平成 29 年度

大学院文学研究科博士課程前期 2 年の課程入試試験

(春期・一般選抜) 問題

英語 B

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ない。
平成29年度
大学院文学研究科博士課程前期2年の課程試験問題
（春期・一般選抜）問題

外国語（英語B）

問題【I】と問題【II】について日本語で解答しなさい。

【I】次の英文を読んで設問に答えなさい。
What prompts someone to move halfway across the world, to work in a hospital near Fukushima Daiichi Nuclear Power Plant? I can tell you.

It was first, because I didn’t know enough, and secondly, because I wanted to know more.

In May 2015, I first arrived in Fukushima, and began research at Minamisoma Municipal General Hospital. I wrote my master’s dissertation, graduated, and then was offered a full-time job at the hospital, which is where I am today.

There are a lot of things I could write about, that I have learned from Fukushima. Yet one of the most unexpected parts of this experience has been the confrontation between what I thought I knew, and the reality which I found. There were few things in front of me in Fukushima that matched my original expectations, and I was struck by the feeling that I had been unaware of so much. Yet I also realized that the inaccurate ideas I previously held were surprisingly common. This has led me to think more than ever about what it means to ‘know’ something, in terms of both myself and others.

Because really, how do we know things? There’s not one answer.

Talking about knowledge is difficult. Our own feelings and opinions can become what we know. Observations become what we know. The media can be said to be a source for knowledge. Science is a method of knowing.

But what happens when our knowledge does not reflect the reality of a situation? This brings me to the second biggest thing I have learned since coming to Fukushima: the damage of misinformation. Or in other words, how the ideas that I previously held and continue to see in others can be dangerous.

I never saw the actual results of misinformation until I moved to Fukushima. Now, I see them everywhere.

There is not one all-encompassing example, but we can start by talking about rumors and stigma. A particular problem here has been misinformation about radiation levels and the health implications of such levels. I have heard from many residents about the ways their lives have been affected because of the incorrect information held by others. When trying to evacuate, some were turned away from the homes of their families because radiation was misunderstood as contagious.

I am told about the parents of young men, opposing their choice to marry a woman from Fukushima because it is assumed that she will not be able to bear healthy children. Some children themselves believe they will never be able to have healthy offspring in the future, because of what they have heard. There are unending examples. This is not a beautiful subject to talk about, in fact, this is a terrible subject to talk about. And it is made worse when considering that these beliefs directly contradict what is being found scientifically.

Recently, the United Nations Scientific Committee on the Effects of Atomic Radiation (UNSCEAR) formally predicted that there will be no effects of radiation exposure on the health of the general public in Fukushima. It was additionally highlighted that there are no expected hereditary or genetic effects that will be seen in new generations. The misinformation that has led to stigma and subsequent disruption of lives here therefore appears to be at conflict with the reality of the situation; an example of the tragic impacts mistaken knowledge can have on the lives of disaster-affected populations.
A nuclear disaster is a terrible event. It's understandable that people may react emotionally to an unexpected situation that carries risks. Perhaps it's easy to assume the worst, and to spread rumors. Yet, it is of paramount importance to be aware that misinformation carries consequences. Unfounded ideas have led to suffering, and misinformation is one of the biggest things to overcome for the future of Fukushima. (n) urge everyone to look deeper at the foundations of their knowledge, and to be aware of the reasons something may be viewed in a particular way. Ask yourself what you think about Fukushima, for example, and then why. The second step is to be grounded in information. Read things you agree with, and just as importantly, read things you disagree with. Read and consider everything; I have come to think that this is the only way to get as close to reality as possible without being present at the scene of an event.

Simultaneous realization of the limits of my own knowledge and the impacts that misinformation can have on the lives of people has been one of the most striking aspects of encountering Fukushima. I write this article in hopes that it may prompt others to assess the way they "know," Fukushima and beyond. If we want to pragmatically help people or improve a situation, we must understand the reality of that situation first.

I moved to Fukushima because I realize that I didn't know enough, and I wanted to know more. I still want to know more, and I hope that others will want to know more too.

[From “Fukushima and the Art of Knowing,” by Claire Leppold, Huffington Post Japan, June 19, 2016.]

