２０２０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・一般選抜　）問題

専門科目Ⅰ　　　　　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。

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専門科目Ⅰ（　　　英文学　　　専攻分野）

Ⅰ　以下の文を読んで、設問に日本語で答えなさい。

Population mobility was crucial for Britain's expanding economy in the nineteenth century. But it is an aspect of social life that is curiously underrepresented in nineteenth-century realist texts. For instance, emigration is rarely the central topic of the nineteenth-century novel (*Bogle Corbett* and *Martin Chuzzlewit* [1844] are interesting exceptions to this); more often it occurs as a plot resolution (as in *Mary Barton* [1848]) or a minor subplot (as in *David Copperfield* [1850]). Moreover, while critics of the novel have recognized that the mobility of characters is a central component of realism, usually this is understood as a metaphor for social or economic mobility, or moral development (Said 1975: 94-7; Ermarth 1998: 55-64).

(1)Elizabeth Deeds Ermarth goes so far as to identify an "ethic of mobility" that is at work in the novel, but she pays surprisingly little attention to the dynamics of movement itself. A rare exception to this pattern is provided by Franco Moretti who analyzes the places that figure in nineteenth-century novels, showing the way in which geography determines narrative form by establishing a dynamic of distance and proximity, concealment and revelation (Moretti 1998; 2005). Moretti supports his readings with a series of maps, a cartographic turn that transforms novels into the *representations of space* that Henri Lefebvre considered "codified" space through signs and symbols. But for Lefebvre, space in literary texts is "everywhere and in every guise: enclosed, described, projected, dreamt of, speculated about" (Lefebvre 1991: 15). It has a complexity that exceeds the rather two-dimensional model that Moretti derives.

How is mobility registered in the realist text? In a banal way, mobility opens up space, even creates it. Through distancing readers from the represented worlds of literary texts, it produces the obsessive fascination with local places that dominated the British novel from the nineteenth century onward. But nevertheless, in realist texts, mobility seems somehow unrepresentable, a kind of excess that cannot be incorporated within the fabric of realism. Take, for example, George Eliot's classic realist text, her novella, *Silas Marner* (1861). The central character, Silas, the pale-faced weaver, displaced from his community of workers in an industrial town, moves from city to country. Viewed as an automaton by the villagers, his mechanized labor, evoked by the hum

of his loom, is a ready metaphor for his lack of human relationships, his alienated urban condition, and is given further representation in his strange medical condition, through which at key moments in the plot he falls into a cataleptic trance. By the end of the novel, however, through the agency of a golden-haired child who by chance toddles into his house one day, Silas becomes a full member of the rural community, settled and rooted in the traditional English village. (2)The general outline of the text supports Ermarth's notion of the "ethic of mobility": Silas's movement from town to country endorses a sense of moral progress from a state of alienation to that of a fully integrated member of a rural community. But for all this, the message of the text, confusingly, seems to work actively to suppress or erase movement. Indeed *Silas Marner* reverses the historical pattern of migration; rather than move from country to city, in this case the proto-industrial worker moves, as it were, backward from town to country, from the flux of the town to the stability of the countryside. (3)Moreover, the folkloric culture that Eliot is at pains to describe in the village is an expression of indigenous rural Englishness (in the Rainbow Inn, the Harvest supper, the Christmas dance), in which the evidence of former layers of immigration is barely suppressed. For example, the tune played at the Christmas dance is "Over the Hills and Far Away," which triggers the memory of one character that, on hearing it, his father would habitually say: "Ah lad, I come from over the hills and far away" (Eliot 1878: 157). And the ghost story told by villagers in the pub, which precedes Silas's dramatic entrance on the fateful night of his burglary, is a story about the ghost of a London tailor who moved to Raveloe and went mad. (4)Rather than a pure, autochthonous English culture, Raveloe presents a strange mixture in which the customs of everyday life are interwoven with memories of migration, haunted by a sense of exile, a coming from elsewhere. A fable of assimilation within English communities, *Silas Marner* tells a story in which English culture is admired for covering over the patterns of mobility with a dream of always having been there. Eliot's English rural culture is one in which migration is a barely remembered, romanticized trace from "over the hills and far away."

– *from* Josephine McDonagh, "Space, Mobility, and the Novel"

設問1　下線部（1）を和訳しなさい。

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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　下線部（4）を和訳しなさい。

設問5　本文の第三段落（"How is mobility registered in the realist text?"から始まる段落）を、150~200字程度の日本語で要約しなさい。

設問2　下線部（2）を和訳しなさい。

Ⅱ 次の英文の下線部を和訳しなさい。

Let me suggest some of the ways in which literature, by its very nature, is involved with ideas. I can be quite brief because what I say will not be new to you.

The most elementary thing to observe is that literature is of its nature involved with ideas because it deals with man in society, which is to say that it deals with formulations, valuations, and decisions, some of them implicit, others explicit. Every sentient organism *acts* on the principle that pleasure is to be preferred to pain, but man is the sole creature who formulates or exemplifies this as an idea and causes it to lead to other ideas. His consciousness of self abstracts this principle of action from his behavior and makes it the beginning of a process of intellection or a matter for tears and laughter. And this is but one of the innumerable assumptions or ideas that are the very stuff of literature.

<div align="right">– from Lionel Trilling, The Liberal Imagination</div>

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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。推測が困難な際は、困難な理由を説明しなさい。

（1）

I never saw that you did painting need,

And therefore to your fair no painting set;

I found, or thought I found, you did exceed

The barren tender of a poet's debt;

And therefore have I slept in your report,

That you yourself, being extant, well might show

How far a modern quill doth come too short,

Speaking of worth, what worth in you doth grow.

（2）

And as I was green and carefree, famous among the barns

About the happy yard and singing as the farm was home,

In the sun that is young once only,

Time let me play and be

Golden in the mercy of his means,

And green and golden I was huntsman and herdsman, the calves

Sang to my horn, the foxes on the hills barked clear and cold,

And the sabbath rang slowly

In the pebbles of the holy streams.

（3）

Five years have past; five summers, with the length

Of five long winters! and again I hear

These waters, rolling from their mountain-springs

With a soft inland murmur. – Once again

Do I behold these steep and lofty cliffs,

That on a wild secluded scene impress

Thoughts of more deep seclusion; and connect

The landscape with the quiet of the sky.

（1）

（２）

（３）

Ⅳ 次の用語を簡潔に日本語で説明しなさい。

(1) soliloquy　　　　(2) story and plot　　　　(3) Freudian slip　　　　(4) mimesis

（１）

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Ⅴ　Write a short summary of your research project, containing specific information such as the author, the work(s), and your critical point of view. Your answer should be <u>more than 300 words in English</u>.

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Ⅴ　Write a short summary of your research project, containing specific information such as the author, the work(s), and your critical point of view. Your answer should be <u>more than 300 words in English</u>.