平成２８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

（　春期・一般選抜　）問題

専門科目Ｉ　　英文学

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。

受験番号	

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成績	

I 次の英文を読んで設問に答えなさい。

From time to time, the poetry of any given culture may lose its freshness and immediacy. (1)When it does, sooner or later there will arise a generation of poets who feel impelled to rescue it from abstraction and return it to vividness by tying its meanings once more to images. Thus, early in our century a number of poets, tired of Victorian prolixity, worn conventions, and empty rhetoric, began to experiment with poems that concentrated on an image (or on a basic image about which are clustered subsidiary images) and who took care to let the reader make of the poem what he could, preferring not to interfere in the process. The poets belonging to one offshoot of the Imagist movement actually called themselves "Objectivists," presumably to indicate their belief that the poem ought to be allowed to speak for itself.

The Imagists and their allies were much influenced by the poetry of the Far East, especially by the poetry that stressed one dominant image and made use of suggestion and implication, carefully avoiding direct statement. Here, for example, is a tiny Japanese poem:

A crow is perched
Upon a leafless withered bough—
The autumn dusk.

Here is a somewhat longer poem by a fourteenth-century Japanese poet:

Even in the flashing
Of the lightning that does linger
Even for a moment,
The very number of the drops of rain
Could be counted on the leaves of plants.

Here is a third example from a Japanese poet of the twelfth century:

For her straw-mat bedding
The Lady of the Bridge of Uji now
Spreads the moonlight out,
And in the waiting autumn night
Still lies there in the darkening wind.

All three poems insists on a dominant image, and each may be called a mood piece. Clearly the first and the third are. Most readers will find that the solitary crow perched in the dusk of autumn on a withered bough suggests loneliness, the pathos of the end of the season, or some related mood.

The third poem also suggests loneliness. The wind is up. The lady makes her bed on the bare ground with no bedding save the moonlight itself, and the autumn night is "waiting." Is the lady waiting too? Is her lover late to the tryst? Has he forgotten? Or is he dead? The poet does not tell us, and apparently is content to stir our imagination with possibilities and to conjure up a mood that accords with them.

The second of these poems is probably the most nearly objective of the three. (2)The lightning flash during a thunder storm, though it seems blinding, doesn't really blind us, and in spite of its very brief duration it can reveal even minute things in sharp detail. But even this poem hints of an interpretation: a sudden and fleeting insight may provide a profound revelation.

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(3)To the poets who wrote them, these Japanese poems were probably less "objective" than they now appear to Westerners who read them in English translations. For, as the authorities on such poetry tell us, to the mind that is saturated with the rich symbolism of the East, the images in these poems are rich in special associations. Perhaps the translation of such poetry into English does less than justice to the oriental poet's "interpretation" through reference to traditional meanings. (4)Yet the loss of some of their traditional meanings was largely irrelevant to the twentieth-century Imagists, who cited these poems as proof of how fresh and moving poetry could be if the poet would only trust the images and keep down the chatter about what they meant. Images properly selected and presented would stir the reader's imagination and thus "say" more than an explicit statement.

Oriental poems of the sort that we have been discussing tend to make use of some natural object or scene. But the twentieth-century Imagists did not confine their subject matter to nature. They also offered vignettes of city life. For example, here is a short passage from John Gould Fletcher's poem "Irradiations."

Flickering of incessant rain
On flashing pavements;
Sudden scurry of umbrellas;
Bending recurved blossoms of the storm.

The scene is vividly rendered: apparently it is a day of sun and shower for the rain is "flickering" and the wetted pavements of the city streets are "flashing." Another shower has evidently just begun, for the street suddenly "blossoms" with umbrellas which go "scurrying" along the street—as if they moved under their own power.

The scene, though rather objectively presented, suggests (5)an attitude as well. There is even a hint of gaiety and amusement at the scene presented. In part, this is effected by the witty comparison of umbrellas to blossoms. The umbrellas are "recurved," just the opposite of the *corollas of natural flowers. For the stem of a flower ends in an open floral cup, whereas the "stems" of the umbrellas end in a "corolla" which is curved back upon itself—that is, "convex." Yet, in a sense the umbrellas can be fancifully compared to flowers, for the rain that brings up tulips or blue-bells from the flower bed brings up—quite suddenly—these grotesquely large black "blossoms" from the city pavement.

*corollas 花冠

—*from* Cleanth Brooks & Robert Penn Warren, *Understanding Poetry*

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。

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設問 3　下線部(3)で言われていることの具体的な内容を、本文に即して説明しなさい。

設問 4　下線部(4)を和訳しなさい。

設問 5　下線部(5) “an attitude”とはどういった「態度」か、本文に即して説明しなさい。

II 次の(1)～(4)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答えなさい。また、その理由を簡潔に説明しなさい。

(1)

Not marble, nor the gilded monuments
Of princes, shall outlive this powerful rhyme;
But you shall shine more bright in these contents
Than unswept stone, besmear'd with sluttish time.
When wasteful war shall statues overturn,
And broils root out the work of masonry,
Nor Mars his sword nor war's quick fire shall burn
The living record of your memory.

(2)

The curfew tolls the knell of parting day,
The lowing herd wind slowly o'er the lea,
The plowman homeward plods his weary way,
And leaves the world to darkness and to me.

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(3)

Season of mists and mellow fruitfulness,
  Close bosom-friend of the maturing sun;
Conspiring with him how to load and bless
  With fruit the vines that round the thatch-eves run;
To bend with apples the moss'd cottage-trees,
  And fill all fruit with ripeness to the core;

(4)

Labour is blossoming or dancing where
The body is not bruised to pleasure soul,
Nor beauty born out of its own despair,
Nor blear-eyed wisdom out of midnight oil.
O chestnut tree, great rooted blossomer,
Are you the leaf, the blossom or the bole?
O body swayed to music, O brightening glance,
How can we know the dancer from the dance?

(1)

(2)

(3)

(4)

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III 次の用語を簡潔に説明しなさい。

(1) apostrophe (2) ballad (3) neoclassicism (4) transferred epithet (5) free verse

(1)

(2)

(3)

(4)

(5)

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

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