

英語カルテ ENGLISH KARTE

実戦形式問題シリーズ

順天堂大学 医学部 英語 実戦形式問題 第1回

無料お試し版 | 大問1 (約1,050語・10問) + 詳細解説

フル版：試験時間80分 / 長文4題（読解40問・総語数約3,230語）＋自由英作文150～200語
本お試し版には、大問1の問題・解答・詳細解説をフル版と同一の内容で収録しています。

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お 試 し 版 ・ 問 題

大 問 1

目安時間 20分（フル版は4題＋英作文で80分）

大問1 | An Interview with a Literary Translator (人文系・約1,050語)

The following is an interview with Reiko Halvorsen, a translator of novels and poetry. The interviewer's questions are shown in bold.

People often say that translation is impossible — that a poem in one language can never truly exist in another. Do you agree?

In a narrow sense, yes, and translators are usually the first to admit it. No two languages divide the world in the same way. A single word in one language may gather together meanings that another language keeps in separate boxes, and every sentence carries echoes — of old songs, of prayers, of advertisements — that belong to one culture alone. If translation means producing a perfect copy in new clothing, then it is indeed impossible. But I have never thought that this is what translation means. A translation is not a copy; it is a new piece of writing that tries to stand in a faithful relationship to the original. The question is not "Is everything preserved?" — nothing ever is, even when we reread a book in our own language — but "What must be preserved this time, for this book, for these readers?"

How do you decide what must be preserved?

By accepting that I cannot keep everything. Every translation is a chain of choices, and every choice is a small compromise. Suppose a character speaks in a warm, old-fashioned dialect. If I translate her words into standard polite Japanese, she loses her flavour; if I give her a heavy regional dialect of my own country, she suddenly seems to come from a specific town she has never seen. Neither answer is correct. What I try to protect is the function of her speech — the way it makes other characters trust her, or laugh at her — rather than its surface. Word-for-word fidelity sounds noble, but it often produces sentences that are technically accurate and completely dead. A reader who falls asleep over an "accurate" page has, in the most important sense, been given a very inaccurate translation.

Is there anything you have simply given up trying to translate?

Humour is the hardest, and wordplay is the hardest kind of humour. A pun works because two meanings happen to share one sound, and that coincidence almost never survives the crossing into another language. When I meet a pun, I have three options. I can drop it and let the line be plain. I can explain it in a note, which is honest but kills the joke as surely as explaining any joke does. Or I can invent a different pun of my own, in a nearby sentence, so that the reader still experiences a moment of playfulness even though it is not the author's moment. Critics sometimes call this last option a betrayal. I call it keeping a promise at a different address. The author promised the reader laughter; I try to deliver laughter, even if I cannot deliver those exact words.

That sounds as though the translator is almost a second author.

Almost — and the word "almost" matters. I do not invent the story, the characters, or the ideas, and I have no right to "improve" an author whose choices I happen to dislike. My freedom operates inside a narrow corridor. But within that corridor, every sentence is mine: its rhythm, its breath, the small decisions about where a pause falls. This is why two translators, equally skilled and equally careful, will inevitably produce two different books from the same original. Readers are often shocked by this, as though it revealed some scandal. To me it reveals something ordinary and rather beautiful: reading itself is personal. A translation is simply a reading that has been written down.

Machine translation has improved enormously. Does it threaten your work?

For manuals, menus, and weather reports — work where language is a container for information — machines are already better than we are: faster, cheaper, tireless. I feel no sorrow about that. But a novel is not a container for information. If you pour the "information" of a novel into new sentences and lose the voice, you have lost nearly everything, the way a joke summarised is no longer a joke. What machines still lack is not vocabulary but judgement: the sense of what this book is for, of which losses matter and which do not. Perhaps that will change one day. For now, when a passage must resonate — when it must sound like a particular human being speaking under particular pressure — the work still comes to us.

Why are famous books translated again every generation, when a good translation already exists?

Because translations age faster than the books they serve. This surprises people, but the reason is simple. An original classic is allowed to sound like its own time; its old-fashioned flavour becomes part of its charm, the way we enjoy the costumes in a historical film. A translation enjoys no such protection. It was written in the living language of its own decade, full of expressions that felt natural then and feel slightly wrong now — like a photograph of someone wearing clothes that were fashionable twenty years ago. There is also a deeper reason. Each generation goes to a great book with different questions, and a translation always answers the questions of its moment. So retranslation is not an insult to the earlier translator. It is evidence that the original is still alive, still being asked to speak. The day a classic stops being retranslated is the day a culture has quietly stopped listening to it.

