

立命館大学大学院  
2017年度実施 入学試験  
博士課程前期課程

# 文学研究科

## 人文学専攻・日本文学専修

※2017年9月入学 入学試験は、筆記試験の実施がないため掲載していません

入試方式	実施月	コース	科目							
			専門科目		外国語(英語)					
			ページ	備考	ページ	備考				
一般入学試験	9月	研究一貫	P.1~		P.2~					
	2月		×		×					
	9月	高度専門	P.6~		/					
	2月		P.7~							
社会人入学試験	9月	研究一貫	×				/			
	2月		×							
	9月	高度専門	/		/					
	2月									
外国人留学生入学試験	9月	研究一貫					/		/	
	2月									
	2月 (2018年9月入学)									
	9月	高度専門								
	2月									
	2月 (2018年9月入学)									
学内進学入学試験	9月	研究一貫	/		/					
	2月									
	9月	高度専門								
	2月									
学内 (進学プログラム履修者) 入学試験	9月	研究一貫	/		/					
	2月									
	9月	高度専門								
	2月									
APU特別受入 入学試験	9月	研究一貫	/		/					
	2月									
	2月 (2018年9月入学)									
	9月	高度専門								
	2月									
	2月 (2018年9月入学)									

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入試方式	実施月	科目	ページ	備考
一般入学試験	2月	外国語 (英語)	P.8~	
外国人留学生 入学試験	9月			
	2月			
	2月 (2018年9月入学)			
学内進学 入学試験	2月			
	2月 (2018年9月入学)			

文学研究科入学試験答案用紙

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人文学専攻 (日本文学専修)	前期課程	専門科目	<input checked="" type="checkbox"/> 研究一貫 <input type="checkbox"/> 高度専門		

問題Ⅰ 日本文学研究におけるあなたの問題意識、あるいは契機となったことについて、具体的に述べなさい。

問題Ⅱ 次の①から⑤までのすべての問題について、解答用紙数行程度の分量で説明しなさい。

- ① 『万葉集』の東歌について知るところを述べなさい。
- ② 『往生要集』について知るところを述べなさい。
- ③ 『風葉和歌集』について知るところを述べなさい。
- ④ 樋口一葉の文学について知るところを述べなさい。
- ⑤ 仮名遣いについて知るところを述べなさい。

問題Ⅲ 近代文学における「語り」の機能について、具体的な作家・作品を挙げながら、論述しなさい。

## 文学研究科入学試験答案用紙

専攻・専修名	課程	科目	コース	受験番号	氏名
人文学専攻 (日本文学専修)	前期課程	外国語 (英語)	研究一貫		

次の文章を読んで、後の問いに答えなさい。

It was during the period of anxiety toward machines that two stories with the same title appeared in *Shin seinen*: "Jinzō ningen" by Takada Giichirō in the 1927 issue, and Hirabayashi's in 1928 (hereafter "Robot"). Hirabayashi was undoubtedly influenced by Takada's work, for the stories are uncannily similar. Both feature a mad-scientist character who dreams of artificial reproduction. Takada's story is written in the manner of a reported conversation; the narrator is seated outside a famous professor's office and eavesdrops as the professor discusses his "artificial uterus" (*jinkō shikyū*) project with an unknown listener. The professor describes his invention as one that will save women from the pains of childbirth and claims that he has already succeeded in carrying out several cases. At the end of the tale, however, the narrator wakes up in his bed, and the whole story about the artificial uterus is revealed to have been a dream.

Similarly, in Hirabayashi's tale, a prominent scientist, Dr. Muraki, announces to the public that he has succeeded in creating a robot fetus (*jinzō taiji*) and that he will be presenting this specimen at a conference in eight months. On the day of the conference, Muraki, as expected, displays a baby in a glass case. Loud applause fills the conference room. However, in the next scene, we quickly discover that Muraki has committed suicide and has left a note to his lover and disciple Fusako. The whole project turns out to be a hoax, as the baby was his illegitimate child with Fusako. He had drugged Fusako and stolen the baby shortly after its birth. In his suicide note, he confesses that he had only undertaken the *jinzō ningen* project to hide Fusako's pregnancy from society. In the end, Muraki leaves the baby to Fusako. The cheerful tone at the beginning of the story is undercut in the end, with Fusako crying over Muraki's suicide note.

