

1 次の英文を読んで、設問に答えなさい。

After Kenzaburo Oe was awarded the Nobel Prize in literature for 1994, he was feted by the press, interviewed for television, and had just about all of his books reprinted, complete with tags proclaiming the recent honor conferred on him. He had the temerity to refuse the Order of Cultural Merit medal that the government hastened to offer him, because such imperial honors were not in keeping ( a ) the spirit of a democratic society in his opinion. Thus the hullabaloo was far less than that surrounding Yasunari Kawabata when he was awarded the same prize in 1968.

Part of the difference, of course, lies in Kawabata's having been the first Japanese to have been so honored, but there was also the fact that Kawabata was very much part of the literary establishment in Japan whereas Oe is not. Oe is perceived as an anti-establishment author and, moreover, one whose style is dense and difficult. His themes are complex, important and, as even his severest critics agree, universal rather than culture-specific. Kawabata, by contrast, was regarded, by Japanese and foreign readers alike, to be quintessentially Japanese in both style and content. Detail rather than scope was his forte; he was a master of literary bonsai, unlike Oe, who has focused ( b ) social soul-searching.

Kawabata's aestheticism was exotic, and his writings could be seen to validate recent assertions of Japan's inherent differentness. Oe's novels, by contrast, are much too painfully familiar to be exotic, ( c ) they wrestle with problems of the individual's struggle with self-definition in the context of oppressive authority, environmental degradation, social conformity, and, perhaps most painful of all for the Japanese, war.

While it may be that recent Nobel prizes in literature have tended to be given ( d ) those writers who have spoken out against authority or who dealt with groups outside the social or political mainstream in their own countries, the

significance of Oe's award is not that he is ( e ) odds with the establishment. Rather it is that he speaks to issues that strike a sympathetic chord with readers throughout the world, ( f ) his sometimes almost surrealistic conceits of plot and description. Literary quality apart, he is and is not a Japanese writer in the same manner that Shakespeare is and is not an English writer or Dostoevsky is and is not a Russian writer. He could not have written ( g ) he did without having been born in Japan when he was, but readers do not have to be Japanese to appreciate and be profoundly touched by his work.

(Adapted from *Intersect Japan*, Feb. 1995)

(注) confer 授与する                      temerity むこうみず  
hullabaloo 喧々囂々の論争              surrealistic conceits 超現実的の奇想

設問 1 (a)から(g)に入る最もふさわしい単語を、それぞれ下から選び入れなさい。

which, for, despite, in, with, how, what, under, to, on, at,
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設問 2 下線部(1)はどのようなことか、日本語で説明しなさい。

設問 3 川端と比較して、大江の特徴はどのような所にあるか、日本語で説明しなさい。

2

次の英文を読んで、設問に答えなさい。

A Japanese exchange student and an American professor on their university campus:

Keiko : Professor Burns, I was wondering if I could talk to you about the course reading.

Prof. Burns : Sure, Keiko. What's the problem?

Keiko : Well, I didn't really understand what Machiavelli meant by the term "virtue". He (to, different, word, mean, things, seems, many, the),  
(1)  
and I was confused.

Prof. Burns : That word has been through a lot of changes of meaning between Roman times and today. Machiavelli was writing in the middle of those changes, and took advantage of the ambiguity of meaning. So you (word, meanings, have, how, changed, the, know) to  
(2)  
understand what he meant by it. I'll explain more in class.

Keiko : Thank you professor.

Prof. Burns : Keiko, I was just wondering why Japanese students don't ask questions or participate in class discussion. You had a very good question here that (wondering, students, many, probably, were  
(3)  
other), too. I will answer it in class, and I think it will start a good discussion, but I wondered why you didn't ask it yesterday in class.

Keiko : In Japan we are taught not to interrupt professors in class, that it is disrespectful, especially to ask questions, which might be seen as challenging the professor's authority.

Prof. Burns : I see. But didn't you know that 15% of your grade is class participation? I have to mark students down if they don't ask questions and participate in discussion.

Keiko : Oh, I'm sorry. I thought class participation just meant attendance. I'll try to (class, to, on, speak, now, remember, in, up).  
(4)

Prof. Burns : Please do so. (question, you, again, why, ask, your) tomorrow in  
class?<sup>(5)</sup>

Keiko : OK.

Prof. Burns : Keiko, do you know who Socrates was?

Keiko : Of course. He was a Greek philosopher, who lived from about 470  
to 399 BC.

Prof. Burns : What was Socrates' method of teaching?

Keiko : I, I don't know.

Prof. Burns : He asked questions, Keiko. That's why we ask questions in class.  
Here in western countries we are all Socrates' disciples, at least in  
schools.

設問 1 (1)から(5)の括弧内の単語を並べ替え, 単語を1個補って, 適切な英文に  
しなさい。

設問 2 バーンズ教授が言う“class participation”とはどういうことか, 英語で  
説明しなさい。

3 次の英文を読んで、設問に答えなさい。

Three little words are exchanged nightly between husbands and wives in Japan. The typical Tokyo salaried worker arrives home between 9 and 10 P. M., exhausted from an hour on the commuter train and still slightly tipsy from the obligatory drinking bout after work. “*Meshi!*” he orders, using a crude word for food, and his wife scurries to bring his meal. When he is full, he says, “*Furo!*” She nods. She has already prepared his bath. After he emerges from the steamy tub, he speaks again: “*Neru!*” Time for his wife to roll out the futon bedding. Wives often joke ruefully that their husbands are so busy contributing to Japan’s<sup>(1)</sup> economic miracle that these are the only three words the men ever say to them. “*Meshi! Furo! Neru!*” has become a cliché for the lot of a salaried man and his wife.

On the other hand, Japanese wives and husbands don’t really want to hear the three little words that Western couples find so important, “I love you.” Most couples never utter the phrase at all. Japanese and Western observers have come up with a variety of explanations for this silence.<sup>(2)</sup> They point out that Japanese tradition says marriage is primarily an economic arrangement for continuing the family line, and adding love to the equation is likely to do more harm than good. This concept<sup>(3)</sup> may still influence people, and some loveless couples do stick together for the sake of the children, but most Japanese marrying today tell others they do it for love. However, saying “I love you” feels embarrassing and needless.<sup>(4)</sup> Embarrassment is said to stem from the idea that a married couple is one body, not two individuals. This may also explain why Japanese parents do not profess love to their kids. When a husband and wife feel so intimately connected, expressing love is like praising oneself, a taboo in Japanese culture. Direct words are unnecessary and may limit and devalue the emotion they strive to express. In Japan, which is permeated by the less-is-more aesthetic of haiku poetry, love is conveyed by countless subtle gestures and

expressions. Sometimes all that needs to be said is [ (5) ].

(From *Womansword* by Kittredge Cherry)

(注) drinking bout 酒 宴                  scurry 慌てて走る  
cliché 陳腐な決まり文句              aesthetic 美 学

設問 1 下線部(1)を日本語に訳しなさい。

設問 2 下線部(2)が指していることを日本語で説明しなさい。

設問 3 下線部(3)が指していることを日本語で説明しなさい。

設問 4 “I love you” と言うことを、日本人が下線部(4)の embarrassing and needless ととらえている理由を、本文にそって日本語で説明しなさい。

設問 5 (5)[ ]に入るのに最もふさわしい言葉を文中から抜き出し入れなさい。