

立命館大学大学院  
2022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～	外国人留学生入試と共通	P.4～	
	2月		P.7～	外国人留学生入試と共通	P.10～	
	9月	高度専門	×			
	2月		P.7～	外国人留学生入試と共通		
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		P.7～	一般入試と共通		
	9月	高度専門	P.1～	一般入試と共通		
	2月		P.7～	一般入試と共通		
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

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入試方式	実施月	外国語(英語)	
		実施・公開	備考
一般入学試験	2月	P.13～	
外国人留学生入学試験	9月		
	2月		
学内進学入学試験	2月		

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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)

2023年度 立命館大学大学院文学研究科入学試験問題

2022年9月10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 6 ページ

●受験上の注意

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●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

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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 type="checkbox"/> 高度専門		

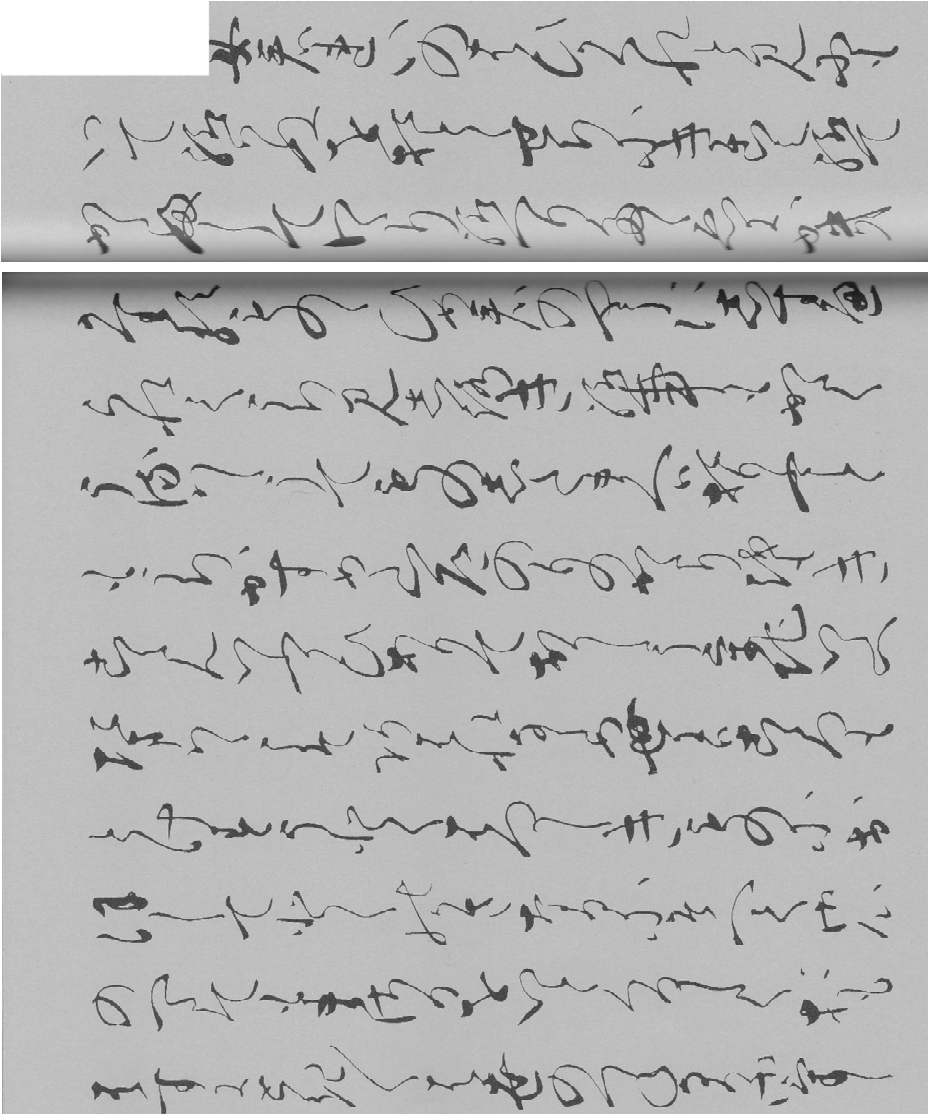
以下の問題について、全て答えなさい。解答の際には、問題番号を明記すること。

問題一 あなたがこれから取り組む研究テーマに関して、先行論の到達点と残された課題について説明しなさい。  
そのうえで、あなたが研究を進展させていくために必要だと考えている事柄について具体的に述べなさい。

