

科 目	専門科目
辞書・参考書等の持込みの可否	可 () ・ ㊦

志望専攻等	文学 研究科	日本語日本文学 専 攻	コース
受験番号		氏 名	

〔 2 枚中の 1 枚目〕

1 次のA古典文学、B近代文学、C日本語学に関する各語群の中から、それぞれ一つを選び、説明せよ。

- A ① 万葉集 ② 源氏物語 ③ 平家物語 ④ 徒然草 ⑤ 奥の細道
 B ① 森鷗外 ② 夏目漱石 ③ 芥川龍之介 ④ 宮沢賢治 ⑤ 与謝野晶子
 C ① 主語 ② 格 ③ ボイス ④ アクセント ⑤ 結束性

A

B

C

科 目	外国語 (英語)
辞書・参考書等の持込みの可否	ⓐ (ただし、電子機器は不可) ・ 否

志望専攻等	文学研究科 日本語日本文学 専 攻	コース
受験番号	氏 名	

[3 枚中の 1 枚目]

問題：次の文章は、C. Andrew Gerstle 著 “KABUKI culture and Collective Creativity” (歌舞伎文化と座の創造性) の一部である。文章を読んで、後の問いに答えなさい。

(1) Eighteenth-century Japan began with a booming economy and a flourishing popular culture, which had been promoted by a commercial publishing industry since the end of the previous century. From the mid-eighteenth century, however, there was a growing anti-commercial ethos among artists and writers, who found the power of commercial publishing increasingly constricting. It was in this context that the ancient Chinese concept of the literati (*bunjin* 文人) was revived as an ideal in Japan. In China Song Dynasty literati artists prized their independence from the court, while in eighteenth-century Japan they sought independence both from Shogunal control and from the commercial imperative. Three famous exemplars of this consciousness of anti-commercialism are the poet-painter Yosa Buson (1716–1883), the painter Ike no Taiga (1723–76) and the writer Ueda Akinari (1734–1809).

A further development was what might be termed 'the cult of the amateur', which was particularly attractive to those among the merchant class in Osaka, who sought escape from the dominant ethic of profit. (2) These two trends, the literati and the amateur, conveniently fed into one another and found a great source of inspiration in theatre. The ideal Osaka man of culture (*suijin* 粋人, also termed *dannashu* 旦那衆) was able to run a successful business and at the same time actively pursue the arts by participating in salons and taking lessons often in more than one art: poetry, music or painting.

Another key concept for understanding the cultural world in the eighteenth century was the deliberate opposition established between notions of 'high' and 'low'. The traditional aesthetic terms *ga* 雅 (also read *miyabi*), with its connotations of elegant, traditional, aristocratic and beautiful, and *zoku*, denoting vulgar, vibrant, popular and ephemeral, were re-coined in dialectical opposition.

A dynamic tension developed between the high and the low, which led to a fascination with how to draw on the energy of popular culture to create new and vibrant art and literature that would stand comparison with the traditional canon.

It is not hard to see why amateur participation in the performing arts (*yūgei* 遊芸) would flourish in such a context. Participants learned from specialist teachers, and the range of activities was impressive, encompassing, for example, poetry (both *haiku* 俳諧 and *kyōka* 狂歌), Tea Ceremony, dance, musical instruments, calligraphy, painting, singing, chanting (for both Noh 謡曲 and Bunraku drama 義太夫節), archery and judo. (3) 'Professional' practitioners could make a living as teachers or masters of these arts. Each discipline had its own network of members, teachers and publishers. Some networks were highly organized and formal, others were not, merely built around an individual artist. Performance and participation were key elements. (4) Kabuki was one of the most important creative engines within this complex system of social and cultural networks. It was a decidedly 'zoku' 俗 world where the popular, ephemeral, vigorous and vulgar held sway in sensual and histrionic style—in sharp contrast to the samurai and other upper-class 'ga' 雅 worlds where the elegant, traditional, restrained and beautiful were officially held in high esteem, in activities such as Noh, classical *waka* poetry and Tea Ceremony.

(*Kabuki Heroes on the Osaka Stage, 1780–1830*. British Museum Press, 2005)

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問題

- 下線部 (1)～(4) を和訳せよ。
- 著者は 18 世紀日本、特に大坂において形成された文化の特徴はどのようなものであったと捉えているか。要約せよ。

