

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（文学研究の基礎）

試験時間：Aコース 120分

I. 次の説明に該当する語句、または人名、グループ名等を英語で答えなさい。（3点×20）

- (1) Literature that deals with the life of shepherds, contrasting an idealized vision of its rural simplicity with the complexity and corruption of city life. This mode has its origins in classical literature, going back to the works of the Greek poet Theocritus.
- (2) A type of episodic novel, originating in mid-sixteenth-century Spain, which follows the career of a knavish central character whose adventures cast a satirical light on contemporary society.
- (3) A current of religious thought in the seventeenth and eighteenth centuries that accepted the existence of a Supreme Being or Creator but rejected the notion of divine intervention in human affairs.
- (4) A piece of writing that closely imitates the style of an earlier work. It differs from parody in that the imitation is usually a form of tribute, conscious or unconscious.
- (5) A name given to the 1920s, particularly with reference to the sort of social milieu chronicled by F. Scott Fitzgerald.
- (6) Son of Issac and Rebekah. He struggled with his twin brother Esau even in the womb and came out grasping his heel. Later he twice cheated him of his rights.
- (7) Irish rebellion against British rule that started on Easter Monday 1916 with the aim of establishing an Irish Republic.
- (8) An ethical doctrine that judges actions according to whether they produce happiness or the reverse. The beset action is the one that produces the greatest happiness, and the least pain, for the greatest number of people.
- (9) British art and social critic who had a commanding influence on Victorian taste. A champion of Turner, and later of the Pre-Raphaelites, he was also a leading enthusiast for the nineteenth century revival of Gothic architecture.
- (10) The 102 colonists (of whom only 35 were actually Puritan Separatists) who sailed from Plymouth in the *Mayflower* in 1620 and founded the first permanent colony in New England.
- (11) Notorious murderer who targeted prostitutes in the Whitechapel area of London, killing and mutilating at least seven of them between early August and early November 1888.

- (12) The last book of the Bible, containing the apocalyptic vision of the seven seals and leading up to a vision of God's holy city in heaven, the new Jerusalem.
- (13) God of wine. He was associated with music, poetry, the shedding of inhibitions, and the celebration of ecstatic fertility cults.
- (14) The great epic poet credited with authorship of the *Iliad* and the *Odyssey*.
- (15) An aesthetic concept that was first addressed in a treatise, traditionally attributed to the first-century Greek philosopher Longinus. It was later discussed by Edmund Burke.
- (16) The cardinal sins established by the early Christian church and frequently represented in medieval art and literature: pride, covetousness, lust, envy, gluttony, anger, and sloth.
- (17) An organization founded in 1884 to bring about the gradual spread of socialism in Britain.
- (18) A poem of 14 lines, usually in iambic pentameters, with a set rhyme scheme. It was introduced into English poetry in the first half of the sixteenth century by Sir Thomas Wyatt and the earl of Surrey.
- (19) French writer and social philosopher, born in Geneva, to whom we owe the popular concept of the "noble savage" (though the term itself goes back to Dryden's *The Conquest of Granada*).
- (20) Lexicographer, scholar, and poet, this person was the dominant critical presence in the second half of the eighteenth century. The preface to his eight-volume edition of *The Plays of William Shakespeare* (1765) and his *Lives of the Poets* (1781), containing biographical studies of 52 poets, are landmarks in a wide-ranging body of literary criticism.

II. 次の語について簡潔に説明しなさい(日本語でも英語でも可)。指示のあるものはそれに従うこと。(5点×8)

- (1) Surrealism (人名をあげて)
- (2) Counter-Reformation
- (3) Bildungsroman (作品名をあげて)
- (4) Stream of Consciousness (作品名をあげて)
- (5) Holy Grail
- (6) Sermon on the mount
- (7) Canon (作品名をあげて)
- (8) Catharsis (人名あるいは作品名をあげて)

英米文学 専攻 ( 博士前期/修士・博士後期・前後期共通 )

試験科目：専門科目 ( イギリス文学 I )

試験時間：A コース 120 分

① A～E の文章の著者名と、その文章が含まれている作品の題名を挙げよ (英字で正しくスペルすること)。

A

Your Objection, Sir, is very just, and is easily remov'd. For you must allow, that in this kind of Drama, 'tis no matter how absurdly things are brought about—So—you Rabble there—run and cry, A Reprieve! —let the Prisoner be brought back to his Wives in Triumph.

B

Tomorrow, and tomorrow, and tomorrow  
 Creeps in this petty pace from day to day  
 To the last syllable of recorded time;  
 And all our yesterdays have lighted fools  
 The way to dusty death. Out, out, brief candle!  
 Life's but a walking shadow, a poor player  
 That struts and frets his hour upon the stage  
 And then is heard no more. It is a tale  
 Told by an idiot, full of sound and fury,  
 Signifying nothing.