問題二 次の問いに答えなさい。ただし、上代から近世までの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を選択すること。

① 【上代から近世までの古典文学専攻者向け】

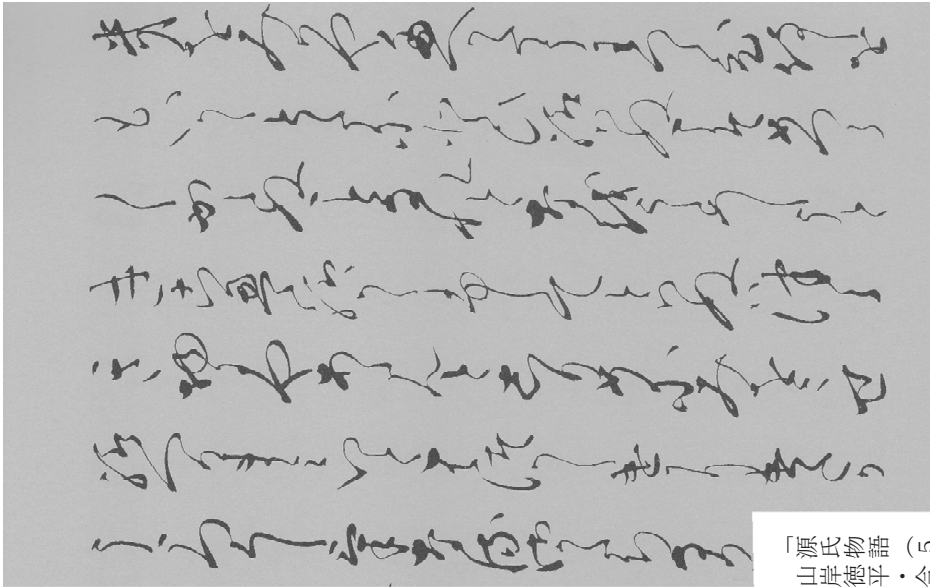
次に影印で掲げた箇所を、翻字したうえで、全文の解釈を示しなさい。





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『源氏物語（5・若紫）』（宮内庁書陵部所蔵）  
山岸徳平・今井源衛（監修）岡一男（編）  
『宮内庁書陵部蔵青表紙本源氏物語 若紫』  
新典社、二〇一〇年、五六～五八頁

② 【近現代文学専攻者向け】

森鷗外の文学活動の文学史的意義について説明しなさい。

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

- ① 桂本万葉集について、知るところを述べなさい。
- ② 後白河院の文学的功績について、知るところを述べなさい。
- ③ 正岡子規の文学について、知るところを述べなさい。
- ④ 昭和の女性文学について、知るところを述べなさい。

以上

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「外国語」(英語)

全 4 ページ

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## 文学研究科入学試験答案用紙

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下記の文章を全て、現代日本語へ翻訳しなさい。

*SCENE: Before the Yasukuni Shrine in Tokyo. At left is a large stone torii, with low stone fences on either side. Above are towering pines. At rear are a pair of copper lanterns and numerous stone lanterns. The shrine is dimly visible to the far rear. It is night.*

*As the curtain is drawn aside the noodle seller is setting down his wares. Two men in pilgrim's costume are eating near him. A clock is striking somewhere.*

FIRST PILGRIM: Another bowl of noodles!

NOODLE SELLER: Yes, sir.

SECOND PILGRIM: While you're at it, I'll have another too.

NOODLE SELLER: Yes, sir. (*He prepares the noodles.*)

FIRST PILGRIM: There seem to be fewer people out selling noodles at night nowadays.

NOODLE SELLER: That's right. They're all in the suburbs, and nobody's left downtown.

SECOND PILGRIM: But every year you see more and more people selling fried dumplings.

NOODLE SELLER: Yes, there has been a change. (*He serves the two customers, who continue talking and eating.*)

FIRST PILGRIM: Unusually good, isn't it?

SECOND PILGRIM: Yes, it is. It's extremely well seasoned.

NOODLE SELLER: There aren't many noodle shops in this neighborhood. It's a little out of the way. I'm very careful with the ingredients and the preparation, and most people are kind enough to wait for me to come. I usually am about sold out by the time I make my first round.

