

南山大学大学院 入学試験問題集

国際地域文化研究科

2026年度・夏季

NANZAN
UNIVERSITY

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I. 次の英文を読んで下記の質問に答えなさい。

Hello Kitty was created by the entertainment company Sanrio in 1974 and introduced as an alternative to popular American characters like Snoopy, whose reproduction came with licensing costs. Hello Kitty was both a savvy business decision and a shot in the dark, an attempt to target at (1)a relatively new market for trivial goods. Wages and standards of living had dramatically increased in the 1960s with Japan's economy rebounding from wartime devastation. Hello Kitty also suited a growing interest in figures with curved edges, simple shapes, minimal features and an aura of vulnerability: a distinctly Japanese aesthetic that would soon become a national and international obsession, transforming the way the world defines cute. In the decades since, even as the boom times of 1980s Japan gave way to recession and stagnation, Hello Kitty has earned an estimated \$80 billion for her maker, part of a vast outpouring of cuteness that's helped turn the nation into a cultural superpower.

Unlike earlier counterparts such as Mickey Mouse, who made his way into the American imagination in Disney films during the 1920s, Hello Kitty was a commodity from the start, created expressly to move goods off shelves. (2)She had no story. Although she was belatedly outfitted with a biography, as if it were an accessory, surely none but the most fanatical of her admirers think of her as 8-year-old Kitty White, living on the outskirts of London with her twin sister and her more thoroughly feline pet cat.

In fact, it's her very lack of context that helps to explain her appeal, according to the panels that greet visitors inside the Hyokeikan, where young women pose for pictures amid a half-century's worth of products in bright color-coded displays: plushies, backpacks, earmuffs, teacups, high heels, fuzzy boots, first-aid kits, rotary phones and, the apotheosis, a Cartier watch with a bezel of pink sapphires and Hello Kitty engraved on the case's underside, so only the wearer would know she's there. As a cipher, she relieves you of any responsibility to empathize with an experience beyond your own: instead, you can just absorb this malleable, expressionless figure into your life and aspirations, which is to say, consume her, every commodity's destiny.

But of course, this is itself (3)a story of power and powerlessness. The Japanese artist Takashi Murakami, 63, has drawn a direct line from the country's embrace of all things cute to its humbling defeat in the Second World War, its occupation by the United States and the dismantling of its armed forces, as codified in Article 9 of its Constitution. In an essay for an exhibition on postwar Japanese popular culture that he curated in 2005 at the Japan Society in New York titled "Little Boy"—both a nod to the American military's nickname for the atomic bomb it dropped on Hiroshima in 1945 and Murakami's jab at Japan's subordination to its conqueror—he calls himself and his fellow Japanese "self-medicated denizens of a castrated nation-state" and "pampered children ... enthralled by our own cuteness."

Nor is there any reference at the Tokyo exhibition to the social upheavals of the 1960s that prefaced and arguably paved the way for Hello Kitty: the sweeping student protests, strikes, sit-ins and riots that began as a critique of exploitation and corruption at universities and gained force (and grew violent) with resistance to the renewal of the U.S.-Japan security treaty, a tether to American militarism and what was seen as an unconscionable war in Vietnam. In the end, the students and their fervor were crushed by the police, and activist leadership fractured into fringe militant groups that were eventually undone by their

own extremism and internal derangements. (One faction was captured after a televised siege and shootout in 1972; another established a base in the Middle East from which to pursue international revolution via hijackings and embassy stormings.) Despite public opposition, the Japanese government reaffirmed the security treaty in 1970. (4)Nothing changed.

You could look at the population's turn to cuteness—not only as an aesthetic but as a way of life—as a trauma response: sublimated rage, learned helplessness, a numbing of the mind. Cute is the opiate of the people. But is this simply a retreat from the fray? Or has this embodiment of powerlessness become itself a kind of power?

