

2022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 専攻分野

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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。

When we encounter texts, in the moment of our reading, they become part of our present day, whenever they were originally written. Reading texts from the past thus inevitably involves a kind of anachronism. Trained in (1) 'historical consciousness', Western scholars have tended to downplay the anachronistic dynamic involved in reading and have sought instead to interpret texts by placing them in their historical context, as Dipesh Chakrabarty points out:

Historical [consciousness] . . . is produced by our capacity to see something that is contemporaneous with us . . . as a relic of another time or place. The person gifted with historical consciousness sees these objects as things that once belonged to their historical context and now exist in the observer's time as a 'bit' of that past . . . If such an object continues to have effects on the present, then the historically minded person sees that as the effect of the past. (2000: 238-239)

Thinking about texts from the point of view of reception, however, involves rethinking the notion of historical context and linear time that underlies the model Chakrabarty sketches here.

One way of doing so is simply reversing the direction of causality that normatively underlies the notion of 'tradition', in which the past has effects on the present. Bal (2006[1991]: 1) does just this in her book *Quoting Caravaggio*, which traces how the work of the late-sixteenth/early-seventeenth-century painter has been 'quoted' in twentieth-century visual and performance art. The book opens with the words: 'Quoting Caravaggio changes his work forever'. For Bal, it is the later work which has effects on the earlier one. (2) As we have seen, artistic receptions of a work can change our perception of an earlier work, but Bal takes the idea further, arguing that later artworks actually create the earlier ones that they quote or rework:

Art is inevitably engaged with what came before it, and that engagement is an active reworking. It specifies what and how our gaze sees. Hence, the work performed by later images obliterates older images as they were before that intervention and creates new versions of old images instead. (1)

We do not have to see earlier artworks as the ‘source’ from which later artworks derive, or as a ‘bit’ of the past which survives into the present. (3)Rather, we can use contemporary artworks to illuminate past artworks, by allowing ourselves to be guided by the visionary and interpretative work of those new artworks.

Other work on text-to-text reception does not see the present as altering or determining the past, but sees the two as entangled, focussing on what Rita Felski (2011: 579) calls ‘the coevalness and connectedness of past and present’. In particular, work on the entangled temporalities of reception is being done in queer studies, in relation to a project dubbed (4)‘queer unhistoricism’ by Valerie Traub (2013). Beginning with the work of Carolyn Dinshaw (1999: 142), who perceived queer histories as ‘affective relations across time’, ‘queer unhistoricists . . . seek to productively disturb schemas of development and progress by pitching sexual and temporal dissonance against sexual and temporal normativities’ (Matzner 2016: 181). Queer unhistoricism, like Chakrabarty’s critique of historicism, sees anachronism as productive and interesting, rather than as a failure of historical consciousness. It attempts to account for the affective dimensions of reception: the desire to connect with the past, to use its difference from the present as a resource to imagine other ways of being, and, through identification and desire, to forge communities and relationships across the boundary between the living and the dead. In Dinshaw’s (1999: 142) words, it ‘recognizes the historical past as a vibrant and heterogeneous source of self-fashioning as well as community building’.

Where Bal sees the past as the product of the present’s gaze, so that text-to-text receptions create the texts they read, Dinshaw sees the past as an important resource for present-day affects and actions. Queer unhistoricism involves the active reception and reworking of the past, realigning past texts in relation to present concerns and future prospects. It puts past and present in contact with each other, in what Dinshaw calls the ‘queer touch across time’ (21).

– from Ika Willis, *Reception*

設問1 下線部 (1) とはどのようなものか、本文に即して説明しなさい。

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 下線部 (4) とはどのようなものか、本文に即して説明しなさい。

II 次の英文の下線部を和訳しなさい。

My conviction is that we shall not get much further in understanding the evolution of language and the relations between speech and human performance so long as we see 'falsity' as primarily negative, so long as we consider counter-factuality, contradiction, and the many nuances of conditionality as specialized, often logically bastard modes. *Language is the main instrument of man's refusal to accept the world as it is.* Without that refusal, without the unceasing generation by the mind of 'counter-worlds' – a generation which cannot be divorced from the grammar of counter-factual and optative forms – we would turn forever on the treadmill of the present. Reality would be (to use Wittgenstein's phrase in an illicit sense) 'all that is the case' and nothing more. Ours is the ability, the need to gainsay or 'un-say' the world, to image and speak it otherwise. In that capacity in its biological and social evolution, may lie some of the clues to the question of the origins of human speech and the multiplicity of tongues. It is not, perhaps, 'a theory of information' that will serve us best in trying to clarify the nature of language, but a 'theory of misinformation'.

– *from* George Steiner, ‘Creative Falsehood’

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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)

Earth, receive an honoured guest:

William Yeats is laid to rest.

Let the Irish vessel lie

Emptied of its poetry.

In the nightmare of the dark

All the dogs of Europe bark,

And the living nations wait,

Each sequestered in its hate;

Intellectual disgrace

Stares from every human face,

And the seas of pity lie

Locked and frozen in each eye.

(2)

The sea is calm to-night.

The tide is full, the moon lies fair

Upon the straits; – on the French coast the light

Gleams and is gone; the cliffs of England stand,

Glimmering and vast, out in the tranquil bay.

Come to the window, sweet is the night-air!

Only, from the long line of spray

Where the sea meets the moon-blanch'd land,

Listen! you hear the grating roar

Of pebbles which the waves draw back, and fling,

At their return, up the high strand,

Begin, and cease, and then again begin,

With tremulous cadence slow, and bring

The eternal note of sadness in.

(3)

Love is too young to know what conscience is;

Yet who knows not conscience is born of love?

Then, gentle cheater, urge not my amiss,

Lest guilty of my faults thy sweet self prove.

For, thou betraying me, I do betray

My nobler part to my gross body's treason;

My soul doth tell my body that he may

Triumph in love; flesh stays no father reason,

(1)

(2)

(3)

Ⅳ 次の用語を簡潔に日本語で説明しなさい。

- (1) Romanticism (2) closure (3) metonymy (4) defamiliarization

(1)

(2)

(3)

(4)

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