

令和 5 年度

英 語

問 題 冊 子

I 次の文章を読んで、問1～問5に答えなさい。*の付された語句については下に注がある。図も参照するとよい。

William Harvey* laid the foundation of modern physiology and made possible the development of medicine as an applied science, through his discovery of the circulation of the blood. There is general agreement on this — neither historians and antiquarians nor contemporary scientists and medical persons would contest it. And yet such a statement is not altogether sufficient, for in it the central focus of view is accorded to modern science and not to Harvey. It is modern science which is used as yardstick, not only for assessing the merit of the hero for the present but also for dealing with him as a 17th-century scholar. From this point of view, Harvey not only is not, but never was, any more than a scientist of the modern stamp.⁽¹⁾

Furthermore, this point of view does not seem to stop at the general principle. Beyond this one can find in translations of Harvey a tendency to help the reader to discover in Harvey's text a sequence of events which would today be regarded as legitimate in the process of scientific invention and discovery. On such a view, discovery should normally be the result of a sum total of observations and suitably designed experiments, and such a process should be discernible in Harvey's own account of his discovery as the immediate conclusion from observations and experiments — as one translation of *De motu** has it: 'When I surveyed my mass of evidence'.⁽²⁾

In the original text matters will be found to look much less straightforward and easy. The discovery would rather and primarily present itself as a 'hunch': that the blood returns to the heart unconsumed and goes out again all the time, in other words that it circulates. It occurred to Harvey through a meditation on the quantity of blood ejected by the heart in a unit of time, by far exceeding that which could possibly have been filled up again from food.⁽³⁾ Harvey himself must have attached major significance to this meditation on quantity. For in the crucial passage which announces it in the eighth chapter of *De motu* it occurs twice: once at the beginning and once in the concluding part of this passage. Let us hear what he says about blood: '*... sane cum copia quanta fuerat ... saepius mecum et serio considerassem*' ('... what great abundance there was ... I often and seriously considered with myself').

This consideration of quantity had been supported by 'manifold anatomical and vivisectional observation and experiment concerning the opening of arteries, the symmetry and size of the ventricles and the vessels* leading in and out of the heart (these must have been made to a purpose, as Nature does nothing without such a purpose), the well-adjusted and careful artifice of the valves and fibers and the rest of the fabric of the heart and many other things.' And again: 'When I had longer and seriously considered how big the quantity of the blood was which was transmitted and how short a time this transmission took place and was in doubt that it could

be supplied from food ingested and I noted eventually that the veins should be empty whilst the arteries should burst from the enormous intrusion of blood, unless the blood flowed somewhere or other from the arteries back into the veins and returned to the right ventricle of the heart', then, Harvey continues, 'I started to think by myself, whether it (i.e., the blood) could have a motion as it were in a circle. This I afterwards found to be true'.

A long and involved sentence — but its meaning is quite clear when it is read carefully. Harvey wants to give a short account of how he was led to those revolutionary views on the blood flow which were bound to rouse general opposition and condemnation from his contemporaries. The answer is that this was not due to a number of observations and experiments, but to a meditation. The latter took the form of a rough estimate of the quantity of blood presumably passing the heart in a unit of time. This estimate was indeed based on anatomical and experimental knowledge relating to the purpose of the structures examined, since true to ancient doctrine Nature does nothing without a purpose. In other words, the discovery was not founded, or at least not immediately so, on observation and experiment. It was based on a 'hunch' that occurred to Harvey as the only way out of a dilemma.

Harvey's greatest achievement was not that he made a discovery of such profound and permanent significance, but that he created and displayed for all time the method by which such discovery may be attained and made secure. His discovery was a challenge to him which had to be proved and made observations and experiments necessary so as to be found afterwards to be true.

