受　験　番　号					

氏　　名

２０２１年度
放送大学大学院博士後期課程
文化科学研究科　文化科学専攻
人文学プログラム
筆記試験問題（英語読解試験）

試 験 日：２０２０年１０月３日（土）

試験時間：９時３０分～１１時３０分

注意事項

１．試験開始の合図があるまで、この試験問題冊子は開かないでください。

２．解答には、黒鉛筆かシャープペンシルを使用してください。

３．配付されるものは、「試験問題冊子１冊」、「解答用紙２枚」及び「下書き用紙２枚」です。追加配付はしません。

４．試験開始の合図の後、試験問題冊子を確認してください。**試験問題冊子は、表紙、白紙、問題（５ページ）**の順に綴じられています。試験問題冊子、解答用紙及び下書き用紙に落丁・過不足のある場合、あるいは印刷が不鮮明な場合には、手を挙げて試験監督員の指示に従ってください。

５．試験問題冊子の所定欄に、受験番号及び氏名を記入してください。

６．解答用紙の所定欄に、プログラム名、氏名、受験番号及び解答用紙の何枚目であるかを、解答用紙別に必ず記入してください。

小問題及び選択問題がある場合、解答する際の番号の記入箇所は、解答用紙のマス目の外としてください。

なお、問題文中に別途記入方法の指示がある場合はそちらに従ってください。

７．解答用紙１枚につき、１，０００字まで記入することができます。解答用紙２枚のうち、**人文学プログラムは１枚以内**で解答してください。指定された字数に従って解答してください。

８．試験問題冊子、解答用紙及び下書き用紙を綴じているホチキス針をはずしたり、中身を破り取ったりしてはいけません。

９．試験問題冊子、解答用紙及び下書き用紙は試験終了後に回収します。試験問題冊子及び下書き用紙に解答を記入しても採点の対象にはなりませんので、必ず解答用紙に解答を記入してください。

10．試験時間は２時間です。試験開始後４０分を経過した後は、試験問題冊子、解答用紙及び下書き用紙を試験監督員に提出した上で、退室してもかまいません。ただし、試験終了５分前以降は退室できません。

筆記試験問題（英語読解試験）

以下の英文を読んで、下の設問 (1) ～ (4) に全て答えなさい。なお、設問の番号を解答の冒頭に記すこと。

You are in school. On the whiteboard there are words in a foreign language. Your task is to understand their meaning and transfer it into English. The teacher glowers. The clock ticks. Sunlight slants across the room. Mistakes will be punished.

The test is called 'translation'.

You are the 17th-century poet John Dryden. You have been brought up reading as much Latin as English; the writer you most love is Virgil. You translate and imitate Latin poems as often as you compose your own. But your own poems also include an element of translation because Latin and English words and phrases run together in your imagination as you write. Now, in the 1690s, towards the end of your career, you are translating the complete works of Virgil for publication in a big, expensive volume. You want to give new readers a sense of Virgil's brilliance. You also want to dignify English literature by raising it to his level.

That is another instance of translation.

You are an Italian teenager. You are chatting to some friends. As is often the case, pretty much everywhere around the world, the group is multilingual. You say, 'Ma dai, non ci credo!' Your French friend says, 'Quoi?' You say, 'I not believe it.' The words that you've come out with don't have the same nuance as what you said in Italian, and they are not in perfect Standard English either. But your friend still gets the gist.

Is that translation?

You are in hospital. Gravely, the doctor informs you that you have suffered a TIA. 'That means,' she says, 'a transient ischaemic attack.' 'Oh?'—you respond, enquiringly. She explains: 'the blood supply to your brain was interrupted but then restored. It's like a temporary little stroke.'

What about that?—Is that translation?

How about what happens whenever anyone says anything? Or what is happening now, as you read this text that I have written? Don't we all know a slightly

different range of words from one another, and use them slightly differently? Don't we all, to that extent, speak a different language? Isn't this obvious from the frequency with which we misunderstand each other, getting the wrong end of the stick? (What end of the stick did you just get? —to some readers that idiom will mean 'misunderstand' and to others 'be short-changed'.)

If that is so, then translation must happen when we speak or write or read or hear the language that we think of as our own just as much as languages we call foreign.

But in that case why do we need the word translation at all? If translation is no different from communication in general why do we generally assume that it is?

