

2020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

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。

2020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）

成績	
----	--

I 次の(1)～(3)は詩もしくは劇作品の一部です。それぞれについての文体、イメージ、韻律などの特徴について説明し、書いた作家もしくは書かれた時代を推測しなさい。

- (1) To die, to sleep;
To sleep: perchance to dream: ay, there's the rub;
For in that sleep of death what dreams may come
When we have shuffled off this mortal coil,
Must give us pause: there's the respect
That makes calamity of so long life;

(2) Heard melodies are sweet, but those unheard
Are sweeter; therefore, ye soft pipes, play on;
Not to the sensual ear, but, more endear'd,
Pipe to the spirit ditties of no tone:

(3) That is no country for old men. The young
In one another's arms, birds in the trees,
—Those dying generations—at their song,
The salmon-falls, the mackerel-crowded seas,
Fish, flesh, or fowl, commend all summer long
Whatever is begotten, born, and dies.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

II 次の英文を読んで設問に答えなさい。

M. H. Abrams and Frank Kermode have shown clearly and perceptively (in *The Mirror and the Lamp* and *Romantic Image* respectively) how the idea of the lyric poem as the literary norm evolved out of the theory and practice of the English Romantic poets and, later, of the French Symbolist poets, contributing to the modern critical doctrine that a poem is autotelic, non-paraphrasable, non-translatable, a verbal object in which every part is organically related to every other part and to the whole, something which “should not mean but be.” Closely associated with this doctrine are a number of theories about the difference between literary and non-literary language. These theories also go back to the Romantics, and even earlier, but for modern criticism I. A. Richards’s formulation has probably been the most influential:

A statement may be used for the sake of the reference, true or false, which it causes. This is the *scientific* use of language. But it may also be used for the sake of the effects in emotion and attitude produced by the reference it occasions. This is the *emotive* use of language.

(1)Richards’s formulation is coloured by his own psychological and affective theory of literary value, which is not universally shared. But the notion of two basic types of discourse is pervasive in modern criticism. Northrop Frye, for example, despite his declared dissatisfaction with the concepts of modern criticism, is making basically the same distinction in talking of “inward-” and “outward-pointing structures”:

Whenever we read anything, we find our attention moving in two directions at once. One direction is outward or centrifugal, in which we keep going outside our reading, from the individual words to the things they mean, or in practice to our memory of the conventional associations between them. The other direction is inward, or centripetal, in which we try to develop from the words a sense of the larger verbal pattern they make. . . . In all literary structures the final direction of meaning is inward.

Examples of other critics formulating similar views could be multiplied. Empson’s “ambiguity,” Blackmur’s “gesture,” Ransom’s “texture,” Brooks’s “irony,” are essentially concepts offered to define the peculiar qualities of literary language, and to distinguish it from other kinds of language.

(2)Now, none of these critics is concerned to deny prose fiction the status of literature, but its claims to be so considered can appear somewhat tenuous in the light of their poetics. Richards’s distinction is valid in so far as it states that we may use language for different purposes, i.e. to assert different orders of truth. But there is a temptation, to which many critics have yielded, to look for reflections of linguistic purpose in linguistic form. Because of the dominance of the lyric in post-Romantic poetics, we then get a concentration of attention on a particular kind of verbal intensity, on paradox, irony, ambiguity, and metaphorical density. Literature which does not manifest these qualities to any striking extent tends to be subjected either to disparagement (as in the notorious case of Milton) or to a critical approach which does not concern itself closely with language (as in the case of the novel).

In Richards’s scheme, “the supreme form of emotive language is poetry,” while referential language is typified by scientific description. The novel, however, comes nearer to the latter than to the former in the formal character of its language, which is prose; and this has been a source of much confusion about the genre’s literary identity. It will be useful, therefore, to glance briefly at literary thinking about poetry and prose from the Romantic period to modern times.

(3)To the Romantics, “poetry” was a qualitative and not merely a descriptive term. It referred to a special way of perceiving things, as well as to a special way of saying things. “Poetry” was the rallying-cry of a campaign against the claims of scientific materialism to the sole title of knowledge. Thus Wordsworth suggests two new antitheses in place of the conventional one of *poetry* : *prose*, namely, *poetry* : *science* (a distinction much like Richards’s) and *metrical composition* : *prose* (two formally differentiated kinds of “poetry”). But he does not show much real interest in the properties of imaginative prose; in fact his anxiety to establish a united front for all imaginative writing, and his special concern to break away from “poetic diction,” lead him to minimize the differences between metrical composition and prose, and he explains his own choice of the former, rather lamely, on the grounds that it provides an added “charm” and helps to temper the distress that can be caused by painful subject matter.

—from David Lodge, *Language of Fiction*

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。

III 次の英文全体を日本語に訳しなさい。

For all men are by nature provided of notable multiplying glasses, that is, their passions and self-love, through which, every little payment appeareth a great grievance; but are destitute of those prospective glasses, namely moral and civil science, to see far off the miseries that hang over them, and cannot without such payments be avoided.

—from Thomas Hobbes, *Leviathan*

IV 次の用語の意味を説明しなさい。

- (1) myth criticism (2) oxymoron (3) ottava rima

V What are the possible criteria to decide between a “good” work of literature and a “bad” work? Please try to write a minimum of 300 words in English.

[illegible]