(Walter Pagel, *New Light on William Harvey* 適宜改変)

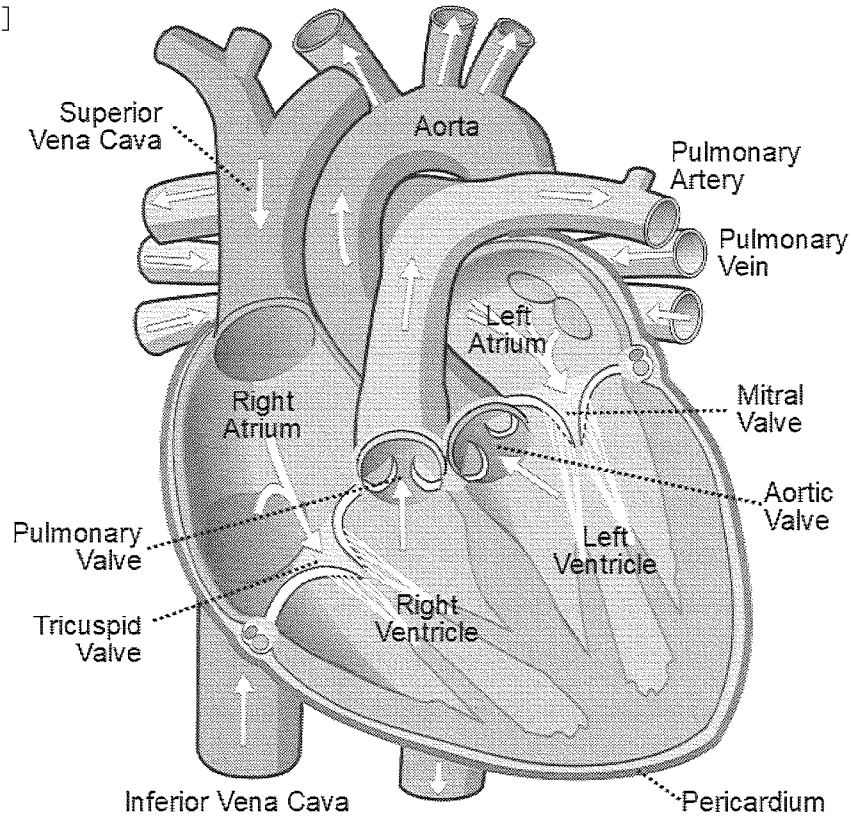
[注]

William Harvey : ウィリアム・ハーヴェイ (1578-1657) は英国の医師, 生物学者。

De motu : 上記ハーヴェイの著作 *Exercitatio anatomica de motu cordis et sanguinis in animalibus* (1628) の略称。書名を略さずに和訳すると『動物における心臓ならびに血液の運動についての解剖学的な論説』。

vessel : a tube that carries blood through the body of a person or an animal

[図]



(ウィキペディア英語版 適宜改変)

問 1 下線をほどこした部分(1)を ‘this point of view’ の内容を明らかにしながら和訳しなさい。

問 2 下線をほどこした部分(2)は *De motu* のテキストの英語訳だが、本文の論旨からすると、この翻訳は適切さに欠ける。その理由を日本語で説明しなさい。

問 3 下線をほどこした部分(3)を ‘It’ の内容を明らかにしながら和訳しなさい。

問 4 下線をほどこした部分(4)を和訳しなさい。

問 5 下線をほどこした部分(5)を和訳しなさい。

II 次の文章を読んで、問1～問6に答えなさい。

What has made humanity the most dreadfully successful species of animal on earth? Simply that human beings learned how to carry their environment with them. When the climate was no longer warm, clothing kept out the cold. In the absence of natural caves for shelter, artificial ones were contrived of walls and roofs, or of stretched skins. When game was hard to find, animals were bred domestically. When legs did not serve to pass over a sea, floating craft supported them. To keep *his* environment [A] to him, man has made *the* environment his own, modifying it to the point that a city-bred child rarely sees anything that has not been arranged at least partly by human hands.

We know now that the blessing of a man-made and man-molded environment can also be a curse. When there is no more of nature to conquer, when everything in the world bears the stamp of human interference, the human needs that were supplied by air, water, earth, and the organisms that feed on them, each with its own requirements for existence or stability, can no longer be satisfied. The re-made environment turns [B].