C

As I walk'd through the wilderness of this world, I lighted on a certain place, where was a Denn; And I laid me down in that place to sleep: And as I slept, I dreamed a Dream. I dreamed, and behold *I saw a Man cloathed with Raggs, standing in a certain place, with his face from his own House, a Book in his hand, and a great burden upon his back.* I looked, and saw him open the Book, and Read therein; and as he Read, he wept and trembled: and not being able longer to contain, he brake out with a lamentable cry; saying, *what shall I do?*

D

As these Noble *Houyhnhnms* are endowed by Nature with a general Disposition to all Virtues, and have no Conceptions or Ideas of what is evil in a rational Creature; so their grand Maxim is, to cultivate *Reason*, and to be wholly governed by it. Neither is *Reason* among them a Point problematical as with us, where Men can argue with Plausibility on both Sides of a Question; but strikes you with immediate Conviction; as it must needs do where it is not mingled, obscured, or discoloured by Passion and Interest. I remember it was with extreme Difficulty that I could bring my Master to understand the Meaning of the Word *Opinion*, or how a Point could be disputable; because *Reason* taught us to affirm or deny only where we are certain; and beyond our Knowledge we cannot do either.

E

Was this the face that launched a thousand ships  
And burnt the topless towers of Ilium?  
Sweet Helen, make me immortal with a kiss.

[*They kiss.*]

Her lips suck forth my soul. See where it flies!  
Come, Helen, come, give me my soul again.

[*They kiss again.*]

Here will I dwell, for heaven is in these lips,  
And all is dross that is not Helena.

② ①のA～Eの文章の創作年を古い順に並べよ

③ ①のA～Eの文章もしくは作者に最も関係のある語句を次の(1)～(5)から1つ選べ。

(1) University Wits

(2) satire

(3) dream vision

(4) poetic justice

(5) metatheatre

④ ③の(1)～(5)の語句を簡潔に説明せよ。説明文中に、①のA～Eの文章を用いてもよいし、A～E以外の作品を用いてもよいが、必ず著者名か作品名のどちらか1つを入れること。

⑤ ①のA～Eの文章の大意を述べよ。(解答スペースが不足の場合、解答用紙の裏面を使用すること。)

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（イギリス文学II）

試験時間：Aコース 120分

I. 次の英文を読み、各設問に答えなさい。

In the heyday of the Gothic novel, generally marked as beginning with Walpole's (a)Castle of Otranto and ending with ( b )'s Melmoth the Wanderer in 1820 (with seminal novels by (c)Ann Radcliffe and (d)Matthew Lewis penned in between), tales of terror, awe, and other strong sensations swept the market. With settings generally made exotic through time—commonly late medieval or early Renaissance—and through place—non-English locales, such as Italy, Spain, the Middle East—these stories took on the wildly romantic cast of other worlds.... The Gothic, however, like a plot device in one of the genre's novels, did not wear itself out by 1820. Certainly, the majority of the novels published from the 1840s into the 1880s had little interest in ghostly returns but came steeped instead in everyday life as it was currently lived: the snobbery and superficiality of privilege in ( e )'s (f)Vanity Fair (1847-8); the intrigues of minor country clergyman in Anthony Trollope's ( g ) (1855-67); the intricate fibres of ( h ) responsibility connecting members of a community in ( i )'s Silas Marner (1861) and (j)Middlemarch (1871-2).

【出典】 *The Nineteenth-Century Novel 1820-1880*, edited by John Kucich and Jenny Bourne Taylor, Oxford UP, 2012, p. 77.

1. 下線(a)の作品の副題を英字で記しなさい。
2. (b)に当てはまる作家名を英字で記しなさい。
3. 下線(c)の作家の代表作を一冊、英字で記しなさい。
4. 下線(d)の作家の代表作を一冊、英字で記しなさい。
5. (e)に当てはまる作家名を英字で記しなさい。
6. (f)の作品のヒロインの名前を英字で記しなさい。
7. (g)に当てはまる小説群の呼び名を英字で記しなさい。
8. (h)に当てはまるもっとも適切な語を次からひとつ選びなさい。 [ethical, legal, parental, state]
9. (i)に当てはまる作家名を英字で記しなさい。
10. (j)の作品の軸を成す登場人物（カップル）の名前を英字で記しなさい。
11. ゴシック小説の設定上の特性を説明しなさい。
12. ゴシック小説とヴィクトリア朝小説との関係を説明しなさい。

II. 以下の作品を出版年の古い順から並べ、(a)作者名 (b)他の代表作を一冊英字で記し、(c)特徴を簡潔に説明しなさい。

- (1) *Waiting for Godot*
- (2) *Ulysses*
- (3) *Epipsychidion*
- (4) *David Copperfield*
- (5) *Jane Eyre*
- (6) *Heart of Darkness*

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目： 専門科目（アメリカ文学）

試験時間：Aコース 120分

I 次に引用された箇所的作者名と作品名を英語で書きなさい（7は作者名のみ）。

1) 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.