I want to begin my analysis by pointing to the common theme of these tales—artificial reproduction without women. As outlined in the previous section, there were multiple significations for the image of the robot in 1920s Japan—proletarian (robot as "slave"), modernist (robot as representing the *modan* sentiment), and eugenicist (the body as machine), to name a few. However, the main focus of early Shōwa robot literature was without a doubt the female reproductive system, or rather the machine as a replacement for the maternal body.

In these two short stories, both protagonists justify their experiment from a feminist standpoint. When Muraki announces his experiment, a "feminist" reacts to it: "Women's issues (*fujin mondai*) will now be resolved," she declared. If a woman no longer needed to concern herself with pregnancy or childbirth, there would be no biological distinction between men and women, and women would be able to fully participate in cultural production." A eugenicist then chimes in, "Eugenics has now become the rational basis [of science]." In Takada's tale, the professor explains the reason for his "test tube baby" experiment:

- ① [ There are new women who say they do not want to suffer the pains of pregnancy, turn into an ugly body, or age faster just because of pregnancy. Some also fear that they may hurt the fetus because they would not be able to take good care of themselves during pregnancy. Some men also always wished to have artificial reproduction (*jinkō ninshin*) from a eugenic standpoint, but they could not imagine borrowing a superior person's seed and placing it into their own wives' wombs. However, with this artificial womb (*jinkō shikyū*), they would not have any emotional connection and hence would be able to get their ideal hero's seed without hesitation.

The rhetoric here of "freeing women from childbirth pains" and "solving women's issues" is directly taken from the two social groups mentioned—eugenicists and feminists—and it is no accident that the publication of these two stories coincided with the height of the Japanese birth control movement, which united feminist activists and eugenicists for the first time in Japanese history.

Yoshida Morio, in his seminal essay on 1920s robot literature, brilliantly demonstrated that modern robot texts, especially *R.U.R.* and Fritz Lang's *Metropolis* (1926, 1929 in Japan), were inseparable from the birth control movement. In a prototypical *jinzō ningen* story, female robots are depicted as creatures that lack reproductive capabilities and are cast against motherly humans (the human Maria and the robot Maria in *Metropolis* being the prime example). In *Metropolis*, the robot Maria—whose nude female body was the first of its kind—is represented as a femme fatale figure in opposition to the human Maria, with her purity and religious faith. The female robot here is marked as a dangerous, sterile body. She is, as Yamada Natsuki has described, an "incomplete body" (*fukanzen na shintai*), a body that was contrasted to the "complete" body of the human and the male.

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*R.U.R.*, furthermore, describes a world where human beings mysteriously stop giving birth as robots rise to power. In the second act, the robots finally rebel against the humans. Helen, the company president's daughter, discovers two separate bits of information in the newspaper on the day of the rebellion: (1) over 700,000 people were murdered by robots, and (2) there were no human births in the past week. By the end of the second act, all humans have stopped giving birth, and we discover that robots are not capable of having children. *R.U.R.*, as much as it is an overt criticism of capitalist society, is also a bleak story about the end of human procreation. It ends with every single human dead, and the only hope left for civilization are the two robots Primus and Helena, sent out into the world with the new names of Adam and Eve. The story thus concludes with the scientific fantasy of mechanical procreation, the creation of robots that can become pregnant and repopulate the world.

