

2024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

(夏期・一般選抜) 問題

専門科目 英文学 専攻分野

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I 以下の文を読んで、設問に日本語で答えなさい。

“I began with the desire to speak with the dead.”

(1) Thus begins a book recently published by the first scholar to name as “a new historicism” the emerging emphasis in literary and American cultural studies. Although he now prefers the phrase “poetics of culture,” for reasons explained in his essay in this volume, this sentence manages – brief as it is – to capture a good part of the New Historicism’s appeal. Personal, even autobiographical, the sentence challenges the norm of disembodied objectivity to which humanists have increasingly aspired. Far from invisible, this writer’s desires and interests openly preside: the investigative project proceeds from an unabashed passion. Nor is that passion bland or banal.

Conventional scholars – entrenched, self-absorbed, protective of guild loyalties and turf, specialized in the worst senses – have repaired to their disciplinary enclaves and committed a classic **trahison des clercs*. (2) As the first successful counterattack in decades against this profoundly anti-intellectual ethos, the New Historicism has given scholars new opportunities to cross the boundaries separating history, anthropology, art, politics, literature, and economics. It has struck down the doctrine of noninterference that forbade humanists to intrude on questions of politics, power, indeed on all matters that deeply affect people’s practical lives – matters best left, prevailing wisdom went, to experts who could be trusted to preserve order and stability in “our” global and intellectual domains.

New Historicism threatens this quasi-monastic order. In response, the platoons of traditionalists have predictably rushed to their guns. Announcing a state of emergency, institutional guardians over literature and the humanities have denounced the “new historicism” they consider hostile to Great Books and American values. [. . .].

A newcomer to New Historicism might feel reassured that, for all its heterogeneity, (3) key

assumptions continually reappear and bind together the avowed practitioners and even some of their critics: these assumptions are as follows:

1. that every expressive act is embedded in a network of material practices;
2. that every act of unmasking, critique, and opposition uses the tools it condemns and risks falling prey to the practice it exposes;
3. that literary and non-literary “texts” circulate inseparably;
4. that no discourse, imaginative or archival, gives access to unchanging truths nor expresses inalterable human nature;
5. finally, as emerges powerfully in this volume, that a critical method and a language adequate to describe culture under capitalism participate in the economy they describe.

(4)The New Historicists combat empty formalism by pulling historical considerations to the center stage of literary analysis. Following Clifford Geertz, Victor Turner, and other cultural anthropologists, New Historicists have evolved a method of describing culture in action. Taking their cue from Geertz’s method of “thick description” they seize upon an event or anecdote – colonist John Rolfe’s conversation with Pocahontas’ father, a note found among Nietzsche’s papers to the effect that “I have lost my umbrella” – and re-read it in such a way as to reveal through the analysis of tiny particulars the behavioral codes, logics, and motive forces controlling a whole society.

* *trahison des clercs*: 知識人の裏切り

– adapted from H. Aram Veeser, ed., *The New Historicism*

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)とはどのようなものか、本文に即して具体的に説明しなさい。

設問4 下線部(4)を和訳しなさい。

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II 次の英文の下線部を和訳しなさい。

The potentialities of human experience in any age are realized only by a tiny minority, and the important poet is important because he [sic] belongs to this (and has also, of course, the power of communication). Indeed, his capacity for experiencing and his power of communicating are indistinguishable; not merely because we should not know of the one without the other, but because his power of making words express what he feels is indistinguishable from his awareness of what he feels. He is unusually sensitive, unusually aware, more sincere and more himself than the ordinary man can be. He knows what he feels and knows what he is interested in. He is a poet because his interest in his experience is not separable from his interest in words; because, that is, of his habit of seeking by the evocative use of words to sharpen his awareness of his ways of feeling, so making these communicable. And poetry can communicate the actual quality of experience with a subtlety and precision unapproachable by any other means. But if the poetry and the intelligence of the age lose touch with each other, poetry will cease to matter much, and the age will be lacking in finer awareness. What this last prognostication means it is perhaps impossible to bring home to anyone who is not already convinced of the importance of poetry. So that it is indeed deplorable that poetry should so widely have ceased to interest the intelligent.

—from F. R. Leavis, *New Bearings in English Poetry*

[illegible]

III 次の (1) ～ (3) の英文は詩の一部もしくは全体です。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)

In Xanadu did Kubla Khan

A stately pleasure-dome decree:

Where Alph, the sacred river, ran

Through caverns measureless to man

Down to a sunless sea.

So twice five miles of fertile ground

With walls and towers were girdled round:

And there were gardens bright with sinuous rills,

Where blossomed many an incense-bearing tree;

And here were forests ancient as the hills,

Enfolding sunny spots of greenery.

But oh! that deep romantic chasm which slanted

Down the green hill athwart a cedarn cover!

A savage place! as holy and enchanted

As e'er beneath a waning moon was haunted

By woman wailing for her demon-lover!

(2)

Th' expense of spirit in a waste of shame

Is lust in action; and till action, lust

Is perjured, murd'rous, bloody, full of blame,

Savage, extreme, rude, cruel, not to trust,

Enjoyed no sooner but despised straight,

Past reason hunted; and, no sooner had

Past reason hated, as a swallowed bait

On purpose laid to make the taker mad;

Mad in pursuit and in possession so;

Had, having, and in quest to have, extreme;

A bliss in proof, and proved, a very woe;

Before, a joy proposed; behind, a dream.

All this the world well knows; yet none knows well

To shun the heaven that leads men to this hell.

(3)

Downhill I came, hungry, and yet not starved;

Cold, yet had heat within me that was proof

Against the North wind; tired, yet so that rest

Had seemed the sweetest thing under a roof.

Then at the inn I had food, fire, and rest,

Knowing how hungry, cold, and tired was I.

All of the night was quite barred out except

An owl's cry, a most melancholy cry

Shaken out long and clear upon the hill,

No merry note, nor cause of merriment,

But one telling me plain what I escaped

And others could not, that night, as in I went.

And salted was my food, and my repose,

Salted and sobered, too, by the bird's voice

Speaking for all who lay under the stars,

Soldiers and poor, unable to rejoice.

(1)

(2)

(3)

IV 次の用語を簡潔に日本語で説明しなさい。

(1) conceit (2) misreading (3) allegory

(1)

(2)

(3)

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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