2) Now, never losing sight of the object *supremeness*, or perfection, at all points, I asked myself - "Of all melancholy topics, what, according to the *universal* understanding of mankind, is the *most* melancholy?" Death - was the obvious reply. "And when," I said, "is this most melancholy of topics most poetical?" From what I have already explained at some length, the answer, here also, is obvious - "When it most closely allies itself to *Beauty*: the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world - . . ."

3) That's all I'm going to tell about. I could probably tell you what I did after I went home, and how I got sick and all, and what school I'm supposed to go to next fall, after I get out of here, but I don't feel like it. I really don't. That stuff doesn't interest me too much right now.

A lot of people, especially this one psychoanalyst guy they have here, keeps asking me if I'm going apply myself when I go back to school next September. It's such a stupid question, in my opinion. I mean how do you know what you're going to do till you *do* it?

4) He saw the Jungle of his life and saw the lurking Beast; then, while he looked, perceived it, as by a stir of the air, rise, huge and hideous, for the leap that was to settle him. His eyes darkened— it was close; and, instinctively turning, in his hallucination, to avoid it, he flung himself, face down, on the tomb.

5) LINDA [*hearing Willy outside the bedroom, calls with some trepidation*]:

Willy!

WILLY: It's all right. I came back.

LINDA: Why? What happened? [*slight pause*] Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY [*with casual irritation*]: I said nothing happened. Didn't you hear me?

LINDA: Don't you feel well?

WILLY: I'm tired to the death. [*The flute has faded away. He sits on the bed beside her, a little numb.*] I couldn't make it. I just couldn't make it, Linda.

6) I saw the best minds of my generation destroyed by madness,  
starving hysterical naked,  
dragging themselves through the negro streets at dawn looking for  
an angry fix,  
angelheaded hipsters burning for the ancient heavenly connection  
to the starry dynamo in the machinery of night,  
who poverty and tatters and hollow-eyed and high sat up smoking  
in the supernatural darkness of cold-water flats floating  
across the tops of cities contemplating jazz,  
who bared their brains to Heaven under the El and saw  
Mohammedan angels staggering on tenement roofs illuminated, . . .

7) The Americans of all nations at any time upon the earth have probably the fullest poetical nature. The United States themselves are essentially the greatest poem. In the history of the earth hitherto the largest and most stirring appear tame and orderly to their ampler largeness and stir. Here at last is something in the doings of man that corresponds with the broadcast doings of the day and night. Here is not merely a nation but a teeming nation of nations.

8) We have as yet hardly spoken of the infant; that little creature, whose innocent life had sprung, by the inscrutable decree of Providence, a lovely and immortal flower, out of the rank luxuriance of a guilty passion. How strange it seemed to the sad woman, as she watched the growth, and the beauty that became every day more brilliant, and the intelligence that threw its quivering sunshine over the tiny features of this child! Her Pearl!-

9) 'Ah,' I can hear you say, 'so it was all a build-up to bore us with his buggy jiving. He only wanted us to listen to him rave!' But only partially true: Being invisible and without substance, a disembodied voice, as it were, what else could I do? What else but try to tell you what was really happening when your eyes were looking through? And it is this which frightens me:

Who knows but that, on the lower frequencies, I speak for you?

10) These Names of Virtues with their Precepts were

1. Temperance.

Eat not to Dullness. Drink not to Elevation.

2. Silence.

Speak not but what may benefit others or yourself. avoid trifling Conversation.

3. Order.

Let all your Things have their Places. Let each Part of your Business have its Time.

4. Resolution.

Resolve to perform what you ought. Perform without fail what you resolve.

II 次の用語について、作者名/人名や作品名を挙げながら簡潔に説明しなさい。

1) Slave Narrative

2) Southern Gothic

3) The Great Awakening

4) The Angel in the House

5) Modernism

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（英語学）

試験時間：A コース 120分

I 次の英文を読み、下線部(1)～(6)について設問に答えなさい。

The Scandinavians spoke a language we now call (1)Old Norse, and it was mutually intelligible with Old English. However, the endings of words were different. People stopped stressing those endings so they could communicate better. Eventually, (2)most of the word endings were lost. (3)Many Old Norse words entered English: egg, husband, ill, knife, leg, take, want, and window. (4)Lots of words beginning with the letters <sk> or <sc> which have a hard /sk/ sound are from Old Norse such as sky, skirt, skin, skill, scrub, and score.