The topic of the reproductive capability (or incapability) of female robots was incorporated into Japanese *jinzō ningen* literature. In Koyama Eijuka's short story "S Mibōjin to robotto" (Widow S and robot, 1929), robots are depicted as sterile bodies and as either femme fatales or lifeless lovers. Mizushima Niou's satirical work "Jinzō ningen jidai" (The age of robots, 1929) picks up where *R.U.R.* left off; in this work, robots can now give birth, and their numbers begin to surpass that of the human population. In his unique scenario, robots and humans produce mixed-blood children (*konketsuji*), and the human strain is slowly being superseded or replaced by that of robots. The narrator captures mechanical reproduction with a certain angst: "Who invented these artificial humans (*jinzō ningen*)? No, it's all right if they just stopped at inventing them, but who exactly gave them different sexes? No, the two sexes can be tolerated, but it is terrible that they now have the ability to ... give birth to children ... The real people (*honmono no ningen*) are gradually becoming restless." These 1920s robot tales do not simply address a conflict between machines and humans; rather, they are commentaries on the future of biological reproduction. They depict a world where women have stopped becoming pregnant and where machines are replacing human mothers.

注 *Shin seinen* = 博文館の雑誌『新青年』。 Takada Giichirō = 高田義一郎。 Hirabayashi = 平林初之輔。  
Muraki = 村木。 Fusako = 房子。 Eugenics = 優生学。  
*Metropolis* = フリッツ・ラング監督の映画「メトロポリス」。 Koyama Eijuka = 小山永寿華。  
Mizushima Niou = 水島爾保布。 *R.U.R.* = Rossum's Universal Robots. カレル・チャペックの戯曲「ロボット」。  
satirical = 風刺の～。 angst = 不安。

## 【出典】

Miri Nakamura, *Monstrous Bodies*, pp.111-114, Harvard University Asia Center, 2015.  
Reproduced with permission of Harvard University Asia Center.

文学研究科入学試験答案用紙

専攻・専修名	課程	科目	コース	受験番号	氏名
人文学専攻 (日本文学専修)	前期課程	外国語 (英語)	研究一貫		

問1 高田義一郎の小説「人造人間」の梗概を本文から読み取り、日本語で記しなさい。

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問2 平林初之輔の小説「人造人間」の梗概を本文から読み取り、日本語で記しなさい。

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問3 ①の部分全てを正確に日本語へ翻訳しなさい。

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文学研究科入学試験答案用紙

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問4 下線部②「the scientific fantasy」の具体的内容を日本語で説明しなさい。

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問5 下線部③を全て正確に日本語へ翻訳しなさい。

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問6 本文の中で、昭和初期における日本のロボット文学が提示する重要な問題として指摘されていることは何か。英語で説明しなさい。

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以上

文学研究科入学試験答案用紙

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人文学専攻 (日本文学専修)	前期課程	専門科目	<input type="checkbox"/> 研究一貫 <input checked="" type="checkbox"/> 高度専門		

問題Ⅰ 日本文学研究におけるあなたの問題意識、あるいは契機となったことについて、具体的に述べなさい。

問題Ⅱ 次の①から⑤までのすべての問題について、解答用紙数行程度の分量で説明しなさい。

- ① 『万葉集』の東歌について知るところを述べなさい。
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- ③ 『風葉和歌集』について知るところを述べなさい。
- ④ 樋口一葉の文学について知るところを述べなさい。
- ⑤ 仮名遣いについて知るところを述べなさい。

問題Ⅲ A・Bのいずれかを選択し、論述しなさい。

A [近世以前の古典文学・日本語学を主たる研究対象とするもの]

次の文章を、現代語訳しなさい。

59 <sup>後撰十巻一</sup> やすらはてなまし物をさ存置てかなふくまでの月をみし哉

祇注云、事書三、中関白、少将に侍ける時、はらかなる人にかよひて物いひわり侍ける。たのめてござりける。つとめて女にかはりてよめるトアリ。此歌ハ事書ノ如シ、我妹ニ彼少将通トケルガ、コサリケレハ、妹ニカハリテヨメル也。サテヤスラハネトハ、ヤカテモ寝スシテ、若ヤト待ヤスラヒシコトヲ云ル也。後シテノ心ハ、アタラク侍アケテ、サリトモト思ヒ、月サへ頼キタランヲ見ンサマ、ケニイト、思フカ、ルヘシ。落着ハ人ヲ恨タル歌也。

