

選抜制度	日程	研究科	領域	科目
一般	Ⅱ期	文芸学研究科	文芸学領域	専門科目(文学)
受験番号		氏名		採点

I 以下から3つを選び、あなた自身の関心に沿ったそれぞれの説明を、4行～5行以内で述べなさい。解答の冒頭に選択した数字を記すこと。説明は日本語でも英語でもどちらでも良い。

1. Booker Prize
2. Jane Austen
3. Eve Kosofsky Sedgwick
4. Fin de siècle
5. Judith Butler
6. *Orlando*
7. Romanticism
8. Science Fiction
9. *The Merchant of Venice*
10. unreliable narrator
11. pidgin
12. 《La Mort de l'auteur》 (“The Death of the Author”)
13. Traité de paix entre les Alliés et les Puissances associées et l'Allemagne [Traité de Versailles], (Treaty of Peace between the Allied and Associated Powers and Germany [Treaty of Versailles])

II 次の英文を読み、問いに答えなさい。

Until fairly recently critical interest was primarily focused on the three areas of difference — gender, race, and class — that seemed to be most central in the way Western culture has organized itself over the ages. (Other areas of difference are age — with the opposition young/old — and place — with the opposition urban/rural.) Gender, race, and class were shown to have provided abundant sources for cultural self-definition through a wide range of (A) binary oppositions. Feminism and feminist-inspired cultural studies, for instance, demonstrated how gender pervades Western culture — with its standard privileging of ‘masculinity’ — and even invades categories such as ‘race’ that are at first sight totally unrelated to the gender issue. A great many colonial texts contrast the masculine white colonizer to equally male colonial subjects

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that are presented in feminist terms. Gender and race have traditionally gone together in organizing the West's response to non-Western peoples and in establishing Western subjectivity.

Since the 1980s a fourth area of difference — sexuality — has gained prominence as an important principle of social and cultural organization. The exclusions and marginalizations that we see with regard to sexuality — think, for instance, of the stigmatization of homosexuals — are seen by a number of influential theorists as equally pertinent to the way Western culture is organized as other structural exclusions. In fact, some theorists even see sexuality as the *central* principle of social organization. Before I get around to that, however, I will first sketch some of the developments that led up to this relatively new theoretical angle, which although it emerged within literary studies was strongly interdisciplinary from the beginning and in the course of the 1990s in the direction of cultural studies.

Sexuality and literature first became an issue within the feminist movement. In its early stages, feminism spoke, or at least seemed to speak, on behalf of all women. A common female front against what looked strongly like a common oppression seemed only natural. In the course of the 1970s, however, various groups within the feminist movement began to express their dissatisfaction with a collective feminism that they increasingly saw as shaped by the interests of the dominant group within the movement: white, middle-class, college-educated, heterosexual women. As a result, the groups that did not or could not identify with (B) this mainstream image gradually broke away to formulate their own feminisms. These breakaway communities included groups of black feminists, Chicana feminists, and lesbian feminists. For a good many lesbian feminists, the subversiveness of mainstream feminism did not extend to sexuality. While mainstream feminists questioned traditional views of gender, they failed to question similarly traditional views of same-sex relations. As a result, lesbian feminism turned away from mainstream feminism to pursue its own, separate path.

[Adapted from *Literary Theory: the Basics* 3rd Edition by Hans Bertens (Routledge, 2014)]

- (1) この英文には、下線部(A)の例としてどんなものが挙げられているか、日本語で述べなさい。
- (2) あなたの関心のある作品を例に挙げ、どのような形で下線部(A)が表現されているか、英文(about 5 sentences)で説明しなさい。
- (3) この英文から、下線部(B)の指す内容を明らかにし、その発展と影響について読み取れることを、日本語4行～5行程度で述べなさい。

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Ⅲ 次の英文を読み、問いに答えなさい。

The play — for which (A) Briony had designed the posters, programmes and tickets, constructed the sales booth out of a folding screen tipped on its side, and lined the collection box in red crêpe paper — was written by her in a two-day tempest of composition, causing her to miss a breakfast and a lunch. When the preparations were complete, she had nothing to do but contemplate her finished draft and wait for the appearance of her cousins from the distant north. There would be time for only one day of rehearsal before her brother arrived. At some moments chilling, at others desperately sad, the play told a tale of the heart whose message, conveyed in the rhyming prologue, was that love which did not build a foundation on good sense was doomed. The reckless passion of the heroine, Arabella, for a wicked foreign count is punished by ill fortune when she contracts cholera during an impetuous dash towards a seaside town with her intended. Deserted by him and nearly everybody else, bed-bound in a garret, she discovers in herself a sense of humour. Fortune presents her a second chance in the form of an impoverished doctor — in fact, a prince in disguise who has elected to work among the needy. Healed by him, Arabella chooses judiciously this time, and is rewarded by reconciliation with her family and a wedding with the medical prince on ‘a windy sunlit day in spring’.

Mrs Tallis read the seven pages of *The Trials of Arabella* in her bedroom, at her dressing table, with the author’s arm around her shoulder the whole while. Briony studied her mother’s face for every trace of shifting emotion, and Emily Tallis obliged with looks of alarm, snickers of glee and, at the end, grateful smiles and wise, affirming nods. She took her daughter in her arms, onto her lap — ah, that hot smooth little body she remembered from its infancy, and still not gone from her, not quite yet — and said that the play was ‘stupendous’, and agreed instantly, murmuring into the tight whorl of the girl’s ear, that this word could be quoted on the poster which was to be on an easel in the entrance hall by the ticket booth.

Briony was hardly to know it then, but this was (B) the project’s highest point of fulfilment.

[Adapted from *Atonement* by Ian McEwan (Vintage, 2001)]

- (1) この英文を読んで、下線部(A)についてわかることを日本語で説明しなさい。
- (2) この英文を読んで、下線部(B)についてわかることを簡潔な英文で説明しなさい。

2023年度 共立女子大学大学院 試験解答用紙

No. 4

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II

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2023年度 共立女子大学大学院 試験問題

No. 1

選抜制度	日 程	研究科	領 域	科 目
一般	Ⅱ期	文芸学研究科	文芸学領域	小論文
受験番号		氏 名		
		採 点		

これまでの学びを通じて得られた成果を、共立女子大学文芸学研究科での研究において、どのように発展・展開させようとするのか、具体的に述べなさい。その際に、研究対象、研究のアプローチについても具体的に言及しなさい。説明は日本語、英語、フランス語のいずれかの言語で行うこと。