

和歌山県立医科大学

平成 30 年 度

英 語

問 題 冊 子

第1問 結核(tuberculosis, TB)にかかわる次の問題文を読み、以下の問1～5に答えなさい。

*の付された語については問題文の下に注釈がある。

Women were disproportionately the protagonists* and/or targeted viewers of the numerous motion pictures that were produced between the late 1930s and the middle 1950s to promote public knowledge about tuberculosis. This was not because women's health was a special concern of the medical and public health professions, nor because it was acknowledged that women were much more affected by TB. Rather, women were regarded as domestic caregivers in charge of family and community health—as wives, mothers, housekeepers, and nurses.

Tuberculosis, the most common cause of death in the United States and much of western Europe throughout the nineteenth century, initially was attributed to inherited constitutional weakness and unhealthy habits or environments. The identification of the tubercle bacillus microorganism in 1882 supported the view of TB as a contagious disease and not an inherent condition. By the twentieth century, it was broadly regarded as communicable and therefore confinable through extended monitoring and management of large populations. Public officials and some physicians launched a national public health campaign to gauge, regulate, and control the activities of people with TB as a means of containing transmission. In the United States, the antituberculosis campaign's institutional apparatus included a large number of surveillance techniques: compulsory case reporting, statistical record keeping, educational media programs, and the formation of regulatory institutions (the TB sanitarium*). There were no tested and effectively marketed treatment drugs for tuberculosis until mid-century. Nevertheless, TB incidence in the United States began to decline long before these antibiotics hit the market. Epidemiologists credit the decline to reductions in poverty and overcrowded housing, and to vigorous public health control measures. Techniques of surveillance remained the primary public health strategy until treatment drugs became available in the early 1960s.

A 1991 entry in the *Morbidity and Mortality Weekly Report* notes that the number of reported tuberculosis cases has been growing nationally since 1988, with a 9.4 percent increase in TB cases in 1989 (the largest annual increase to that date since 1953), and with disproportionately greater increases in reported cases occurring among their designated categories of Hispanics, non-Hispanic blacks, and Asians/Pacific Islanders, and among those in the age group twenty-five to forty-four. The relatively brief period of time between the supposed containment of TB nationally and its return indicates that the disease has continued to be endemic not only to Third-World countries or underdeveloped regions, but to Western metropolitan centers. Indeed, in some sectors of the United States (in poor urban

communities or in migrant labor camps, for example), TB cases currently exceed those of the poorest countries in the world. ⁽³⁾ A far more likely explanation for the resurgence of tuberculosis in the inner cities of the developed world is the reappearance of just these living conditions that the social and economic policies of the modern welfare state were designed to eliminate.

Long believed to be most readily transmitted through the breathing of airborne particles which become trapped in high concentrations in unventilated spaces, or through contact with an infected person's sputum*, tuberculosis has been associated historically with the often close and unventilated quarters of the urban poor and working class. Women, held responsible for domestic tasks such as sanitizing bedding and dishes and airing out rooms, were regarded as the family members chiefly responsible for the control of TB infection in the home. In a much-publicized lecture of 1903, the eminent physician William Osler identified the home as the critical site of TB infection and control:

In its most important aspects the problem of tuberculosis is a home problem. In an immense proportion of cases the scene of the drama is the home; on its stage the acts are played, whether to the happy issue of recovery, or the dark ending of a tragedy, so commonplace as to have dulled our appreciation of its magnitude.

Osler characterized the home not as a private sphere, but as a public theater for the staging of the familiar contagion narrative: the home is "the scene of the drama." Elsewhere, he characterized the home as a different kind of public theater — as a "battleground" for the war against disease. By calling for war in the home — the center of a woman's domain — Osler was sending a challenge to women. Indeed, women could read this more accurately as an ultimatum*: ⁽⁴⁾ "Sanitize your home or risk your life." Even paid TB sanitarium and home care was designated women's work. It is therefore not surprising that in the many public health films produced during the media campaign against TB, women were both the targeted viewers and the chief protagonists of a drama that was often set in the domestic "public theater."

