平成30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・社会人特別選抜）問題

筆記試験 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。
Lyric poetry has a long history in the West but an uncertain generic status. The great comparatist Earl Miner concludes, "Lyric is the foundation genre for the poetics or systematic literary assumptions of cultures throughout the world. Only Western poetics differs. Even the major civilizations that have not shown a need to develop a systematic poetics (the Islamic, for instance) have demonstrably based their ideas of literature on lyric assumptions." And he adds, "The first thing to be said of lyric poetic systems is that they are not mimetic." One might argue that it is for quite contingent reasons—the fact that Aristotle wrote a treatise on mimetic poetry, poetry as an imitation of action, and not on the other poetic forms that were central to Greek culture—that Western literary theory has neglected the lyric and, until the romantic era, treated it as a miscellaneous collection of minor forms, despite the flourishing of lyric in ancient Rome, the Middle Ages, and the Renaissance. (1) Lyric was finally made one of three fundamental genres during the romantic period, when a more vigorous and highly developed conception of the individual subject made it possible to conceive of lyric as mimetic: an imitation of the experience of the subject. Distinguished by its mode of enunciation, where the poet speaks in propria persona, lyric becomes the subjective form, with drama and epic as alternately the objective and the mixed forms, depending on the theorist. Hegel gives the fullest expression to the romantic theory of the lyric, whose distinguishing feature is the centrality of subjectivity coming to consciousness of itself through experience and reflection. The lyric poet absorbs into himself the external world and stamps it with inner consciousness, and the unity of the poem is provided by this subjectivity.

This conception of the lyric, as representation of subjective experience, while widely disseminated and influential, no longer has great currency in the academic world. It has been replace by a variant which treats the lyric not as mimesis of the experience of the poet but as a representation of the action of a fictional speaker: in this account, the lyric is spoken by a persona, whose situation and motivation one needs to reconstruct. (2) This has become the dominant model in the pedagogy of the lyric in the Anglo-American world, if not elsewhere. Students are asked, when confronting a poem, to work out who is speaking, in what circumstances, to what end, and to chart the drama of attitudes that the poem captures. In effect, the dramatic monologue, which puts on stage a character speaking to a defined audience or to him- or herself, has been made the model for lyric, which becomes the fictional imitation or representation of a real-world speech act. Of course, many great poems in the English tradition are dramatic monologues, and it is possible to read other lyrics in this way, but even in those cases this model deflects attention from what is most singular, most mind-blowing even, in those lyrics, and puts readers on a prosaic, novelizing track: the reader looks for a speaker who can be treated as a character in a novel, whose situation and motives one must reconstruct. This model gives students a clear task but it is extraordinarily limited and limiting. It leads to neglect of the most salient features of many lyrics, which are not to be found in ordinary speech acts—from rhythm and sound patterning to intertextual relations.

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 本文全体の要旨を300字〜400字程度の日本語でまとめなさい。
II 次の英文全体を日本語に訳しなさい。
When we consider the situation of the human mind in nature, its limited plasticity and few channels of communication with the outer world, we need not wonder that we grope for light, or that we find incoherence and instability in human systems of ideas. The wonder rather is that we have done so well, that in the chaos of sensations and passions that fills the mind we have found any leisure for self-concentration and reflection, and have succeeded in gathering even a light harvest of experience from our distracted labours. Our occasional madness is less wonderful than our occasional sanity. Relapses into dreams are to be expected in a being whose brief existence is so like a dream; but who could have been sure of this sturdy and indomitable perseverance in the work of reason in spite of all checks and discouragements?
—从 George Santayana, “Intellectual Ambition”

III 次の日本文全体を英語に訳しなさい。
私がいちばんここで言いたいのは、批評はつねに何らかの集団のためになされる、ということである。「趣味」でさえ純粋に個人的なものであることはけっしてなく、巧妙に教え込まれた規範であり、ふつうは力をもった社会階級が作りあげたものだ。私が主張したいのはまさしく、文学的あるいは言語的なテクストとわれわれが生きる社会との間に通路を切り開かなければならないということだ。
Why do you want to study English literature in the graduate school? Write your answer in more than 300 words in English.