(1)These brief, everyday instances have begun to show how nebulous the field of translation is, and how tricky it can be to think about. They also suggest a way for us to start. There is no point trying to insist on our own clear, rigid meaning for the word—no point trying to say, for instance, that translation only really happens between different standard national languages like Japanese and French and not between dialects or different varieties of the same language. There is no point asserting that a 'true translation' must catch the 'spirit' of the source text, or taking the opposite view (like Vladimir Nabokov) that it should aim at expository precision above all. If you take that sort of stance, you shut out the complexities that make the subject interesting: you stake a claim but don't explore the territory.

Instead, we need to look at the range of ways of doing things with words that can be thought of as translation, from what seem typical instances like Dryden's *Virgil* or the classroom test to less obvious ones like the doctor's explanation. We need to see how it matters whether we call something translation or not, and work out where to draw what sort of distinction. We need a map, one that registers the many features of the landscape: contours, boundaries, and conceptual marshy areas. To begin to sketch it, let's look now at some more extended examples from the territory of translation in different historical moments and places around the globe.

Japanese and Chinese overlap. The spoken languages are different, but the written forms have much in common. The reason is that the Chinese developed writing first, and when Japanese needed to be written down scribes simply borrowed the Chinese characters. During the Tokugawa Shogunate (1603-1868) this state of affairs led to an activity that was both like and unlike the usual Western ideas of

'translation'. Texts written in Classical Chinese were made intelligible by a process known as '漢文訓読', *kanbun-kundoku*, which means, roughly, 'Chinese text, Japanese reading'. Faced with a piece of Chinese writing, a scholar would add little marks to show how the characters would be arranged in Japanese: this made the text intelligible to someone who could not speak Chinese but had been trained in *kanbun-kundoku*. A further step was to rewrite the characters in Japanese order, and add signs for pronunciation: a text like this could be understood by most literate Japanese people.

Kanbun-kundoku does not transfer meaning between two languages. Rather, it creates (2)a sort of no-man's land that readers of one language can enter to make sense of writing in another. 'This is quite different from how translation functions in the West!' we might exclaim. But is it? This morning I received a spam email in German and put a sentence into Google Translate. The result: 'in Germany alone there are around 25 million signs that help to make the road and to make safe for all road users'. The individual words are correct Standard English but the idiom and grammar have a German shape. Here, as with *kanbun-kundoku*, the writing is neither completely in one language nor completely in another.

Google Translate is of course a fairly recent development. People sometimes make fun of it for producing this sort of translation which feels strange or incomplete. But in fact lots of translation is like this, and always has been. Think of the last time you had a conversation with someone whose first language was not your own. Just like our Italian teenager from a moment ago, their use of your language was probably not perfect—nor perhaps your use of theirs. Translations done in a rush, or else done very carefully as word-for-word cribs, can have a similar feel. There is a technical term—(3)'translationese'—for this way of putting words together which falls between two tongues.

'Translationese' is often used to voice a criticism: 'this isn't a successful translation—it's translationese'. But the language of translations is almost always at least a bit different from the language of texts that have not been translated. This strangeness can be a source of poetry. In Ezra Pound's collection of poems *Cathay* the arrangement of the English words is modelled on Chinese and Japanese writing:

Blue, blue is the grass about the river

And the willows have overfilled the close garden.

Another famous example is the King James Bible whose cadences, influenced by the Hebrew and Greek from which it was translated, seemed challengingly foreign when it was published in 1611. Yet, over centuries of repetition, the King James Bible's translationese came to seem familiar to many English speakers. Some even judged it to be an ideal of English style.

Across history, and around the world, linguistic oddities created by translation have been absorbed into the texture of national languages. This is what happened to thousands of Latin words that were drawn into English during the 16th century. There was cross-pollination between German and the classical languages at the start of the 19th century, and between Japanese and European languages at its end. Similar processes are happening all around the globe right now as English is used for cross-cultural communication by people who know it as their second or third or fourth language, and who re-shape it to suit their location and their needs.

Here is the first discovery for our map. Translation does not simply jump from one language to another. It also 'crosses languages' in the sense of blending them, as you might cross a bulldog with a borzoi, or two varieties of rose.

(1) 下線部 (1) の意味するところを、本文に即して 150 字程度の日本語で説明しなさい。

(2) 下線部 (2) "a sort of no-man's land" の意味するところを、本文に即して 150 字程度の日本語で説明しなさい。

(3) 下線部 (3) "translationese" の意味するところを、本文に即して 100 字程度の日本語で説明しなさい。

(4) 本文は「翻訳」という概念をどのように再定義しているか、200 字程度の日本語で説明しなさい。