FIRST PILGRIM: That doesn't surprise me. The noodles are prepared just as well as in a regular shop.

SECOND PILGRIM: I don't wonder that people wait for something as good as this.

NOODLE SELLER: It's kind of you to say so. Where are you gentlemen going dressed that way?

FIRST PILGRIM: We set out this afternoon to worship at the big temple in Horinouchi. We hadn't much time to lose, what with the shortening of the days, but we stopped anyway at a restaurant.

SECOND PILGRIM: We spent a little time drinking there to refresh ourselves, but it was already dark before we left, and now it's become very late.



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(問題文続き)

NOODLE SELLER: You must be very tired.

FIRST PILGRIM: Who is honored at this shrine?

NOODLE SELLER: The men who died in the wars. It was for the Emperor's sake that they died, even the soldiers of humble birth, and that's why it has been made so impressive.

SECOND PILGRIM: I've always gone by without ever looking inside, but it really looks pretty when you see it this way.

NOODLE SELLER: You should have a look at it by day. There are fountains in the ponds, and the trees in the garden are something to see. Flowers bloom all year round. It's well worth a special trip to see it, even if you come a long way.

FIRST PILGRIM: Here's your money.

NOODLE SELLER: Thank you. (*He takes the money.*)

SECOND PILGRIM: We've got to hurry now.

FIRST PILGRIM: What time is it?

NOODLE SELLER: It has just struck ten.

SECOND PILGRIM: That's like a line out of a Kabuki play, isn't it—asking the noodle seller the time.

NOODLE SELLER: It *is* a familiar phrase.

FIRST PILGRIM: Now that we know the time, we really must be hurrying.

NOODLE SELLER: I must also be starting on my round.

SECOND PILGRIM: Well then, good-bye.

NOODLE SELLER: Good-bye, sir.

VOICE: Noodles, over here!

(*At a cry from the left the noodle seller goes off in that direction. The two pilgrims move off the stage onto the hanamichi. The music begins.*)

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2023年2月11日

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「専門科目」

全 6 ページ

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文学研究科入学試験答案用紙

公開用P 8

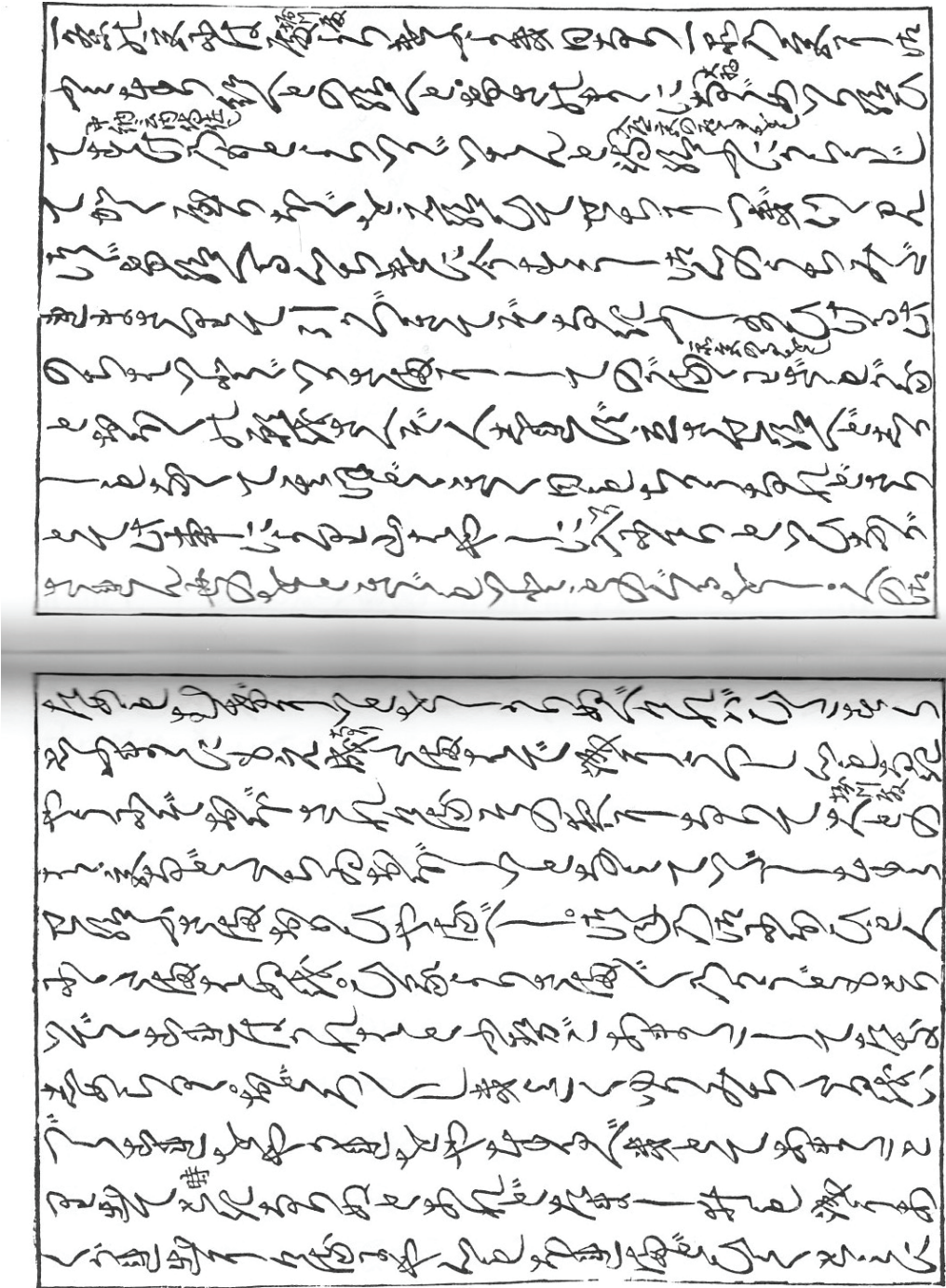
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問題一から問題三までのすべてに答えなさい。解答の際には、問題番号を記入しなさい。