But that is a theme for another day. It touches the story of this book in one way: how was the vast enterprise of turning our world into a machine that spins for human comfort made possible by man's capacity for symbolism, interwoven with every thought and object but compacted with all the power of man's intellectuality in the computer-like program that we call language?

Every act that every human adult performs communicates. Within hours of birth, a human infant is already responding to the rhythms of the mother's speech, in 'a dance-like sharing of microbody motion'. Even [C] acts communicate. They are symptoms. And they are modified in significant ways—a sneeze may be unavoidable, but the manner of it betrays attitudes of hygiene, courtesy, or self-restraint. When the act exists *because* it communicates, it becomes symbolic—a handshake for friendship or frankness, a bow for deference or submission, an affected sob to evoke sympathy or pity. And when the symbol ceases to look or sound like what it symbolizes, it becomes a sign. Language is our most complex system of signs—an intricate structure of words and relationships that interpenetrates our world so thoroughly that nothing can be disentangled from it. To understand language as in large part the mirror of the world and the world as in large part the creature of language we must look at how this marvelous instrument is put together and how it works.

The common-sense view is that language is a collection of words. The educated common-sense view is that it also contains rules for putting words together—a dictionary lists the words, a grammar states the rules. This impression comes from our formal schooling which

emphasizes ‘letters’—it is so important to learn to read and write that listening to a live voice in a live setting hardly seems a proper way to study language. But building a description by starting with words and grammar is moving in the wrong direction, from inside out; for true understanding one must go from the outside in. Language is the most intensified part, but still only the inner part, of an enveloping scheme of communicative behavior.

Eye contact, head movements, gestures with the arms and hands, posture, facial expression, distance from another speaker, noises such as clearing the throat, loudness and softness, high pitch and low pitch, the real or pretended quaver that accompanies emotion—all communicate singly, together, and in concert with language. The live voice, insists the Hungarian linguist Ivan Fónagy, is a world apart from the printed page. Every spoken word or phrase conveys meanings that are not present in the words: anger, affection, inquiry, displeasure, reassurance, uncertainty, restraint, haughtiness, submission, authority—‘moods’ and ‘emotions’ which have to be signaled and detected if people are to know how to deal with one another. Even many of our ‘out of control’ signals are largely controlled, systematized, and ritualized—utterances such as *oops, ouch, wow, a-a-ah, oh-oh, yipes, whee* pretend to be expressions of our inner states, but are fully managed to keep the proper adjustments between the speaker’s behavior and the hearer’s expectations within a particular setting. We do not say *ouch* to accompany the sensation of pain, but immediately afterward, to imply ‘that went too far’ or ‘this has gone far enough’ (for example, ‘we’d better look out next time’, ‘your price is too high’, ‘go easy with that dental drill’, etc.)

(Dwight Bolinger, *Language-The Loaded Weapon* 適宜改変)

問 1 下線をほどこした部分(1)を和訳しなさい。

問 2 下線をほどこした部分(2)を和訳しなさい。

問 3 下線をほどこした部分(3)はどのようなことか、日本語で説明しなさい。

問 4 下線をほどこした部分(4)と同じ内容をあらわす英語 1 語を本文中から選び、記しなさい。

問 5 下線をほどこした部分(5)を和訳しなさい。

問 6 空所 [A] ~ [C] にはいるもっとも適切な形容詞を、それぞれ(ア)~(エ)の中から選び、記号で答えなさい。

- | | | | | |
|-------|-----------------|---------------|-----------------|-----------------|
| [A] | (ア) deviant | (イ) disparate | (ウ) hospitable | (エ) intentional |
| [B] | (ア) credulous | (イ) hostile | (ウ) stable | (エ) systematic |
| [C] | (ア) involuntary | (イ) reckless | (ウ) substantial | (エ) virtuous |

Ⅲ 次の文章を読んで、問1～問7に答えなさい。

What followed showed that Mrs. Strickland was a woman of character. Whatever anguish she suffered she concealed. She saw shrewdly that the world is quickly bored by the recital of misfortune, and willingly avoids the sight of distress. Whenever she went out — and compassion for her misadventure made her friends eager to entertain her — she bore a demeanour that was ⁽¹⁾ perfect. She was brave, but not too obviously; cheerful, but not brazenly; and she seemed more anxious to listen to the troubles of others than to discuss her own. Whenever she spoke of her husband it was with pity. Her attitude towards him at first perplexed me. One day she said to me:

‘You know, I am convinced you were mistaken about Charles being alone. From what I’ve been able to gather from certain sources ⁽²⁾ that I can’t tell you, I know that he didn’t leave England by himself.’

