平成31年度

大学院文学研究科博士課程前期2年の課程入学試験

（秋期・一般選抜）問題

専門科目Ⅰ 言語学

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。
I. The following passage is a section of an article. Please read it and answer the questions below.

In sharp contrast to gesture, there is no question about the communicative efficacy of the manually signed languages of the deaf ("sign" hereafter): they are fully functional languages, with all the communicative potential of spoken language (Stokoe, 1960; Klima and Bellugi, 1979; Armstrong, 1983; Emmorey, 2002). One can discuss past and future, imaginary worlds, mathematics and cosmology, and philosophy and morality, as readily with sign as with speech, and at essentially the same rate. Poetry is possible in sign, as is a high level of expressivity (via facial expressions and body posture) for powerful rhetorical or artistic effects. Sign is a hierarchically organized combinatorial system, and has all the levels of spoken language (from phonetics and phonology through to semantics and pragmatics). Sign "phonetics" involves handshape, location, movement direction, etc. rather than vocal sounds (note the etymological discord for phonetics or phonology). (i) Sign syntax allows all the richness of structure of spoken language, although it tends to use spatial location and facial expressions, in parallel with limb movements, in the place of the temporal order, inflection, and agreement markers that typify spoken language. Signed languages such as ASL are conventionalized, culturally distributed systems with local dialects, and they exhibit historical change, much like spoken language. At every one of these levels, sign must be sharply distinguished from gestures. (ii) Sign is language, in the fullest sense of the term, and gesture is not.

A crucial issue in sign language research, with considerable import for the gestural protolanguage hypothesis, concerns iconicity. While affirming sign as fully linguistic, scholars agree that it possesses considerably more iconicity than is typical of speech (where iconicity is limited to onomatopoeia or sound symbolism). Despite their use in "languages, denotative, arbitrary and digital," signs do not necessarily "lose their original analogic relation to what they 're-present'"(p.42, Stokoe, 1974). (iii) These two aspects of gestural signs in signed language - arbitrary and iconic - seem almost paradoxical. But the paradox is easily resolved by looking more carefully at sign processing by native signers, rather than sign language dictionaries (which typically provide "iconic" glosses to signs as useful memory aids; cf. Klima and Bellugi, 1979). First, much of the apparent iconicity is illusory: the "icons" are actually arbitrary and highly variable from language to language (Stokoe, 1974), and of little aid in guessing the sign's meaning by native subjects. More importantly, even those signs that are, originally, iconic tend to be simplified, stereotyped, and "(iv)bleached" of iconicity over cultural time (Frischberg, 1979).

Finally, and most significantly, native signers ignore (and indeed are often unaware of) the supposed iconic content in signs. Both verbal "slips of the hand" and recall errors suggest that sign processing occurs with respect to the "phonetics" of signs rather than by reference to iconic
wholes. Signs, when used as a part of a full signed language by native speakers, are “bleached”
of overt iconicity, and signed languages are as different from each other as spoken languages.

改変)

1. 下線 (i) の文を日本語に訳しなさい。
2. 下線 (ii) の理由を説明しなさい。
3. 下線 (iii) あるが、どのような点で paradoxical に見えるのか、具体的に説明しなさい。
4. 下線 (iv) について、spoken language においても同様に捉えられる現象があるか、具体例を挙げながら自由に論じなさい。

11. 次の術語のうちから5つ選び、それぞれ簡単に説明しなさい。解答順は任意でよい。
1. 心内辞書 (mental lexicon) 2. 言語転移 (language transfer)
3. プライミング (priming) 4. 頻律 (prosody)
5. 文脈 (context) 6. 言語の生得性 (innateness of language)
7. 有生性 (animacy) 8. 項省略 (argument ellipsis)
9. モダリティ (modality) 10. 談話 (discourse)