問題一 あなたの研究が、日本文学史上、いかなる意義を持つのかを、具体的な例を引きながら、できるだけ詳細に論述しなさい。

問題二 次の問いに答えなさい。上代・中古・中世・近世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、それぞれ選択しなさい。

①【上代・中古・中世・近世文学専攻者向け】次の影印を精確に翻刻し、全文の解釈を示しなさい。



三谷榮一(編)『平安朝物語語板本叢書1 狭衣物語上』有精堂、1985年、pp.552-553



文学研究科入学試験答案用紙

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（問題一 続き）

② 【近現代文学専攻者向け】

戦後（第二次世界大戦後）まもなくの頃の文学状況について、具体例を挙げながら説明しなさい。

問題三 次の(1)から(4)までのすべての問題について、論述しなさい。それぞれ、解答用紙に数行程度で記すこと。

- (1) 『新撰万葉集』について、知るところを述べなさい。
- (2) 『好色一代女』について、知るところを述べなさい。
- (3) 谷崎潤一郎の文学について、知るところを述べなさい。
- (4) 大江健三郎の文学について、知るところを述べなさい。

(以上)

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下記の文章を全て、現代日本語へ翻訳しなさい。

Along with the *Kojiki* and *Nihonshoki*, some of the earliest Japanese texts are regional gazetteers, known as *fudoki*, which contained all sorts of historical and geographical records as well as local legends, myths, folktales, rituals, and beliefs. Not surprisingly, they also document kami and demonic creatures, though it is important to interpret them with the particular historical and political circumstances in mind. For example, the *Hizen no kuni fudoki* (Fudoki from Hizen Province; Hizen was the region of present-day Saga and Nagasaki Prefectures) refers to a creature called a *tsuchigumo*, an “earth spider.” This certainly sounds like a *yōkai*, and eventually it would become one. But in these early texts, *tsuchigumo* is actually used as a kind of ethnic slur in order to demonize, to make less than human, the native residents of the area that the Yamato people, the authors of the *Fudoki*, were trying to conquer.

