

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

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。

II 次の英文を読んで設問に答えなさい。

The literary artist begins his career with a more than ordinary sensitiveness. Objects and episodes in life, whether the life of every day or of the mind, produce upon him a deeper and more precise impression than they do upon the ordinary man. As these impressions accumulate, unless the artist is one of the most simple, lyrical type, who reacts directly and completely to each separate impression, they to some extent obliterate and to a greater extent reinforce each other. From them all emerges, at least in the case of an artist destined to mature achievement, a coherent emotional nucleus. This is often consolidated by a kind of speculative thought, which differs from the speculative thought of the philosopher by its working from particular to particular. The creative literary artist does not generalize; or rather, his generalization is not abstract. However much he may think, his attitude to life is predominantly emotional; his thoughts partake much more of the nature of residual emotions, which are symbolized in the objects which aroused them, than of discursive reasoning. Out of the multitude of his vivid perceptions, with their emotional accompaniments, emerges a sense of the quality of life as a whole. (1)It is this sense of, and emphasis upon, a dominant quality pervading the human universe which gives to the work of the great master of literature that unique universality which Matthew Arnold attempted to isolate in his famous criterion of the highest kind of poetry—‘criticism of life’. Though I think it would not be difficult to show that Arnold himself was partly hypnotized by the phrase of his own coining, the conception is in itself most valuable. We have, however, to remember that it is half-metaphorical; that a great creative writer does not ‘criticize’ life, for criticism is a predominantly intellectual activity. It was because Arnold sometimes forgot that ‘criticism of life’ was only an analogue to the peculiar achievement of the writer, that he was inclined to choose, as his examples of the highest kind of poetry, lines which contained a poet’s formulated judgement upon life, such as Dante’s ‘Nessun maggior dolore’, which, though magnificent, is not really typical of the supreme excellence of Dante’s poetry; or Shakespeare’s ‘We are such stuff as dreams are made on: and our life is rounded with a sleep’.

The great writer does not really come to conclusions about life; he discerns a quality in it. His emotions, reinforcing one another, gradually form in him a habit of emotion; certain kinds of objects and incidents impress him with a peculiar weight and significance. (2)This emotional bias or predisposition is what I have ventured to call the writer’s ‘mode of experience’; it is by virtue of this mysterious accumulation of past emotions that the writer, in his maturity, is able to accomplish the miracle of giving to the particular the weight and force of the universal. ‘In certain states of the soul’, Baudelaire wrote, ‘the profound significance of life is revealed completely in the spectacle, however commonplace, that is before one’s eyes: it becomes the symbol of this significance’. The greater the writer, the more continuous does that apprehensive condition of the soul become. And Wordsworth, in the preface to the second edition of *Lyrical Ballads*, has a passage which has always seemed to me infinitely precious for the light it throws on the psychology of the creative writer. ‘All good poetry’, he says, ‘is the spontaneous overflow of powerful feelings: and though this be true, poems to which any value can be attached were never produced on any variety of subjects but by a man who, being possessed of *more than usual organic sensibility*, has also thought long and deeply.’ Wordsworth seems to lay greater stress on the part played by thought in this development of the poetical consciousness than I have done; but, I think that, if you examine more closely the sense in which he is using the words ‘thought’ and ‘thoughts’ (which he definitely describes as representatives of all our past feelings) you will see that it is not a rational process with which he is concerned. The thoughts in the mind of a great poet are chiefly the residue of remembered emotions.

I do not wish to imply that discursive thinking plays no part at all in determining the writer’s spiritual background, his mental hinterland, as Mr. H. G. Wells calls it; (3)but I am convinced that the part it plays is on the whole a small one, and never—even in the case of the most philosophic poets like Lucretius and Dante, or the most philosophic novelists like Dostoevsky and Thomas Hardy—a dominant part. The meditation of a writer is, in spite of all analogies, different in kind from the meditation of the philosopher or the scientist; it is exercised on a different material and produces different results. A tragic poet is not a pessimistic philosopher, however sternly some critics may insist on treating him as one.

—from J. Middleton Murry, *The Problem of Style*

問 1 下線部(1)を日本語に訳しなさい。

問 2 下線部(2)を日本語に訳しなさい。

問 3 下線部(3)を日本語に訳しなさい。

問 4 本文全体の要旨を 200～300 字程度の日本語で書きなさい。

III 次の英文全体を日本語に訳しなさい。

Upon the whole, I am inclined to think that the far greater part, if not all, of those difficulties which have hitherto amused philosophers, and blocked up the way to knowledge, are entirely owing to our selves. That we have first raised a dust, and then complain, we cannot see.

—*from* George Berkley, *A Treatise Concerning the Principles of Human Knowledge*

IV 次の用語の意味を日本語で簡潔に説明しなさい。

(1) apostrophe (2) oxymoron (3) neoclassicism

V Why do you want to study English literature in the graduate school? Write your answer in more than 300 words in English.

[illegible]