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　　宗　教　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	

成績	

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大学院文学研究科博士課程後期３年の課程入学試験

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専門科目（　　宗教学　　）

問１．大学院後期３年の課程進学後のあなたの研究計画を（１）研究テーマ（２）研究の学術的・社会的意義（３）先行研究および自分のこれまでの研究（４）具体的方法を明確にしながら書きなさい。

以下解答欄

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問２．以下の英文を読み、次の（１）（２）の問いに答えなさい。

（１）(a)で示した範囲を全訳しなさい。

（２）上で述べた学説に対し、学会で現在いかなる批判がなされているか簡潔に述べなさい。

(出典 William E. Paden, Comparative Religion, in John R. Hinnells (ed.), *The Routledge Companion to the Study of Religion*, Routledge, 2005, pp215-216.)

Mircea Eliade's comparative patterns

The best-known comparative religion scholar of the last generation was the Rumanian-born Mircea Eliade (1907–1986), who came to the University of Chicago in 1956. Eliade's interest was in the recurring patterns and symbolisms by which religious cultures construct and inhabit their particular kinds of 'worlds,' through the language of myth and ritual. Such systems are structured by the factor of 'the sacred,' which makes them different from the nonreligious worlds which lack that dimension. Eliade used the term *hierophany*, which literally means 'a manifestation of the sacred,' to refer to any object or form believed to convey spiritual power and value. Examples include trees, places, hunting, eating, one's country, personal gods, cosmic gods, or yogic techniques that aim at liberation from the human condition. Moreover, 'To many a mystic,' Eliade writes, 'the integrated quality of the cosmos is itself a hierophany' (Eliade 1958: 459). Some particularly distinctive comparative 'modalities of the sacred' as interpreted by Eliade include:

(a)

Sacred space All humans have the experience of space, but religious cultures endow special places as gateways or connectors to the world of the sacred. Religious systems orient life around certain fixed points that form a site of communication with the gods. The sites may be natural, provided by the environment, like certain rivers or mountains, or they may be human constructions like shrines and temples. Sometimes these linkages are explicitly understood to connect heaven and earth, the above and the below. Around such an axis, or 'Centre of the World,' the rest of the world, the ordinary world, rises up and receives its value. A grand-scale example would be the great shrine at Mecca, the Ka'ba, the spiritual point on earth that Muslims believe God ordained as a bond with humanity. But local altars may also comprise an *axis mundi* (world axis), too.

The history of religion will show innumerable 'centres of the world,' each of which is absolute for the respective believers. Eliade's point is that this kind of language should not be judged literally or geographically, but as illustrative of a common religious way of structuring one's world through concentrative, centripetal points of focus (objects, places, mountains, shrines). That is, because a 'world' is relative to a people, these centres are not superstitious beliefs, but examples of a way the mind orients itself in space. Traditional Christian beliefs that placed Jerusalem's Church of the Holy Sepulchre (the traditional site of the tomb of Christ) at the centre of the world and world maps, or the equivalent claims in other traditions, may be then understood in this wider comparative context. In Eliadean usage, such comparative perspective on sacred space gives context, dimensionality and universal humanity to any particular version of religious places and orientations.

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Mythic time A related religious pattern featured in Eliade's work is 'sacred time.' These are ritual or festival occasions when believers step into the revered 'Great Time' of the founders and gods. Religious cultures see themselves in terms of their own foundational sacred histories – accounts of primal, originary times when the world was created by the actions of the great beings of the past. However, it is not just past, chronological time. It is time that always underlies present time, and can be accessed periodically and reenacted through ritual time. In this way, one's world is renewed and reempowered.

Sacrality of nature Eliade held that for *homo religiosus* ('religious man') sacrality is often revealed through the very structures of nature. These include patterns connected with the infinity and transcendence of the sky, the fecundity of the earth, the power of the sun, the waxing and waning cycle of the moon and of life and death, the durability of stones, and the solubility and creativity of water. As such, these 'systems of symbolism' form connections with various religious motifs. Examples are the association of creator deities with the sky, goddesses with earth and moon, and baptismal rebirth with water. These and other complexes are described at length in Eliade's *Patterns in Comparative Religion* (first French edition 1949).

Eliade's approach, which he referred to as the 'History of Religions,' provided a set of comparative categories that cut across the particular religious traditions. At the same time, for Eliade the study of religion was a study in human creativity, on the analogy that religions are complex symbolic universes like great works of art. Studying these 'creations,' he thought, would have a culturally de-provincializing and rejuvenating effect.

In most respects Eliade's work is representative of both the strengths and weaknesses of traditional academic comparative religion. Many of the contemporary critiques of comparativism are critiques of Eliadeanism, and typically include the charge that cross-cultural categories illegitimately override significant cultural contexts and differences. This and other issues will be addressed next.

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