

入学試験問題



総合科目 I

(配点 100 点)

平成 21 年 3 月 13 日 13 時 00 分—15 時 00 分

注意事項

- 1 試験開始の合図があるまで、この問題冊子を開いてはいけません。
- 2 この問題冊子は全部で 15 ページあります。
落丁、乱丁または印刷不鮮明の箇所があったら、手をあげて監督者に知らせなさい。
- 3 解答には、必ず黒色鉛筆(または黒色シャープペンシル)を使用しなさい。
- 4 2 枚の解答用紙が渡されるが、解答は、問題ごとに所定の解答用紙に記入しなさい。
- 5 各解答用紙の指定欄に、それぞれ受験番号(第 1 面 2 箇所、第 2 面 1 箇所)、氏名を記入しなさい。指定欄以外にこれらを記入してはいけません。
- 6 解答は、必ず解答用紙の指定された箇所に記入しなさい。
- 7 解答用紙の解答欄に、関係のない文字、記号、符号などを記入してはいけません。また、解答用紙の欄外の余白には、何も書いてはいけません。
- 8 この問題冊子の余白は、草稿用に使用してもよいが、どのページも切り離してはいけません。
- 9 解答用紙は、持ち帰ってはいけません。
- 10 試験終了後、問題冊子は持ち帰りなさい。

第1問 次の文章を読み、後の設問に答えなさい。

For most of my life I took *katakori* for granted. As a Japanese, I found it to be the most common, the most everyday, the most banal of complaints.

For three full years, as an aspiring acupuncturist*¹, I honed my needling and moxa skills*² on the *katakori* of friends and relatives. I would say, “I’m studying acupuncture,” and they would ask, “Can you treat my *katakori*?” They were clearly desperate, asking a novice like me to needle and burn them. But at the time, I thought their desperation perfectly natural.

Then one day, years later, I began to think it odd.

“I once spent more than three years in Germany,” writes Otsuka Yasuo, “but no matter how I explained *katakori*, I couldn’t get people to understand.” I had similar experiences in America, and other Japanese who have lived abroad occasionally bring back tales of this sort.

How can a bodily affliction be so taken-for-granted, so utterly ordinary in one culture, and yet appear alien and exotic to others?

Traditional Japanese medicine owes its core vocabulary to China, but *katakori* has no ready Chinese translation. Modern Japanese medical dictionaries regularly give *stiff shoulders* and *Schulterspannung* as the English and German definitions. Yet again, these are artificial phrases, invented merely for lack of anything better. Unlike *katakori*, they don’t name an ache that is understood by all, right away. And they mislead about the quality of the discomfort. The decline in mobility implied by “stiff shoulders” is only a minor aspect of *katakori*. The tension implied by *Schulterspannung* comes closer, but still misses the heart of the matter.

Reflecting on the incomprehension of German friends, Otsuka speculates in an amusing way about peoples who shrug their shoulders and those, by contrast, who get stiff shoulders. The former, forward-looking, active, shrug off worries; the latter sigh, resigned, and shoulder their burdens. His punning distinction echoes a common cultural association.

There are books that cause *katakori*, and books that don't; that is, difficult works that demand intense concentration, and light, casual reading. There are also "*katakori*-causing situations"—tiresome gatherings in which one has to stand or sit straight, rigid, on one's best behavior, ever-careful not to give offense. The Japanese expressions name real consequences. Social pressures, long struggles with challenging texts—these literally cause the neck and shoulders to ache.

To appreciate the distinctive feel of *kori* in *katakori* it may be useful to reflect upon what happens, sometimes, when longtime friends fall out. Harsh words are exchanged; feelings are hurt; ties are severed. Later, the friends begin to speak to each other again, but their conversations are no longer the same. Though they pretend to return to their former casualness, both know that it is only a pretence. The intense antagonism and tension that both felt at the time of the argument have long faded, but the resentments of the time have hardened into *shikori*—a term closely related to *kori*, and often used interchangeably with it—blocking all easy exchange. There are awkward silences. Communication no longer flows. The pain of *katakori* is not unlike this ache of suffocated words, of feelings congealed and unable to "get through."

Why do so many Japanese suffer from this affliction of congealed blockage?

(注)

* 1 acupuncturist : 鍼灸師 しんきゅうし

* 2 needling and moxa skills : 鍼と灸の腕 はり

[設 問]

- (1) 全体の議論を140～160字の日本語で要約しなさい。句読点も1字に数える。
- (2) In an English essay of 80 to 100 words, respond to the question in the last line: “Why do so many Japanese suffer from this affliction of congealed blockage?” Feel free to object to assumptions that you see underlying the question. As much as you can, avoid copying from the given text.
- (3) In an English essay of 80 to 100 words, respond to the question in the fifth paragraph: “How can a bodily affliction be so taken-for-granted, so utterly ordinary in one culture, and yet appear alien and exotic to others?” Note that this is a question not only about *katakori* and Japan, but also about cultures in general. Also, feel free to object to assumptions that you see underlying the question. As much as you can, avoid copying from the given text.

