平成29年度

大学院文学研究科博士課程後期３年の課程入学試験

（春期・一般選抜）問題

専門科目　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。
I

(1) Know, then, thyself, presume not God to scan;
The proper study of mankind is man.
Placed on this isthmus of a middle state,
A being darkly wise, and rudely great:
With too much knowledge for the sceptic side,
With too much weakness for the stoic’s pride,
He hangs between; in doubt to act, or rest;
In doubt to deem himself a god, or beast;
In doubt his mind or body to prefer;
Born but to die, and reasoning but to err.

(2) Awakening up, he took her hollow lute,—
Tumultuous,—and, in chords that tenderest be,
He play’d an ancient ditty, long since mute,
In Provence call’d, “La belle dame sans mercy”:
Close to her ear touching the melody;—
Wherewith disturb’d, she utter’d a soft moan:
He ceased—she panted quick—-and suddenly
Her blue affrayed eyes wide open shone:
Upon his knees he sank, pale as smooth-sculptured stone.

(3) Twelve o’clock.
Along the reaches of the street
Held in a lunar synthesis,
Whispering lunar incantations
Dissolve the floors of memory
And all its clear relations,
Its divisions and precisions,
Every street lamp that I pass
Beats like a fatalistic drum,
And through the spaces of the dark
Midnight shakes the memory
As a madman shakes a dead geranium.
次の(1)と(2)は小説の一部です。それぞれの内容、文体、修辞法などについて説明し、それぞれの小説が書かれた時代を推測しなさい。
(1) Our John having no opportunity to go your way, I write again, and send both letters at once. I can't say, yet, when I shall get away, nor how I shall come; because Mrs Jervis shewed my master the waistcoat I am flowering for him, and he said, "It looks well enough: I think the creature had best stay till she has finished it."

There is some private talk carried on betwixt him and Mrs Jervis, that she don't tell me of; but yet she is very kind to me, and I don't mistrust her at all. I should be very base if I did. But, to be sure, she must oblige him, and keep all his lawful commands; and other, I dare say, she will not keep: She is too good, and loves me too well; but she must stay when I am gone; and so must get no ill-will.

(2) I read with my watch upon the table, proposing to close my book at eleven o'clock. As I shut it, Saint Paul's, and all the many church-clocks in the City—some leading, some accompanying, some following—struck that hour. The sound was curiously flawed by the wind; and I was listening, and thinking how the wind assailed and tore it, when I heard a footstep on the stair.

What nervous folly made me start, and awfully connect it with the footstep of my dead sister, matters not. It was past in a moment, and I listened again, and heard the footstep stumble in coming on. Remembering then, that the staircase-lights were blown out, I took up my reading-lamp and went out to the stair-head. Whoever was below had stopped on seeing my lamp, for all was quiet.
The word or the concept of *form* is heavy with a weight of metaphysical presuppositions. These may be traced back from modern contexts through the various meanings of the Latin *forma* and its sister words to the Greek concepts of form, whether as *morphē*, or as *eidos*, *logos*, *paraēigma*, *arche*, *aitia*, *tupos*, or *schema*, in their proliferating interconnections. The "originating" texts are the discussions of form or idea in the dialogues of Plato and the analysis of formal cause as one of the four causes in Aristotle’s *Physics* and *Metaphysics*, but Plato and Aristotle are of course already interpreting terms and models of thought inherited from earlier Greek philosophers, by no means, as Pater reminds us, noncontradictory ones. The air Plato and Aristotle breathed was "sickly with offcast speculative atoms," as Pater says, and these motes were the germs of many diseases, not just one, the legion of not wholly compatible speculative systems making up Western metaphysics.

To follow in detail the ramifications of the notion of form in our tradition would be to construct one version of the history of the aftercourse of those speculative systems. Complex as is the history of the concept of form, a single paradoxical structure persists through all its permutations. The notion of form has always presupposed a bifurcation between shape and substance, origin and result, cause and effect, model and copy, mold and molded. (1)In one way or another it has been assumed that the meaning or design of that which is formed pre-exists it, stands outside it, sustains it, and validates it. The authenticity of the formed lies in the adequacy of its correspondence to its formal cause, to its source or origin. The formed must copy its form. One mode or another of the aesthetics of imitation is therefore implicit in the word *form*.

The paradox lies in the fact that the English word *form*, like the Greek *tupos*, is used to name both the model and its copy. This paradox is not accidental. It brings into the open an intrinsic undecidability in the concept of form. The Indo-European root of the modern English word *form* and its analogues in other languages is apparently *mer-bh*- or *mer-gw*- “to gleam, sparkle.” This root names the manifestation of a thing, its outer appearance or coming into sight. With this root meaning may be associated all those meanings of *form*, or of the Latin *forma* and the Greek *morphē*, as outward appearance, external aspect, shape, contour, structure, design, pattern, or beauty. On the other hand, the word *form* is the English equivalent for range of meanings covered by the Greek *arche*, *eidos*, or *logos*, that is, principle, essence, underlying cause, source, origin, beginning. For Plato any material bed presupposed the eternal form or idea of bed in the mind of the One, and the painting of a bed is the copy of a copy. For Aristotle the formal cause enters necessarily into the constitution of a thing and is presupposed by it. *Form* means both the structuring power and that which is structured, both what can be seen and the shaping force pushing what can be seen into the open. (2)The word contains in itself the philosophical or aesthetic problem that it must be used to solve. The difficulty is that any expression of a solution will always turn out to be a restatement of the problem, for example, in that formulation of Hegel’s, already cited here, defining *beauty as das simplicie “Scheinen” der Idee*. The problem is inscribed in the metaphorical texture of our languages, locked within their key words.

The so-called “deconstruction of metaphysics” has always been a part of metaphysics, a shadow within its light, offspring of one of those speculative atoms dancing in the sun. An example is the self-subversion of “Platonism” in the *Sophist*. This dismantling has taken special forms recently. One way to define this turn in the road is to say that there has been an attempt to escape from the doubleness of the concept of form by rejecting the dichotomy of form and substance, of model and copy. (3)In place of the twofold use of the word *form*, some recent thinkers have proposed the notion that there is no center of meaning or informing power preceding a given structure of signs. Meaning is generated by the interplay of elements rather than by the copying of some pre-existing signification. Form itself constitutes meaning, in both senses of *constitutes*. The form-making act is the creator rather than the copier of meaning. Meaning arises from the internal relationship of signs to one another. In poetry these include echoing repetitions or rhythm, syntax, rhyme, alliterations, and figurative language. Meaning in poetry, versions of such structuralist, or, with some differences, post-structuralist, theory would argue, arises from all the forms of similarity in difference within the text, rather than from the correspondence of signs to some already existing pattern of meaning. The meaning of a structure of words transcends the physical energy that is differentiated in that structure, or that went into its production. There is an incompatibility between any form and its preformal sources, the incompatibility between meaning and the meaningless.

—from John Hillis Miller, *The Linguistic Moment*
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字程度で書きなさい。
IV In your opinion, to what extent is modern fiction always based on an artistic idea of realism? Please try to write a minimum of 300 words in English.