

# 鳥取大学

## 英語

### 問題

#### 2019年度入試

- 【学部】 地域学部、医学部、工学部、農学部
- 【入試名】 前期日程
- 【試験日】 2月25日
- 【試験時間】 90分



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裁定申請日 【2017年】 8/1 【2018年】 4/24、9/20 【2019年】 6/20

**1** 次の英文を読んで、以下の設問に答えよ。

Being a genius is different than merely being super smart. What matters is creativity, the ability to (A) apply imagination to almost any situation.

Take Benjamin Franklin (1706–1790). Despite little (B) formal education, he taught himself to become America’s best inventor, scientist and writer. He proved, by flying a kite, that lightning is electricity, and invented a way to control it. He measured the temperature of the ocean, becoming the first person to chart the Gulf Stream\*. He invented clean-burning stoves, reading glasses and America’s unique style of humor.

Albert Einstein (1879–1955) followed a similar path. However, he was slow in learning to speak as a child — so slow that his parents consulted a doctor. He was also a rebel who didn’t respect authority. This led one teacher to declare that he would never amount to much. But Einstein’s contempt for authority led him to question received wisdom in ways that other scholars never contemplated. (1) His slow language development allowed him to observe with wonder each everyday phenomenon that others took for granted. “The ordinary adult never bothers about space and time,” Einstein once explained. “But I developed so slowly that I began to wonder about space and time only after I was grown up.”

When he graduated from college, Einstein didn’t seem particularly special. Yet in 1905, while working in a Swiss government office, he transformed our understanding of the universe by developing the theory of relativity. And he did so by rejecting one of the basic assumptions made by Isaac Newton, that time moves at a steady pace, regardless of how we observe it. Today Einstein’s name and image — his wild hair, his sharp eyes — are symbols of genius.

Then there’s Steve Jobs (1955–2011). Much like Einstein, who often pulled out his violin to play Mozart, Jobs believed that beauty mattered, that the arts, sciences and humanities should all connect. After dropping out of college, Jobs attended classes on calligraphy\* before seeking wisdom in India. This meant that every product he made, from the Macintosh computer to the iPhone, had a beauty that was almost spiritual in nature.

Studying such people led me to Leonardo da Vinci (1452–1519), who I believe is history’s greatest creative genius. Again, that doesn’t mean he was the smartest person. But he could think like both an artist and a scientist.

Like Franklin, da Vinci was largely self-taught. His mother was not married when he was born, which meant that he couldn’t attend an exclusive school. Like Einstein, da Vinci had a problem with authority. He challenged conventional wisdom and ignored traditional thinking. He was a believer in experience and experiment. That approach to problem-solving was revolutionary, anticipating the scientific method developed more than a century later by Bacon\* and Galileo\*. This put da Vinci beyond the smartest of his fellows. “Talent hits a target that no one else can hit,” wrote the German philosopher Arthur Schopenhauer. “Genius hits a target that no one else can see.”

Like Einstein, da Vinci’s most inspiring feature was his curiosity. The thousands of pages of his notebooks were filled with questions he was eager to pursue. He wanted to know what caused people to yawn, how they walked on ice and how the eye processed images. He taught himself about the muscles of the face, the light of the moon and the edges of shadows. Da Vinci’s ambition was to know everything that could be known — including our universe, and how we fit in.

Much of his curiosity was applied to topics that most of us don’t even notice. Take the blue sky, for example. We see it almost every day, but most of us never stop to wonder why it is that color. Da Vinci did. He wrote page after page in his notebook exploring how the scattering of light creates various shades of blue. Da Vinci never stopped observing. When he visited Milan castle, he looked at dragonflies\* and noticed the motion of their wings. When he walked around town, he tracked how the facial expressions of people related to their emotions. Those observations led him to create some of his most brilliant works of art.

Some people are geniuses in a particular area, like Mozart in music. To me, the most interesting geniuses are those active across different (C) fields. Da Vinci’s brilliance extended across multiple academic subjects. He explored the mathematics of light, then created unique visual perspectives in his famous painting *The Last Supper*. He analyzed the muscles that move the lips, then painted the world’s most memorable smile in his classic painting, the *Mona Lisa*. Da Vinci was a genius, but not simply because he was smart. He was, more important, the perfect example of the universal mind, the person most curious about more things than anyone else in history.

出典：Walter Isaacson, “The Making of Genius”, *Time* (November 27- December 4, 2017).