After the Viking invasions, there was more bad news for the English. Norman Frenchmen from the north of France then conquered England in 1066. The new king was a (5)Norman French speaker. (6)The king's language became the language of power. Latin was the language of the church. English was left for the peasants.

出典：Hinohara, E. (2025), *What are global Englishes?: A CLIL course for learners of English*, Perceptia Press, pp. 24-25.

- (1) この言語がどの民族の言葉で、インド・ヨーロッパ語のどこに位置づけられるかを、簡単な言語系統図（樹形図）を用いて説明しなさい。
- (2) 語尾屈折の観点から、英語史全体における語形変化の歴史を説明しなさい。
- (3) 古英語期における古ノルド語からの借用語とラテン語からの借用語の特徴の違いを、具体的な単語を用いて説明しなさい。
- (4) この記述に関連して、古英語の単語における口蓋化（palatalization）とは何かを、具体的な単語を用いて説明しなさい。
- (5) ノルマン地方のフランス語（Norman French）からの借用語と、パリ中心のフランス語（Central French）からの借用語の違いを、具体的な単語を用いて説明しなさい。
- (6) この記述に関連して、現代英語における synonyms at three levels とは何かを、具体的な単語を用いて説明しなさい。

II 中英語か古英語のどちらかを選んで、全文を分かりやすい日本語に訳しなさい。

**ME**

Whan that Aprill with his shoures soote  
The droghte of March hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendered is the flour;

**OE**

Hwæt, Wē Gār-Dena in geār-dagum,  
þeod-cyninga, þrym gefrūnon,  
hū ðā æþelingas ellen fremedon.

英米文学 専攻（ 博士前期/修士 ・博士後期・前後期共通 ）

試験科目：第一外国語（ 英文和訳 ） /

試験時間：Aコース 90分

問 次の英文を読み、下線部（1）～（2）を日本語に訳しなさい。なお\*印を付した語には注が与えられている。

出典：Varga, Somogy and Charles Guignon, “Authenticity”, *The Stanford Encyclopedia of Philosophy* (Summer 2023 Edition), Edward N. Zalta & Uri Nodelman (eds.), URL = [<https://plato.stanford.edu/archives/sum2023/entries/authenticity/>](https://plato.stanford.edu/archives/sum2023/entries/authenticity/)

注

prevalence: the fact of being widespread; the state of being common or frequent

demarcate: set the boundaries or limits of

choiceworthy: worthy of being chosen; deserving to be selected

英米文学 専攻（博士前期/修士）

試験科目：第一外国語（和文英訳）

試験時間：Aコース 90分

問 次の文章を読み、下線部(1)～(3)を英語に訳しなさい。

(1)移民たちが旧世界における宗教的、政治的な迫害を逃れ、新大陸アメリカに自由と平等と独立を求めたという歴史的な背景があり、アメリカ文学は、このような事情を反映して、旧世界にはみられない「デモクラシー」の思想、階級社会を否定する平等の理念、経済的な自立、安定、つまり「アメリカの夢」を、建前として賛美する文学となった。しかし、その反面、旧世界では、人びとは社会的に地縁、血縁によって精神的な安定感と文化の連続性をもっていたのであるが、故郷を捨てて移民することによってそうした社会的な絆を失い、根無し草（*deraciné*）となる。

(2)こうして、アメリカ人の意識の底には根無し草の不安がつねにあって、その結果、孤独感、疎外感、あるいは帰属集団を求めての放浪がアメリカ文学の大きな特徴となった。こうした孤独感、ハリウッド映画などを通して、アメリカ人を陽気な国民と思っている者には、意外に思われるかもしれないが、アメリカ文学に登場する主人公の多くは、社会的に孤立した孤独な人間として描かれる。これは、アメリカの広大な空間とも関係しているだろう。アメリカ人は、故郷を失った難民、流民（*Displaced Person*）の集団にほかならないのである。

(3)こうした状態は、事実上、われわれ現代人の多くに共通する現象で、われわれもかつては先祖伝来の土地に生きていたにもかかわらず、都市化現象などによって大都会に移住し、流民化している。そして、そこにアメリカ文学の現代性と普遍性を認めることができるのである。（一部改変）

出典：渡辺利雄『講義 アメリカ文学史 第I巻』（研究社、2007年）31～32頁。

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：第二外国語（仏文和訳）

試験時間：Aコース 90分

以下の文章を読み、全文を和訳しなさい。\*のついている語は、本文のあとの注を参照のこと。

<注>

*La République*：『国家』

rang：順序（au ～rang de：～番目に）

Erich Auerbach：エーリヒ・アウエルバッハ（1892～1957）ドイツ出身の文献学者、文芸評論家。  
主要著書に『ミメーシス』などがある。

nourrice：乳母

cicatrice：傷

cuisse：腿

<出典> Colette Becker, *Lire le réalisme et le naturalisme* (Dunod, 1992) p.29.

