

文学・文化・言語学の各問題から1つを選択し、解答用紙に選択したローマ数字を記入した上で、解答しなさい。（解答用紙は切り離して解答して良い）

【文学】 I. 以下の英文を読み、設問に答えなさい。

Feminism defined politically, according to Bell Hooks in *Feminist Theory from Margin to Center*, is “a movement to end sexist oppression.” Defined culturally, as Elaine Showalter points out in “Toward a Feminist Poetics,” it is self-conscious interest in and celebration of the values, beliefs, ideas, and behavior uniquely, or traditionally characteristic of women. Ethnicity, the concern with one’s ancestral group membership, also has political and cultural definitions. Its political connotation is derived from the desire on the part of minority ethnic groups in a multi-ethnic society to end social oppression by the dominant ethnic group. Its cultural corollary is a self-conscious interest in and celebration of the separate values, beliefs, ideas, and behavior of all ethnic groups in society.

Usually a writer’s self-conscious concern for these issues stems from the desire to correct the wrongs that have been historically levelled against women and minority ethnic groups. Feminist scholarship for example, addresses the reasons why or the ways in which power can and should be shared with women; or it celebrates the values, the beliefs--the culture-- uniquely characteristic of women. Scholarship and artistic production concerned with ethnicity argues social and political equality and cultural pluralism, or it celebrates the separate values, beliefs, and behaviors of a particular ethnic group.

Among black women, who have historically suffered oppression because of both race and gender, there is usually a simultaneous concern for both these issues. They abhor both sexist and racist oppression. [A] But because of their minority ethnic status, which keeps their allegiance to ancestral group foremost, most shun an advocacy of the kind of political, existential feminism embraced by many women of the majority culture. For black women, their concern with feminism is usually more group-centered than self-centered, more cultural than political. As a result, they tend to be concerned more with the particular female cultural values of their own ethnic group rather than with those of women in general. They advocate what may be called ethnic cultural feminism. And in so doing, they are able to address the rights and values of women without separating themselves from an allegiance to their ethnic group.

Morrison’s development of the women characters in her novels parallels the way in which most black women combine their concern for feminism and ethnicity. Morrison exposes the damages that sexist oppression, both inside and outside of the ethnic group, has had on black women, but she does not allow these negatives to characterize the whole of their experience. She does not advocate as a solution to their oppression an existential, political feminism that alienates black women from their ethnic group. Morrison is more concerned with celebrating the unique feminine cultural values that black women have developed in spite of and often because of their oppression. For as ethnic cultural feminist, it is a feminism that encourages allegiance to rather than an alienation from ethnic group that she ultimately wants to achieve.

In her first novel, *The Bluest Eye*, Morrison explores what she believes to be one of the most damaging

components of sexist and racist oppression on black women: the perpetuation by the larger society of a physical Anglo-Saxon standard of female beauty as a measurement of self worth. Blonde hair and blue eyes, according to this standard, are considered the prerequisites for female beauty and virtue. A physical standard of beauty, Morrison believes, commercializes the virtue of all women, but because the inherent origin of the physical traits glamorized in this standard are Anglo-Saxon, it suggests that women who are not Anglo-Saxon are not beautiful and hence inferior.

[出典] Nellie Y. McKay, Ed., "The Convergence of Feminism and Ethnicity in the Fiction of Toni Morrison," *Critical Essays on Toni Morrison*, G. K. Hall & Co., 1988. pp. 171-172.

(1) 第 1 パラグラフにおいて、筆者は feminism と ethnicity をどのように定義し、両者の共通点をどのように示しているか、日本語で 200～300 字程度に要約しなさい。(25 点)

(2) 下線部の[A]の英文を日本語に訳しなさい。(15 点)

(3) 筆者によれば、黒人女性は主流派の政治的フェミニズムとどのように異なる立場をとるとされているか。本文に即して説明しなさい。(200～300 字程度) (30 点)

(4) 筆者によれば、*The Bluest Eye* はどのような社会的・文化的問題を批判する作品として位置づけられているか。本文に基づいて説明しなさい。(200～300 字程度) (30 点)

【文化】Ⅱ. 以下の英文を読み、設問に答えなさい。

Television is a particularly potent conveyor of information about a gender roles. Especially for teenagers, television characters and advertising models provide role models of appropriate gender behavior. Frequently, men are given the dominant roles involving power and authority, and women are portrayed as sex objects who are subordinate to men. Deviating from these expected gendered behaviors may have strong social consequences. Males may be labeled effeminate or homosexual if they do not adhere to the prescribed "male" behaviors of competitiveness, rough and tumble play, aggressiveness, loudness, and so on, while females may be labeled "tomboys" or "dykes" if they do engage in such behaviors, or fail to adhere to "feminine" behaviors.

Even though over half of television viewers are female, men still comprise approximately two-thirds of the prime-time characters. The majority of narrators and voice-overs on television are male. Women characters are often used as props or background for the dominant male characters, and are less frequently portrayed as people of power or authority (see Unger and Crawford, 1992). Only a minority of female characters are shown in professional roles. Women are less likely than men to work outside the home, and are more frequently classified as homemakers than by occupation.

Standards of physical attractiveness differ significantly for men and women, with women more often physically attractive and thin than men. This is especially the case for African-American women, who are typically thin if they are portraying working women, but heavy set if they are portraying women primarily in the home. Women are four times as likely as male characters to be shown provocatively dressed. Television programs continue to portray women the helpless victims of male sex and violence: being abused, raped, victimized, wrongly accused and imprisoned. These images and stereotypes spill over into advertising....