During the Heian, Kamakura, and Muromachi eras, we encounter many more written records. One of the richest resources from this time is a literary genre called *setsuwa*. Although opinions differ about how to actually define the term, *setsuwa* are generally explained as short prose narratives that were gathered and organized into collections. Some of these anecdotes and legends originally came from oral tradition. Many seem to express a moral of some sort and may have been used for didactic purposes. Indeed, some collections are clearly assembled to promote a specific set of Buddhist principles. Others seem to have been gathered by a fun-loving collector and contain humorous stories, satiric commentaries, and sometimes wondrously gory descriptions. Although there are numerous *setsuwa* collections, the most famous are *Nihon ryōiki* (Miraculous stories of karmic retribution of good and evil in Japan; ninth century; hereafter *Miraculous Stories*), *Konjaku monogatari shū* (Collection of tales of times now past; eleventh or twelfth century; hereafter *Tales of Times Now Past*), and *Tales from Uji*. No one is certain of the objectives of the compilers and editors of these works, but now these collections are rich storehouses of information about the beliefs, attitudes, and experiences of people of the past. As with all texts, literary and otherwise, they must be carefully interpreted and understood within the context of their production.

From the Muromachi into the early Edo period (late fourteenth century through the end of the seventeenth century), there flourished a new literary genre known broadly as *otogizōshi*, or “companion books.” Hundreds of *otogizōshi* are extant today, and more are being discovered all the time.



## 文学研究科入学試験答案用紙

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(問題文続き)

They come in a variety of formats but, on the whole, are relatively short, entertaining narratives that often include illustrations. Content varies greatly: there are stories about people from all walks of life, religious narratives, animal stories, travel adventures, and tales concerning various yōkai.

One famous early (fourteenth-century) otogizōshi is the *Tsuchigumo-zōshi*, which is in the form of a picture scroll and tells of the heroic conquest of the earth spider. In contrast to its appearance centuries earlier in the *Fudoki from Hizen Province*, the tsuchigumo in this scroll is a full-fledged yōkai, a gigantic spider-demon surrounded by its progeny of smaller spiderlike monsters, all fully illustrated in color. The tsuchigumo is just one example of the way the “same” yōkai can appear differently at different times, invoked for diverse purposes in a wide range of media. Of course, it is always difficult to access the past, particularly intimate qualities of belief, through textual sources. But for exploring the development of yōkai and human interactions with yōkai, these texts are invaluable, and we know much of what follows because of setsuwa and otogizōshi.

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次の文章を全て日本語に訳しなさい。

Due to the historical accident that the Japanese decided to absorb Chinese culture and adopt Chinese characters as a means to represent their language, colloquial speech and the written language took different paths of development, though some genres of writing were much closer to the colloquial speech of the time than others. The divergence between the colloquial form and the written form originates in the development of the written style called Sinico-Japanese (or *kanbun*) tradition. Sinico-Japanese developed as a response to the desire to write Japanese in Chinese characters and in Chinese syntax! Such a desire was strongly felt during the Heian period (800- 1186), when the influence of Chinese culture was at its peak. Much as Latin was cherished in the medieval world of scholarship in the West, Chinese letters were both a symbol of learning and a means of recording official matters. However, as Japanese and Chinese happened to be radically different in syntax, writing Japanese in Chinese and reading the resulting texts in the Japanese style involved a number of complications. Writing was perhaps more like translating Japanese sentences into Chinese, but reading the resulting text as a Japanese text required not only inversion in word order but also the supplying of inflectional endings and particles that were foreign to the Chinese language. It is from this cumbersome way of writing Japanese that the tradition of Sinico-Japanese has developed. Due to the imperfect learning of Chinese by the early practitioners and subsequent internal developments, Sinico-Japanese is neither pure Chinese nor Japanese, and thus neither Chinese nor Japanese are able to read Sinico-Japanese texts without special training.

Another literary tradition developed with the invention of the *kana* syllabary around the tenth century, and the language of this tradition, as represented by the language found in the *Genji monogatari* (The Tale of Genji), is believed to have been much closer to the colloquial speech of the time. However, official writing was carried out within the Sinico-Japanese tradition, and a few distinct writing styles that developed within this tradition were maintained in the written language until the late nineteenth century, when a movement for matching speech and writing (*gen-bun itti*) was started by literary men.

Today, colloquial speech and the written language are much closer than they once were, but as in most languages, the colloquial language and the written language show different characteristics, and perhaps even more so in Japanese than in English and other European languages. A major factor responsible for the differences between speech and the written language is formality. Writing in many cultures is a formal enterprise, and in Japanese culture, it is felt so even more strongly. Thus, many of the linguistic features associated with the informal setting of communication disappear in the written form, and those associated with formal environments are the hallmark of the written language. Based on this observation, one can envision a speech-writing continuum along the formality parameter. Notwithstanding the possibility of writing with a high degree of colloquialism, formal speech is indeed much closer to the written language.

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