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（文学研究の基礎）

試験時間：Bコース 90分

I. 次の説明に該当する語句、または人名、グループ名等を英語で答えなさい。（3点×20）

- (1) Literature that deals with the life of shepherds, contrasting an idealized vision of its rural simplicity with the complexity and corruption of city life. This mode has its origins in classical literature, going back to the works of the Greek poet Theocritus.
- (2) A type of episodic novel, originating in mid-sixteenth-century Spain, which follows the career of a knavish central character whose adventures cast a satirical light on contemporary society.
- (3) A current of religious thought in the seventeenth and eighteenth centuries that accepted the existence of a Supreme Being or Creator but rejected the notion of divine intervention in human affairs.
- (4) A piece of writing that closely imitates the style of an earlier work. It differs from parody in that the imitation is usually a form of tribute, conscious or unconscious.
- (5) A name given to the 1920s, particularly with reference to the sort of social milieu chronicled by F. Scott Fitzgerald.
- (6) Son of Issac and Rebekah. He struggled with his twin brother Esau even in the womb and came out grasping his heel. Later he twice cheated him of his rights.
- (7) Irish rebellion against British rule that started on Easter Monday 1916 with the aim of establishing an Irish Republic.
- (8) An ethical doctrine that judges actions according to whether they produce happiness or the reverse. The beset action is the one that produces the greatest happiness, and the least pain, for the greatest number of people.
- (9) British art and social critic who had a commanding influence on Victorian taste. A champion of Turner, and later of the Pre-Raphaelites, he was also a leading enthusiast for the nineteenth century revival of Gothic architecture.
- (10) The 102 colonists (of whom only 35 were actually Puritan Separatists) who sailed from Plymouth in the *Mayflower* in 1620 and founded the first permanent colony in New England.
- (11) Notorious murderer who targeted prostitutes in the Whitechapel area of London, killing and mutilating at least seven of them between early August and early November 1888.

- (12) The last book of the Bible, containing the apocalyptic vision of the seven seals and leading up to a vision of God's holy city in heaven, the new Jerusalem.
- (13) God of wine. He was associated with music, poetry, the shedding of inhibitions, and the celebration of ecstatic fertility cults.
- (14) The great epic poet credited with authorship of the *Iliad* and the *Odyssey*.
- (15) An aesthetic concept that was first addressed in a treatise, traditionally attributed to the first-century Greek philosopher Longinus. It was later discussed by Edmund Burke.
- (16) The cardinal sins established by the early Christian church and frequently represented in medieval art and literature: pride, covetousness, lust, envy, gluttony, anger, and sloth.
- (17) An organization founded in 1884 to bring about the gradual spread of socialism in Britain.
- (18) A poem of 14 lines, usually in iambic pentameters, with a set rhyme scheme. It was introduced into English poetry in the first half of the sixteenth century by Sir Thomas Wyatt and the earl of Surrey.
- (19) French writer and social philosopher, born in Geneva, to whom we owe the popular concept of the "noble savage" (though the term itself goes back to Dryden's *The Conquest of Granada*).
- (20) Lexicographer, scholar, and poet, this person was the dominant critical presence in the second half of the eighteenth century. The preface to his eight-volume edition of *The Plays of William Shakespeare* (1765) and his *Lives of the Poets* (1781), containing biographical studies of 52 poets, are landmarks in a wide-ranging body of literary criticism.

II. 次の語について簡潔に説明しなさい(日本語でも英語でも可)。指示のあるものはそれに従うこと。(5点×8)

- (1) Surrealism (人名をあげて)
- (2) Counter-Reformation
- (3) Bildungsroman (作品名をあげて)
- (4) Stream of Consciousness (作品名をあげて)
- (5) Holy Grail
- (6) Sermon on the mount
- (7) Canon (作品名をあげて)
- (8) Catharsis (人名あるいは作品名をあげて)

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（イギリス文学I）

試験時間：Bコース 90分

① A～Eの文章の著者名と、その文章が含まれている作品の題名を挙げよ（英字で正しくスペルすること）。

A

Your Objection, Sir, is very just, and is easily remov'd. For you must allow, that in this kind of Drama, 'tis no matter how absurdly things are brought about—So—you Rabble there—run and cry, A Reprieve! —let the Prisoner be brought back to his Wives in Triumph.

B

Tomorrow, and tomorrow, and tomorrow  
Creeps in this petty pace from day to day  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death. Out, out, brief candle!  
Life's but a walking shadow, a poor player  
That struts and frets his hour upon the stage  
And then is heard no more. It is a tale  
Told by an idiot, full of sound and fury,  
Signifying nothing.