B [明治時代以降の近現代文学・日本語学を主たる研究対象とするもの]

近代詩の成立と展開について、具体的な作品を挙げながら、説明しなさい。



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人文学専攻 (日本文学専修)	前期課程	専門科目	高度専門		

以下の各問題について 答えなさい。解答の際には 問題番号を明記しなさい。

問題Ⅰ あなたの研究の文学史的意義と問題意識について 具体的に述べなさい。

問題Ⅱ 『言文一致』の理論と実践について 具体的な作家や作品を挙げながら 説明しなさい。

問題Ⅲ 次の①から⑤までのすべての問題について 答案用紙縦向き程度の分量で 説明しなさい。

- ① 『古事記』神話について 知ることを述べなさい。
- ② 『大和物語』について 知ることを述べなさい。
- ③ 『十訓抄』について 知ることを述べなさい。
- ④ 川端康成について 知ることを述べなさい。
- ⑤ 明治時代の翻訳語について 知ることを述べなさい。

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次の文章を読んで、後の問いに答えなさい。

*Kajin no kigū* (Chance Meetings with Beautiful Women) is a long novel consisting of sixteen volumes divided evenly into eight parts published between 1885 and 1897. The author, Shiba Shirō (1852-1922), published the novel under the penname of Tōkai Sanshi, which is also the name of the protagonist of the work.

The opening scene of the story is set on a spring day in 1882 when Tōkai Sanshi, a young Japanese studying in America, visits Independence Hall in Philadelphia, where he encounters two beautiful European women.

- ① [ Tōkai Sanshi one day visited Independence Hall in Philadelphia. Looking up, he saw the cracked Liberty Bell... looking down, he read the Declaration of Independence. He reminisced about the noble character of the American people at the time when, raising the banner of righteousness, they had rid themselves of the tyrannical rule of the British king and eventually succeeded in becoming a people of independence and self-determination. Looking up and looking down, he was overwhelmed with emotion. With a deep sigh, he leaned against a window and gazed outside. It happened just then that two young women appeared coming up the spiral staircase.

The two beauties, Kōren and Yūran\*by name, or *kajin* as they are referred to in the title, turn out to be ardent patriots from Ireland and Spain devoted to the movements supporting Irish independence from England and promoting a constitutional monarchy in Spain to guard against foreign interference in the country's internal affairs. Hearing the stories of the two beauties, Sanshi reveals that he is also a survivor of a vanquished country and has suffered unspeakable hardships. He tells them how Japan was forcibly opened to the world at the end of the Edo period, how his native Aizu domain became the victim of its ideal of loyalty due to the machinations\*of Satsuma and Chōshū, and how, when Aizu was labeled "traitorous\*" and defeated by Meiji government troops, he lost five family members. Vowing to prove the loyalty of people from Aizu domain, he emphasizes the danger Japan faces from rampant imperialism and laments that his fellow Japanese are oblivious to the danger. Thus, a friendship develops between Sanshi and the beauties due to their shared lamentation for the misfortunes of their respective countries and their determination to fight for freedom and independence against Western imperialism.

While the story is centered in Philadelphia, the stage of the novel is really global and the romance between Sanshi and the beauties serves only to allow the author to weave together numerous tales of weak nations fallen victim to Western imperialism.

Shortly after his return to Japan in volume 9, Sanshi is sent on a world tour with a cabinet minister. What he sees and hears during the trip intensifies his indignation at the unequal treaties the Western powers had imposed on Japan and his criticism of the weak diplomacy of the Meiji government vis-à-vis the West.