上の英文は、抜粋の上、一部を変更している。

\*Gulf Stream メキシコ湾流 \*calligraphy カリグラフィー(西洋書道)

\*Francis Bacon 1561–1626 英国の哲学者 \*Galileo Galilei 1564–1642 イタリアの科学者 \*dragonfly トンボ  
問1 下線部(A)から(C)の単語の意味として、本文の文脈に最も当てはまるものを選び番号で答えよ。

(A) apply

1. to make a formal request

2. to put something to use in a particular situation
3. to put or spread something onto a surface
4. to work at or to study something very hard

## (B) formal

1. correct and suitable for official or important occasions
2. set at an advanced level of knowledge or skill
3. made or done without much thought
4. received in an institution rather than gained through practical experience

## (C) field

1. an area of land which is used for playing a sport
2. part of a computer record that consists of separate items of data
3. a particular area of knowledge that someone specializes in
4. a piece of land in the country used for growing crops or raising animals

問2 下線部(1)を和訳せよ。

問3 レオナルド・ダ・ヴィンチとアルバート・アインシュタインとの**主要な類似点**を本文に即して二点日本語で述べよ。

問4 次の1～6の内、本文の内容と合致するものを二つ選び番号で答えよ。

1. ベンジャミン・フランクリンは、物事をことばよりもイメージでとらえることによって発明や発見をした。
2. アインシュタインは、幼い時から、両親や学校の教師に将来を期待されていた。
3. アインシュタインはニュートンの時間に関する考えをくつがえした。
4. スティーブ・ジョブズは、製品をつくりだすうえで音楽的なハーモニーを重要な項目と考えていた。
5. この記事で書かれている例のように、天才とは一つの分野にたけているので、そのほかの事柄に関心がないことが多い。
6. レオナルド・ダ・ヴィンチは光や影、人間の筋肉の動きについて学んでいた。

2 次の英文を読んで、以下の設問に答えよ。

The twenty-first century is the great age of translation. Millions more people are moving around the planet than at any time in history: some driven abroad by wars or famine, some seeking better working opportunities and higher incomes, some simply taking advantage of cheap travel opportunities to explore other places. And as those millions move around, taking their own languages with them, they encounter other languages, other cultural frameworks and other belief systems. As a result, they are forced, whether consciously or not, to engage in some form of translation.

The common view of translation is that it involves a simple process of language transfer, through which whatever is written in one language (known as the *source*) can be transferred unproblematically into another language (known as the *target*). Bilingual dictionaries are there to assist in the transfer process and it can be generally assumed that someone with a good knowledge of two languages will be able to produce a decent translation. The assumption that translation is an uncomplicated process has also meant that the role played by the translator has been seen as relatively unimportant. If translation merely involves knowledge of two languages, then the task of the translator is one that can be carried out by anyone with a basic level of language skill and training.

<sup>(1)</sup>The fault with such thinking becomes apparent the moment we start to consider what happens when any text is translated. Far from being a simple process of language transfer, translation involves complex negotiation between languages. No two languages share the same structures, grammar and vocabulary, so adjustments always have to be made to cope with the black holes that appear when there is no equivalent in the target language for a word or an idea expressed in the source language. Anyone who has ever translated anything understands this; languages are never identical, so no translation can ever be the same as the original. This means that the translator has to both interpret the source and transform it into another language. As a result, translation has been redefined in recent years as a form of rewriting, and the status of the translator, once dismissed as little more than a common office worker, has been revalued.

Theorists of translation have tended to fall into one of the following <sup>(2)</sup>two categories: those who see all translation as fated to failure and so emphasize what is lost, and those who acknowledge the difficulties but seek solutions and view translation as a fundamental means of contributing to a richer literary system. Walter Benjamin's\* essay, 'The Task of the Translator' can be said to fall into the latter category. Benjamin's essay was written as an introduction to his translation of Baudelaire's *Tableaux Parisiens*\* published in 1923. Benjamin sees the act of translation as creating a third space, distinct from source and target, in which the pure ideas that are hidden in any language can be revealed. The translator, according to Benjamin, works like an archaeologist\* putting together fragments of an object in order to restore it to its original shape, and has to reassemble it in such a way as to preserve the meaning of the original. If this task is achieved, then the translator has to bear the responsibility for the continued existence of the original but in another context. <sup>(3)</sup>A translation, seen from this perspective, becomes a new form of the text, ensuring its existence in another time and place, effectively saving that text from disappearing.