C

As I walk'd through the wilderness of this world, I lighted on a certain place, where was a Denn; And I laid me down in that place to sleep: And as I slept, I dreamed a Dream. I dreamed, and behold *I saw a Man cloathed with Raggs, standing in a certain place, with his face from his own House, a Book in his hand, and a great burden upon his back.* I looked, and saw him open the Book, and Read therein; and as he Read, he wept and trembled: and not being able longer to contain, he brake out with a lamentable cry; saying, *what shall I do?*

D

As these Noble *Houyhnhnms* are endowed by Nature with a general Disposition to all Virtues, and have no Conceptions or Ideas of what is evil in a rational Creature; so their grand Maxim is, to cultivate *Reason*, and to be wholly governed by it. Neither is *Reason* among them a Point problematical as with us, where Men can argue with Plausibility on both Sides of a Question; but strikes you with immediate Conviction; as it must needs do where it is not mingled, obscured, or discoloured by Passion and Interest. I remember it was with extreme Difficulty that I could bring my Master to understand the Meaning of the Word *Opinion*, or how a Point could be disputable; because *Reason* taught us to affirm or deny only where we are certain; and beyond our Knowledge we cannot do either.

E

Was this the face that launched a thousand ships  
And burnt the topless towers of Ilium?  
Sweet Helen, make me immortal with a kiss.

[*They kiss.*]

Her lips suck forth my soul. See where it flies!  
Come, Helen, come, give me my soul again.

[*They kiss again.*]

Here will I dwell, for heaven is in these lips,  
And all is dross that is not Helena.

② ①のA～Eの文章の創作年を古い順に並べよ

③ ①のA～Eの文章もしくは作者に最も関係のある語句を次の(1)～(5)から1つ選べ。

- (1) University Wits
- (2) satire
- (3) dream vision
- (4) poetic justice
- (5) metatheatre

④ ③の(1)～(5)の語句を簡潔に説明せよ。説明文中に、①のA～Eの文章を用いてもよいし、A～E以外の作品を用いてもよいが、必ず著者名か作品名のどちらか1つを入れること。

⑤ ①のA～Eの文章の大意を述べよ。(解答スペースが不足の場合、解答用紙の裏面を使用すること。)

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（イギリス文学II）

試験時間：Bコース 90分

I. 次の英文を読み、各設問に答えなさい。

In the heyday of the Gothic novel, generally marked as beginning with Walpole's (a)Castle of Otranto and ending with ( b )'s Melmoth the Wanderer in 1820 (with seminal novels by (c)Ann Radcliffe and (d)Matthew Lewis penned in between), tales of terror, awe, and other strong sensations swept the market. With settings generally made exotic through time—commonly late medieval or early Renaissance—and through place—non-English locales, such as Italy, Spain, the Middle East—these stories took on the wildly romantic cast of other worlds.... The Gothic, however, like a plot device in one of the genre's novels, did not wear itself out by 1820. Certainly, the majority of the novels published from the 1840s into the 1880s had little interest in ghostly returns but came steeped instead in everyday life as it was currently lived: the snobbery and superficiality of privilege in ( e )'s (f)Vanity Fair (1847-8); the intrigues of minor country clergyman in Anthony Trollope's ( g ) (1855-67); the intricate fibres of ( h ) responsibility connecting members of a community in ( i )'s Silas Marner (1861) and (j)Middlemarch (1871-2).

【出典】 *The Nineteenth-Century Novel 1820-1880*, edited by John Kucich and Jenny Bourne Taylor, Oxford UP, 2012, p. 77.

1. 下線(a)の作品の副題を英字で記しなさい。
2. (b)に当てはまる作家名を英字で記しなさい。
3. 下線(c)の作家の代表作を一冊、英字で記しなさい。
4. 下線(d)の作家の代表作を一冊、英字で記しなさい。
5. (e)に当てはまる作家名を英字で記しなさい。
6. (f)の作品のヒロインの名前を英字で記しなさい。
7. (g)に当てはまる小説群の呼び名を英字で記しなさい。
8. (h)に当てはまるもっとも適切な語を次からひとつ選びなさい。 [ethical, legal, parental, state]
9. (i)に当てはまる作家名を英字で記しなさい。
10. (j)の作品の軸を成す登場人物（カップル）の名前を英字で記しなさい。
11. ゴシック小説の設定上の特性を説明しなさい。
12. ゴシック小説とヴィクトリア朝小説との関係を説明しなさい。

II. 以下の作品を出版年の古い順から並べ、(a)作者名 (b)他の代表作を一冊英字で記し、(c)特徴を簡潔に説明しなさい。

- (1) *Waiting for Godot*
- (2) *Ulysses*
- (3) *Epipsychidion*
- (4) *David Copperfield*
- (5) *Jane Eyre*
- (6) *Heart of Darkness*

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（アメリカ文学）

試験時間：Bコース 90分

I 次に引用された箇所作者名と作品名を英語で書きなさい（7は作者名のみ）。

1) 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.