【注】
*1 Minamisoma Municipal General Hospital：南相馬市立総合病院
*2 contagious：感染する
*3 radiation exposure：放射線被曝

問1 下線部 (A) を日本語に訳しなさい。

問2 下線部 (B) を日本語に訳しなさい。

問3 下線部 (C) の具体的内容を本文に基づいて述べなさい。

問4 下線部 (D) を日本語に訳しなさい。

問5 下線部 (E) を日本語に訳しなさい。
Tove Jansson is known and loved around the world as the creator of the rotund children's characters, the Moomins. However, she always considered herself first and foremost a painter and the fact that this side of her work was often ignored caused her great frustration and sadness. Adventures in Moominland at the Southbank Centre in London and another exhibition of her art, currently in Stockholm and arriving at the Dulwich Picture Gallery next year, allow us to see both sides of her extensive oeuvre. Although vastly different in approach, both exhibitions emphasise the tolerance which imbues her work and which derives from the courageous way she chose to live her life, refusing to submit to the restrictive norms of contemporary Finnish society.

The daughter of Finnish sculptor Viktor Jansson and his Swedish artist wife Signe Hammarsten-Jansson, known as Hamm, Tove Jansson grew up in an environment where art, work and life were inseparable. By the age of 14 her work was already appearing in print and she soon followed her mother to the satirical magazine Garm. At art school, where her early work had a mystical, fairytale quality to it, she was considered a bright and promising student. The self-portraits she painted in the 1930s and '40s reveal her development as an artist and, thinks art historian Tuula Karjalainen, are among her strongest works.

The war years were traumatic for Jansson but also provided a great stimulus to create. She had been mocking Hitler in the pages of Garm since as early 1935 but the war heightened her satirical bite. Her cartoons reveal a pathetic and ridiculous clown behind the monster who threatened Europe. As Finland had entered into an alliance with Germany in 1940, her work caused consternation among the authorities and the magazine came perilously close to being charged with insulting the head of a friendly state. Her courage in challenging public opinion cannot be underestimated. If the war had ended differently the consequences for her would have been fatal.

It was the horrors of that time that also served as inspiration for the first Moomin books. "She had to create alternatives to the world she was living in," says Jansson biographer Boel Westin. Not that this alternative was any less bleak. The Moomins and The Great Flood contains images of refugees searching for their relatives while Comet in Moominland, completed just after the bombings of Hiroshima and Nagasaki, sees the residents of Moominvalley facing possible annihilation from a comet hurtling towards earth. Her characters are granted happy endings but all the same, "they're quite exceptional for children's books at that time," says Westin.

The end of war brought joy in many forms, not least that of the theatre director Vivica Bandler, with whom Jansson fell madly in love. To discover that she was attracted to women was something of a surprise to Jansson but she confided to friends that, "at last I feel that in love I can experience myself as a woman." Unable to be as open as she would have liked about the affair -- homosexuality was illegal in Finland at the time and not decriminalised until 1971 -- Joansson instead included herself and her lover in the third of the Moomin books, Finn Family Moomintroll, as Thingumy and Bob.

These two characters arrive in Moominvalley speaking a strange language that no one else can understand and carrying a suitcase containing a magnificent ruby which they have stolen from the evil Groke. Westin sees the ruby as a metaphor for their love: the most important thing is for them to open their suitcase and reveal its contents to Moominvalley.

Jansson went on to depict her lover in one of the monumental murals she painted for Helsinki Town Hall. Vivica, easily recognisable to their immediate circle, stands resplendent in its centre, dressed in a stunning evening gown. Jansson herself sits in the foreground, a Moomin at her elbow, staring defiantly out at the viewer. Like Thingumy and Bob she is displaying their love for all the world to see.

Ultimately the affair was to prove short lived but the couple remained lifelong friends.

Joy is further evident in The Book About Moomin, Mymble and Little My. A riot of colour, shape and form, it is heavily influenced by Matisse and a work of art in its own right. Both Mymble and Little My are the offspring of the older Mymble, a gloriously polyamorous* character who lives for pleasure and to procreate. Her name derives from the Swedish slang mymla, meaning to make love, and Jansson's circle delightfully used 'mymble' to refer to a lover of either sex.

[From "The serious artist behind a children's classic", by Cath Pound, BBC.com, 14 December 2016.]
【注】 *1 Tove Jansson: トーベ・ヤンソン (1914-2001). フィンランド人の画家、小説家、ムーミン・シリーズの作者として知られる。 *2 oeuvre: 全作品 *3 polyamorous: 多情な

問１ 下線部 (A) を日本語に訳しなさい。

問２ 下線部 (B) について具体的にどのようなことをしたのかを、２つあげなさい。

問３ 下線部 (C) を日本語に訳しなさい。

問４ 下線部 (D) について、トーベ・ヤンソンが作品の中で用いたその他のメタファーを、例に従って、本文から2つ日本語で挙げなさい。例：ルビーは彼らの愛のメタファー

問５ 下線部 (E) を日本語に訳しなさい。