以下の設問に答えよ。

【問１】
13世紀末から14世紀前半にかけてイタリア各地で活躍したフィレンツェの画家ジョット・ディ・ボンドーネについて、次の5つの観点から記述しなさい。
   (a) 現存する代表的な作品（祭壇画でも壁面でもよい）を挙げ
   (b) ルネサンスの序章となるジョット絵画の革新性
   (c) ジョットが同時代の彫刻家たちから受けた影響
   (d) ジョットと聖フランチェスコの関係
   (e) イタリア絵画史におけるジョットの位置（ジョット登場の前後の状況）

【問２】
次の①、②いずれかを選択し解答しなさい。
① 文化遺産の保護と維持において、学術研究が欠かすこととは何か、具体例を挙げて述べなさい。
② 博物館の展示設計において動線計画のもつ重要性について概説しなさい。
問2 [日本近代文学]

【参考文献】

人文学専攻 [一般選抜] 2枚目

2015年度
金沢大学大学院人文社会環境研究科
[博士前期課程] 入学試験問題

[第2期募集]

【言語・フィクション/映画/絵画】

【関連】

関西学院・大文学部
関西学院大学文学部
関西学院大学文学部
関西学院大学文学部

【質問2】

この文章の表現上の特徴について、具体的な例を示しながら説明しない。

【解答】

「山城」の話は、作者が訪れた山城の風景や歴史についての物語とされている。その中で、「山城」は、作者の心情を象徴し、山城の美しさや歴史の重厚さを表現している。

【問題2】

次の語句・事象について、各語句からそれぞれ一項目ずつ選び、その内容を示しながら説明しない。

【解説】

「山城」の話は、作者が訪れた山城の風景や歴史についての物語とされている。その中で、「山城」は、作者の心情を象徴し、山城の美しさや歴史の重厚さを表現している。

【関連】

関西学院・大文学部
関西学院大学文学部
関西学院大学文学部
関西学院大学文学部
問題1
現代日本語(東京方言)の子音「く」について，次の(1)(2)の問いに答えてください。
(1)これらの音声の特徴を説明しなさい。
(2)これらの音声がどのように現れるかを具体的に説明し，その上で，音素分析をお

問題2
(3枚のうち
1枚目)

問題3
たまぶ(下二段活用)の意味と，これが文章の中で果たしている役割について説明し

問題4

問題5
次の事項の中から，任意に三つを選び，それらについて説明しなさい。

(1) 二段活用の一段化
(2) 形容詞の活用
(3) 片仮名
(4) 日本語の語彙層
(5) 拡解新語
(6) 和字正濁新語
(7) 近代漢語
(8) 擬音と促音
(9) 助動詞「つ」と助動詞「ぬ」の違い
(10) あつち・たつに
(11) 仏名類擬音
(12) 仏行子音
2015年度 金沢大学大学院人間社会環境研究科（博士前期課程）入学試験問題（第2期募集）
人文学専攻【一般選抜】
専門科目 心理学 （8枚のうち1枚目）

【I】次のページの文章を読み、各設問に答えなさい。

設問1：ギリシャやローマ以降の西洋絵画とアジア絵画の表現技法の違いを本文に則して説明しなさい。（50点）

設問2：空間営ぎ手がかりとして、本文で挙げられているものの他にどのようなものがあるか？知るところをすべて出来る限り説明しなさい。（50点）

Greek and Roman Art: Gaining Perspective

Very early Greek artists, prior to 500 B.C., mimicked Egyptian art conventions. The artist was restrained by a predetermined formula and many of the drawings and sculptures from this period look very "Egyptian." However, with the emergence of classical Greek society and state, there developed a more democratic, humanistic, and naturalistic mode of representation. One of the most conspicuous departures from Egyptian art was the orientation of human figures. Faces were shown in three-quarters view, eyes were shown in reference to the head, feet were not always parallel, and objects began to be foreshortened. We also find in representations of buildings that parallel lines began to converge. In figure 8.8 we see an example of the use of perspective in Greek art, from the second century B.C. Notice how relaxed the people seem. One does not mistake this drawing for Egyptian art. An even more precise use of linear perspective is shown in figure 8.9, although the geometric parameters are ill defined.

Even though the essential intellectual qualities of linear perspective were known during this time, the application of those principles still proved problematic for many Greek and Roman artists.

Other examples from this period also verify not only that Roman and Greek artists knew the principles of perspective, but that few possessed the ability to portray two-dimensional art as if it had a third dimension. Full development of the style did not appear until the Renaissance.