‘In that case he has a positive genius for covering up his tracks.’

She looked away and slightly coloured.

‘What I mean is, if anyone talks to you about it, please don’t contradict it if they say he eloped with somebody.’

‘Of course not.’

She changed the conversation as though it were a matter to which she attached no ⁽³⁾ importance. I discovered presently that a peculiar story was circulating among her friends. They said that Charles Strickland had become infatuated with a French dancer, whom he had first seen in the ballet at the theatre, and had accompanied her to Paris. I could not find out ⁽⁴⁾ how this had arisen, but, singularly enough, it created much sympathy for Mrs. Strickland, and at the same time gave her not a little prestige. This was not without its use in the calling ⁽⁵⁾ which she had decided to follow. Colonel MacAndrew had not exaggerated when he said she would be penniless, and it was necessary for her to earn her living as quickly as she could. She made up her mind to profit by her acquaintance with so many writers, and without loss of time began to learn shorthand and typewriting. Her education made it likely that she would be a typist more efficient than the average, and her story made her claims appealing. Her friends promised to send her work, and took care to recommend her to all theirs. ⁽⁶⁾

The MacAndrews, who were childless and in easy circumstances, arranged to undertake the care of the children, and Mrs. Strickland had only herself to provide for. She let her flat and sold her furniture. She settled in two tiny rooms in Westminster, and faced the world anew. She was so efficient that it was certain she would make a success of the adventure. ⁽⁷⁾

(W. Somerset Maugham, *The Moon and Sixpence* 適宜改変)

問 1 下線をほどこした部分(1)とは具体的にはどのような ‘demeanour’ か、本文にもとづいて日本語で説明しなさい。

問 2 下線をほどこした部分(2)の言い換えとしてもっとも適切なものを下から選び、記号で答えなさい。

- (ア) components (イ) fountains (ウ) reports
(エ) springs (オ) vehicles

問 3 下線をほどこした部分(3)を ‘it’ の内容を明らかにしながら和訳しなさい。

問 4 下線をほどこした部分(4)を ‘this’ の内容を明らかにしながら和訳しなさい。

問 5 下線部(5)とはどのような ‘calling’ か、本文にもとづいて日本語で具体的に記しなさい。

問 6 下線をほどこした部分(6)の内容を ‘their ~’ とあらわすならば、‘~’ にはいるもっとも適切な英語 1 語を記しなさい。

問 7 下線をほどこした部分(7)と対比的な意味で使われている英語 1 語を、本文中から抜き出して記しなさい。

IV 次の文章を読んで、下線をほどこした部分(1)と(2)を英語で表現しなさい。

① 音楽会などで、私は近くの人^{たち}の立てる雑音や騒音が気になる質である。はじめは、隣の人ががさがさ
がさがそそやり出すと「そんな退屈なら来なければいいのに」と腹を立てた。だが、そのうち、こ
れは退屈や無理解のためとだけ決められないと気がついた。

② 人間は、過度に緊張したり興奮すると、急に咳がでたり、手もとのハンドバッグを持ちかえた
り、開けたり閉めたり、プログラムをがさがささせたり、時には大きくて荒い鼻息をせずにいられ
なくなることもあるのだ。私だって、気がつかないまま、隣人に迷惑をかけているかもしれないで
はないか。こう考えているうちに、私は、せめて隣の席の片方ぐらい、静かな人、私のするのを大
目にみってくれる人、安心できる人に坐ってほしくなった。

(吉田秀和「隣りのひと」 適宜改変)

問題は、このページで終わりである。