What do readers most misunderstand about your profession?

They imagine that our main struggle is with the foreign language, with rare words and difficult grammar. In truth, the foreign language is the easy half. The real struggle is with my own language: pushing it, bending it, searching for resources it did not know it had. A good translation slightly enlarges the language it enters. When translation is done badly or not at all,

a culture is not protected but impoverished; it hears only its own voice, repeated back again. The books I carried across the border changed how I write and how I think. That is what I would like readers to understand: translation is not a photocopy service standing between them and literature. It is one of the oldest ways that human beings think together across distance — slowly, imperfectly, and, at its best, generously.

設問

- Q1.** Which of the following is closest in meaning to the underlined word "faithful"? (A) accurately reflecting the original (B) pleasant and very easy to read aloud (C) emotionally loyal to one particular person (D) solemn and religious in tone
- Q2.** Which of the following is closest in meaning to the underlined word "compromise"? (A) a settlement in which something is given up (B) a firm and final refusal to change one's position (C) an unexpected improvement in quality (D) a serious and costly mistake
- Q3.** Which of the following is closest in meaning to the underlined word "inevitably"? (A) occasionally (B) regrettably (C) intentionally (D) unavoidably
- Q4.** Which of the following is closest in meaning to the underlined word "resonate"? (A) translate a text word for word (B) repeat the same information (C) produce a deep emotional response (D) sound unpleasantly foreign to most readers
- Q5.** Which of the following is closest in meaning to the underlined word "impoverished"? (A) translated too often (B) made more famous (C) protected from outside influence (D) made poorer
- Q6.** According to the interview, in what sense does the translator accept that translation is 'impossible'? (A) No translation can preserve everything the original contains. (B) Poems can sometimes be summarised, but they can never be translated in any meaningful sense. (C) Most readers, whenever a translation of a book exists, still prefer to read the original. (D) Machine translation has already made human translation of novels largely unnecessary.
- Q7.** What does the translator say about word-for-word fidelity? (A) It sounds noble in theory and usually proves the most reliable method in practice. (B) It can produce accurate sentences that feel completely lifeless. (C) It is the method she usually relies on when a character speaks in a regional dialect. (D) It generally guarantees that the social function of a character's speech is preserved.
- Q8.** Why is wordplay especially difficult to translate? (A) Explaining a pun in a note often makes it funnier than it was in the original text. (B) Authors generally refuse to give translators permission to alter their puns. (C) A pun needs two meanings to share one sound, which rarely

happens twice. (D) Jokes are usually considered too informal to appear in serious works of literature.

Q9. How does the translator describe her own freedom? (A) She is free to improve any author whose stylistic choices she happens to dislike. (B) She shapes every sentence but may not change the story or the ideas. (C) She has almost no freedom, since literary translation is a largely mechanical process. (D) Her freedom extends to the plot of a novel but never to the rhythm of its sentences.

Q10. What is the translator's view of machine translation? (A) Machines are already superior for novels, though still weaker for manuals and menus. (B) Machine translation should be restricted by law to protect translators' employment. (C) Machines beat humans at informational texts but lack literary judgement. (D) Machines will never outperform human translators in any genre of writing at all.

解答一覧（大問1・根拠つき）

Q	正解	根拠
Q1	A	文脈=a faithful relationship to the original（原文に忠実な関係）
Q2	A	every choice is a small compromise=何かを諦める折り合い
Q3	D	equally skilled two translators でも「必然的に」別の本になる
Q4	C	must sound like a human being speaking=心に響く
Q5	D	文化が「貧しくなる」=only its own voice の帰結
Q6	A	第1応答: a perfect copy なら不可能。ただし翻訳=コピーではない
Q7	B	第2応答: technically accurate and completely dead
Q8	C	第3応答: two meanings happen to share one sound … almost never survives
Q9	B	第4応答: a narrow corridor / no right to improve
Q10	C	第5応答: manuals等は機械が上／novelにはjudgementが欠ける

お 試 し 版 ・ 解 説

解 答 ・ 解 説

段落地図／全問の根拠・確定・誤答分析

解答・解説編（お試し版抜粋）

解説の方針 — 本書の解説は3つの約束で書かれています。第一に、すべての設問で〈本文のどの一文が根拠か〉を引用から始めること。第二に、正解を「選ぶ」のではなく「確定する」こと——正解選択肢の語句が本文のどの語句の言い換えかを、指で押さえられるところまで示します。第三に、誤答を勘で捨てないこと。誤答分析では、その選択肢がどの型〈言い過ぎ／別段落混入／因果逆転／本文が否定／本文外の常識〉で作られているかを毎回明示します。型を知れば、初見の問題でも同じ罠を見抜けるようになります。