Asian Art

About the same time as the high Renaissance in Europe, Japanese, Korean, and Chinese artists of great skill and refinement were producing ink paintings of fine quality. Some form of perspective is used in nearly all of these paintings, although much less attention is given to the geometric correctness of linear perspective, the trademark of Renaissance painters. We see in the paintings of the Chinese artist Tang Yin (c. 1500) a use of linear perspective applied to architectural forms and furniture—walls, tables, and chairs are shown in (crude) perspective—while people are shown in proportion to their status—important people are larger than less important people. In one of Tang Yin's paintings, A Poet and Two Courtesans, the seated poet is nearly twice the height of his female concubines.

Artists from these regions were particularly adept with atmospheric perspective, in which distant objects are shown as more diffused than near objects. Many of these works are landscape scenes and bear such dreamy titles as Traveling among the Mountains and Streams (Fan Kuan, eleventh century, China), Spring Mountains, Clouds, and Pine Trees (Mi Fei, eleventh century, China), The Dream of the Peach Blossom Garden (An Kyen, fifteenth century, Korea), and Autumn Landscape (Sesshu, fifteenth century, Japan). Figure 8.12 shows a particularly exquisite example of Japanese art in Maple Viewing (Kanō Hideyori, c. 1560). Here visual perspective is achieved through the vertical placement of figures, distant objects toward the top of the scene and near objects at the bottom. The size of people in Asian art does not follow the laws of linear perspective but appears to be based on status, with central figures proportionally larger than peripheral figures. Size of people seems, more or less, independent of their proximity to the viewer. Geometric objects, such as the low table and box at lower right in figure 8.12 as well as the distant pagoda, show some signs of linear perspective. Also, the artist uses occluded objects as a depth cue.
8.8 The use of linear perspective in Greek art: *Hercules and Telephos* (Roman copy of a Greek work of the second century B.C.).

8.9 Fragment of a crater from Taranto, c. 350 B.C. Except in the door, receding lines do not converge.

8.12 *Maple Vewers*. Kanō Hideyori, Muromachi period, c. 1560.
2015年度 金沢大学大学院人間社会環境研究科（博士前期課程）入学試験問題
人文科学専攻【一般選抜】

専門科目　心理学

【II】次のページの論文を読み、各設問に答えなさい。

設問1：著者がこの研究をおこなった動機は何か？（30点）

設問2：本研究では、ここまでで、何を計測したか？（40点）

設問3：計測データをどのような方法で処理し、その結果何がわかったか？（40点）

Uncomfortable images in art and nature

Dominic Fernandez, Arnold J Wilkins$^5$
Department of Psychology, University of Essex, Wivenhoe Park, Colchester CO4 3SQ, UK;
E-mail: arnold@essex.ac.uk
Received 13 September 2005, in revised form 9 November 2007

Abstract. The ratings of discomfort from a wide variety of images can be predicted from the energy at different spatial scales in the image, as measured by the Fourier amplitude spectrum of the luminance. Whereas comfortable images show the regression of Fourier amplitude against spatial frequency common in natural scenes, uncomfortable images show a regression with disproportionately greater amplitude at spatial frequencies within two octaves of 3 cycles deg$^{-1}$. In six studies, the amplitude in this spatial frequency range relative to that elsewhere in the spectrum explains variance in judgments of discomfort from art, from images constructed from filtered noise, and from art in which the phase or amplitude spectra have been altered. Striped patterns with spatial frequency within the above range are known to be uncomfortable and capable of provoking headaches and seizures in susceptible persons. The present findings show for the first time that, even in more complex images, the energy in this spatial-frequency range is associated with aversion. We propose a simple measurement that can predict aversion to those works of art that have reached the national media because of negative public reaction.

1 Introduction
It is known that certain geometric patterns, most notably those of stripes with a spatial frequency close to 3 cycles deg$^{-1}$, can induce seizures in patients with photosensitive epilepsy (Chatrain et al 1970; Wilkins 1995), and discomfort in others (Wilkins et al 1984), particularly individuals with migraine (Marcus and Soso 1989). Stripes with sine-wave luminance profile and square-wave luminance profile, and patterns comprising the first and third Fourier components of a square-wave pattern in triangular- or square-wave phase are all capable of inducing seizures when the fundamental spatial frequency is close to 3 cycles deg$^{-1}$ (Soso et al 1980). We show for the first time that the discomfort experienced in response to more complex images can be predicted from their Fourier components, including complex images from non-representational contemporary art or created from filtered noise, and even representational images: photographs of urban and rural scenes.

