

立命館大学大学院  
2021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

入試方式	実施月	コース	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.3～	
	2月		×		×	
	9月	高度専門	×			
	2月		×			
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	P.1～			
	2月		×			
	9月	高度専門	P.1～			
	2月		×			
学内進学入学試験	9月	研究一貫				
		高度専門				
学内進学入学試験 (大学院進学プログラム履修生対象)	2月	研究一貫				
		高度専門				
APU特別受入入学試験	9月	研究一貫				
		高度専門				

【表紙の見方】

×・・・入学試験の実施がなかった等の理由で入学試験問題の作成がなかったもの、または、問題を公開しないもの

斜線・・・学科試験(筆記試験)を実施しないもの

立命館大学大学院  
2021年度実施 入学試験  
博士課程 後期課程

**文学研究科**  
人文学専攻・日本文学専修

入試方式	実施月	外国語(英語)	
		ページ	備考
一般入学試験	2月	P.5～	
外国人留学生入学試験	9月		
	2月		
学内進学入学試験	2月		

【表紙の見方】

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斜線・・・学科試験(筆記試験)を実施しないもの

※試験終了後、ホッチキスで綴じること(太線の4箇所)

2022年度 立命館大学大学院文学研究科入学試験問題

2021年9月11日

博士課程前期課程 人文学専攻  
日本文学専修

「専門科目」

全 5 ページ

●受験上の注意

- ① 試験中、冊子をばらしても構わないが、終了後再び綴じて提出すること  
(ホッチキスを貸与します)
- ② 全ての用紙に受験番号、氏名等を記入し、提出すること

●試験中の持込許可物件について

- ① 筆記用具、受験票、時計以外の持込は認めない



## 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	専門科目	<input type="checkbox"/> 研究一貫 <input type="checkbox"/> 高度専門		

以下の問題について、全て答えなさい。解答の際には、問題番号を明記すること。

問題一 あなたの研究課題をすすめていく上で留意すべきこと、論文作成の方法としてあなたが意識していることについて述べなさい。

問題二 古典文学を専攻する者は①を、近現代文学を専攻する者は②を選択して説明しなさい。

- ① 『源氏物語』の諸本について、「別本」ということばを必ず用いて、知るところを述べなさい。
- ② 近代文学と「病」の関係について、具体例をいくつか挙げながら説明しなさい。

問題三 次の①から④までの全ての問題について、それぞれ解管用紙に数行程度で論述しなさい。

- ① 八世紀の日本文学と漢籍について、知るところを述べなさい。
- ② 『徒然草』および兼好法師に関する最新の研究成果について、知るところを述べなさい。
- ③ 与謝野晶子の文学について、知るところを述べなさい。
- ④ 横光利一の文学について、知るところを述べなさい。

以上

※試験終了後、ホッチキスで綴じること(太線の4箇所)

2022年度 立命館大学大学院文学研究科入学試験問題

2021年9月11日

博士課程前期課程 人文学専攻  
日本文学専修

「外国語」(英語)

全 3 ページ

●受験上の注意

- ① 試験中、冊子をばらしても構わないが、終了後再び綴じて提出すること  
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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	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)	<input checked="" type="checkbox"/> 研究一貫 <input type="checkbox"/> 高度専門		

下記の文章を全て、現代日本語に翻訳しなさい。

Father was very good on the accordion, and my first memories of music begin with his playing. Our family was always making long journeys. I remember one such trip when we had been jolting along on the train for hours, completely bored. My father was smoking pipe tobacco which had been crushed into powder. The accordion was wrapped up in a white cloth, and occasionally when my father moved, his hips pressed against it. Mother was crying as she chanted her prayers, and I sat beside her eating a banana. She was probably thinking about how hard her life was with only my father to depend upon. Father spoke to her quietly, saying something like, 'Just you wait and see. I'll do all right.' His eyes were closed.

The train was creeping along a winding track by the water's edge. Reflected brightly in my fourteen-year-old eyes, like the broad expanse of a shining wall, was a vista of calm spring and billowing clouds. A small town, with Japanese flags flying, lay along the shoreline. When Father opened his eyes and saw the rising-sun flags, he hurriedly stood up and put his head out the window.

'Looks like a festival,' he said. 'Let's get off and see.'

Putting her prayer-book away in her cloth bag, Mother, too, stood up. 'It seems to be a really pretty town,' she said. 'The sun's still high. If we get off here, maybe we can make some money for our lunch.' With that, the three of us hoisted our bags on our backs and got off the train at the seaside town bright with the rising-sun flags.

In front of the station was a large willow tree in bud. Opposite the willow, standing in a row, were several grimy-looking inns. Fleecy clouds drifted above the town, and all along the street the shop signboards displayed pictures of fish. As we walked on the road skirting the beach, the sound of whistling came from one of these shops. The whistling seemed to remind Father of the accordion on his back, and he took it out of the white cloth and put it over his shoulder. The accordion was large and terribly old. Father had attached a leather belt to it since it was supposed to be played hanging from the shoulder.

