平成31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

（秋期・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。
The shift from the late Victorian or early modern Thomas Hardy to a fully modernist writer like Virginia Woolf might be thought of as the transition to a new complexity and a new self-consciousness in the use of devices of repetition in narrative. Critics commonly emphasize the newness of Virginia Woolf’s art. They have discussed her use of the so-called stream-of-consciousness technique, her dissolution of traditional limits of plot and character, her attention to minutiae of the mind and to apparently insignificant details of the external world, her pulverization of experience into a multitude of fragmentary particles, each without apparent connection to the others, and her dissolution of the usual boundaries between mind and world. Such characteristics connect her work to that of other twentieth-century writers who have exploded the conventional forms of fiction, from Conrad and Joyce to French “new novelists” like Nathalie Sarraute. It might also be well to recognize, however, the strong connections of Woolf’s work with the native traditions of English fiction. Far from constituting a break with these traditions, her novels are an extension of them. They explore further the implications of those conventions which Austin, Eliot, Trollope, and Thackeray exploited as the given conditions of their craft. Such conventions, it goes without saying, are elements of meaning. (1) The most important themes of a given novel are likely to lie not in anything which is explicitly affirmed, but in significance generated by the way in which the story is told. Among the most important of those ways is Woolf’s organizing of her novels around various forms of recurrence. Storytelling, for Woolf, is the repetition of the past in memory, both in the memory of the characters and in the memory of the narrator. Mrs. Dalloway (1925) is a brilliant exploration of the functioning of memory as a form of repetition.

(2) The novel is especially fitted to investigate not so much the depths of individual minds as the nuances of relationship between mind and mind. If this is so, then a given novelist’s assumptions about the way one mind can be related to others will be a generative principle lying behind the form his or her novels take. From this perspective the question of narrative voice can be seen as a special case of the problem of relations between minds. The narrator too is a mind projected by a way of speaking, a mind usually endowed with special access to other minds and with special powers for expressing what goes on there.

The manipulation of narrative voice in fiction is closely associated with that theme of human time or of human history which seems intrinsic to the form of the novel. In many novels the use of the past tense establishes the narrator as someone living after the events of the story have taken place, someone who knows all the past perfectly. (3) The narrator tells the story in a present which moves forward toward the future by way of a recapitulation or repetition of the past. This retelling brings that past up to the present as a completed whole, or it moves toward such completion. This form of an incomplete circle, time moving toward a closure which will bring together past, present, and future as a perfected whole, is the temporal form of many novels.

Interpersonal relations as a theme, the use of an omniscient narrator who is a collective mind rising from the copresence of many individual minds, indirect discourse as the means by which that narrator dwells within the minds of individual characters and resists what goes on there, temporality as a determining principle of theme and technique—these are, I have argued elsewhere, among the most important elements of form in Victorian fiction, perhaps in fiction of any time, in one proportion or another. Just these elements are fundamental to Virginia Woolf’s work too. It would be as true to say that she investigates implications of these traditional conventions of form as to say that she brings something new into fiction. This can be demonstrated especially well in Mrs. Dalloway. The novel depends on the presence of a narrator who remembers all and who
has a power of resurrecting the past in her narration. In *Mrs. Dalloway* narration is repetition as the raising of the dead.

—from J. H. Miller, *Fiction and Repetition*

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。

設問 3 下線部(3) を和訳しなさい。

設問 4 本文全体の要旨を150～200字程度で要約しなさい。
II 次の英文の下線部を和訳しなさい。
I see no reason to doubt that, at its origin, human society was as much a product of organic necessity as that of the bees. The human family, to begin with, rested upon exactly the same conditions as those which gave rise to similar associations among animals lower in the scale. Further, it is easy to see that every increase in the duration of the family ties, with the resulting co-operation of a larger and larger number of descendants for protection and defence, would give the families in which such modification took place a distinct advantage over the others. And, as in the hive, the progressive limitation of the struggle for existence between the members of the family would involve increasing efficiency as regards outside competition.
—*from* T. H. Huxley, *Evolution and Ethics*

III 次の(1)〜(3)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、そう推測した理由を簡潔に説明しなさい。

(1)
My mistress' eyes are nothing like the sun;  
Coral is far more red than her lips' red:  
If snow be white, why then her breasts are dun;  
If hairs be wires, black wires grow on her head.  
I have seen roses damask'd, red and white,  
But no such roses see I in her cheeks;  
And in some perfumes is there more delight  
Than in the breath that from my mistress reeks.

(2)
A slumber did my spirit seal;  
I had no human fears:  
She seemed a thing that could not feel  
The touch of earthly years.

(3)
April is the cruellest month, breeding  
Lilacs out of the dead land, mixing  
Memory and desire, stirring  
Dull roots with spring rain.  
Winter kept us warm, covering  
Earth in forgetful snow, feeding  
A little life with dried tubers.
IV 次の用語を簡潔に説明しなさい。
(1) unreliable narrator   (2) dramatic irony   (3) in medias res   (4) epistolary novel
Choose one author or work of literature in English that you especially enjoy reading. Explain reasons why you like this author or work. Your answer should mention any particular details about the writing (such as style or themes) that you think are significant. Write your answer in more than 300 words in English.