Our investigation was prompted by concern over the complaints with which contemporary art is sometimes associated. In 1971 when an exhibition of Op art was held in London, the Daily Telegraph reported that the guards complained of headaches and were issued with dark glasses. In 1989, the front page of the Sunday Observer carried the story of a newspaper advert with swirling stripes that had been banned after it evoked seizures. In 2005, when a London hospital commissioned artwork and three members of staff complained of migraines in consequence, the resulting controversy reached the national press. An aversive reaction is common in response to the work of many contemporary artists (Hayes 2003; Woodland 2003), including Debbie Ayles (figure 1) who uses her migraines as an inspiration for her art (Podol 1998).

$^5$Author to whom all correspondence should be addressed.
Figure 1. Jesmond Barn by Debbie Ayles © 2003 (winner of Art in Science award 2003), inspired by an attack of basilar artery migraine. Further images can be obtained from the artist’s website and at http://www.migraine-bura.org/EN/Debbie_Ayles.html.

2 Preliminary studies and an introduction to methods

The work described here began with preliminary studies that were exploratory in nature. They will be described briefly, but in detail sufficient to orient the reader towards the more rigorous studies to which they gave rise.

We began by selecting nine paintings from the body of work by Debbie Ayles. The paintings were chosen as representing various genres of the artist’s output. All the images used in the studies can be viewed at http://www.essex.ac.uk/psychology/overlays/scart/. The paintings were hung as in a gallery on white walls with overhead fluorescent lighting. Three discussion groups, including artists and non-artists, observed the paintings and commented on them. We used discussion groups to minimise our preconceptions about possible sources of discomfort, and to guide hypotheses.

2.1 Discussion groups

The discussions were tape-recorded, the transcripts itemised and the items categorised. The following is a summary of the ideas expressed. There was a division between the artists and non-artists as to what art should do for a viewer. Artists were prepared to be visually and aesthetically stimulated, whereas non-artists wanted calm. Many participants described what they thought the paintings were representing, although the artists then criticised themselves for doing so. Most participants experienced apparent movement within the paintings which ‘... never let(s) the eye settle ...’. Most of the images were variously described as aversive: 'intrusive', 'stressful', 'very disturbing', and 'challenging'.
The colours were generally seen as 'trident', and the "bright ones hurt (the) eye". The experience of aversion was variously attributed to repetitive shape, to colour contrast, and to the effort in search of representational meaning. The first of these attributions was investigated in the studies that follow.

2.2 Ratings of the artworks

After each of the discussions, the participants were asked to observe a slide-show featuring images of the original paintings in their original coloration, and also alternative images created by the artist, similar in their spatial structure but differing in the component colours. Each of the resulting 45 images was rated with respect to both aesthetic appeal and discomfort.

2.2.1 Participants. Fourteen women and four men aged 28–66 years, mean 46 years, took part, thirteen of whom were artists. In this study the participants were tested in three small groups and steps were taken to ensure that the participants did not collide.

2.2.2 Procedure. Images of the artworks were presented to the three groups of participants in a constant random order as a PowerPoint slide-show. The images were projected with an Epson EMP710 projector in an otherwise unlit room onto a 1.5 m high screen that subtended 19–24 deg in height, depending on viewing distance. A calibration image from the projector was measured with a Minolta TV Color Analyser II and a look-up table derived so that the on-screen luminance and CIE UCS 1976 chromaticity of each pixel could be calculated on the basis of the (uncompressed) TIFF image R, G, and B values. The slides were presented for 10 s with an interval of 6 s between each, during which a grey screen was visible with the caption "The previous slide was number...". The participants individually rated the images on a 7-point scale arranged in columns headed 'Artistic merit' and 'Visual comfort', with left and right poles of 'Low (bad)' and 'High (good)' and 'Aversive (bad)' and 'Comfortable (good)', respectively.