Portrayals of women on television fail to represent the struggles of real women accurately, such as "the pressures of work and family, finding and paying for child care, balancing home and job responsibilities, and stretching the family budget, which many women experience in their lives" (Press, 1991: 28). Many television images of women distort or misrepresent the reality of American women's lives by, for example, portraying most single mothers as affluent enough not to have to work. Most working women are shown in satisfying professional careers. Working parents are able to balance their work and family responsibilities effortlessly (Steenland, 1995: 76-7). In addition, television offers almost no programs with poor families, and a disproportionately high number of families with a father present. Working-class families are misrepresented as matriarchal (for example, Rosanne), whereas, in reality, such families are predominantly patriarchal. Working-class women have very little power in their marriages, since they have few alternatives to domestic roles.

[A] Television has downplayed the significance of systematic discrimination against women by suggesting that women's problems are personal or individualized. Together with portraying the women's movement in a negative light, this may contribute to the low estimation of the term "feminism" among

young people today (Press, 1991; see Metzger, 1992). In addition, television shows during the 1980s tended to re-segregate blacks and whites into different shows, narrowly define minorities as black, while omitting most people of color, use sexist humor, and portray violence against women with women as helpless victims.

[出典]

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(1) 第 1 パラグラフにおいて、テレビはどのような社会的メカニズムによってジェンダー役割を再生産していると筆者は述べているか。200～300 字程度で要約しなさい。(25 点)

(2) 筆者は、テレビによる女性像の描写がどのように現実を歪めていると論じているか。その論理に留意して説明しなさい。(200～300 字程度) (30 点)

(3) 筆者によれば、テレビは女性問題をどのように個人化しているか。またそれがフェミニズムの社会的評価にどのような影響を与えると述べているか。(200～300 字程度) (30 点)

(4) 下線部[A]の英語の文を日本語に訳しなさい。(15 点)

【言語学】Ⅲ. 以下の英文を読み、設問に答えなさい。

The oldest known written languages date from about five thousand years ago. They were as complex as the languages of today, which means that human language must have reached its modern level of complexity long before that. Are there any people existing today with simple languages that might show us the early stages of language evolution?

The answer is no. Some hunter gatherers or other preindustrial groups in the modern world still use Stone Age tools, or did until recently, but their spoken languages are as modern and complex as ours, or as the written languages of fifty centuries ago. To investigate human language origins, we need a different approach.

One approach is to ask: Would people who never hear a fully evolved modern language invent a primitive language of their own?

In fact, children who grow up alone, away from other people, do not invent or discover a language of their own. But dozens of times in the modern world, whole populations of children have grown up hearing the adults around them speaking a drastically simplified language, similar to what children themselves speak around the age of two. These crude languages are called pidgins. Children who grow up hearing pidgin evolve their own language, far more advanced than vervet communications, more complex than pidgin, but still simpler than normal human languages. These second-generation invented languages are called creoles.

Why would whole populations of adults talk like two-year-olds? Pidgins form when two groups who speak different languages need to communicate with each other—for example, when people from one part of the world start to colonize or trade in another territory. Within their own group, people speak their own native language. To communicate with people from the other group, they use pidgin. This is what happened when English-speaking traders and sailors arrived in the island of New Guinea in the early nineteenth century.

At that time, the people of New Guinea spoke about seven hundred different languages. For both English speakers and the people of New Guinea to communicate across groups, there had to be a common, or shared, language that anyone could use. A pidgin developed, made up of simple words. In time that crude pidgin evolved into a more advanced creole that is now called Neo-Melanesian. Today Neo-Melanesian serves New Guinea not only as the language of much conversation but also of many schools, newspapers, and media and government activities.

How does a pidgin become a creole? Let's start with a look at how a pidgin works. Compared with normal languages, pidgins are poor in sounds, vocabulary, and syntax. An early-stage pidgin is mostly nouns, verbs, and adjectives. As for grammar, conversation usually consists of short strings of words, with few or no rules about word order or other variations. [A] A pidgin is a kind of language free-for-all, with different speakers using it in different ways.

If adults keep using their native languages most of the time, speaking pidgin only occasionally when necessary, the pidgin stay the same crude level. But if a whole generation begins to use pidgin as its native

language—for all social purposes, not just for work or trade—the pidgin will evolve into a creole, with a larger vocabulary and much more complex grammar.

[B]Even without an authority to set out the specific rules of this new grammar, the pidgin will become larger and more definite, until it is a creole. And although a creole is simpler than a normal language, it can express just about any thought that a normal language can express, while it is a struggle to say anything even slightly complex in a pidgin.

[出典]

Jared Diamond, excerpt from *The Third Chimpanzee For Young People: On the Evolution and Future of the Human Animal*, adapted by Rebecca Stefoff, pp. 222-223. Copyright (c) 2014 by Jared Diamond. Reprinted with the permission of The Permissions Company, LLC on behalf of Seven Stories Press, sevenstories.com.

(1) 第1パラグラフにおいて、筆者は言語の発展をどのような問題として提示しているか。議論の流れに留意して200～300字程度で要約しなさい。(30点)

(2) 筆者によれば、どのような条件のもとで pidgin は creole に発展するとされているか。本文の議論に即して説明しなさい。(200～300字程度)(30点)

(3) 筆者が pidgin を [A] “a kind of language free-for-all” と表現するのはなぜか。本文の説明を踏まえて述べなさい。(120～200字程度)(20点)

(4) 下線部[B]の英文を日本語に訳した上で、文法構造を説明しなさい。(20点)