語彙問題（各大問の前半5問）の解法総論 — 下線語彙は「知っているか」の運試しではありません。解くルートは2つあり、必ず両方を確認します。〈文脈ルート〉：下線語の直前直後にある同格・言い換え・対比が語義を教えてください。〈語構造ルート〉：接頭辞・語根（in-＝否定、-able＝可能、over-＝過剰など）が意味の方向を決めます。本解説では全問について、この2ルートでの導出を示します。

■ 大問1 文芸翻訳者インタビュー

段落地図 — 解く前に骨格をつかむ

応答	役割	見張るべき合図
①	翻訳は「完全な複製」としては不可能。しかし翻訳＝複製ではない	If ... then it is indeed impossible. But I have never thought...
②	何を残すかは毎回の選択＝妥協。逐語訳は「正確で死んでいる」	Word-for-word fidelity sounds noble, but
③	最難関は言葉遊び。3つの選択肢と「別の住所で約束を守る」	I have three options
④	翻訳者は「ほとんど」第二の著者。狭い回廊の中の自由	Almost — and the word "almost" matters
⑤	機械翻訳：情報の器では機械が上。文学に足りないのは判断力	What machines still lack is not vocabulary but judgement
⑥	名作が再翻訳される理由＝翻訳は原作より早く古びる	This surprises people, but the reason is simple
⑦	最大の誤解：闘いは外国語ではなく自国語との闘い	In truth , the foreign language is the easy half

この文章の背骨は「～だと思われている。しかし実際は～」の反復です。①②⑤⑦のすべてで、俗説を提示してから But / In truth で裏返す。内容一致の正解は、ほぼ必ずこの「裏返した後」の側にあります。俗説側の記述はそのまま誤答に使われます（Q6・Q7・Q10で実際にそうになっています）。

語彙問題（Q1～Q5）

Q1（答：A）faithful 〈文脈〉下線部は a translation ... tries to stand in a faithful relationship to the original。直後の第2応答で、翻訳者は「何を保存すべきか（What must be preserved）」を追求すると述べます。つまり faithful＝原文の内容を正確に反映していること。(A) accurately reflecting the original が対応します。〈語構造〉faith（信頼）＋-ful。「信頼に足る」→対象が文書なら「忠実な・正確な」。〈誤答〉「emotionally loyal to one person（人への忠誠）」は faithful の別語義（恋人や友への忠実さ）を使った多義語のすり替え型。対象が the original（原文）である以上、人への忠誠は成立しません。多義語の語彙問題は「下線語が何にかかっているか」で語義を選ぶのが鉄則です。

Q2（答：A）compromise 〈文脈〉Every translation is a chain of choices, and every choice is a small compromise。直後に方言の例：標準語に訳せば風味を失い、自国の方言に訳せば出身地が変わってしまう——どちらを選んでも何かを諦める。これが compromise＝(A)「何かを手放して折り合いをつけること」です。〈語構造〉com-（共に）＋ promise（約束）→互いに譲って約束に至る＝妥協。〈誤答〉

「a serious mistake（重大な誤り）」は、直後の Neither answer is correct を読み違えた**本文の曲解型**。翻訳者は「どちらも正解でない＝だから選択は妥協だ」と言っているのであり、妥協＝誤りとは言っていない。

Q3（答：D）inevitably 〈文脈〉 two translators, equally skilled and equally careful, will inevitably produce two different books。 **equally skilled（同じ技量）**でも違う本になる——腕の差では説明できない、つまり「避けられずに・必然的に」＝(D) unavoidably。譲歩（equally …でも）とセットの副詞は「それでも必ず」の意味になるのが定石です。〈語構造〉in-（否定）＋evitable（避けられる）→「避けられない」。evitableを知らなくても、in-…-ablyの枠で否定方向は確定します。〈誤答〉「intentionally（意図的に）」は真逆。翻訳者はむしろ意図と無関係に差が生まれると述べています（reading itself is personal）。

Q4（答：C）resonate 〈文脈〉 when a passage must resonate — when it must sound like a particular human being speaking under particular pressure。 **ダッシュの後は筆者による無料の言い換え**です。「特定の人間の声として響かねばならない」＝(C)「深い感情的反応を生む」。〈語構造〉re-（再び）＋sonare（鳴る：soundと同語根）→「鳴り響く」→比喻で「心に響く」。〈誤答〉「translate word for word」は第2応答の話題を持ち込んだ**別段落混入型**。下線部の文には翻訳方法の話はありません。