Sandwiching a lengthy report on Sanshi's world tour are accounts of the Korean issue at home. Sanshi is seen more and more involved in the crisis between Japan and China over Korea that eventually leads to the first Sino-Japanese War (1894-95). By the end of the novel, Japan has emerged victorious from its war with China and its "military might" has been made known "to the eight corners of the world" (Kōdansha edition, 245). In sharp contrast to the opening scene of the novel, in which Tōkai Sanshi stands before the Liberty Bell extolling the virtues of freedom and independence, the last scene shows him incarcerated\*in a Hiroshima prison on charges of involvement in the assassination of Queen Min of Korea, a neighboring country for whose independence he claims he has been fighting.

As is obvious from the synopsis, the novel undergoes a fundamental transition in its political stance. It starts as a novel that shows the author's deep concern for the future of Japan in the face of "the alarming encroachment of the European powers" and his genuine sympathy toward weak nations of the world. Later, however, the author openly advocates Japan's adoption of policies like those of the imperialist powers, which Tōkai Sanshi vehemently condemns earlier in the novel.

In spite of the unmistakable shift in its political stance, however, no introduction of the novel in English has ever discussed @this crucial change. For example, Horace Feldman's synopsis of the novel, perhaps the earliest by a westerner, ends in this way.

- ③ [After returning to Japan, Tōkai Sanshi] discusses matters referring to her external problems and expresses anger over her long years of vain efforts on behalf of Korea . . . Tōkai leaves on a trip around the world. After finishing the trip, he returns to China where he is well received. He is still anxious about the welfare of his native country and protests against the arrogance and conceit of Europe and America. He is particularly mournful over the state of a world in which the self-government of such countries as Ireland is in imminent danger, a world in which able scholars are dispersed, and philosophers are fading away. (Italics mine)

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Similarly, Donald Keene's synopsis of the novel thirty-odd years later tells readers that "[i]n the sequels [to the first fourteen volumes of the novel], published in 1897 . . . the Wanderer [Tōkai Sanshi] to the end is the same crusader against injustice and tyranny." Even scholars who attempt to defend the novel fail to note the crucial shift in the political stance of *Kajin no kigū*. For example, in his 1993 doctoral dissertation on Meiji political novels and the origins of Japanese literary modernity, John Mertz ends his synopsis of the novel, "[M]uch of the novel's remainder is concerned with reinforcing the idea that Japan should ally itself with other Asian countries (as a leader, of course) in order to fend off European aggression." Moreover, Mertz's such view of the novel remains unchanged in his book published in 2003, which ends its summary of the novel in virtually the same way: "much of the novel's remainder is concerned with reinforcing the idea that Japan should ally itself with other Asian countries in order to fend off European aggression."

G. B. Sansom's introduction to *Kajin no kigū* in his influential *The Western World and Japan* is perhaps most revealing on why scholars have not presented a less misleading introduction to the novel. He thus tells generations of Western readers about *Kajin no kigū*: "The book ends by disappointing the reader of his hopes for a passionate climax, but leaves him crammed with information about four and twenty nations in revolt." Apparently, Sansom approached *Kajin no kigū* with an expectation of "a passionate climax" of romantic love. As long as that expectation is not met, the novel must be dismissed as worthless and the political agenda of the novel derided as boring and irrelevant "information about four and twenty nations in revolt." It is in these misleading introductions to the novel and the dismissal of it for its political orientation, I believe, that we find specific examples of ④ canon formation at work.

Existing synopses of the novel are not only misleading due to their failure to inform readers of the crucial shift in the political stance of the novel, but they are also riddled with factual errors. For example, Feldman tells readers in his synopsis that after the tour around the world Tōkai Sanshi "returns to China where he is well received." The fact is, however, that other than Tōkai Sanshi's brief stopover in Hong Kong on his way to Ceylon, the topic of volume 11 of *Kajin no kigū*, neither the protagonist of the novel nor the author in real life had ever been to China. If this error can be attributed to the possibility that Feldman is merely repeating an error in a Japanese literary dictionary he might have consulted, the basis for and point of his next statement about the nineteenth century as "a world in which able scholars are dispersed, and philosophers are fading away" remain a mystery.

