

2023年度

大学院文学研究科博士課程前期2年の課程入学試験

(秋期・一般選抜) 問題

専門科目Ⅰ 英文学 専攻分野

試験開始の合図があるまで、この問題冊子を開いてはいけない。

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成

績

Ⅰ 以下の文を読んで、設問に日本語で答えなさい。

One of the most obviously artificial devices of the storyteller is the trick of going beneath the surface of the action to obtain a reliable view of a character's mind and heart. (1)Whatever our ideas may be about the natural way to tell a story, artifice is unmistakably present whenever the author tells us what no one in so-called real life could possibly know. In life we never know anyone but ourselves by thoroughly reliable internal signs, and most of us achieve an all too partial view even of ourselves. It is in a way strange, then, that in literature from the very beginning we have been told motives directly and authoritatively without being forced to rely on those shaky inferences about other men which we cannot avoid in our own lives.

“There was a man in the land of Uz, whose name was Job; and that man was perfect and upright, one that feared God, and eschewed evil.” With one stroke the unknown author has given us a kind of information never obtained about real people, even about our most intimate friends. Yet it is information that we must accept without question if we are to grasp the story that is to follow. In life if a friend confided his view that *his* friend was “perfect and upright,” we would accept the information with qualifications imposed by our knowledge of the speaker's character or of the general fallibility of mankind. (2)We could never trust even the most reliable of witnesses as completely as we trust the author of the opening statement about Job.

We move immediately in Job to two scenes presented with no privileged information whatever: Satan's temptation of God and Job's first losses and lamentations. But we conclude the first section with another judgment which no real event could provide for any observer: “In all this Job sinned not, nor charged God foolishly.” How do we know that Job sinned not? Who is to pronounce on such a question? Only God himself could know with certainty whether Job charged God foolishly. Yet the

author pronounces judgment, and we accept his judgment without question.

It might at first appear that the author does not require us to rely on his unsupported word, since he gives us the testimonial of God himself, conversing with Satan, to confirm his view of Job's moral perfection. And after Job has been pestered by his three friends and has given his own opinion about his experience, God is brought on stage again to confirm the truth of Job's view. But clearly the reliability of God's statements ultimately depends on the author himself; it is he who names God and assures us that this voice is truly His.

(3)This form of artificial authority has been present in most narrative until recent times. Though Aristotle praises Homer for speaking in his own voice less than other poets, even Homer writes scarcely a page without some kind of direct clarification of motives, of expectations, and of the relative importance of events. And though the gods themselves are often unreliable, Homer—the Homer we know—is not. What he tells us usually goes deeper and is more accurate than anything we are likely to learn about real people and events. In the opening lines of the *Iliad*, for example, we are told, under the half-pretense of an invocation, precisely what the tale is to be about: “the anger of Peleus’ son Achilles and its devastation.” We are told directly that we are to care more about the Greeks than the Trojans. We are told that they were “heroes” with “strong souls.” We are told that it was the will of Zeus that they should be “the delicate feasting of dogs.” And we learn that the particular conflict between Agamemnon, “the lord of men,” and “brilliant” Achilles was set on by Apollo. We could never be sure of any of this information in real life, yet we are sure as we move through the *Iliad* with Homer constantly at our elbow, controlling rigorously our beliefs, our interests, and our sympathies.

(4)Though his commentary is generally brief and often disguised as simile, we learn from it the precise quality of every heart; we know who dies innocent and who guilty, who foolish and who wise. And we know, whenever there is any reason for us to know, what the characters are thinking: “the son of Tydeus pondered doubtfully / Three times in his heart and spirit he pondered turning . . .” (Book VIII, ll. 167 – 69).

– from Wayne C. Booth, “Telling and Showing” (1961)

設問1 下線部(1)を和訳しなさい。

設問2 下線部(2)を和訳しなさい。

設問3 下線部(3)はどのようなものか、本文の例を用いて説明しなさい。

設問4 下線部(4)を和訳しなさい。

II 次の英文の下線部を和訳しなさい。

But the first Poets, as I have said, spoke a language which though unusual, was still the language of men. This circumstance, however, was disregarded by their successors; they found that they could please by easier means: they became proud of a language which they themselves had invented, and which was uttered only by themselves; and, with the spirit of a fraternity, they arrogated it to themselves as their own. In process of time metre became a symbol or promise of this unusual language, and whoever took upon him to write in metre, according as he possessed more or less of true poetic genius, introduced less or more of this adulterated phraseology into his compositions, and the true and the false became so inseparably interwoven that the taste of men was gradually perverted; and this language was received as a natural language; and, at length, by the influence of books upon men, did to a certain degree really become so.

– *from* William Wordsworth, Appendix to the “Preface” to *Lyrical Ballads*

III 次の (1) ～ (3) の英文は詩の一部です。それぞれの作品が書かれた時代と作者名を推測して、日本語で答えなさい。推測が困難な際は、困難な理由を説明しなさい。

(1)

I wander thro' each charter'd street,
Near where the charter'd Thames does flow.
And mark in every face I meet
Marks of weakness, marks of woe.

In every cry of every Man,
In every Infants cry of fear,
In every voice: in every ban,
The mind-forg'd manacles I hear

How the Chimney-sweepers cry
Every blackning Church appalls,
And the hapless Soldiers sigh
Runs in blood down Palace walls

(2)

No more be grieved at that which thou hast done.
Roses have thorns, and silver fountains mud,
Clouds and eclipses stain both moon and sun,
And loathsome canker lives in sweetest bud.
All men make faults, and even I in this,
Authorizing thy trespass with compare,
Myself corrupting, salving thy amiss,
Excusing thy sins more than thy sins are.

(3)

Softly, in the dusk, a woman is singing to me;
Taking me back down the vista of years, till I see

A child sitting under the piano, in the boom of the tingling strings
And pressing the small, poised feet of a mother who smiles as she sings.

In spite of myself, the insidious mastery of song
Betrays me back, till the heart of me weeps to belong
To the old Sunday evenings at home, with winter outside
And hymns in the cosy parlour, the tinkling piano our guide.

(1)

(2)

(3)

IV 次の用語を簡潔に日本語で説明しなさい。

(1) first-person narrative (2) ambiguity (3) realism (4) protagonist

(1)

(2)

(3)

(4)

V Write a short summary of your research project, containing specific information such as the author, the work(s), and your critical point of view. Your answer should be more than 300 words in English.

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