2) Now, never losing sight of the object *supremeness*, or perfection, at all points, I asked myself - "Of all melancholy topics, what, according to the *universal* understanding of mankind, is the *most* melancholy?" Death - was the obvious reply. "And when," I said, "is this most melancholy of topics most poetical?" From what I have already explained at some length, the answer, here also, is obvious - "When it most closely allies itself to *Beauty*: the death, then, of a beautiful woman is, unquestionably, the most poetical topic in the world - . . ."

3) That's all I'm going to tell about. I could probably tell you what I did after I went home, and how I got sick and all, and what school I'm supposed to go to next fall, after I get out of here, but I don't feel like it. I really don't. That stuff doesn't interest me too much right now.

A lot of people, especially this one psychoanalyst guy they have here, keeps asking me if I'm going apply myself when I go back to school next September. It's such a stupid question, in my opinion. I mean how do you know what you're going to do till you *do* it?

4) He saw the Jungle of his life and saw the lurking Beast; then, while he looked, perceived it, as by a stir of the air, rise, huge and hideous, for the leap that was to settle him. His eyes darkened— it was close; and, instinctively turning, in his hallucination, to avoid it, he flung himself, face down, on the tomb.

5) LINDA [*hearing Willy outside the bedroom, calls with some trepidation*]:

Willy!

WILLY: It's all right. I came back.

LINDA: Why? What happened? [*slight pause*] Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY [*with casual irritation*]: I said nothing happened. Didn't you hear me?

LINDA: Don't you feel well?

WILLY: I'm tired to the death. [*The flute has faded away. He sits on the bed beside her, a little numb.*] I couldn't make it. I just couldn't make it, Linda.

6) I saw the best minds of my generation destroyed by madness,  
starving hysterical naked,  
dragging themselves through the negro streets at dawn looking for  
an angry fix,  
angelheaded hipsters burning for the ancient heavenly connection  
to the starry dynamo in the machinery of night,  
who poverty and tatters and hollow-eyed and high sat up smoking  
in the supernatural darkness of cold-water flats floating  
across the tops of cities contemplating jazz,  
who bared their brains to Heaven under the El and saw  
Mohammedan angels staggering on tenement roofs illuminated, . . .

7) The Americans of all nations at any time upon the earth have probably the fullest poetical nature. The United States themselves are essentially the greatest poem. In the history of the earth hitherto the largest and most stirring appear tame and orderly to their ampler largeness and stir. Here at last is something in the doings of man that corresponds with the broadcast doings of the day and night. Here is not merely a nation but a teeming nation of nations.

8) We have as yet hardly spoken of the infant; that little creature, whose innocent life had sprung, by the inscrutable decree of Providence, a lovely and immortal flower, out of the rank luxuriance of a guilty passion. How strange it seemed to the sad woman, as she watched the growth, and the beauty that became every day more brilliant, and the intelligence that threw its quivering sunshine over the tiny features of this child! Her Pearl!-

9) 'Ah,' I can hear you say, 'so it was all a build-up to bore us with his buggy jiving. He only wanted us to listen to him rave!' But only partially true: Being invisible and without substance, a disembodied voice, as it were, what else could I do? What else but try to tell you what was really happening when your eyes were looking through? And it is this which frightens me:

Who knows but that, on the lower frequencies, I speak for you?

10) These Names of Virtues with their Precepts were

1. Temperance.

Eat not to Dullness. Drink not to Elevation.

2. Silence.

Speak not but what may benefit others or yourself. avoid trifling Conversation.

3. Order.

Let all your Things have their Places. Let each Part of your Business have its Time.

4. Resolution.

Resolve to perform what you ought. Perform without fail what you resolve.

II 次の用語について、作者名/人名や作品名を挙げながら簡潔に説明しなさい。

1) Slave Narrative

2) Southern Gothic

3) The Great Awakening

4) The Angel in the House

5) Modernism

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：専門科目（英語学）

試験時間：Bコース 90分

I 次の英文を読み、下線部(1)～(6)について設問に答えなさい。

The Scandinavians spoke a language we now call (1)Old Norse, and it was mutually intelligible with Old English. However, the endings of words were different. People stopped stressing those endings so they could communicate better. Eventually, (2)most of the word endings were lost. (3)Many Old Norse words entered English: egg, husband, ill, knife, leg, take, want, and window. (4)Lots of words beginning with the letters <sk> or <sc> which have a hard /sk/ sound are from Old Norse such as sky, skirt, skin, skill, scrub, and score.