3 Results

3.1 Ratings

The judges were consistent in rating some images as more uncomfortable than others (Kendall coefficient of concordance, $W^* = 0.371$, $\chi^2_{20} = 277$, $p < 0.0001$). They were also consistent (though less so) in rating some images as being of higher artistic merit than others ($W = 0.101$, $\chi^2_{20} = 79$, $p < 0.001$). Ratings of artistic merit correlated negatively with rated discomfort: Pearson product moment correlation coefficient, $r = -0.59$ ($p < 0.0001$) for all participants, and $r = -0.70$ ($p < 0.0001$) for artists.
【III】以下の設問のうち、3問を選択し、回答しなさい。（30×3=90点）

1. 記憶や学習における順向性干渉と逆向性干渉について説明しなさい。
2. 実験条件間の平均値を比較するために、統計的検定を行う理由について説明しなさい。
3. 社会的アイデンティティについて、個人的アイデンティティとの比較の上で説明しなさい。
4. 探索的因子分析における直交回転と斜交回転の意味の違いについて簡単に述べなさい。
5. 恐怖条件づけについて、例を挙げながら説明しなさい。
6. 内発的動機づけについて、感覚遮断の実験を例に挙げながら説明しなさい。
多分鰐科に分布する魚類として、個々の研究者によって相違があるが、
大型の淡水魚が含まれる。これらの魚類は、主に河川や湖沼に生息し、
肉食性や植食性のものが多く、一部は農業の害獣ともなっている。

今日では多くの国で、これらの魚類の保護活動が行われており、
特にエゾイトが多く、その保護状況は監視されている。
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Uncomfortable images in art and nature

Dominic Fernandez, Arnold J Wilkins
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†Author to whom all correspondence should be addressed.
Uncomfortable images in art and nature

Figure 1. Jesmond Barn by Debbie Ayles © 2003 (winner of Art in Science award 2005), inspired by an attack of basilar artery migraine. Further images can be obtained from the artist's website and at http://www.migraine-aura.org/EN/Debbie_Ayles.htm.

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3 Results

3.1 Ratings

The judges were consistent in rating some images as more uncomfortable than others (Kendall coefficient of concordance, $W = 0.371, X^2 = 277, p < 0.0001$). They were also consistent (though less so) in rating some images as being of higher artistic merit than others ($W = 0.101, X^2 = 79, p < 0.001$). Ratings of artistic merit correlated negatively with rated discomfort: Pearson product moment correlation coefficient, $r = -0.59 (p < 0.0001)$ for all participants, and $r = -0.70 (p < 0.0001)$ for artists.
専門科目 心理学

【Ⅲ】以下の設問のうち、3問を選択し、回答しなさい。(20×3=60点)

1. 記憶や学習における順向性干渉と逆向性干渉について説明しなさい。
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専門科目 中国語学中国文学 (4枚のうち 1枚目)

※「中国語でも可」と指定してある場合を除き、すべて日本語で答えなさい。

I

次の文章は胡風「我与老舍」の一節である。原文は1944年に発表されている。この文章を読んで、以下の設問に答えなさい。

朋友们为舍予兄的创作生活二十年举行一个慰劳式的纪念，我高兴写几句话，虽然不过
是平凡得很的话。

我和舍予的交游，是抗战爆发后在四川组织文协的时候开始的。第一次见面的情形已很
模糊了，现在记得清楚的是文协筹备会成立的那一次。到会的人不少，闹嚷嚷，但开会前
舍予却整整一张小圆桌，被几人围着，用右手指打着拍子，沉醉地唱着他的刚写成的《忠
烈图》。念完了一段还自己赞叹一句，例如，“多悲”！开会后，首先由他作了那热情而兴奋的
演说。

在这稍前或稍后，和S君谈到另外一个人和舍予的时候，S君说：老舍这个人不同，很真。
现在，和舍予的交游将近七年了，从上面说过的第一印象起，我一直得到的是那个①
“真”的感觉。

舍予是经过了生活的甜酸苦辣的，深通人情世故的人，但他的“真”不但没有被这些所
湮没，反而因这而更突出，更难能而且可爱。因为他的真不是憨真，不是忘形，而是被复杂的
枝叶衬托着的果子。在他的客客气气，谈笑风生里面，常常要跳出不无胡言乱语的那样一种幽默，
现在大概大家都懂得那里面正闪耀着他的对于生活的真意，但他有时却要为国
事，为公共事业，为友情伤心堕泪，这恐怕是很少为人知道的。

舍予是非常喜欢交友，最能合群的人，但同时也是富于艺术气质，能够孤独的人。他能
够和朋友们一道纵情欢乐，他也能够自己一个人关在小房子里里面，工作疲乏了的时候就不声
不响地阖起牌盘，借此休息一下神经。对于作家朋友们，无论是谁，只要不是气质恶劣的人，
他总能够随喜地谈笑，随喜地游戏，但他却保持着一定的限度。无论是谁，只要是有业绩，
没有堕人魔道，他总能够适当地方表示尊重，但却隐隐地在自己的权衡。