第2問 *The following passage, taken from a longer article, describes what happened to a Jewish officer in the Soviet army named Jozef in the fall of 1945, when World War II had just come to an end. The passage goes on to describe what he experienced afterwards. Read it and answer the questions below.*

The villagers of Klaj, Jozef's former home, also told him that his mother, his sister, and his niece had managed to go into hiding with the family's Catholic housekeeper in another village, several kilometers distant. Jozef and his soldiers marched to that village, but the villagers there were less helpful than those in Klaj, and at first no one would say what had happened. But Jozef and his men had guns, and the villagers didn't, and eventually someone told him the story. It turned out that the three women had succeeded in remaining hidden for about two years, until October, 1944, when an armed gang heard rumors of Jews hidden in the house. Assuming that all Jews had gold and money, the gang went to the house and demanded that the women turn over what they had, but they had nothing. The gang members then shot the three women — whether in the house itself or in nearby woods, Jozef couldn't find out. The villagers took Jozef to a site in the woods and pointed out shallow graves in which lay the remains of three bodies. By this time, a year after the killings, the bodies were unrecognizable, but clothing and hair identified them as the remains of his mother, his sister, and his niece.

Jozef demanded that the villagers bring him the man who had led the gang of killers. Initially, they said they didn't know anything. At that point, Jozef and his men rounded them all up and he told them, "If you don't bring me the man within one hour, I will shoot every fourth person among you." From the expression on Jozef's face, the villagers saw that he meant it, and they brought him the man. Finally, Jozef stood face to face with the killer of his mother, sister, and niece, his gun loaded.

But he found himself hesitating to shoot. His comrades understood his

hesitation, and they told Jozef that he should leave the killer with them and they would shoot him. However, Jozef kept hearing in his mind the words "I've seen enough of people killing, and behaving like animals. I've done enough killing myself. This man behaved like an animal, but I don't want to become an animal myself by shooting him." One of Jozef's closest friends among the soldiers suggested that they could count on the new Polish government to administer justice, and that they should turn the man over to the police, so that he could be tried and punished. After hearing this, Jozef lowered his gun and brought the murderer to the police. He arranged for the remains of his mother, sister, and niece to be reburied in Kraków. The police imprisoned the murderer, investigated—and then, after about a year, released him. He was never punished beyond that relatively brief imprisonment.

Jozef met and married a woman (my future mother-in-law) who was also a concentration-camp survivor, and, in 1948, they moved to Los Angeles, where my wife, Marie, was born. When Marie was growing up, Jozef told her little of his life before 1948 or of his parents, and he became angry when people asked him for details. He kept a photograph of his father on his desk, but not until Marie was in her forties, and her father in his eighties, did he even show her a picture of his mother. Only in the last ten years of his life did Jozef gradually begin to reveal more about his childhood and his wartime experiences, and to take out his stored photographs.

One day, he took out a bundle of photographs and showed Marie a picture of three shallow holes in a forest: the photo that he had taken of the graves of his mother, sister, and niece. Then, for the first time, he told Marie the story of how he discovered what had happened to them, and of his release of their killer. Once, when he was about ninety years old, he told the story to Marie and me together. I recall his talking in an emotionally flat, distant, storytelling way, as if he no longer attached feelings to the story. In fact, his distanced manner must have been a tightly controlled act, a way of preserving his sanity while living with his memories.

On other occasions, he admitted to Marie, “Every day, still, before going to sleep, I think of my mother’s death, and of my having let her murderer go.” Until his own death, nearly sixty years after the murders of his relatives and his release of his mother’s killer, Jozef continued to feel deep regret and guilt — guilt that he had not been able to protect his family, and regret that he had failed in his responsibility to take revenge.

[設 問]

- (1) ヨーゼフが妻に出会うまでにどのようなことがあったか, 150~200 字の日本語で要約しなさい。句読点も 1 字に数える。
- (2) Explain in English why you think Jozef did not talk until the last decade of his life about what had happened to his mother, sister, and niece. Use 80 to 100 words. As much as you can, avoid copying from the given text.
- (3) Knowing what we know now, if you could travel back in time to the events described in the first three paragraphs of this passage, what would you do for Jozef or what advice would you give him, and why? Answer in English in 80 to 100 words. As much as you can, avoid copying from the given text.