

平成 21 年度 入学 試験 問題 (後期)

英 語

注 意

1. 合図があるまで表紙をあけないこと。
2. 受験票は机に出しておくこと。

I 下線部を和訳せよ。

If the entire human species were a single individual, that person would long ago have been declared mad. The insanity would not lie in the anger and darkness of the human mind—though it can be a black and raging place indeed. And it certainly wouldn't lie in the goodness of that mind. The madness would lie instead in the fact that both of those qualities, the savage and the splendid, can exist in one creature, one person, often in one instant.⁽¹⁾

We are a species that is capable of almost dumbfounding kindness. We nurse one another, romance one another, weep for one another. Ever since science taught us how, we willingly tear the very organs from our bodies and give them to one another. And at the same time, we slaughter one another. The past 15 years of human history are the temporal equivalent of those subatomic particles that are created in accelerators and vanish in a trillionth of a second, but in that fleeting instant, we've visited untold horrors on ourselves—in Mogadishu, Rwanda, Chechnia, Darfur, Beslan, Baghdad, Pakistan, London, Madrid, Lebanon, Israel, New York City, Abu Ghraib, Oklahoma City, an Amish schoolhouse in Pennsylvania—all of the crimes committed by the highest, wisest, most principled species the planet has produced. That we're also the lowest, cruelest, most blood-drenched species is our shame—and our paradox.

The deeper that science drills into the substrata of behavior, the harder it becomes to preserve the vanity that we are unique among Earth's creatures. We're the only species with language, we told ourselves—until gorillas and chimps mastered sign language. We're the only one that uses tools then—but that's if you don't count otters smashing mollusks with rocks or apes stripping leaves from twigs and using them to fish for termites.

What does, or ought to, separate us then is our highly developed sense of morality, a primal understanding of good and bad, of right and wrong, of what it means to suffer not only our own pain—something anything with a rudimentary nervous system can do—but also the pain of others. That quality is the distilled essence of what it means to be human. Why it's an essence that so often spoils, no one can say.⁽²⁾

Morality may be a hard concept to grasp, but we acquire it fast. A preschooler will learn that it's not all right to eat in the classroom, because the teacher says it's not. If the rule is lifted and eating is approved, the child will happily comply. But if the same teacher says it's also O.K. to push another student off a chair, the child hesitates. "He'll respond, 'No, the teacher shouldn't say that,'" says psychologist Michael Schulman, co-author of *Bringing Up a Moral Child*. In both cases, somebody taught the child a rule, but the rule against pushing has a stickiness about it, one that resists coming unstuck even if someone in authority countenances it. That's the difference between a matter of morality and one of mere convention, and Schulman and others believe kids feel it innately.⁽³⁾

Of course, the fact is, that child will sometimes hit and won't feel particularly bad about it either—unless he's caught. The same is true for people who steal or despots who slaughter. "Moral judgment is pretty consistent from person to person," says Marc Hauser, professor of psychology at Harvard University and author of *Moral Minds*. "Moral behavior, however, is scattered all over the chart." The rules we know, even the ones we intuitively feel, are by no means the rules we always follow.

Where do those intuitions come from? And why are we so inconsistent about following where they lead us? Scientists can't yet answer those questions, but that hasn't stopped them from looking. Brain scans are providing clues. Animal studies are providing more. Investigations of tribal behavior are providing still more. None of this research may make us behave better, not right away at least. But all of it can help us understand ourselves—a small step up from savagery perhaps, but an important one.⁽⁴⁾

(出典: TIME, December 3, 2007. 一部変更あり)

(注)

accelerator: 粒子加速器 rudimentary: 原初的な countenance: 許す intuitively: 直観的に

II 下線部を和訳せよ。

William Harvey, writing about animal movement in 1628, called it “the silent music of the body.” Similar metaphors are often used by neurologists, who speak of normal movement as having a naturalness and fluency, a “kinetic melody.” This smooth, graceful flow of movement is compromised in parkinsonism and some other disorders, and neurologists speak here of “kinetic stutter.” When we walk, our steps emerge in a rhythmical stream, which is automatic and self-organizing. In parkinsonism, this normal, happy automatism is gone.⁽¹⁾

The poet, W.H. Auden, once invited to a music therapy session, was amazed by the instant transformations which music could effect. They reminded him of an aphorism of the German Romantic writer Novalis: “Every disease is a musical problem; every cure is a musical solution.” This seemed almost literally to be the case with these profoundly parkinsonian patients.

Parkinsonism is usually called a “movement disorder,” though when it is severe it is not only movement that is affected, but the flow of perception, thought, and feeling as well.⁽²⁾ The disorder of flow can take many forms; sometimes, as the term “kinetic stutter” implies, there is not a smooth flow of movement but brokenness, jerkiness, starts and stops instead. Parkinsonian stutter (like verbal stuttering) can respond beautifully to the rhythm and flow of music, as long as the music is of the “right” kind—and the right kind is unique for every patient. For one of my post-encephalitic patients, Frances D., music was as powerful as any drug. One minute I would see her compressed, clenched, and blocked, or else jerking, ticcing, and jabbering—like a sort of human time bomb. The next minute, if we played music for her, all of these explosive-obstructive phenomena would disappear, replaced by a blissful ease and flow of movement, as Mrs. D., suddenly freed of her automatisms, would smilingly “conduct” the music, or rise and dance to it. But it was necessary—for her—that the music be legato; staccato, percussive music might have a bizarre countereffect, causing her to jump and jerk helplessly with the beat, like a mechanical doll or marionette. In general, the “right” music for parkinsonian patients is not only legato, but has a well-defined rhythm. If, on the other hand, the rhythm is too loud, dominating, or intrusive, patients may find themselves helplessly driven or entrained by it. The power of music in parkinsonism is not, however, dependent on familiarity, or even enjoyment, though in general music works best if it is both familiar and liked.

Another patient Edith T., a former music teacher spoke of her need for music. She said that she had become “graceless” with the onset of parkinsonism, that her movements had become “wooden, mechanical—like a robot or doll.” She had lost her former naturalness and musicality of movement; in short, she said, she had been “unmusicked” by her parkinsonism. But when she found herself stuck or frozen, even the *imagining* of music might restore the power of action to her. Now, as she put it, she could “dance out of the frame,” the flat, frozen landscape in which she was trapped, and move freely and gracefully; “It was like suddenly remembering myself, my own living tune.”⁽³⁾ But then, just as suddenly, the inner music would cease, and she would fall once again into the abyss of parkinsonism. Equally dramatically, and perhaps in some way analogous, was Edith’s ability to use, to share, other people’s ambulatory abilities—she could easily and automatically walk with another person, falling into their rhythm, their tempo, sharing their kinetic melody, but the moment they stopped, she would stop, too.

(出典：Oliver W. Sacks, *Musicophilia: Tales of Music and the Brain*, 2007, Alfred A. Knopf. 一部変更あり)

(注)

post-encephalitic: 脳炎後の abyss: 深淵

III 英訳せよ。

- (1) 人間の営みはしばしば地球の環境や資源に取り返しのつかない損害をもたらす。
- (2) 我々の日常の行動を見直さない限り、我々が人間社会に望んでいる未来は重大な危機に直面するだろう。
- (3) 我々の現在の進路が引き起こすだろう大災害を避けるには、根本的な変化が直ちに求められる。