

(平成 19 年度前期日程)

外 国 語

(英 語)

90 分

注 意 事 項

1. 試験開始の合図までこの冊子を開かないこと。
2. 本問題冊子は 6 ページ，答案用紙は 2 ページである。
3. 各答案用紙の上の枠内には，**受験番号**を記入し，その右側の枠内には，**受験番号の下 2 桁**の数字を忘れずに記入すること。
4. 解答はすべて各答案用紙の所定の欄に記入すること。
5. 答案用紙の冊子は切りはなさないこと。
6. 答案用紙に記入する受験番号の数字の字体は，下記の例にならい，明瞭に記入すること。

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I 次の英文を読んで、以下の設問に答えよ。(70 点)

The adaptation of famous novels for the screen has taken place, with greater or lesser success, within specific circumstances that come up in the process. Taking literature off the page and transforming it into film is not as easy as one might think. Readers who admire the book may have already imagined, even visualized, the story. If the screen version differs significantly from the original, it may not please audiences who have expectations based on their own interpretation of “what it is really like.”

Filmmakers who adapt stories from novels are, in this way, in competition with people’s imaginations. Moreover, it is a tough competition to win. If the film version follows the book in close detail, the result may be totally unsatisfactory. In other words, if it attempts to stuff in every detail of a complicated literary plot, it might run the risk of being difficult to comprehend as film narrative. On the other hand, if the filmmakers choose to introduce elements into the narrative that were not in the original in order to make the film better as film, they may find themselves accused by fans of the original as not being faithful to the novel itself. しかし、^(あ)どんな方針が選ばれるにせよ、文学と⁽¹⁾映画は違った媒体であるということが認められなければならない。 They are created differently, appealing to different senses and targeting different audiences. The problem is whether to be faithful — and how faithful — to the original.

One way for the film director to avoid the dilemma is to choose a story that is not popular in the first place. Take the example of the famous film director Stanley Kubrick*. With the exception of the novel “The Shining” and perhaps one other, Kubrick avoided books that were enormously popular. In fact, the opposite, as it were, happened. Some of the novels on which he based his films became popular only *after* the release of the film. はじめその本の人気がなければ⁽²⁾ないほど、多くの文学ファンが結果にがっかりする可能性は小さくなるだろう。

Presenting the characters gives rise to another problem in this regard. Nowadays many films try to appeal to audiences of all ages, in order to maximize profits. In general it may be said that young audiences like action and adventure, while older audiences prefer deep character studies. Striking a balance between these two can be rather troublesome for the director. And here the choice of leading actor comes into play as well. Ironically, a lesser-known actor might actually be able to successfully play a famous character from a novel because people have no fixed idea of him or her. If a really well-known actor plays a famous character from a novel, it's not at all unlikely that people will say, "I don't think that character looks like that famous actor." And yet, films make money most of the time when famous actors appear in them, further complicating the task of adapting literature to the screen.

All in all, filmmakers basing their film on a novel have to make difficult choices that will decide the success or failure of film as business and art.

*Stanley Kubrick (1928—1999) アメリカの映画監督

I — 1. 筆者が下線部(あ)のように判断している理由を 100 字以内の日本語で説明せよ。

I — 2. 下線部(1), (2)を英語に訳せ。

I — 3. 下線部(い)を these two の内容を明らかにしながら日本語に訳せ。

I — 4. If you were a filmmaker making a film based on a novel, would you use a famous actor? Give your reasons to support your answer. Answer in English in the space provided.

II 次の英文を読んで、以下の設問に答えよ。(80 点)

A few years ago, a university professor tried a little experiment. He sent Christmas cards to a sample of perfect strangers. Although he expected some reaction, the response he received was astonishing — holiday cards addressed to him came pouring back from people who had neither met nor heard of him. カード⁽¹⁾を送り返してきた人の大多数は、見ず知らずの教授が誰なのか調べることすらしなかった。 They received his holiday greeting card and automatically sent cards in return.

