

和歌山県立医科大学

平成 31 年 度

英 語

問 題 冊 子

**I** 次の文章は、多発性硬化症の患者で大学教員でもある人物が著した論文の一部である。よく読み、問1～問6に答えなさい。\*の付された語句については下に注がある。

I was thirty years old when the disease—multiple sclerosis (M.S.)\*—was first diagnosed. In the beginning my illness was characterized by discrete attacks—the loss of vision in one or other eye, the loss of sensation in a leg, the sudden weakness of one or more limbs. In recent years there have been fewer attacks. Rather there has been a slow, but persistent, gradual progression of disability in the course of which I have lost the full use of my legs, a good deal of upper body strength, my sense of balance, and normal voluntary control of my bowels and bladder\*. Loss of coordination and weakness in both legs, together with the loss of balance, have transformed my once normal-appearing manner of walking. I tend to stagger, drag both of my feet, fall in embarrassingly public places, and bump into doorways and walls. Since I can now no longer walk further than thirty or forty yards, I use forearm crutches\* for short distances, and a wheelchair for longer excursions.

This list of symptoms conveys, however, **a** a small part of my experience of multiple sclerosis. These varied and various bodily disturbances represent not **b** the loss of function but a profound change in my formerly comfortable relation with my body and in my sense of myself. **c** short, my once relatively orderly physical existence has been transformed into an uncertain and chaotic manner of being in the world. In reflecting upon this disordered manner of being which is my illness, I have come to recognize that the different bodily dysfunctions have differing existential meanings. Each plays a distinct role in the creation and perpetuation of the disorder which now penetrates my life. In addition, the nature of M.S. is **d** that the disease process itself carries a particular existential significance.

At the onset of any bodily malfunction the cohesive relation between body and self is disturbed. The body suddenly appears to have an opposing will of its own since it refuses to yield to one's commands, frustrates one's intentions, and hinders one's projects. Disturbances in motor function explicitly reveal the oppositional force of the body, rendering it primary. The simplest of actions such as changing location or picking up a coffee cup disclose the body's obvious resistance. Rather than being that which enables me to carry out my projects<sup>(1)</sup>in the world, the body presents itself as an obstacle to my intentions. In this way the possibilities for daily action shrink. Indeed, the world itself takes on a different character. In health, the world presents itself as a field of practical significance. Objects are apprehended as manipulable or utilizable by the body. With the breakdown of motor function, everyday objects present themselves as unaccustomed obstacles to the body.

Furthermore, the impaired body becomes the focus of attention. Since it is the principal means of one's interaction with the world, it must always be taken into account. It is a necessary precondition of one's plans and projects. So, I must organize my daily activity — such as a trip to the supermarket or searching the library shelves for a reference book — in such a way as to compensate for the debilitating physical fatigue which accompanies motor weakness. To choose to do one project is, in effect, to ensure that I will not have enough energy to undertake another.<sup>(2)</sup> The most habitual tasks will produce quite a large exhaustion. While I do not dwell on my illness, my disability remains always at the fringes of my consciousness. I now view the world through the medium of my damaged body.

Moreover, the oppositional body poses an approaching threat to the integrity of the self. Life projects must be revised — and sometimes abandoned altogether — in light of physical disabilities. This revision necessarily incorporates a redefinition of one's self. Our sense of who we are is intimately related to the roles we occupy and to those goals we hold dear.<sup>(3)</sup> Any permanent disruption of role causes one to feel diminished in person, as well as in body.

Perhaps the most serious change in bodily identity occurs when one is forced to give up one's upright posture altogether and adopt an alternative mode of locomotion such as a wheelchair. While it is the case that any significant alteration in motor functioning represents a loss of autonomy, the loss of upright posture symbolizes disability in a most profound way. Verticality is related to autonomy. Just as the infant's sense of independence is enhanced by his ability to maintain an upright posture and venture into the world unaided, so there is a corresponding loss of autonomy which accompanies the loss of uprightness. The loss of upright posture engenders feelings of helplessness and dependency. Moreover, it causes others to treat one as dependent. I have noticed, for example, that on those occasions when I use a wheelchair, strangers invariably address themselves to my husband and refer to me in the third person.<sup>(4)</sup> "Would she like to sit at this table?", "What would she like to drink?", and so forth.

The relation with body in M.S. is, therefore, a paradoxical one. My body appears as A in that it continually opposes and frustrates my intentions; yet I *am* my body for I cannot escape my impaired embodiment. This relation between body and self is intrinsic to the experience of chronic illness and disability. With permanent impairment the body is transformed into a new entity, the "diseased body".

