

2025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

( 夏期・一般選抜 ) 問題

専門科目                      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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成績	
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I 以下の文を読んで、設問に日本語で答えなさい。

So we proceed to the first of our four main questions: what was SF? This is, at one level, essentially a question of definition. (1)Definitions need not necessarily be academic, but academics nonetheless have a professional penchant for definition, given that it is quite fundamental to what they do, and it is difficult to imagine any more archetypically academic definitions than those proposed in Suvin's *Metamorphoses of Science Fiction*. Its foundational definition is elaborated in the first chapter:

(2)SF is . . . a literary genre whose necessary and sufficient conditions are the presence and interaction of estrangement and cognition, and whose main formal device is an imaginative framework alternative to the author's empirical environment. (Suvin, 1979, 7-8)

Almost equally significant is the supplementary definition given on the first page of the influential fourth chapter:

SF is distinguished by the narrative dominance or hegemony of a fictional 'novum' (novelty, innovation) validated by cognitive logic. (Suvin, 1979, 63)

In my experience, (3)these definitions function extraordinarily well as pedagogical devices for teaching SF. The testable, even examinable, questions follow on with remarkable facility: Where is the estrangement in this novel? What exactly is its novum? Is it strangely new? Is it hegemonic? Is it validated by cognitive logic? The first definition is acceptably elitist insofar as it is confined to literature, as distinct from film or television, but also nicely contrarian, insofar as it seeks to expand the canon to include something as inherently disreputable as SF. And it is simultaneously theoretically rich and respectably radical, insofar as it derives from Russian Formalism by way of Bertolt Brecht. The second replicates the latter achievement, insofar as it derives from Bloch out of Antonio Gramsci. Suvin's definitions were, in short, just what the Doctor of Philosophy had ordered.

設問1 下線部 (1) を日本語に訳しなさい。人名についてはアルファベットのままとしても構わない。

設問2 下線部 (2) を日本語に訳しなさい。

設問3 下線部 (3) のように言える理由を、本文の内容に即して、日本語で説明しなさい。

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**II-1** 次の英文は詩の一部です。作品が書かれた時代と作者名を推測して、日本語で答えなさい。推測が困難な際は、困難な理由を説明しなさい。

(1)

'Twas just this time, last year, I died.

I know I heard the Corn,

When I was carried by the Farms –

It had the Tassels on –

I thought how yellow it would look –

When Richard went to mill –

And then, I wanted to get out,

But something held my will.

(2)

The Curfew tolls the knell of parting day,

The lowing herd wind slowly o'er the lea,

The plowman homeward plods his weary way,

And leaves the world to darkness and to me.

Now fades the glimmering landscape on the sight,

And all the air a solemn stillness holds,

Save where the beetle wheels his droning flight,

And drowsy tinklings lull the distant folds;

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(1)

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(2)

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**II-2** 次の (1) ~ (2) の用語を簡潔に日本語で説明しなさい。

(1) modernism

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(2) simile

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**III** 現在ないしはこれからの文学・文化研究において、研究上のキーワードとなり得るとあなたが考えるものを1～2語程度明示し、それらのキーワードが文学・文化研究においていかなる位置付けを占めるか日本語で論じなさい。

