

立命館大学大学院
2024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・日本語学専修

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		P.5~		×					
	9月	高度探究	P.1~		/					
	2月		P.5~							
社会人入学試験	9月	研究一貫	P.1~				/			
	2月		P.5~							
	9月	高度探究	/		/					
	2月									
外国人留学生入学試験 (RJ方式)	9月	研究一貫					P.1~		/	
	2月						P.5~			
	9月	高度探究	P.1~		/					
	2月		P.5~							
学内進学入学試験	9月	研究一貫	/				/			
	2月									
	9月	高度探究			/				/	
	2月									
APU特別受入入学試験	9月	研究一貫	/				/			
	2月									
	9月	高度探究			/				/	
	2月									

【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
2024年度実施 入学試験
博士課程 後期課程
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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.7~	
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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※試験終了後、ホッチキスで綴じること(太線の4箇所)

2025年度 立命館大学大学院文学研究科入学試験問題

2024年9月7日

博士課程前期課程 人文学専攻
日本文学・日本語学専修

「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・日本語学 専修)	前期課程	専門科目	<input type="checkbox"/> 研究一貫		

*問題一から問題三まで、すべてもれなく答えなさい。解答は問題番号を明示の上、縦書きで記すること。

問題一 あなたの取り組む研究課題が、日本文学研究においていかなる意義を有するのかを論じなさい。具体的な例を示しながら、可能なかぎり詳細に論述すること。

問題二 古典文学を専攻する者はアを、近現代文学を専攻する者はイを選択して答えなさい。

ア 『遊仙窟』と日本古典文学との関係を、なるべく詳しく、具体的な例をあげて、説明しなさい。

イ プロレタリア文学について、具体例を挙げながら説明しなさい。

問題三 つぎの①から④までのすべての問いについて、それぞれ解答用紙に数行程度で答えなさい。

① 鎌倉時代物語『在明の別れ』について、知るところを述べなさい。

② 句題和歌について、知るところを述べなさい。

③ 有島武郎の文学について、知るところを述べなさい。

④ 大岡昇平の文学について、知るところを述べなさい。

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2025年度 立命館大学大学院文学研究科入学試験問題

2024年9月7日

博士課程前期課程 人文学専攻
日本文学・日本語学専修

「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

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人文学専攻 (日本文学・日本語学専修)	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、現代日本語へ翻訳しなさい。

ONE day in August a man disappeared. He had simply set out for the seashore on a holiday, scarcely half a day away by train, and nothing more was ever heard of him. Investigation by the police and inquiries in the newspapers had both proved fruitless.

Of course, missing persons are not really uncommon. According to the statistics, several hundred disappearances are reported every year. Moreover, the proportion of those found again is unexpectedly small. Murders or accidents always leave some clear piece of evidence, and the motives for kidnapping are normally ascertainable. But if the instance does not come under some such heading, clues—and this is especially true in the case of missing persons—are extremely difficult to come by. Many disappearances, for example, may be described as simple escape.

In the case of this man, also, the clues were negligible.

Though his general destination was known, there had been no report from the area that a body had been discovered. By its very nature, it was inconceivable that his work involved some secret for which he might have been abducted. His quite normal behavior had not given the slightest hint that he intended to vanish.

Naturally, everyone at first imagined that a woman was involved. But his wife, or at least the woman he lived with, announced that the object of his trip had been to collect insect specimens. The police investigators and his colleagues felt vaguely disappointed. The insect bottle and net were hardly a feint for a runaway trip with a girl. Then, too, a station employee at S— had remembered a man getting off the train who looked like a mountain climber and carried slung across his shoulders a canteen and a wooden box, which he took to be a painting set. The man had been alone, quite alone, the employee said, so speculation about a girl was groundless.

Excerpt from WOMAN IN THE DUNES by Kobo Abe, translated by E. Dale Saunders, copyright © 1964 by Penguin Random House LLC. Used by permission of Alfred A. Knopf, an imprint of the Knopf Doubleday Publishing Group, a division of Penguin Random House LLC. All rights reserved.

※試験終了後、ホッチキスで綴じること(太線の4箇所)

2025年度 立命館大学大学院文学研究科入学試験問題

2025年2月8日

博士課程前期課程 人文学専攻
日本文学・日本語学専修

「専門科目」

全 5 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

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***問題一から問題三まで、すべておれなく答えなさい。解答は、問題番号を明示のうえ、縦書きで記すこと。**

問題一 あなたの研究課題が、日本文学研究全体に、どのように貢献するのかを論述しなさい。具体的な例を掲げ、なるべく詳しく論じること。

問題二 言文一致体について、具体例を挙げながら説明しなさい。

問題三 つぎの①から④までのすべてについて、解管用紙に、それぞれ数行程度で答えなさい。

- ① 『今昔物語集』について、知るところを述べなさい。
- ② 曲亭馬琴について、知るところを述べなさい。
- ③ 北村透谷の文学について、知るところを述べなさい。
- ④ 中島敦の文学について、知るところを述べなさい。

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博士課程後期課程 人文学専攻
日本文学・日本語学専修

「外国語」(英語)

全 6 ページ

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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・日本語学 専修)	後期課程	外国語 (英語)		

*主たる研究対象とする予定の分野に応じた問題を選択し、答えなさい。

【日本文学を主たる研究対象とする予定の者】

次の文章を、すべて日本語に訳しなさい。

Although the exact circumstances of the compilation of the *One Hundred Poets* are unknown, some facts are well established. In 1235 Teika was asked by his son's father-in-law, Utsunomiya Rensho (or Yoritsuna), to select a hundred poems to appear on the sliding doors of his country villa on Mount Ogura, west of Kyoto. An extant work known as *Hyakunin shuka* (Superior Poems by One Hundred Poets; 1229-36?) is thought to represent the original selection of poems that Teika gave to Rensho, although it is not known whether this pre-dates the *One Hundred Poets*. The poems were to be copied on squares of fine stiff paper (*shikishi*) and affixed to the doors of the villa, possibly accompanied by paintings.