Q5（答：D）impoverished 〈文脈〉 a culture is not protected but impoverished; it hears only its own voice。 **not A but B**の構文で、protected（守られる）の対比位置にある＝マイナス方向。そしてセミコロンの後が理由の言い換え：自分の声しか聞こえない文化＝**貧しくなった文化**。(D) made poorer。〈語構造〉im-（＝in-の変形）＋pover（poorと同語根）＋-ed。語の中にpoorが埋まっています。〈誤答〉「protected from outside influence」は本文が **not protected** と明示的に否定した語をそのまま使った**本文が否定型**。not A but BのAを選ばせるのは、上位大学の定番の罠です。

内容一致（Q6～Q10）

Q6（答：A）どの意味で翻訳は「不可能」か ◆根拠：第1応答 If translation means producing a perfect copy in new clothing, then it is indeed impossible。 ◆確定：(A)「すべてを保存する完全な複製はありえない」＝ perfect copy → perfect copy that preserves everything の直接対応。さらに nothing ever is (preserved) が補強します。 ◆誤答分析：「詩は決して翻訳できない」は冒頭の俗説（People often say…）を翻訳者自身の見解にすり替えた**主張と俗説の入替型**。翻訳者は詩の翻訳不可能を認めていません——「完全な複製としては」という限定つきで認めただけです。この限定（In a narrow sense）を読み落とすと落ちます。「機械翻訳が人間を不要にした」は第5応答の**別段落混入型**で、しかも本文の結論と逆。

Q7（答：B）逐語訳（word-for-word fidelity）について ◆根拠：第2応答 Word-for-word fidelity sounds noble, but it often produces sentences that are technically accurate and completely dead。 ◆確定：(B)「技術的には正確だが生命のない文を生みうる」＝ technically accurate and completely dead のほぼ直接対応。ただし本文の often（しばしば）が選択肢では can（～しうる）と正しく弱められている点に注

目。判断基準は「限定語があるかどうか」ではなく、**その限定の強さが本文と一致しているか**です（誤答にも usually / generally のような精密そうな限定語は付きます）。◆誤答分析：「機能の保存を保証する」は**因果逆転型**——翻訳者が守るのは function であり、それは逐語訳では守れないというのが本文の主張です。「理論的に高潔で実践でも最も信頼できる」は前半だけ本文と一致（sounds noble）し後半で裏切る**前半正しい型**。選択肢は最後まで読んで裁く、が鉄則です。

Q8（答：C）言葉遊びはなぜ翻訳困難か ◆根拠：第3応答 A pun works because two meanings happen to share one sound, and that coincidence almost never survives the crossing into another language. ◆確定：(C) は two meanings share one sound（二つの意味が一つの音を共有）と coincidence almost never survives（その偶然は生き残らない）の2要素をそのまま含みます。**正解の条件は「困難の理由」を音と意味の偶然に求めていること**。◆誤答分析：「注で説明すると原文より面白くなる」は本文の kills the joke（ジョークを殺す）の**真逆**。「作家が翻訳を許可しない」は本文に存在しない**本文外の常識型**です。

Q9（答：B）翻訳者の自由をどう説明しているか ◆根拠：第4応答 My freedom operates inside a narrow corridor. But within that corridor, every sentence is mine. ◆確定：(B)「狭い回廊の中で機能する：文は自分で形づくるが、物語や思想は変えられない」。前半は narrow corridor の直接対応、後半は I do not invent the story, the characters, or the ideas の対応です。**二文構成の選択肢は、両方の半分に根拠があるか**を確かめます。◆誤答分析：「嫌いな作家を自由に改良できる」は本文 I have no right to "improve" an author が**明示的に否定**した内容。「自由はプロットに及ぶがリズムには及ばない」は対応関係を逆にした**因果・対象の逆転型**——本文は正反対（リズムは自分のもの、プロットは不可侵）です。

Q10（答：C）機械翻訳への見方 ◆根拠：第5応答 machines are already better than we are（マニュアル等）＋ What machines still lack is not vocabulary but judgement. ◆確定：(C)は「情動的テキストでは既に人間を超える／文学に要る判断力をまだ欠く」の2要素とも本文対応あり。already と still という時間の副詞が、この二面評価の目印です。◆誤答分析：「機械はどの翻訳でも人間に勝てない」は**言い過ぎ型**（本文は分野で分けている）。「小説では機械が上、マニュアルでは下」は対応の**逆転型**。「翻訳者の職を守るため禁止すべき」は本文にない**本文外の主張型**——翻訳者はむしろ I feel no sorrow about that と述べています。

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