

2021年度大学院博士前期課程一般入学試験（第Ⅲ期）問題

| 研究科名 | 科目名 |
|----------------|-----------|
| 文学研究科 人文学専攻 | 英語 (No.1) |

哲学歴史学専修の歴史学を専攻する者は(1)、哲学を専攻する者は(2)の英文を、日本文学日本語学専修を専攻する者は(3)の英文を和訳しなさい。

(1) 歴史学専攻

Let us begin by asking what the historian in practice does when he is confronted by the necessity of assigning causes to events. The first characteristic of the historian's approach to the problem of cause is that he will commonly assign several causes to the same event. Marshall¹ the economist once wrote that 'people must be warned off by every possible means from considering the action of any one cause ... without taking account of the others whose effects are commingled with it'. The examination candidate who, in answering the question 'Why did revolution break out in Russia in 1917?', offered only one cause, would be lucky to get a third class. The historian deals in a multiplicity of causes. If he were required to consider the causes of the Bolshevik revolution², he might name Russia's successive military defeats, the collapse of the Russian economy under pressure of war, the effective propaganda of the Bolsheviks³, the failure of the Tsarist⁴ government to solve the agrarian problem, the concentration of an impoverished and exploited proletariat in the factories of Petrograd, the fact that Lenin knew his own mind and nobody on the other side did - in short, a random jumble of economic, political, ideological, and personal causes, of long-term and short-term causes.

But this brings us at once to the second characteristic of the historian's approach. The candidate who, in reply to our question, was content to set out one after the other a dozen causes of the Russian revolution and leave it at that, might get a second class, but scarcely a first; 'well-informed, but unimaginative' would probably be the verdict of the examiners. The true historian, confronted with this list of causes of his own compiling, would feel a professional compulsion to reduce it to order, to establish some hierarchy of causes which would fix their relation to one another, perhaps to decide which cause, or which category of causes, should be regarded 'in the last resort' or 'in the final analysis' (favourite phrases of historians) as the ultimate cause, the cause of all causes. This is his interpretation of his theme; the historian is known by the causes which he invokes. Gibbon⁵ attributed the decline and fall of the Roman empire to the triumph of barbarism and religion. The English Whig⁶ historians of the nineteenth century attributed the rise of British power and prosperity to the development of political institutions embodying the principles of constitutional liberty. Gibbon and the English nineteenth-century historians have an old-fashioned look today, because they ignore the economic causes which modern historians have moved into the forefront. Every historical argument revolves round the question of the priority of causes.

(E. H. Carr, What is History?)

注

- 1 Marshall マーシャル (イギリスの経済学者、1842-1924)
- 2 the Bolshevik revolution ボリシェヴィキ革命 (ロシア 10月革命)
- 3 Bolshevik ボリシェヴィキ (レーニンを指導者とするロシア社会民主労働党の左派)
- 4 Tsarist ロシア帝政
- 5 Gibbon ギボン (イギリスの歴史家、1737-1794)
- 6 Whig ホイッグ党的 (ホイッグ党は17世紀末に形成されたイギリスの政党)

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(2) 哲学専攻

Philosophy, like all other studies, aims primarily at knowledge. The knowledge it aims at is the kind of knowledge which gives unity and system to the body of the sciences, and the kind which results from a critical examination of the grounds of our convictions, prejudices, and beliefs. But it cannot be maintained that philosophy has had any very great measure of success in its attempts to provide definite answers to its questions. If you ask a mathematician, a mineralogist, a historian, or any other man of learning, what definite body of truths has been ascertained by his science, his answer will last as long as you are willing to listen. But if you put the same question to a philosopher, he will, if he is candid, have to confess that his study has not achieved positive results such as have been achieved by other sciences. It is true that this is partly accounted for by the fact that, as soon as definite knowledge concerning any subject becomes possible, this subject ceases to be called philosophy, and becomes a separate science. The whole study of the heavens, which now belongs to astronomy, was once included in philosophy; Newton's great work was called 'the mathematical principles of natural philosophy'. Similarly, the study of the human mind, which was a part of philosophy, has now been separated from philosophy and has become the science of psychology. Thus, to a great extent, the uncertainty of philosophy is more apparent than real: those questions which are already capable of definite answers are placed in the sciences, while those only to which, at present, no definite answer can be given, remain to form the residue which is called philosophy.