After the Viking invasions, there was more bad news for the English. Norman Frenchmen from the north of France then conquered England in 1066. The new king was a (5)Norman French speaker. (6)The king's language became the language of power. Latin was the language of the church. English was left for the peasants.

出典：Hinohara, E. (2025), *What are global Englishes?: A CLIL course for learners of English*, Perceptia Press, pp. 24-25.

- (1) この言語がどの民族の言葉で、インド・ヨーロッパ語のどこに位置づけられるかを、簡単な言語系統図（樹形図）を用いて説明しなさい。
- (2) 語尾屈折の観点から、英語史全体における語形変化の歴史を説明しなさい。
- (3) 古英語期における古ノルド語からの借用語とラテン語からの借用語の特徴の違いを、具体的な単語を用いて説明しなさい。
- (4) この記述に関連して、古英語の単語における口蓋化（palatalization）とは何かを、具体的な単語を用いて説明しなさい。
- (5) ノルマン地方のフランス語（Norman French）からの借用語と、パリ中心のフランス語（Central French）からの借用語の違いを、具体的な単語を用いて説明しなさい。
- (6) この記述に関連して、現代英語における synonyms at three levels とは何かを、具体的な単語を用いて説明しなさい。

II 中英語か古英語のどちらかを選んで、全文を分かりやすい日本語に訳しなさい。

**ME**

Whan that Aprill with his shoures soote  
The droghte of March hath perced to the roote,  
And bathed every veyne in swich licour  
Of which vertu engendered is the flour;

**OE**

Hwæt, Wē Gār-Dena in geār-dagum,  
þeod-cyninga, þrym gefrūnon,  
hū ðā æþelingas ellen fremedon.

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：第一外国語（英文和訳）／

試験時間：Bコース 90分

問 次の英文を読み、下線部（1）～（2）を日本語に訳しなさい。なお\*印を付した語には注が与えられている。

出典：Varga, Somogy and Charles Guignon, “Authenticity”, *The Stanford Encyclopedia of Philosophy* (Summer 2023 Edition), Edward N. Zalta & Uri Nodelman (eds.), URL = <https://plato.stanford.edu/archives/sum2023/entries/authenticity/>

注

prevalence: the fact of being widespread; the state of being common or frequent

demarcate: set the boundaries or limits of

choiceworthy: worthy of being chosen; deserving to be selected

英米文学 専攻（博士前期/修士）

試験科目：第一外国語（和文英訳）

試験時間：Bコース 90分

問 次の文章を読み、下線部(1)～(3)を英語に訳しなさい。

(1)移民たちが旧世界における宗教的、政治的な迫害を逃れ、新大陸アメリカに自由と平等と独立を求めたという歴史的な背景があり、アメリカ文学は、このような事情を反映して、旧世界にはみられない「デモクラシー」の思想、階級社会を否定する平等の理念、経済的な自立、安定、つまり「アメリカの夢」を、建前として賛美する文学となった。しかし、その反面、旧世界では、人びとは社会的に地縁、血縁によって精神的な安定感と文化の連続性をもっていたのであるが、故郷を捨てて移民することによってそうした社会的な絆を失い、根無し草（*deraciné*）となる。

(2)こうして、アメリカ人の意識の底には根無し草の不安がつねにあって、その結果、孤独感、疎外感、あるいは帰属集団を求めての放浪がアメリカ文学の大きな特徴となった。こうした孤独感は、ハリウッド映画などを通して、アメリカ人を陽気な国民と思っている者には、意外に思われるかもしれないが、アメリカ文学に登場する主人公の多くは、社会的に孤立した孤独な人間として描かれる。これは、アメリカの広大な空間とも関係しているだろう。アメリカ人は、故郷を失った難民、流民（Displaced Person）の集団にほかならないのである。

(3)こうした状態は、事実上、われわれ現代人の多くに共通する現象で、われわれもかつては先祖伝来の土地に生きていたにもかかわらず、都市化現象などによって大都会に移住し、流民化している。そして、そこにアメリカ文学の現代性と普遍性を認めることができるのである。（一部改変）

出典：渡辺利雄『講義 アメリカ文学史 第I巻』（研究社、2007年）31～32頁。

英米文学 専攻（博士前期/修士・博士後期・前後期共通）

試験科目：第二外国語（仏文和訳）

試験時間：Bコース 90分

以下の文章を読み、全文を和訳しなさい。\*のついている語は、本文のあとの注を参照のこと。

<注>

*La République*：『国家』

rang：順序（au ～rang de：～番目に）

Erich Auerbach：エーリヒ・アウエルバッハ（1892～1957）ドイツ出身の文献学者、文芸評論家。  
主要著書に『ミメーシス』などがある。

nourrice：乳母

cicatrice：傷

cuisse：腿

<出典> Colette Becker, *Lire le réalisme et le naturalisme* (Dunod, 1992) p.29.