'Don't play yet,' Mother caught at Father's arm. It was a new town for us, so she probably felt a bit shy.

As we drew in front of the shop, we saw that the whistling was coming from some young men covered in fish-scales who were pounding up fish-bones. The fish pictured on the signboard was a sea bream holding fresh bamboo grass in its gills. We stopped to watch, intrigued by the way the fish-meal was being made.

'Hey buddy, why are the flags out today?' Father asked.

Stopping his pounding, a red-eyed fellow lazily turned and said, 'The mayor came.'

'What a fuss!' Father exclaimed.

We began to walk again. The seafront was lined with many small docks. Across from the docks in waters as smooth and sleek as a river lay a delicate little island. I could see many trees that seemed to have scattered their white blossoms, and under the trees animals that looked like cows walked slowly about.

【出典】

Fumiko Hayashi, "The Accordion and the Fish Town", translated by Janice Brown, from *The Oxford Book of Japanese Short Stories*, pp.154-155, Oxford Publishing Limited. Copyright © 2010 Oxford Publishing Limited. Reproduced with permission of the Licensor through PLSclear.



※試験終了後、ホッチキスで綴じること(太線の4箇所)

2022年度 立命館大学大学院文学研究科入学試験問題

2022年2月12日

博士課程後期課程 人文学専攻  
日本文学専修

「外国語」(英語)

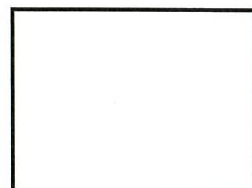
全 3 ページ

●受験上の注意

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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)		

下記の文章を全て、現代日本語へ翻訳しなさい。

Natsume Sōseki published the notes from his lectures on English literature at Tokyo University under the title *A Theory of Literature* (*Bungakuron*) in 1906, just three years after returning from London. By that time he had already attracted attention as a novelist and had immersed himself in the writing of fiction. Since he initially conceived of *A Theory of Literature* in terms of a ten-year plan, its publication at this point in time signaled his abandonment of that plan. *A Theory of Literature* as we know it today, then, is just one small part of Sōseki's original, ambitious conception. Sōseki expressed mixed feelings in the preface he attached to the work: a sense of estrangement, as one who had become absorbed in creative writing, toward these "vague, impractical speculations," as well as a feeling that he really could not give up his vision. Certainly both these sentiments were genuine; they were, in fact, the very basis for Sōseki's creative activity.

To state the problem in different terms, we might say that Sōseki's preface reveals an awareness that readers of his time would be unprepared for the appearance of his *Theory of Literature* and that they would find it somewhat odd. This surely proved to be the case, not only in Sōseki's time, but in our own. Even if we grant that Sōseki as an individual was compelled by some necessity to produce such a work, there was nothing inevitable about its appearance in Japanese (or even Western) literary history. The *Theory of Literature* was a flower that bloomed out of season and therefore left no seed—Sōseki himself must have been keenly aware of this. Looked at in either the Japanese or the Western context, Sōseki's vision was an abrupt and solitary one which he himself must have found disorienting. In his preface he explains, just as Sensei, in the novel *Kokoro* (The heart, 1914), did in his "Last Testament," why this unusual book had to be written. For this reason his preface is written in an extremely personal style which contrasts strikingly with the formal style of the work itself. Sōseki felt compelled to explain his own passion and what had given rise to it.

I was determined, in this work, to solve the problem of defining the nature of literature. I resolved to devote a year or more to the first stage of my research on this problem.

I shut myself up in my room in my boarding house and packed all the works of literature I owned away in my wicker trunk. For I believed that reading literature in order to understand the nature of literature was like washing blood with blood. I vowed to probe the psychological origins of literature: what led to its appearance, development, and decline. And I vowed to explore the social factors that brought literature into this world and caused it to flourish or wither.

"What is literature?" was the question Sōseki wanted to address, yet this was the very thing that made his passion so private, so difficult to share with others. The question itself was too new. For British readers of the time, literature was literature. Insofar as "literature" was something that encompassed them, the kind of doubt Sōseki harbored could not arise. Of course, as Michel Foucault has observed, the concept of "literature" itself was a relative newcomer to European civilization in the nineteenth century. Sōseki, although his very life was encompassed by "literature," could not escape from his doubts about it. They were doubts that seemed all the more iconoclastic in Japan of 1908, where "literature" had just firmly established itself. Sōseki's view was seen, not as an anachronism, but as an eccentricity. Certainly this response must have dampened his ardor for theory. We might at first glance take *A Theory of Literature* to be literary theory. It appears, that is, to be something written about literature from the inside. But a number of essays in the book (the one on "Evaluating Literature," for example) suggest that Sōseki originally conceived of something much more fundamental.

Kojin Karatani, "The Discovery of Landscape," in *Origins of Modern Japanese Literature*, trans. Brett de Bray, pp. 11-44. Copyright 1993, Duke University Press. All rights reserved. Republished by permission of the copyright holder, and the Publisher. [www.dukeupress.edu](http://www.dukeupress.edu).