(S. K. Toombs, The Body in Multiple Sclerosis: A Patient's Perspective 適宜改変)

[注]

\*multiple sclerosis (M.S.) : 多発性硬化症

bowels and bladder : 腸と膀胱(すなわち排泄機能のことを指す)

forearm crutches : 前腕用松葉杖

問 1 空所 a ~ d にはいる語として適切なものを以下から選び、その記号を記しなさい。記号は一度しか使えない。大文字と小文字の区別は考慮しなくてよい。

ア but

イ in

ウ only

エ such

問 2 下線をほどこした部分(1)を和訳しなさい。

問 3 下線をほどこした部分(2)を和訳しなさい。

問 4 下線をほどこした部分(3)を和訳しなさい。

問 5 下線をほどこした部分(4)は, for example という語句から分かるように, 例を挙げて何かを説明している。それはどういう事柄か。また, なぜこの下線部がその事柄を説明していることになるのか。以上の二点を日本語で述べなさい。

問 6 空所 A にはいる語句として適切なものを以下から選び、その記号を記しなさい。

ア Each-and-everyone

イ Anyone-who's-anyone

ウ Nobody-but-you

エ Other-than-me

## II

次の文章を読んで、問1～問4に答えなさい。\*の付された語句については下に注がある。

Emerson, an American philosopher, once remarked that Socrates would have liked the <sup>(1)</sup>atmosphere at Harvard College. A tranquil paradise of red-brick mansions, graced by wise and ancient trees, the Yard would have been the perfect place to hold an academic seminar.

By the same token, Harvard Medical School would have suited <sup>(2)</sup>Hippocrates, the father of all doctors and perhaps even Socrates's own general practitioner. The architecture of Harvard Medical School is emphatically classical, its fresh green courtyard bounded on the east and west by marble buildings and dominated at the south by a stately temple provided with bold columns. A worthy monument to Apollo the Healer, Asclepius god of medicine, and his daughter Hygieia the divinity of Health.

Indeed, a legend has it that Hippocrates, having grown restless after spending two millennia, came back to earth and applied to Harvard Medical School to observe what progress had been made in the <sup>(3)</sup>profession since his days. He went serenely confident to his interview. When asked by his interrogator what he considered to be the essential principle of medicine, Hippocrates confidently quoted himself, "First, do no harm."

Harvard Medical School's single dormitory was a colossal architectural chimera. <sup>(4)</sup>The circular lobby was topped by a showy ornamental skull, decorated by what can only be described as a medical student's nightmare: writhing snakes, beakers, flasks, and other laboratory vessels. Over the door were the famous words of Dr. Louis Pasteur, a French bacteriologist, "In the field of scientific observation, chance favors only the mind that is prepared."

A long oak table was manned by several student clerks seated behind rectangular signs <sup>(5)</sup>bearing letters of the alphabet so that the newcomers could more easily sign in and get their keys. The hum of quiet chatter reverberating in the dome mixed with the nearby strains of a waltz. Barney took his place in line, feeling lost. He was only mildly relieved to discover that they were indeed expecting him — and had even assigned him lodgings.

Actually, "lodgings" was too grandiose a term. <sup>(6)</sup>His room turned out to be a closet decorated in a style that reminded him of the inside of a cheese box. Surely the inmates of a prison had more cheerful quarters, he thought to himself — and softer beds. But what can you expect for three hundred dollars a year?

Fearing suffocation, he kept the door open while he unpacked. As he was piling up his shorts, a smiling face with large brown eyes peeked in.

"You first-year?" he asked, as the rest of him appeared.

Barney nodded and offered his hand. "Barney Livingston, Columbia."

"Maury Eastman, Oberlin. I'm a writer."

"Then what are you doing in this residence for Harvard Med students?" Barney, puzzled, asked.

"Oh, I'm going to be a doctor too — but in the sense that Keats\* and Sir Arthur Conan Doyle\* were doctors."

"I thought Keats didn't graduate," Barney remarked.

"He still worked as assistant surgeon at St. Thomas's Hospital." Maury's eyes gleamed.  
(7) "Do you want to write too?"

"Only prescriptions," Barney replied. "Have you published?"

"Oh, a few short stories in the little magazines — I can slide them under your door. But it's all a kind of warming-up for the first Big One. A few New York houses have already shown interest. If you turn out to be colorful, I'll work you in."  
(8) (9)

"What exactly is the Big One going to be?"

"The diary of a Harvard Med student. Millions of readers are fascinated by the mystique of medicine —"

(Erich Segal, *Doctors* 適宜改変)

[注]

\*Keats : English poet (1795-1821)

Sir Arthur Conan Doyle : Scottish writer (1859-1930)

問 1 下線をほどこした部分(1)で示される雰囲気を日本語で具体的に説明しなさい。

問 2 下線をほどこした部分(2), (7), (8), (9)の意味に最も近いものをそれぞれ以下のア～エの中から選び、その記号を書きなさい。

(2) “suited”

ア looked attractive for

イ made use of

ウ put on clothes by

エ subdued

(7) “still”

ア calmly

イ even now

ウ nevertheless

エ without moving

(8) “houses”

ア dormitories

イ families

ウ publishers

エ temples

(9) “work you in”

ア arrange to meet you

イ do my best for you

ウ include you as a character

エ undertake your assignments

問 3 下線をほどこした部分(3)は、本文中の 1 単語で言い換えられる。その単語を書きなさい。

問 4 下線をほどこした部分(4), (5), (6)を和訳しなさい。

Ⅲ 次の文章を英語で表現しなさい。

家族は、昔から、親密さの充満した空間として考えられてきた。この世にさずかった人間をま  
ずは無条件で受け入れるからである。こうしたらいいとか、こういう人間になったらいいといっ  
た条件なしに、その存在を全面的に肯定される。このことがはじめに経験されねばならないとい  
う知恵がそこにはある。

(鷺田清一『悲鳴をあげる身体』 適宜改変)

問題は、このページで終わりである。