

令和2年度大学院入学試験問題 (所要時間60分)

修士課程

国文学専攻

A 一般(長期履修含む)・留学生

受験番号	氏名	科目	専門	評点

(1) AからHの8分野のうちの1分野を選択し、そのなかから5問を選んで、簡潔に述べなさい。

解答用紙には、選択した分野の「記号」・(番号)を記すこと。

(2) (1)で選択した分野以外のうちの、7分野のなかから1問ずつを選んで、簡潔に述べなさい。

解答用紙には、選択した分野の「記号」・(番号)を記すこと。

A 古代文学前期

- | | | | |
|----------|---------|------------|--------|
| 1 根の国 | 2 古事記 | 3 スサノヲノミコト | 4 大津皇子 |
| 5 常陸国風土記 | 6 口承と書承 | 7 古代歌謡 | 8 相聞 |

B 古代文学後期

- | | | | |
|-------|--------|---------|--------|
| 1 拾遺集 | 2 伊勢物語 | 3 うつほ物語 | 4 和泉式部 |
| 5 草子地 | 6 大鏡 | 7 狭衣物語 | 8 無名草子 |

C 中世文学

- | | | | |
|---------|-----------|------|-------|
| 1 藤原俊成 | 2 平家物語の諸本 | 3 玉葉 | 4 方丈記 |
| 5 十六夜日記 | 6 宇治拾遺物語 | 7 西行 | 8 発心集 |

D 琉球文学

- | | | | |
|---------|-----------|-------------|----------|
| 1 おなり神 | 2 琉球歌謡の韻律 | 3 琉球の短詩形歌謡 | 4 琉球古典舞踊 |
| 5 中山伝信録 | 6 椿説弓張月 | 7 カクテルパーティー | 8 目取真俊 |

E 近世文学

- | | | | |
|--------|-----------|--------|-----------|
| 1 仮名草子 | 2 蕉風俳諧 | 3 井原西鶴 | 4 曾根崎心中 |
| 5 草双紙 | 6 仮名手本忠臣蔵 | 7 読本 | 8 近世初期色摺本 |

F 近代文学

- | | | | |
|----------|-----------|--------|----------------|
| 1 高瀬舟 | 2 正岡子規 | 3 私小説 | 4 三島由紀夫 |
| 5 銀河鉄道の夜 | 6 芥川賞と直木賞 | 7 前衛短歌 | 8 ジェンダー・スタディーズ |

G 日本語学

- | | | | |
|--------|---------|---------|---------|
| 1 相補分布 | 2 ローマ字 | 3 異なり語数 | 4 五段活用 |
| 5 自発 | 6 母語の転移 | 7 係り結び | 8 琉球の言葉 |

H 漢文学

- | | | | |
|--------|-------|--------|--------|
| 1 四書五経 | 2 史記 | 3 李白 | 4 文選 |
| 5 説文解字 | 6 王陽明 | 7 唐代伝奇 | 8 毛詩大序 |

令和2年度大学院入学試験問題 (所要時間60分)

修士課程

国文学専攻

A 一般 (長期履修含む)

受験 番号	氏 名	科 目	英 語	評 点
----------	--------	--------	-----	--------

【辞書使用可、但し電子辞書は使用不可】

次の文章は Donald Keene 'The pleasures of Japanese Literature' の一節です。下線部(1)~(5)を日本語に訳しなさい。

(1) Later in the same essay Motoori declares that the purpose of the author of *The Tale of Genji* was similar to that of a man who collects muddy water in which lotuses can be brought to bloom: "The impure mud of the illicit love affairs described in *The Tale of Genji* is there not for the purpose of being admired but for nurturing the flower of the awareness of the sorrow of human existence."

(1)

(2) The phrase in the original that has been translated as "the sorrow of human existence" is *mono no aware*. It might better be translated as "a sensitivity to things," but this sensitivity usually takes the form of realizing the perishability of beauty and human happiness. Genji is peerlessly handsome, incomparably gifted in whatever he does—whether painting, dancing, or composing poetry—but he is above all a great lover. This should not suggest that he is another Don Juan. Unlike Don Juan or Don Giovanni in Mozart's opera, he is uninterested in the number of women he conquers; he has no Leporello to record how many in this place or that. And unlike Don Giovanni, who humiliates Donna Elvira for not realizing that their affair is over, Genji never forgets or slights any woman he has loved. Even when he has made a dreadful mistake and courts a grotesque woman because she lives in a romantically overgrown palace and plays old music, he does not abandon her, but moves her into his great palace. He is sensitive to each woman, different to each, and yet always sincere. He obviously loves this world, but his often-expressed desire to leave it and become a Buddhist priest is not a pretense; above all he is aware of the meaning of *mono no aware*.

(2)

(4) Genji dies about two-thirds of the way through the novel. Murasaki Shikibu evidently could not bear describing his death. In her last description of Genji we are told that he looked so beautiful, despite his age (in his forties) and his grief over the death of his beloved wife Murasaki, that an old priest could not restrain his tears. The next chapter opens with the bald statement: "Genji was dead and there was no one to take his place." The last third of the novel describes two young men, one a grandson of Genji, the other supposed by the world to be Genji's son but actually the son of another man. The grandson, Niou, has Genji's charm and success with women, but he is rather heartless; the supposed son, Kaoru, is sensitive, absorbed by religion, but seems incapable of ever winning a woman he loves.