Most of the public health films of the late 1930s through the middle 1950s feature white working-class women. However, public health officials had statistics from 1940 showing that black women contracted TB at four to five times the rate of white women. This situation was widely attributed not to economic and public health policies, but to African-American communities' own "unhealthy" lifestyles. The consequences of African-American communities' purported failure to comply with modern public health measures is the subject of the 1938

narrative *Let My People Live*, a film in which a poor black southern woman — a character who never appears on screen, but is constantly invoked — is blamed for jeopardizing the health of her children and her community. She treats her TB symptoms at home with traditional remedies and ultimately dies, but not before infecting one of her children. Women's caretaking in the home is the source of transmission: Mary, the daughter who cares for her sick mother at home, is infected. George, who is away getting an education at Tuskegee* University, is spared. In an anguished postfuneral confession to her minister that assumes a link between tuberculosis transmission and biology, Mary admits that she herself is ill with what must surely be TB: "They say it runs in the family." The minister explains germ theory and directs Mary to a physician. But on her trip to the doctor's office, she is stopped by a friend who says, "Girl, there's no doctor in the world that can cure you of tuberculosis." She recommends instead her own grandmother's herbal remedies. Mary discredits the knowledge of the girl's grandmother and her own mother as she dismisses her darker-skinned friend: "My mother believed in that — roots, herbs, and teas. I've got to see Doctor Gordon." Mary, whose light skin symbolizes her assimilationist role in the narrative, survives because she submits to a diagnostic X-ray and agrees to be placed in a TB sanitarium.⁽⁵⁾

(Lisa Cartwright, *Screening the Body: Tracing Medicine's Visual Culture*. 適宜改变)

[注]

*protagonist : a leading character in a play, film, novel, etc.

sanitarium : an American spelling of sanatorium, which is a type of hospital for long-term illness, most typically associated with TB, mental disorder, alcoholism

sputum : slimy liquid from the throat or lungs

ultimatum : a final demand or warning to a person or country

Tuskegee : a city in east central Alabama, home town to Tuskegee University, which was founded in 1881 as a teachers' college for blacks

問 1 下線(1)の引かれた語を言い換えるとして最も適切なものを以下から選び、その記号を解答欄に記しなさい。

- ア concerning
- イ conditioning
- ウ confining
- エ consisting
- オ contracting

問 2 下線(2)の引かれた語と同じ意味の動詞がこの段落中で一つ用いられている。それを抜き出し、原形にして、解答欄に記しなさい。

問 3 下線(3)の引かれた部分を和訳して、解答欄に記しなさい。

問 4 下線(4)の引かれた部分を、the domestic “public theater”という語句の内容を明らかにしながら和訳して、解答欄に記しなさい。

問 5 下線(5)の引かれた語句はどういうことを意味するか。問題文にもとづいて、解答欄に日本語で説明しなさい。

第2問 次の問題文は、のちに医師になる人物の少年時代の思い出である。これを読み、以下の問1～6に答えなさい。＊の付された語については問題文の下に注釈がある。

I first saw Hundreds Hall when I was ten years old. It was the summer after the war, and the Ayreses still had most of their money then, were still big people in the district. The event was an Empire Day fête*; I stood with a line of other village children making a Boy Scout salute while Mrs Ayres and the Colonel* went past us, handing out commemorative medals; afterwards we (あ) to tea with our parents at long tables. Mrs Ayres would have been twenty-four or -five, her husband a few years older; their little girl, Susan, would have been about six. They must have (い) a very handsome family, but my memory of them is vague. I recall most vividly the house itself, which struck me as an absolute mansion. I remember its lovely details: the worn red brick, the window glass, the weathered sandstone frames. They made it (う) blurred and slightly uncertain — like ice, I thought, just beginning to melt in the sun.

There were no trips inside, of course. The doors and French windows stood open, but each had a rope or a ribbon tied across it; the lavatories set aside for our use were the servants' and the gardeners'. My mother, however, still had friends among the servants, and when the tea was finished, she took me quietly into the house by a side door, and we (え) a little time with the cook and the kitchen girls. The visit impressed me terribly. The kitchen was a basement one, reached by a cool corridor with something of the feel of a castle dungeon. An extraordinary number of people seemed to be coming and going along it with trays. The girls had such a mountain of dishes to wash, my mother rolled up her sleeves to help them; and to my very great delight, as a reward for her labour, I was allowed to take my pick of the jellies that had come back uneaten from the fête. I was seated at a pine table, and given a spoon from the family's own drawer — a heavy thing of dulled silver, its bowl almost bigger than my mouth.

But then (お) an even greater treat. High up on the wall of the passage was a junction-box of wires and bells, and when one of these bells was set ringing, calling the maid upstairs, she took me with her, so that I might peep past the green curtain that separated the front of the house from the back. I could stand and wait for her there, she said, if I was very good and quiet.