This is, however, only a part of the truth concerning the uncertainty of philosophy. There are many questions—and among them those that are of the profoundest interest to our spiritual life—which, so far as we can see, must remain insoluble to the human intellect unless its powers become of quite a different order from what they are now. Has the universe any unity of plan or purpose, or is it a fortuitous concourse of atoms? Is consciousness a permanent part of the universe, giving hope of indefinite growth in wisdom, or is it a transitory accident on a small planet on which life must ultimately become impossible? Are good and evil of importance to the universe or only to man? Such questions are asked by philosophy, and variously answered by various philosophers. But it would seem that, whether answers be otherwise discoverable or not, the answers suggested by philosophy are none of them demonstrably true. Yet, however slight may be the hope of discovering an answer, it is part of the business of philosophy to continue the consideration of such questions, to make us aware of their importance, to examine all the approaches to them, and to keep alive that speculative interest in the universe which is apt to be killed by confining ourselves to definitely ascertainable knowledge.

(B. Russell, The Problems of Philosophy)

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(3) 日本文学日本語学専修

A large number of popular heroes are drifters, outsiders with no fixed abode, forever going on to the next place. Susanoo, the unruly Wind God, spent much of his life as a lonely exile. Yoshitsune, who started life as a loner, ended it as a fugitive in the inhospitable regions of northern Japan. The ronin, who make up the majority of samurai heroes, were ‘wave men’, wandering around more or less at random. ‘The Bored Bannerman of the Shogun’, following the direction of a casually tossed stone, is of course the classic example of a drifting hero. Not to mention Takakura Ken roaming around on his horse. Or Kobayashi Akira, hero of the ‘Bird of Passage’ (‘Wataritori’) series, travelling in Western gear with a guitar slung across his back, like an Oriental cowboy.

Even the most popular foreign heroes in Japan are drifters. Charlie Chaplin’s tramp is still an institution in Japan, more than any other comic character, native or foreign. (His status was so high that assassinating him was seriously considered at one point during the war; surely, it was thought, that would make the Americans give up the fight.) The most often revived Western in Japan is ‘Shane’. Besides having all the right ingredients for a grade A Japanese tear-jerker¹, including a cute little boy, it has Alan Ladd² as the lonely drifter forced to ride off into the sunset after a heart-rending goodbye. (Takakura Ken himself played the Alan Ladd part in a Japanese copy of ‘Shane’ only a few years ago.)

Possibly this taste for travelling is rooted in the theatrical tradition. As was the case in most countries, the earliest Japanese actors were drifters, despised for being outsiders and idolized for acting out people’s fantasies. Travelling and acting take one away, however temporarily or vicariously³, from one’s cosy, but often restricted social environment. Exotic locales are the stock in trade of the story-teller.

Many early story-tellers and dancers travelled around ostensibly⁴ to spread the Buddhist faith. Even today entertainers move around the country to perform at temples and shrines on festival days. Travelling and religion are of course intimately connected.

One of the earliest forms of travel in Japan, as in many countries, was the pilgrimage⁵. Travel is a well-used religious metaphor for life itself. And it is still deemed to be beneficial for the soul to make a grand tour of famous temples once in one’s lifetime. To prove one has been there, the temples, for a fee – nothing is for nothing in Japan – issue special stamps, so that one can die in peace and ascend to Heaven with a full stamp – book⁶.

It is hoped that somehow the holiness of sacred spots will rub off on the visitor. Which is why people presumably bring gifts and tokens to those who stayed at home: some of it might rub off on them too. Nowadays it appears that foreign culture has taken the place of religion, with trips to Paris and London offering the same rewards to the soul as the temples did in the past. Louis Vuitton bags and Burberry raincoats have taken the place of temple tokens.

出典 : Ian Buruma *A Japanese Mirror : Heroes and Villains of Japanese Culture*

注

- 1、tear-jerker お涙頂戴もの
- 2、Alan Ladd アメリカの映画俳優。映画「シェーン」の主人公を演じた。
- 3、vicariously 身代わりに、代理で
- 4、ostensibly 表向きは、建前上は
- 5、pilgrimage 巡礼（の旅）
- 6、stamp – book 「御朱印帳」のこと（“Red (ink) stamp book”とも）。