平成30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 ______ 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。
I Read the following passage and answer the questions below.

The many forms of imperialism have in common an expansionist economic system—capitalist or communist—that claims to have its roots in a universal human nature. They also boast of possessing a wondrous cultural system that is either the inevitable consequence of the triumph of that economic system or one of the preconditions of its emergence. As a system, imperialism is distinct from colonialism by virtue of its more coherent organizational form and its more fully articulated characterization of itself as a missionary project to the world at large. (1) To disguise its essentially rapacious nature, colonialism has been represented in literary, historical, and political discourses as a species of adventure tale, dominated by an ethic of personal heroism that is embedded in a specific national-religious formation. Imperialism transmogrified economic rapacity into a consolidated crusade for civilization and development, with all its attendant bureaucracies, technologies, and controls. In all its forms, it is immensely flexible in its internal structures, global in its homogenizing ambitions and range. It is also—with the exception in modern times of the Japanese and Ottoman Empires—a peculiarly Western form of domination, extending from the sixteenth century to the present day. Portuguese, Spanish, Dutch, Russian/Soviet, French, British, and American empires have succeeded or overlapped with one another in a series of military-ideological rivalries ever since the development of European science and technology made the prospect of world dominance an achievable reality.

Imperialism was and is successful for a wide variety of reasons. As Alfred W. Crosby has explained in *Ecological Imperialism* (1986), the migration of fifty million Europeans between 1820 and 1930 to the “neo-Europe” of the world—that is the temperate zones, north and south—led to the propagation and spread of what he calls “the portmanteau biota,” the collective name he gives to the Europeans and all the organisms they brought with them in their unprecedented exodus. Yet the European success was not exclusively biological or ecological. (2) It was achieved over nature, but a nature inhabited by peoples whose defeat, expropriation, enslavement or extermination had to be justified in a series of theoretical formulations that relied on categories paraded as fundamental and universal. Among these were the categories of history and of race. In the nineteenth century, the period in which European imperialism attained its fullest expansion, geographically and ideologically, a Hegelian philosophy of history was invoked to demonstrate that the task of completing human history had been passed on to the European nations. All others had fulfilled their historical destinies and now belonged to the past. Present and future were the temporal territories of white Europeans. This version of historical destiny was blended with later neo-Darwinian concepts of evolution in a mutually reinforcing alliance. History as a concept was enfolded with race; racial evolution and historical destiny were envisaged as ineluctable forces that marched together in the name of Progress toward the triumph of “civilization.” Progress itself was identified with technological advance, which in turn produced modernization and development. Where these agencies were introduced, empire was performing its world-historical obligation to its destiny. Colonialism was the early, amateur form of imperialism. In its ramshackle, personal way it had inaugurated the rise of empire; but it was insufficiently global in its vision. By the late nineteenth century, most especially in the era of the “scramble for Africa” that succeeded the Berlin Conference of 1885, empire, or the New Imperialism as it came to be called, had assumed to itself the mantle of “responsibility” for the globe.

—from *Critical Terms and Literary Study*, eds. Frank Lentricchia and Thomas McLaughlin 2nd ed. (1995)
(1) Translate the underlined part (1) into Japanese.

(2) Translate the underlined part (2) into Japanese.

(3) Give the purport of the above passage with your own critical comments. (Answer in English or in Japanese.)
II Identify the sources of the following quotations. Give reasons for assigning it to a certain period in the
text of English literature and attribute it to a certain author. (Answer in English or in Japanese).

(1) With how sad steps, O Moon, thou climb'st the skies!
   How silently, and with how wan a face!
   What, may it be that even in heavenly place
   That busy archer his sharp arrows tries?
   Sure, if that long with love-acquainted eyes
   Can judge of love, thou feel'st a lover's case;
   I read it in thy looks; thy languisht grace
   To me that feel the like, thy state descries.

(2) Let us roll all our strength and all
   Our sweetness up into one ball,
   And tear our pleasures with rough strife
   Through the iron gates of life:
   Thus, though we cannot make our sun
   Stand still, yet we will make him run.

(3) Make me thy lyre, even as the forest is:
   What if my leaves are falling like its own!
   The tumult of thy mighty harmonies
   Will take from both a deep, autumnal tone,
   Sweet though in sadness. Be thou, Spirit fierce,
   My spirit! Be thou me, impetuous one!

(4) The apparition of these faces in the crowd;
   Petals on a wet, black bough.
III Write brief definition of the following terms and, if possible, give an example of each from your reading. (Answer in English or in Japanese).

1. *epistolary novel*  
2. *mock epic*  
3. *vers libre*  
4. *dramatic monologue*  
5. *in medias res*

(1)  

(2)
IV Choose one from the following topics and write a short essay on it in English of more than 300 words.

(1) Russian Formalism  (2) New Criticism  (3) Northrop Frye  (4) deconstruction
(5) New Historicism  (6) bio power  (7) orientalism  (8) cultural studies
Discuss the development of the sonnet in English literature. Your essay in English, of more than 500 words, should contain explanatory reference to as many of the following as possible in any order you choose.

1. Petrarch  
2. "Scorn not the Sonnet..."  
3. *Astrophel and Stella*  
4. Hopkins  
5. octave  
6. Milton  
7. Shakespeare  
8. sestet  
9. Wyatt  
10. couplet  
11. Keats  
12. turn