I was an obedient child, as a rule. But the curtain opened onto the corner junction of two marble-floored passages, each one filled with marvellous things; and once she had disappeared softly in one direction, I took a few daring steps in the other. The thrill of it was astonishing. I don't mean the simple thrill of trespass*, I mean the thrill of the house itself, which came to

me from every surface. I was drawn to one of the dustless white walls, which had a decorative plaster* border, a representation of acorns* and leaves. I had never seen anything like it, outside of a church, and after a second of looking it over, I did what strikes me now as a dreadful thing: I worked my fingers around one of the acorns and tried to pick it up from its setting; and when that failed to release it, I got out my penknife and dug away with that. I didn't do it in a spirit of vandalism*. I wasn't a spiteful or destructive boy. It was simply that, in admiring the house, I wanted to possess a piece of it — or rather, as if the admiration itself, which I suspected a more ordinary child would not have felt, entitled me to it. I was like a man, I suppose, wanting a lock* of hair from the head of a girl he had suddenly and blindingly become enamoured of.

At last, the acorn gave, though less cleanly than I'd been expecting, with a fall of white powder and grit*; I remember that as disappointing. Possibly I'd imagined it to be made of marble.

But nobody came, nobody caught me. It was, as they say, the work of a moment. I put the acorn in my pocket, and slipped back behind the curtain. The maid returned a minute later and took me back downstairs; my mother and I said goodbye to the kitchen staff, and rejoined my father in the garden. I felt the hard plaster lump in my pocket, now, with a sort of sick excitement. I'd begun to be anxious that Colonel Ayres, a frightening man, would discover the damage and stop the fête. But the afternoon ran on without incident until dusk. My parents and I joined other people for the long walk home, the bats flitting and wheeling with us along the lanes as if whirled on invisible strings.

My mother found the acorn, of course, eventually. I had been drawing it in and out of my pocket, and it had left a chalky trail on the gray flannel of my shorts. When she understood what the queer little thing in her hand was, she almost wept. She didn't smack me, or tell my father. Instead she looked at me, with her tearful eyes, as if ashamed.

'You ought to know better, a clever lad like you,' I think she said.

People were always saying things like that to me when I was young. My parents, my uncles, my schoolmasters — all the various adults who interested themselves in my career. The words used to drive me into secret rages, because on the one hand I wanted desperately to live up to my own reputation for cleverness, and on the other it seemed very unfair, that that cleverness, which I had never asked for, could be turned into something with which to cut me down.

(Sarah Waters, *The Little Stranger*. 適宜改变)

[注]

*fête : a celebration or festival

colonel : an officer of high rank in the army

trespass : entry to a person's land without permission

plaster : a soft mixture of sand and cement, that is put on walls and ceilings to give them
a smooth, hard surface

acorn : the fruit of the oak, a smooth oval nut

vandalism : the crime of destroying something

lock : a piece of a person's hair

grit : small loose particle of stone or sand

問 1 (あ) ~ (お) には、以下の動詞が入る。それぞれどの動詞が入るか選び、適切な形
に変えて、解答欄に記しなさい。

come

look

make

sit

spend

問 2 下線(1)の引かれた部分を和訳して、解答欄に記しなさい。

問 3 下線(2)の引かれた部分を和訳して、解答欄に記しなさい。

問 4 下線部(3)の 'the acorn' と同じものを表す語句を、本文の下線部(3)以後の部分から二つ抜
き出し、解答欄に記しなさい。ただし、'the acorn', 'it' を除く。

問 5 下線部(4)の 'gave' と同じ用法の give を含む文をア～オから選び、解答欄に記しなさい。

ア I gave him a book.

イ I would give anything to have my health restored.

ウ He gave a cry.

エ Five into ten gives two.

オ The heavy door didn't give until the fifth push.

問 6 下線(5)の引かれた部分を、'The words' が指し示す内容を明らかにしながら和訳して、解
答欄に記しなさい。

第3問 以下の和文の下線部(1)～(4)を、英語で言い表しなさい。

戦後の学校はやたらと、知識を詰め込みたがる。無理やり覚えさせた知識が役に立つわけがなく、知的メタボリック症候群の遠因になるのが関の山。わけもわからず頭へ入れてもらった知識の賞味期間は短くて、ひととき過ぎれば腐りはじめる。そうしてもの知りのバカがふえることになる。

本当に勉強させたかったら、教えないに限る。⁽¹⁾ハングリーなら奪ってでも自分のものにしたい⁽²⁾なる。昔の師匠や親方はそれを心得ていて、わざと教え惜しんだ。⁽³⁾弟子は芸や技は盗むもの⁽⁴⁾と考えて成長した。

(外山滋比古『失敗の効用』)