

平成24年度大学院博士前期課程一般入学試験（第I期）問題

研究科名	科目名
文学研究科 人文学専攻	英語 (No. 1)

次の英文を読み、全文を日本語に訳しなさい。なお、哲学歴史学分野を希望する人はAを、日本文学日本語学分野を希望する人はBを選ぶこと。

【A】

Yet it is true that Italy during the twelfth and thirteenth centuries had become the most highly developed, the wealthiest, the most urbanized region of Europe. North of the Alps, the scholastic philosophy, Gothic art, and vernacular literature of these centuries seem to be clearly associated with the clergy and the feudal aristocracy that dominated the Middle Ages. Italy was not totally free of this older aristocratic and clerical culture. But it remains true that Gothic art and architecture never gained full dominance in Italy, and also that scholasticism first penetrated Italian universities during the lifetime of the earliest humanists and never became a prominent element in Italian civilization.

The dynamic part of Italy, the north, was dominated not by clerics and feudal nobles but by wealthy urban merchants, and during the twelfth and thirteenth centuries, the cities of northern Italy in alliance with the popes broke the military and political power of the German kings, who called themselves Roman emperors and attempted to assert control over northern Italy. Thus instead of developing a strong, centralizing monarchy based on feudalism as France and England did, Italy became a jumble of urban republics which exercised *de facto* independence, a point developed at some length by Burckhardt. Although the people of these urban communes were sincerely Catholic and were periodically swept by waves of religious revivalism, the position of the clergy in Italian city life was marginal. The cities were run by wealthy merchants and modest tradesmen and artisans, though from the thirteenth century, more and more of them came under the control of military despots who offered protection from internal class conflict and outside invasion.

出典 : Charles G. Nauert, *Humanism and the Culture of Renaissance Europe*, Cambridge University Press, 1995, p.4.

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文学研究科 人文学専攻	英語 (No. 2)

【B】

Akutagawa published his maiden works, “Rashōmon” (1915) and “The Nose” (1916), in university magazines when he was still a 23-year-old student, but in them we can already see his finished, fluent, elegant, and spontaneous style. They read like the work of a seasoned writer, not an unformed student.

Natsume Sōseki, Akutagawa’s senior as “national writer,” was amazed when he read “The Nose,” and he made a point of writing the youthful new author a letter of encouragement: “Put together another 20 or 30 stories like this,” he said, “and there will be nobody to match you in the literary world.” As kind as he is known to have been to young writers in general, Sōseki never lavished such unstinting praise on anyone else. Surely, with his deep understanding of literature, Sōseki must have discovered the diamond glowing at its core. Akutagawa debuted, thus, as a fully-formed writer—at least where style and literary sense were concerned.

Style and literary sense: these were, to be sure, the keenest weapons in Akutagawa’s authorial arsenal, but they also became his authorial Achilles’ heel. Precisely because these weapons of his were so sharp and effective, they hindered him somewhat when it came to establishing a long-term scope and direction for his literature. This may resemble the situation of a pianist who has been born with a natural gift for superb technique. Because his fingers move so swiftly and with such clarity, the task of pausing occasionally to look long and hard at something—at the inner depths of the music—can be inhibited before he is even aware of it. His fingers move with natural speed and grace and his mind hurries to keep up. Or perhaps his mind forges ahead and the fingers hurry to keep up. In either case an unbridgeable gap begins to form between him and the movement of time in the world around him. Just such a gap almost certainly added to Akutagawa’s psychological burdens and impelled him toward suicide.

Still, there is an undeniably breathtaking ferocity to the uninhibited, slashing style of the stories that he wrote in his first five or six years. To take an example from abroad, Akutagawa might well be said to resemble F. Scott Fitzgerald.