

I 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.

Ⅱ 次の英文は高名な学者の娘が書いたものである。これを読んで下記の問いに答えよ。

Not long after my father's first book, *Childhood and Society*, was published, I witnessed a dramatic transformation in how people related to him and an equally dramatic transformation in how he related to them. He became the luminous center of attention at most social and professional gatherings, where people crowded around him, obviously excited, doing their best to make conversation with one another while awaiting their turn to engage with *him*. In his presence they became mysteriously childlike: animated, eager, deferential, anxious to gain his interest and approval.

Friends and admirers all seemed intent on idealizing my father, seeing in him someone much more important and powerful than themselves. People would ask me, "What is he *really* like?" and I knew <sup>(a)</sup> they wanted their fantasies confirmed, not an honest answer about a real human being. Or, upon first learning that he was my father, someone might say, "Really? Can I touch you?"—conveying even more directly what magical power they ascribed to his very being. At such moments I became little more than a conduit <sup>(b)</sup> for my father's magic; this was one of the many ways in which his fame diminished me and my sense of my own place in the world.

My father was a tall man with an impressive shock of white hair, which gave him a distinctive and dignified look. He had kindly eyes and a gentle face. He appeared to be the perfect father figure: concerned, compassionate, and knowing. With the advent of his fame he acquired a larger-than-life social aura, a special air of confidence, which nourished people's fantasies about him and suggested that he felt as wise and as comfortable with himself as they perceived him to be. His words, even his

most casual remarks, were heard as profoundly meaningful, because of the reverence felt toward their source. And people often felt deeply understood by him even in the course of a brief conversation—the power of his sympathy was magnified by his aura.

Once, when I gave a party for some college friends, I saw the excitement in their faces the moment my father walked into the room, and I saw the transformation in him the moment he became the center of their attention. There was electricity in the air—a sense that something out of the ordinary was about to happen. And because of the anticipation on both sides, something did happen. It was a charged dance between people<sup>(c)</sup> with an intense need to idealize and a person<sup>(d)</sup> who needed just as intensely to be idealized. Once this dance had begun, I found myself wondering why I had ever thought the occasion would be enjoyable for me. I felt deflated<sup>(e)</sup> by my father's fame—not enhanced, as I had always hoped to feel, but momentarily invisible.

The idealization that accompanied my father's fame seemed the more mysterious to me because he did not seem *personally* different after he became famous. To those close to him my father was—and continued to be—a ( f ) human being, suffering from all the same difficulties in living that had plagued him in the years before his celebrity. Despite his brilliance as an analyst and writer, and his great charisma, he was an insecure man, described as “exceedingly vulnerable”<sup>(g)</sup> by an analyst friend after his death. He evoked in those closest to him a wish to comfort and reassure him; to make him feel that he was worthy and lovable; to help him wrestle with his lifelong feelings of personal inadequacy, his punishing self-doubt.

Once, during my adolescence, when Dad and I were alone together, I burst into tears—brokenhearted over the abrupt ending of a teenage romance. I remember the look of terror and grief on his face—terror<sup>(h)</sup>

because in the context of the family he did not feel like an adult with the ability to soothe and comfort. For these vital functions he looked always to my mother, who was in his eyes the ultimate source of strength and wisdom within the family (if not the universe), the *real* healer, the solver of all problems both practical and personal. On this occasion he could not call to her, as he normally would in anything at all like a crisis, "Joan!"<sup>(i)</sup> Grief was in his face precisely because he felt so powerless to comfort someone he loved who clearly needed and longed to be comforted by him.

設問(1) 本文中の下線部(a)の意味を日本語で表せ。

設問(2) 本文中の下線部(b) conduit, (e) deflated, (g) vulnerableとはどのような意味か。(イ)~(ハ)のうちからもっとも適当なものを選び、それぞれ記号で答えよ。

(b) conduit:

(イ) channel                      (ロ) contract                      (ハ) change

(e) deflated:

(イ) reduced                      (ロ) relieved                      (ハ) refreshed

(g) vulnerable:

(イ) easy to love                      (ロ) easy to believe                      (ハ) easy to hurt

設問(3) 本文中の下線部(c) people, (d) a person とは誰のことか。本文中の英語でそれぞれ答えよ。

設問(4) 本文中の空所(f)にもっとも適当なものを(イ)~(ニ)の中から一つ選び記号で答えよ。

(イ) larger-than-life

(ロ) life-size

(ハ) life-and-death

(ニ) short-life

設問(5) 本文中の下線部(h)において、なぜ父親の表情にgriefが浮かんできたのか。日本語で説明しなさい。

設問(6) 本文中の下線部の(i) Joan とは、この文章を書いた人から見て誰か。日本語で答えよ。

Ⅲ もしボランティア活動をするとしたら、あなたはどのようなことをしたいか。理由とともに、70 語程度の英語で述べよ。

IV 次の日本語(A)と(B)の下線部の意味を英語で表せ。ただし、(B)では、**文学部の志願者**は(イ)を、**文学部以外の学部の志願者**は(ロ)を選んで解答せよ。

(A) (すべての学部の志願者)

虹にはいくつの色があるかと日本人に尋ねれば、7に決まっているさという答えが返ってくるだろう。だが世界のいろいろな言語を視野におくと、この問いに対する答えは、実は思ったほど簡単ではないのである。

空にかかる美しい虹の色の数は言語により異なるのだ、ということを知っている人は今でも少ない。

(B)

(イ) (文学部の志願者)

日記は他人に見せない。しいて読者がいるとすれば、書いた本人である。だれに向かって書くか、などということははじめから考える必要がない。いつも同じ調子で書けばよい。それにひきかえ、はっきりした相手のいるのが手紙、葉書の文章である。相手が変わる。それに合わせて一回、一回、違った書き方をしなくてはならない。

いちいち装いを変えなくてはならない。やっかいと言えはやっかいだ。日記の書き方という本はないのに、手紙文の書き方がたくさんあるのは不思議はない。

(ロ) (文学部以外の学部の志願者)

友達を持つとき、次のことを考えたいものだ。まずは一人くらい「冷たい友達を持つ」ことがだいじである。困ったときに助けるのが友達であるが、ほんとうの友は、こきざみに助けるのではなく、だいじなときにだけ助け、ふだんは知らんふり。本人が自力できりぬけるよう遠くで見ているのだから。