnivals we put together as many bright, primary colors as possible.



## ハイレベル読解問題演習 106

(大阪大 2008)

次の英文(A)、(B)を読み、それぞれの下線部の意味を日本語で表せ。

(A) When Takanori Shibata first began robotic research 14 years ago, he wasn't interested in inventing a robot to help with jobs around the house. He wanted to design something that would improve the quality of people's lives. Shibata thought about animals and how they enriched the lives of the people who interact with them. As Shibata studied the interplay between animals and humans, he learned how pets have positive psychological and social effects on people, and began focusing on that aspect. In addition to cheering people up, domesticated animals can reduce stress and encourage communication in humans, particularly people who suffer mental and physical problems. He decided to design a therapeutic robot, one that would be unfamiliar, yet lovable. In 1998, he created Paro, modeled after a baby harp seal.

\* From Animals provided inspiration for therapeutic robot by SEANA K. MAGEE, *The Japan Times*, June 16, 2007 (Kyodo)

(B) How we handle our own feelings of impatience, hostility, and anger is a far more powerful example to our children than what we tell them to do with theirs. We don't want to impose our black moods on our children, but neither do we want to pretend that our angry feelings don't exist. In any case, we may as well be honest, for even when we try to cover up our anger, our children sense how we feel.

## ハイレベル読解問題演習 107

(大阪大 2009)

次の英文(A)、(B)を読み、それぞれの下線部の意味を日本語で表せ。

(A) Slang is more pervasive than ever, and teachers nationwide are wearying of the unyielding fight against improper speech and a breed of student that simply refuses to learn the correct way to use language. Furthermore, when asked what they perceive to be the cause of this situation, most of them point straight at new inventions, such as e-mail, cell phones, and \*instant messaging, wholeheartedly believing them to be the source of any perceived decline in youth literacy.

※From Instant Messaging : The Language of Youth Literacy, by David Craig, *The Boothe Prize Essays 2003*

(B) The current understanding of anticipated climate change and its effect on ecosystems and societies, uncertainties and all, is not anecdotal. Rather, it is articulated explicitly as a consensus view of a world-wide community of researchers. Too few politicians and members of the public appreciate this. And although not every individual scientist involved will fully agree with each sentence and each probability estimate in the \*\*IPCC's reports, few if any will seriously question that what the IPCC delivers is as good a piece of scientific advice on climate change as anyone could hope to get.

※From Rising to the climate challenge, *Nature Vol. 499. No. 755 (2007/ 10/ 18)*

[注]

\*instant messaging 「インスタントメッセージ」(対話やメッセージのやりとりなどができるインターネット上の機能)

\*\*IPCC 気候変動に関する政府間協議会

## ハイレベル読解問題演習 108

(大阪大 2012)

次の英文(A)、(B)を読み、それぞれの下線部の意味を日本語で表せ。

(A) Culture is not something in opposition to biology; rather, culture is the form that biology takes in different communities. One culture may differ from another culture, but there are limits to the differences. Each must be an expression of the underlying biological commonality of the human species. There could not be a long-term conflict between nature and culture, for if there were, nature would always win; culture would always lose.

(B) What is cinema and what is a film? A mere hundred years old, the cinema has — in its different manifestations — become at once so obvious and so ubiquitous that one hardly appreciates just how strange a phenomenon it actually is. Not only an extraordinary entertainment medium, a superb story-telling machine, it also gives a kind of presence and immediacy to the world unparalleled elsewhere, and undreamt of before the cinema was invented. Nothing else seems to give such intense feelings; nothing involves people so directly and tangibly in the world out there and in the lives of others.

## ハイレベル読解問題演習 109

(東京大 2005)

次の英文の内容を、60～70 字の日本語に要約せよ。句読点も字数に含める。

We are only born with so much natural rhythm and harmony, and we have to search for and develop ways of maintaining both. My fifty years of experience in teaching and encouraging top sports people have made me realize that total harmony in movement should resemble a fish in water — one shake of its tail and off it goes, changing pace and direction with ease. Minimum effort is applied, but maximum results are achieved.

All the great heroes in the history of sport — Pele, Muhammad Ali, Bjorn Borg — started each movement with rhythm and fluency. They did not move suddenly from a dead stop: they were thinking sway-and-flow, not start-and-run. They had developed what might be called high-level awareness, which is an absolute necessity for any athlete who wants to reach the top of their profession.

We all know that nerves and tension can cause bad movements and errors, but these can be minimized by developing a lifestyle around this high-level awareness. You must focus the body and make it aware, as you would your fingers that were about to pick something up. Your whole body, like your fingers, must be sensitive to its position in space. Gradually, you will develop your own sense of rhythm, and this will show up in better and more consistent performance.

(草稿用)

									60
									70

(解答用)

									60
									70

## ハイレベル読解問題演習 110

(東京大 1993)

次の英文の内容を読み、全文を 80～100 字の日本語に要約せよ。句読点も字数に含める。

Eight, five, seven, three, one, two. If I asked you now to repeat these numbers, no doubt most of you could. If I asked you again after a long talk, you probably couldn't — you will keep the memory for a short time only.

It seems to be the case that two quite different processes are involved in the brain in memory storage, one for the short-term — that is about fifteen minutes to an hour — and one for long-term memory. Many items of information find their way briefly into our short-term stores; most are discarded, and only a few find their way into the long-term store. While memories are in this short-term store, they are easily destroyed: by distraction, for instance — do you remember the number sequence we started with? — or by interference with the brain: by an epileptic fit, or concussion, for example. The film hero who wakes up after having been knocked out in a fight and asks "Where am I?" isn't joking; if the blow that knocked him out had been real it would have affected the electrical processes in his brain and so destroyed his store of short-term memories. But he will not have lost his store of permanent, long-term memories — indeed, it is extraordinarily difficult to erase them. Quite often in psychiatric treatment the psychologist tries to remove them by drugs, with electrical shock treatment, with insulin therapy, or psychoanalytic techniques, but usually with a very limited amount of success.

Indeed, when one comes to think about it, memory is perhaps one's most durable characteristic as an individual. I can lose limbs, have real organs replaced by plastic ones, alter my facial appearance with plastic surgery, but I am still "myself"— a complex of past experience, past memories, held tight and firm within my brain; only when I lose these do I cease to be myself.

- (注) epileptic ← epilepsy : てんかん  
concussion : 脳震盪(のうしんとう)  
psychiatric : 精神医学の  
insulin therapy : インシュリン療法  
plastic surgery : 形成外科

(草稿用)

									80
									100

(解答用)

									80
									100