While small in scope, this study shows the action of one of the most potent⁽ⁱ⁾ of the weapons of influence around us — the rule of exchange. The rule says that we should try to repay, in kind, what another person has provided us. If a woman does us a favor, we should do her one in return; if a couple invites us to a party, we should be sure to invite them to one of ours. By virtue of the exchange rule we are required to repay favors, gifts, invitations, and the like.^(あ) Typically, such transactions are accompanied by the feeling that the recipient owes the giver a debt. Hence, a phrase like “much obliged” has become a synonym for “thank you,” not only in the English language but in others as well.

I know of no better illustration of the way mutual obligations can reach long and powerfully into the future than the incredible story of \$5,000 of relief aid that was exchanged between Mexico and Ethiopia. In 1985, Ethiopia could justly lay claim to the greatest suffering and poverty in the world. Its economy was in ruins.⁽ⁱⁱ⁾ Its food supply had been diminished by years of drought and internal war. Its inhabitants were dying by the thousands from disease and starvation. Under these circumstances, I would not have been surprised to learn of a \$5,000 relief donation from Mexico to that painfully needy country. I remember my feeling of amazement, though, when a brief newspaper item I was reading insisted that the aid had gone in the opposite direction. Officials of the Ethiopian Red Cross had decided to send the money to help the victims of that year’s earthquakes in

Mexico. According to the Ethiopian Red Cross, despite the enormous needs prevailing in Ethiopia, the money was being sent to Mexico because, in 1935, Mexico had sent aid to Ethiopia when it was invaded by Italy. The need to return the favor had transcended great cultural differences, long distances, acute famine, many years, and immediate self-interest. Quite simply, a half-century later, against all opposing forces, obligation triumphed.

In the late 1960s, psychologist Dennis Regan conducted an experiment demonstrating that the rule of exchange can be exploited. He formed two groups of students and asked each to rate the quality of some paintings. Halfway through the experiment, Dr. Regan's assistant, "Joe," surprised Group A by providing them with free drinks that cost him 10 cents each. Joe gave no drinks to participants in Group B. After the students had finished evaluating the paintings, Joe asked members of both groups if they would buy a few raffle* tickets for 25 cents each. He told them any purchase would help him win a prize for selling the most tickets. On average, members of Group A bought two tickets, at a cost of 50 cents per person. That's a (1) percent return on Joe's initial investment! Members of Group B, needless to say, bought far fewer tickets. The rule of exchange can be overpowering. Group A members bought the tickets regardless of whether they liked Joe—they felt they owed him something.

Make no mistake, human societies derive a truly significant competitive advantage from the rule of exchange. Yet it is because we are trained to comply with and believe in it that it can be exploited. Paradoxically, although it developed to promote equal exchanges between partners, it can be used to bring about decidedly unequal results. A small initial favor can produce a sense of obligation to agree to a substantially larger return favor. The rule allows one person to choose the nature of the debt-producing first favor *and* the nature of the debt-cancelling return favor. We can easily be manipulated into an unfair exchange. Our best defense against abuse is not systematic rejection of the

initial offers of others. Rather, we should accept initial acts of kindness ^(い) willingly, but be ready to regard them as tricks should they later be proved as such. Once they are redefined in this way, we will no longer feel a need to respond.

*raffle 募金等の目的で番号付きの券を売り, 当たった人に賞品を渡すくじ

Ⅱ— 1. 下線部(1)を英語に訳せ。

Ⅱ— 2. 下線部(あ), (い)を日本語に訳せ。

Ⅱ— 3. 下線部(ア)の具体的な内容を 80 字以内の日本語で説明せよ。

Ⅱ— 4. (イ)に入るもっとも適当な数字を選択肢から選び記号で答えよ。

- A) 50
- B) 100
- C) 500
- D) 1000

Ⅱ— 5. 下線部(i), (ii), (iii), (iv)にもっとも意味が近いものを選択肢から選び記号で答えよ。

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|-------------------|------------------------------|
| (i) potent | A) poisonous |
| | B) polite |
| | C) popular |
| | D) powerful |
| (ii) lay claim to | A) accuse itself of having |
| | B) consider itself as having |
| | C) deny having |
| | D) worry about having |
| (iii) transcended | A) overcome |
| | B) rejected |
| | C) taken into account |
| | D) transformed |
| (iv) comply with | A) imitate |
| | B) obey |
| | C) resent |
| | D) resist |