



AET1 and AET2
Asian and Middle Eastern Studies Tripos, Part IB and Part II

Tuesday 30 May 2017 09.00 to 12.00

Paper J4

Modern Japanese 2

Answer **all** questions.

Write your number **not** your name on the cover sheet of **each** answer booklet.

STATIONERY REQUIREMENTS

20 page answer booklet

Rough Work Pad

SPECIAL REQUIREMENTS TO BE SUPPLIED FOR THIS EXAMINATION

None

You may not start to read the questions printed on the subsequent pages of this question paper until instructed to do so.

1. Answer the following questions.

1-A. Translate the following sentences into **Japanese** (*kanji* and *kana*). For questions (a) (b) and (c), use *keigo* where appropriate: [35 marks]

- (a) I have submitted the short essay that I wanted to have corrected by my teacher.
- (b) I cannot but admit that had I not met the CEO then, I would not have thought about joining this company.
- (c) There are some indications that the CEO thinks that investors will not complain so long as goods are sold and corporate performance goes up.
- (d) Just because one is Japanese, it does not necessarily mean that one always gives ambiguous replies or is unable to clearly say 'no'.
- (e) It is hardly believable that in some areas, there are still people who have no choice but to use polluted water.
- (f) It is said that problems related to resources and food are becoming more acute in line with the population increase.
- (g) Last year many important elections took place worldwide, but it is questionable whether or not people took part in them having properly considered how the results might affect them.

1-B. Create full Japanese sentences by filling in the blanks, and write out the full sentences in your answer booklet. Then translate into English the sentences you have produced: [15 marks]

(h) _____がいかにも_____、実際にやってみなければ_____だろう。

(i) 彼の_____とも_____ともつかない態度に_____させられた。

(j) 留学は_____こともあれば、_____ものだ。

(k) _____ので、_____ざるを得なかったが、_____わけではなかった。

(l) 「必ず_____」と言っていたのだから、_____はずはないんじゃないかと思うけど。

(TURN OVER)

2. Translate the following passage into **Japanese** (*kanji* and *kana*): [25 marks]

When my family moved from Nagasaki to England, it was originally intended to be only a temporary stay, perhaps one year or maybe two years. And so as a small child I was taken away from people I knew, like my grandparents and my friends. And I was led to expect that I would return to Japan. But the family kept extending the stay. All the way through my childhood I couldn't forget Japan, because I had to prepare myself for returning to it.

So I grew up with a very strong image in my head of this other country, a very important other country to which I had a strong emotional tie. My parents tried to continue some sort of education for me that would prepare me for returning to Japan. So I received various books and magazines, these sorts of things. Of course, I didn't know Japan, because I didn't come here. But in England I was all the time building up this picture in my head of an imaginary Japan.

And I think when I reached the age of perhaps twenty-three or twenty-four I realized that this Japan, which was very precious to me, actually existed only in my own imagination, partly because the real Japan had changed greatly between 1960 and later on. I realized that it was a place of my own childhood, and I could never return to this particular Japan. And so I think one of the real reasons why I turned to writing novels was because I wished to re-create this Japan—put together all these memories and all these imaginary ideas I had about this landscape that I called Japan. I wanted to make it safe, preserve it in a book before it faded away from my memory altogether. So when I wrote, say, *An Artist of the Floating World*, I wasn't terribly interested in researching history books. I very much wanted to put down on paper this particular idea of Japan that I had in my own mind, and in a way I didn't really care if my fictional world didn't correspond to a historical reality. I very much feel that as a writer of fiction that is what I'm supposed to do: I'm supposed to invent my own world, rather than copying things from the surface from reality.

to be taken away

to extend

emotional tie

An Artist of the Floating World

surface

引き離される

延 (の) ばす

心の絆 (きずな)

「浮世の画家」

表面

KAZUO ISHIGURO and ŌE KENZABURŌ, 'Wave Patterns: A Dialogue' in *Grand Street* No. 38 (1991), pp. 75-76.

3. Write a short composition in **Japanese** on one of the following topics: [25 marks]

- (a) 習慣
- (b) 環境
- (c) コミュニケーション・スタイル

END OF PAPER