(3)

(4)

(5)

(裏面を使用してもよい)

令和2年度大学院入学試験問題（所要時間60分）

修士課程 国文学専攻 C一般（長期履修含む）・留学生

受験 番号		氏 名		科 目	専 門	評 点	
----------	--	--------	--	--------	--------	--------	--

(1) AからHの8分野のうちの1分野を選択し、その中から5問を選んで、簡潔に述べなさい。

解答用紙には、選択した分野の「記号」・(番号)を記すこと。

(2) (1)で選択した分野以外のうちの、7分野の中から1問ずつを選んで、簡潔に述べなさい。

解答用紙には、選択した分野の「記号」・(番号)を記すこと。

A 古代文学前期

- | | | | |
|----------|--------|--------|--------|
| 1 根の国 | 2 日本書紀 | 3 葦原中国 | 4 大津皇子 |
| 5 出雲国風土記 | 6 語り言 | 7 古代歌謡 | 8 挽歌 |

B 古代文学後期

- | | | | |
|-------|--------|---------|--------|
| 1 後撰集 | 2 大和物語 | 3 うつほ物語 | 4 清少納言 |
| 5 草子地 | 6 栄花物語 | 7 寝覚物語 | 8 無名草子 |

C 中世文学

- | | | | |
|---------|-----------|------|-------|
| 1 藤原定家 | 2 平家物語の語り | 3 玉葉 | 4 徒然草 |
| 5 十六夜日記 | 6 十訓抄 | 7 慈円 | 8 発心集 |

D 琉球文学

- | | | | |
|--------|-----------|------------|----------|
| 1 おなり神 | 2 琉球歌謡の韻律 | 3 琉球の短詩形歌謡 | 4 かぎやで風節 |
| 5 球陽 | 6 椿説弓張月 | 7 沖縄の少年 | 8 目取真俊 |

E 近世文学

- | | | | |
|--------|----------|--------|---------|
| 1 松永貞徳 | 2 松尾芭蕉 | 3 浮世草子 | 4 世話浄瑠璃 |
| 5 雨月物語 | 6 蕉風復興運動 | 7 曲亭馬琴 | 8 近世の版本 |

F 近代文学

- | | | | |
|--------|-----------|--------|----------------|
| 1 舞姫 | 2 石川啄木 | 3 私小説 | 4 砂の女 |
| 5 宮沢賢治 | 6 芥川賞と直木賞 | 7 前衛短歌 | 8 ジェンダー・スタディーズ |

G 日本語学

- | | | | |
|---------|---------|---------|-----------|
| 1 両唇音 | 2 ひらがな | 3 異なり語数 | 4 五段活用 |
| 5 アスペクト | 6 母語の転移 | 7 係り結び | 8 グロットグラム |

H 漢文学

- | | | | |
|--------|------|---------|--------|
| 1 四書五経 | 2 史記 | 3 李白 | 4 玉台新詠 |
| 5 広韻 | 6 老子 | 7 文鏡秘府論 | 8 毛詩大序 |

令和2年度大学院入学試験問題 (所要時間60分)

修士課程 国文学専攻

C 一般 (長期履修含む)

受験 番号	氏 名	科 目	英語 / 解答用紙	評 点
----------	--------	--------	-----------	--------

【辞書使用可、電子辞書使用不可】

次の文章は日本の古典文学についての文である。下線部
(1) ~ (5) を 日本語に訳しなさい。

(1) *Tales of Ise* can be described as a collection of short short stories, but many of its episodes consist of nothing more than a poem with a one-line introduction. In such sections, and in numerous others with only slightly more extended prose contexts, it strongly resembles a poetic anthology with headnotes. We cannot however call it one, for its prose elements are, on the whole, too prominent. It is a transitional form, halfway between the poetry collections and the later prose works, such as *The Tale of Genji*, in which the role of poetry, though important, is unmistakably subordinate.

In most *Ise monogatari* texts there are 209 poems distributed among 125 sections. In a poetic anthology such as *Kokinshū*, the poems are arranged with great care, first by general categories (Spring, Summer, Autumn, Winter, Felicitations, Parting, Travel, Love, etc.), and then by subjects within categories. The structure of *Tales of Ise* is much less tidy. There has been an attempt at rational organization, but at least two mutually contradictory principles have been observed. One is biographical. In the first section of most texts, a young man, recently come of age, flirts with two beautiful sisters at the Nara capital. That

section's initial phrase, *mukashi otoko* ("in olden times a man," "once a man"), recurs in episode after episode. The anonymous protagonist woos a lady whom the reader is invited to identify with Fujiwara Kōshi, the future consort of Emperor Seiwa, and then journeys to eastern Japan "because of certain problems that had made life in the capital uncomfortable for him." In the east he exchanges love poems with several ladies. Before long he is back in the city, writing poems on public occasions, pursuing casual amours, and traveling in neighboring provinces. He is dispatched to Ise Province as an Imperial Huntsman, and at the Grand Shrine, in a secret nocturnal meeting, he wins the heart of the Ise Virgin. He serves a son of Emperor Montoku, Prince Koretaka, until the prince takes religious vows and retires to a hermitage. Meanwhile he grows older. He appears to be in demand as a poet on social occasions, although he is described as a humble old fellow who is not good at writing poetry. His poetic exchanges with ladies continue. Near the end of the book he complains—not for the first time—that life has been unkind to him, and in the final episode he writes a death poem.

(5)

(裏面を使用してもよい)

