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2021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

外国語 ( 英 語 )

問題【Ⅰ】と問題【Ⅱ】について日本語で解答しなさい。ただし外国人受験者にかぎり問題【Ⅰ】のかわりに問題【Ⅲ】を選択することができる。

【Ⅰ】 次の英文を読んで設問に答えなさい。

I wrote *My Name Is Leon* with no expectation of it being published. After all, the first two novels I had written were rejected out of hand. They were crime-ish, underworld stories culled and fashioned from my many years of working in criminal law. But I was told they fell between “literary” and “genre” and I had no idea what that meant – and more importantly I didn’t know how to fix them. The disappointment was crushing. (A) I often hear people tell authors who have had their work rejected to get on and write something else and just keep going. I disagree. If you’ve put your heart and soul into something and really think that this might be it, you should allow yourself some time to grieve. The loss is real. And sometimes things are unfixable. So, tuck into the ice-cream, rant against the world and just be bloody well sad about it.

I decided that if I clearly wasn’t going to write a bestseller, I had better write the thing I was scared of, the book about a young boy and about adoption. I didn’t set out to write a political book, I just wanted to write about a care system that didn’t care very much, about race and class and ordinary people. (B) It had to be authentic and true and it had to respect the people for whom being in care isn’t a literary \*trope but a lived experience. I have two adopted children, I couldn’t afford to fail.

Yes, my sisters would read it. My brothers too. My mates definitely, and social workers maybe, and foster kids and prisoners. All in all, I might sell a couple of hundred copies. If all else failed, I would stick to short stories where I’d had some success.

When my agent told me that the book would go to auction, I had no idea what she meant. (C) I didn’t realise that I would sit with loads of publishers while they told me how wonderful it was, how much they wanted me to sign with them, what they would do to bring the book to readers. Here was the other side of the coin, one I never thought would land the right way up for me.

Then there was a wait of over a year before *My Name Is Leon* was published, in 2016. (D) During that time I wrote another novel in complete ignorance of what was to come. I didn’t know whether *My Name Is Leon* would be a hit or not, whether I would still sell those 200 copies, but I had all that time to write in anonymity, something I will never know again.

[Adapted from “I wanted to write about a care system that didn’t care very much: Kit de Waal on *My Name Is Leon*,” *The Guardian*, 22 August 2020]

<\*注> trope : 比喩

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問1 下線部 (A) を日本語に訳しなさい。

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問2 下線部 (B) を日本語に訳しなさい。

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問3 下線部 (C) を日本語に訳しなさい。

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問4 下線部 (D) を日本語に訳しなさい。

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【Ⅱ】 次の英文を読んで設問に答えなさい。

Most images are not art. In addition to pictures made in accord with the Western concept of art, there are also those made outside the West or in defiance, ignorance, or indifference to the idea of art. In the welter of possibilities two stand out. Non-Western images are not well described in terms of art, and neither are medieval paintings that were made in the absence of humanist ideas of artistic value. Together the histories of medieval and non-Western images form the most visible alternates to the history of art, and they attract most attention in the expanding interests of art history.

(A) But there is another group of images that has neither religious nor artistic purpose, and that is images principally intended—in the dry language of communication theory—to convey information. There is no good name for such images, which include graphs, charts, maps, geometric configurations, notations, plans, official documents, some money, bonds, seals and stamps, astronomical and astrological charts, technical and engineering drawings, scientific images of all sorts, schemata, and pictographic or \*ideographic elements in writing: in other words, the sum total of visual images that are not obviously either artworks or religious artifacts. In general, art history has not studied such images, and at first it may appear that they are intrinsically less interesting than paintings. (B) They seem like half-pictures, or \*hobbled versions of full pictures, bound by the necessity of performing some utilitarian function and therefore unable to mean more freely. Their affinity with writing and numbers seems to indicate they are incapable of the expressive eloquence that is associated with painting and drawing, making them properly the subject of disciplines such as visual communication, \*typography, printing, and graphic design.

Still, it is necessary to be careful in such assessments, because informational images are arguably the majority of all images. If pictures were to be defined by their commonest examples, those examples would be pictographs, not paintings. (C) An image taken at random is more likely to be an ideographic script, a \*petroglyph, or a stock-market chart than a painting by Degas or Rembrandt, just as an animal is more likely to be a bacterium or a beetle than a lion or a person. The comparison is not entirely gratuitous, and I make it to underscore the final barriers that stand in the way of a wider understanding of images, just as the remnants of anthropomorphism keep the public more engaged with lions than with bacteria. In the last few decades, art historians have become interested in a wide variety of images that are not canonical instances of fine art, including mass cultural images, commercial and popular imagery, “low” art, and postcolonial images. From the broader viewpoint of images in general, such images remain within the fold of art. (D) Popular imagery draws on the conventions of fine art even when it is not actively quoting or subverting it, but informational images operate at a much greater remove and are often effectively independent. In my analogy, fine art and popular imagery together might be the familiar mammals and other \*chordates, and informational imagery the many other \*phyla.

The variety of informational images, and their universal dispersion as opposed to the limited range of art, should give us pause. At the least it may mean that visual expressiveness, eloquence, and complexity are not the proprietary traits of fine art, and in the end it may mean that there are reasons to consider the history of art as a branch of the history of images, whether those images are nominally in science, art, archaeology, or other disciplines. My purpose in this essay is to survey the field of image studies, which is under way in disciplines such as the history of science, and to argue (E) three points about the importance of informational images: that they engage the central issues of art history such as periods, styles, meanings, the history of ideas, concepts of criticism, and changes in society; that they can present more complex questions of representation, convention, medium, production, interpretation, and reception than much of fine art; and finally, that far from being inexpressive, they are fully expressive, and capable of as great and nuanced a range of meaning as any work of fine art.

[Adapted from “Art History and Images That Are Not Art,” by James Elkins (1995), *The Art Bulletin*, 77:4]

〈\*注〉 ideographic : 表意文字の   hobbled : 足かせをはめられた   typography : タイポグラフィー (文字表現のデザイン処理)  
petroglyph : ペトログリフ (岩石や洞窟壁面に刻まれた彫刻や線画)   chordates : 脊索動物   phyla : (生物分類上の) 門

問 1 下線部 (A) を日本語に訳しなさい。

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問 2 下線部 (B) を日本語に訳しなさい。

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問 3 下線部 (C) を日本語に訳しなさい。ただし、人名 (Degas と Rembrandt) は英語表記のままでよい。

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問 4 下線部 (D) を日本語に訳しなさい。

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問 5 下線部 (E) の内容を本文に即して述べなさい。

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【Ⅲ】（この問題を選択できるのは外国人受験者のみです。）

Instead of answering Question 【 I 】 , only foreign students can choose to write an essay in English on “Acting rationally in the face of the COVID-19 crisis”. Your essay should be more than 200 words in length.

This image shows a single sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There is no handwriting or other markings on the paper.