Likewise, Keene notes that later in the novel "the Wanderer finds Mysterious Orchid [namely, Yūran] in Egypt, escapes with her to Philadelphia, then returns to Japan after the Sino-Japanese War." The fact is, however, that, while Sanshi does find Yūran in Egypt during his world tour (vol. 12), he never "escapes with her to Philadelphia." Rather, citing as an excuse his being on an official trip, Tōkai Sanshi bids a cold farewell to Yūran, who is in hiding due to dangers threatening her personal safety. In fact, it is Tōkai Sanshi's failure to rescue Yūran that makes Kōren bitter about him when the two meet again in volume 15 (Kōdansha edition, 233). Moreover, Sanshi returns to Japan right after his world tour in 1887 (Kōdansha edition, 234), instead of "after the Sino-Japanese War," as Keene maintains, a misreading that would put off Sanshi's return to Japan for eight years, leaving him absent from Japan and Korea when he was in fact most actively involved in the Korean issue—he is, after all, imprisoned on charges of murdering the Korean queen—the topic of the last volume of the novel.

Obvious as these errors are, no one has ever questioned any of them. It is a sad fact, indeed, that ⑤ so many factual errors could go uncorrected for so long about what is presumably the best known of Meiji political novels. This testifies to the extent to which *Kajin no kigū*, and Meiji political novels in general, have been marginalized\*in the process of canon formation.

As noted above, *Kajin no kigū* is a long novel consisting of sixteen volumes. Not all of the volumes, however, are included in all of the modern editions. For example, the Chikuma Shobō edition of *Kajin no kigū*, published in 1967, contains only the first ten volumes and its incompleteness is not adequately noted. Unfortunately, the discussions of the novel by Keene and Mertz seem to be based solely on this incomplete edition. Why is it that no efforts were made to consult a full version of the novel? One may blame the inadequate marking of abridgements\*of the Chikuma Shobō text. But Keene's comment that *Kajin no kigū* is "hardly more than curiosities" tells us a great deal about the reason for his indifference. Apparently, he did not see the need to go any farther and consult the full text of *Kajin no kigū*. In this failure to consult a full version of the text, we see another specific example of the politics of canon formation at work.

※注 Kōren and Yūran=紅蓮と幽蘭（佳人の名前） machination=陰謀、たくらみ traitorous=反逆の、不忠な  
incarcerate=投獄する、幽閉する marginalize=重要視しない、軽んじる abridgement=要約、抄本

【出典】  
Guohe Zheng, *The Politics of Canon Formation and Writing Style: A Linguistic Analysis of Kajin no kigū*,  
from *The Linguistic Turn in Contemporary Japanese Literary Studies*, pp. 222-226. Reproduced with  
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## 文学研究科入学試験答案用紙

専攻・専修名	課程	科目	受験番号	氏名
人文学専攻 (日本文学専修)	後期課程	外国語 (英語)		

問1 ①の部分をもて正確に現代日本語へ翻訳しなさい。

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問2 本文から読み取れる *Kajin no kigū* の梗概を日本語で記しなさい。

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問3 下線部②「this crucial change」とあるが、具体的に何がどのように変化したのか。日本語で記しなさい。

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専攻・専修名	課程	科目	受験番号	氏名
人文学専攻 (日本文学専修)	後期課程	外国語 (英語)		

問4 ③の部分を全て正確に日本語へ翻訳しなさい。

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問5 下線部④「*canon formation*」の具体的内容を日本語で説明しなさい。

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問6 下線部⑤「*so many factual errors could go uncorrected for so long*」とあるが、なぜそうだったのか。理由を日本語で記しなさい。

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専攻・専修名	課程	科目	受験番号	氏 名
人文学専攻 (日本文学専修)	後期課程	外国語 (英語)		

問 7 文学を研究する際、教訓とすべきことを本文から読み取って、日本語で記しなさい。

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問 8 「Meiji political novels」について、英語で説明しなさい。

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以上