管他的权衡在客观上是怎样的性质，这种态度在现在的情形后面是非常可贵的。就对于我
个人说吧，友谊不能说不厚，但因为在对于文意的见解上还留有参差之处，从来没有向我敷
衍地表示过意见，②这态度常常引起我的感激的心情。

（『胡風全集3』＜評論Ⅱ＞）湖北人民出版社，1999年，p.258, l.1〜p.259, l.20に拠る）

設問1 下線部（1）の「真」の感觉とはどのようなことを言っているのか説明しなさい。

設問2 下線部（2）について、「这态度」が指す内容を明らかにしながら、胡風をそのような気持
ちにさせた老舍の為人を説明しなさい。

設問3 胡風と老舎について、知るところをそれぞれ述べなさい。（中国語でも可）
次的文章を読んで、以下の設問に答えなさい。

晉昇平元年，剡縣陳素家富，娶婦十年無兒。夫欲娶妾，婦禱神明，突然有身。

(a) 鄰家小人婦亦同有，因貨鄰婦云：“我生若男，天願也；若是女，汝是男者，當交
易之。”便共將許。鄰人生男，此婦後三日生女，便交取之。素忻喜，養至十三。當
祠祀，家有老婢，素見鬼，雲：“見府君家先人，來至門首便住。但見一群小人，來
座所食橄此祭。”(b) 父甚疑怪，便迎見鬼人至。祠時轉令看，言語皆同。素便入問
婦，婦懼，且說言此事。還男本家，喚女歸。出《幽明錄》

（『太平廣記』巻三百十九、中華書局、1986年、p.2527：「陳素」に拝る）

（注）
○昇平：晉の穆宗の年号。357－361年。○剡縣：浙江省嵊県の西南。

設問１ 下線部(a)、(b)をわかりやすい日本語に直しなさい。

設問２ 志怪小説について知るところを述べなさい。（中国語でも可）

設問３ この話から読み取れる主題や作品の背景などについて、自由に論じなさい。（中国語でも可）
次の文章を読んで、以下の設問に答えなさい。

跟肯定和否定的对立消失一样，自然语言中的双重否定也不象数学上负负得正那样互相抵消。最突出的是一些场合双重否定大大改变了原来的单纯否定的意义，特别是含有能愿动词的句子（见吕叔湘 1987a）

（1）我不能不来∥我必定来∥我能来
不会知道∥你一定知道∥会知道
他不敢不去∥他只好去∥他敢去

其他动词的例子有:

（2）不怕他不来∥怕他来
不说他不好∥说他好
不知道他不在家∥知道他

但是有的双重否定并不怎么改变原来单纯否定的意义，例如:

（3）不相信他不知道∥相信他知道
不希望他不参加∥希望他参加
不赞成他不考大学∥赞成他考大学

为什么会得出这样两种不同的结果是这一节要讨论的问题。

比较（4）中的（a）和（b）可以看出，两种结果是由中两个否定词“不”之间的主要动词“知道”和“相信”造成的。

（4）a. 不知道他不在家∥知道他不在家
b. 不相信他不在家∥相信他不在家

c. 不希望他不参加∥希望他参加

概括地讲，在双重否定格式“不 V1 + （N）不 V2”里，两种结果是由不同的主要动词 V1 造成的。

我们还发现，在单一否定的格式“V1 + （N）不 V2”里，如果把 V2 前的“不”移到 V1 前的位置，也会得出相应的两种结果。

（5）a. 知道他不在家∥知道他在家
b. 相信他不在家∥相信他在家

对（4）b（5）b 中的符号 “＝” 须作一说明。X＝Y 在这里实际是指 X 在语义上“衍推”Y，但 Y 不能“衍推”X。

如果“相信他不在家”，那么也一定“不相信他在家”；但反过来如果“不相信他在家”，不一定就“相信他不在家”，可以什么也不相信。因此（b）中的“＝” 所表示的是一种单向衍推关系，即 X⇒Y。（a）则根本不存在衍推关系。: “知道他不在家” 的意思是在事实上“他不在家”，而“不知道他不在家” 的意思是在事实上“他在家”，两个意思正好相反。其他例子有:

（6）a. 怕他不来∥不怕他来
说他不好∥说他好

b. 赞成他不考大学∥不赞成他考大学

希望他不参加∥不希望他参加

概括地讲，“V1 + （N）不 V2⇒不 V1 + （N）不 V2” 这种单一否定词的移位得出的两种结果也是由主要动词 V1 决定的。而且跟双重否定的两种结果相一致。为了阐述的方便，我们集中解释单一否定词移位现象，也就是要说明为什么否定词移位适用于（a）而不适用于（b）。如果能对这种现象中 V1 的性质作出说明，也就同样能说明双重否定得出的两种结果。

（沈家煊『不对称和标记论』，江西教育出版社，1999年，P.133，1.14〜p.135，1.5：73.1に補足）

設問 1 （1）の例文9個と、（3）の例文6個を日本語に訳しなさい。中国語の否定表現の意味がどう異なるかを、できるだけわかりやすい日本語に訳すこと。

設問 2 “衍推”の定義を、問題文の中の記述に基づいて答えなさい。

設問 3 下線部“对这种现象中 V1 的性质作出说明” のなかの V1 とは、通称“知道類”“相信類”と呼ばれるグループに分けられている。問題文を読み、この2グループの動詞の意味はどう異なるのかについて、理解したこと、考えたことを述べなさい。
方音呐，平常是以为既然叫方言，好象是一处一处地方的音了。英文叫 dialect，这个名词在现在的用法并不限于地方性的意义，有时候在同一个地方，因为社会里头的阶层不同，如果发现有不同的音的系统啊，那个也算出 dialect。甚至于同一个人，他在这种场合时候儿说话是这么样子一套，在另外一个场合——在同一个地方——另成一套，比方说文言、白话的不同，也可以说是两个 dialect，或是两个 dialect 的混合式。这不能算是方言咯（除了少数文、白异读的字以外），不过也还可以算是 dialect。譬如上次我讲的伦敦城里的 Cockney dialect 就不是地方性的，而是阶级性的。他们不但光是没有[h]，好些元音整个不同，比方/ai/变/aɪ/，/ei/变/eɪ/等等，简直另外成一种方言似的。所以，0，在戏剧里头常常要代表一种下层阶级的时候，就用这一种口音。在中国向来对于什么地方音并没有阶级性的联想在里头。南方人带南方口音，他并不觉得不好意思，虽然近来提倡标准国音，提倡了这么些年，可是一个人说话带口音的并不觉得影响他在社会上阶级的地位，他觉得是不方便，不过并没有那种联想。那么旧时候当然更是没有，比方大的学问家，特别是关于研究音韵的，往往都是南方人，0，江永啊、陈澧啊这些。也许是因为他们是南方人，他们方言里头的音的系统复杂一点，所以对于音韵研究更精一点儿。

那么在欧、美，比方法国，是方言多的国家，那么他们就注重标准国音问题。英、美方言变化少，比较就不注意。大概是方言变化越利害的越注意标准音的问题。德国也是方言特多的国家，所以他们就要定一个标准的国音。不过他们不叫标准国音，0，叫标准舞台音（Bühnenauussprache）。因为在舞台上注意读音，仿佛是德国的一种“中州音”似的。这种“中州音”有好些新的原则，也不全是求全国最普遍；他是求在说出来声音响亮，有时候辨字辨得多一点儿的地方，比方 tag（日子），多数德国人念[tax]，可是舞台音读[tak]，又比方 mädchen（小姐），平常第一个元音用[e]，可是舞台音用[e]，还有比方 wagen（车），在多数德国人念起来，那个当间儿的 g 不念塞音[g]，而念通音[y]，就是[x]的浊音。

（赵元任『语言问题』，商务印书馆，1999年，p.108, 1.4～p.109, 1.13に拠る）

設問1 下線部（1）のような例は、中国の白話小説や現代の映画や話劇にも存在するが、具体的な例を挙げなさい。

設問2 下線部（2）について、江永、陳澧などが音韻研究又は音韻研究において果たした功績を、他の清朝考証学者の名前も挙げながら述べなさい。

設問3 下線部（3）でドイツの標準語は「標準舞台音」であり、「德国的一种“中州音”」であると述べている。中国にも“舞台音”があるが、どのようなものがあるか、それらの音声的な特徴を挙げながら述べなさい。

設問4 方言をめぐるイギリスの状況と中国の状況の違いを、この文章の文脈に従ってまとめなさい。（中国語でも可）
図一【図解付図】
図O【図解付図】
図M【図解付図】
図W【図解付図】
図10【図解付図】