There are several differences between the two works. Firstly, the *Hyakunin shuka* contains 101 poems instead of a hundred, leading some scholars to conjecture that Teika initially did not include one of his own poems in the selection out of modesty, but eventually was forced to do so by Rensho, driving the total number of poems up to 101. Furthermore, the poem by Minamoto no Toshiyori (no.74 in the *One Hundred Poets*) is different in the *Hyakunin shuka*, while three poets who appear in the *Hyakunin shuka* (Emperor Ichijo's consort Teishi, Minamoto no Kunizane and Fujiwara no Nagakata) do not appear in the *One Hundred Poets* and are replaced by emperors Gotoba (poem 99) and Juntoku (poem 100). This has generated much debate. One view is that Gotoba and his son Juntoku were initially excluded from the selection for political reasons: they had rebelled against the shogunate in the Jokyū rebellion of 1221 and, as a consequence, Gotoba had been exiled to the Oki Islands and Juntoku to Sado Island. Teika included them in the selection at a later date when he felt comfortable enough to do so. Another possibility is that the *One Hundred Poets* may in fact pre-date the *Hyakunin shuka*, and that Gotoba and Juntoku were removed from the list after being initially included, again for political reasons. It is also possible that changes to an earlier version of the collection were made by someone other than Teika after his death, possibly his son Tameie and possibly at Teika's request. One of the main reasons supporting this conjecture is that the emperors Juntoku and Gotoba are referred to in the text as in (retired emperors), a title that they acquired only after Teika's death. Similarly, in the current version of the *One Hundred Poets* the poet Ietaka (poem 98) is referred to as Ietaka of the Junior Second Rank, but he only reached that rank after the date Teika himself recorded compiling the collection. Because so much about the details of compilation remains uncertain, it is difficult to make definitive claims regarding the formative process of the work.

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【日本語学を主たる研究対象とする予定の者】

次の文章をすべて日本語に訳しなさい。

The notion that events may occur apart from any cause or force giving rise to them, much less that such events may occur on a wide scale, appears to run counter to certain deeply ingrained assumptions we have about the dynamics of events in the physical world. The belief that humans intuitively attribute some force or cause to occurrences of change of state in the outside world has led some to propose that the prominence of spontaneous intransitive modes of expression in Japanese is indicative of a world view that assumes the working of mysterious animistic forces. There is no need, however, to resort to ontological explanations to account for such expressions. All that is necessary from a linguistic perspective is to recognize the possibility of expressions where the attribution to an event of any force, external or internal, is withheld by the speaker. While it may in fact be the case that certain events in the real world arise apart from the operation of any force at all, other factors besides ontology can be seen to play a part in motivating the use of spontaneous modes of expression.

One such motivating factor is epistemological in basis. There are cases where a given event type might be conceived in the abstract as arising either from internal or external forces, but where the speaker is not in a position to know which of the two kinds of force is relevant to the particular occurrence of an event. In such cases, the speaker has no choice but to adopt a form of expression that is neutral to which of the two types of force is involved. An example of this can be seen in expressions having to do with the stoppage or breakage of mechanical entities, as in (17). A speaker may have manifest evidence that a mechanism has undergone a cessation in its normal function without knowing whether the cessation was brought about by causes internal to the mechanism or by external forces such as agentive human action. A spontaneous form of expression in such cases allows for just the neutral means necessary to avoid reference to the type of force or cause involved.

(17) a. Sutoobu ga kowareta mitai.

stove NOM break-PAST appear

'It looks like the stove broke.'

b. Tyeen ga hazureta mitai.

chain NOM come-off-PAST appear

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'It looks like the chain came off.'

c. Denki ga tomatta mitai.

electricity NOM stop-PAST appear

'It looks like the electricity has stopped.'

The correlation noted by Levin and Rappaport Hovav between events of appearing and spontaneous forms of expression may itself be accounted for on the basis of epistemological factors. Verbs of appearing are typically used to report the direct, immediate impingement on the speaker's senses or consciousness of some perceptual entity, such as in (18).

(18) a. Ii kangae ga ukanda.

good idea NOM float-up-PAST

'A good idea came to mind.'

b. Tooku ni akari ga mieta.

distance LOC light NOM become-visible-PAST

'A light appeared (became visible) in the distance.'

c. Totuzen bakuhatu no yoo-na ookina oto ga sita.

suddenly explosion GEN like large sound NOM occur-PAST

'Suddenly a loud sound occurred like an explosion.'

From the subjective standpoint of the speaker, the impingement of such an entity on the senses is perceived as a type of coming into existence into the domain of his/her awareness. Although external causes in the real world may in fact be responsible for the occurrence of such an event, the speaker is not existentially in a position to observe the working of such forces or causes, as the very notion of coming into existence in his/her domain of awareness precludes access to information about the entity prior to that point in time. It is thus natural for events of appearing to receive a spontaneous mode of expression, where neither internal nor external forces are attributed to the occurrence of the event.