What made Benjamin's essay so important in the later years of the twentieth century is that he highlighted both the importance of translation in ensuring the survival of a text and the significance of the role played by the individual translator. This is an important message today in an age of increased translation activity and multilingualism\*. Benjamin was writing, of course, from within the German tradition with its rich history of translating and statements about translation, but in emphasizing the positive aspects of translation his essay acquired global importance. In the English-speaking world, Benjamin's views contrasted sharply with the more generally-accepted notion that translation was a secondary activity, a craft rather than an art, and his view of the task of the translator also influenced modern thinking.

出典：Susan Bassnett, *Translation* (Routledge, 2014). 上の英文は、抜粋の上、一部を変更している。

\*Walter Benjamin ヴァルター・ベンヤミン〔1892-1940〕ドイツの文芸批評家、思想家

\**Tableaux Parisiens* 『パリ情景』（フランスの詩人・批評家シャルル・ボードレール〔1821-67〕の作品）

\*archaeologist 考古学者 \*multilingualism 多言語使用主義

問1 下線部(1)を和訳せよ。

問2 下線部(2)の示す内容を日本語で簡潔に説明せよ。

問3 下線部(3)を和訳せよ。

問4 次の1～7の内、本文の内容と合致するものを二つ選び番号で答えよ。

1. 今世紀には数百万人が様々な理由で自分の国から離れられないでいる。
2. 翻訳は、原文と訳文に使用される言語を知っていれば誰にでも出来る作業だ。
3. 異なる言語も構造や語彙(ごい)が一致していることが多い。
4. 原文で表現される言葉や考えを翻訳する際には調整を要する。
5. 翻訳者は伝統的に高く評価されて来た。
6. ヴァルター・ベンヤミンは翻訳を低く評価している。
7. ドイツには豊かな翻訳の歴史がある。

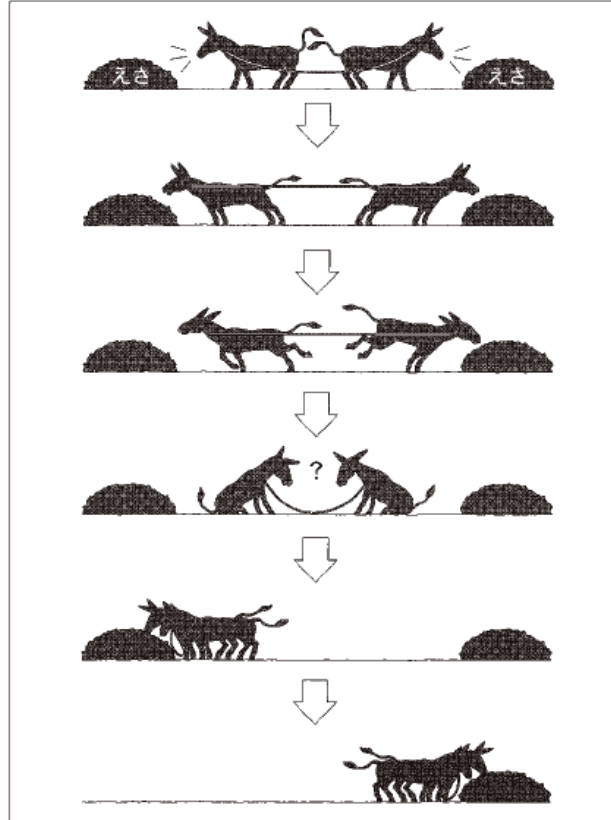
**3** 下線部を英訳せよ。

その文章を何のために読んでいるのか。その目的によって、読み方は当然変わります。また、部分的にせよ全体的にせよ、つじつまが合わないところがあれば、読者はそこに注目し、修正したり足りない部分を補ったりして理解しようとしています。さらに、優れた読者であれば、文章のなかに出現する出来事や登場人物の行為、さらには筆者の主張に「なぜ」という問いを發し、その理由を知ることによって理解を深めようとするでしょう。

出典：石黒圭『「読む」技術』（光文社，2010年）

**4** 以下の指示を読んで、英語で答えよ。

Look at the picture story below about two donkeys\*.  
Then, explain the story and the main point in English.



出典：“A Fable for the Nations” (American Friends Service Committee, 1920)

\*donkey ロバ