Only the most devoted scholar would attempt a definitive archive of cuteness and all its manifestations in Japan. The cute is everywhere because life is everywhere; in the (5)animism that underlies Shinto, the country's indigenous religion, everything has a soul. And so the pantheon of cute unites figures as disparate as the sentient dust balls and boba of the Sumikkogurashi entourage, who were designed in 2012 to adorn merchandise, à la Hello Kitty; Kogepan, the antihero of a 2001 anime, a burned red bean bun doomed to inedibility after a fall in the oven and trailed by a curl of smoke, who nevertheless reads self-help books like “How to Become a Delicious Bread” to stave off despair; and the many yuru-kyara, or “wobbly characters,” a term coined in the early 2000s by the illustrator Jun Miura for the mascots that promote regions, businesses and government services, including the shamrock green E-ta-kun, who encourages people to use the national online tax payment system and was voted the 17th most popular (6)yuru-kyara in a poll last fall, and Katakuri-chan, a life-size plushie prison warden with a dogtooth violet for hair, who represents a facility on Hokkaido—the flower blooms in the nearby mountains in spring—that has been investigated by Human Rights Watch (one inmate was reportedly held in solitary confinement for 13 years). So pervasive is mascotification that even tritium, a radioactive isotope of hydrogen, was pictured as a pink-cheeked floating atom in a 2021 campaign to bolster public support for releasing treated wastewater into the sea from the defunct Fukushima Daiichi nuclear plant, site of one of the worst nuclear disasters in history.

But just as Hello Kitty is not exactly a cat—she looks like a cat but within her own world is a little girl, a crucial distinction—cuteness in Japan is not exactly cuteness as it was historically recognized in the West. (7)“Cute” in English is an innocuous word for an innocuous state, as genial and squishy as what it describes. Indeed, the act of describing it as such is already an exercise of power. It's a pat on the head, a dismissal and a diminishment, which is literally how the adjective came to be: Once it was “acute,” from the Latin *acutus*, “sharp” or “pointed,” and then the front vowel got lopped off. When “cute” first appeared in a dictionary, in 1731, it retained the sense of sharp, in intellect and wit, even shading pejoratively into slyness, but over time it lost much of its sting and drifted so far as to almost reverse in meaning, favoring naïveté over smarts.

“Kawaii,” the closest Japanese equivalent to the contemporary English “cute,” goes further. Here the cute isn't so much unthreatening as threatened. According to the Japanese cultural critic Inuhiko Yomota, “kawaii” entered the written record in 1603 as “cauaij” in a Jesuit Portuguese-Japanese dictionary, where it is translated as “something to be pitied” or “to have compassion for.” Its roots are believed to lie in an

archaic compound word joining kao (“face”) and hayushi, defined in an 1896 English-Japanese dictionary as “rich in a particular quality” and “dazzling,” suggesting a face aglow: a blush, brought on by shame or guilt. As Hiroshi Nittono, a psychology professor at Osaka University, explains in the 2016 study “The Two-Layer Model of ‘Kawaii,’” the term gradually shifted in meaning to something you “could not bear to look at” because it was so pitiful, and then to the affection and urge to offer protection that pity can inspire.

There is something in cute that resists—that even contains an appetite for its own destruction. The popular yuru-kyara Mikyan, a hybrid of a mikan orange and a dog with leaves for ears and its own Instagram account, who promotes travel to Ehime Prefecture and purchase of its products (e.g., mikan oranges), would perhaps be nothing without its evil doppelgänger, Dark Mikyan, a mikan orange gone to rot because it was grown outside Ehime, with a Frankensteinian scar on its head. Zombear, a mascot from Otaru on Hokkaido, is a zombie bear with a lolling tongue who carries around his own intestines like a string of sausages. Pokémon are kaiju, giant beasts, only writ small; their name is short for “pocket monsters.” Lovable Pikachu has a violent side: If provoked or overwhelmed, he dispenses electric shocks.

Acquiescence is not obedience, as a British writer living in Japan has written. We think of cute as something that exists only to please us, and of which we are the master. But (8)it also is us. As the country’s economy has languished in the past few decades, the Japanese—along with people around the world who’ve lost faith in their governments and one another—have been ever more drawn to angst-ridden kawaii figures whose troubles reflect their own, like Retsuko of the anime series “Aggretsuko,” a 25-year-old red panda accountant who’s regularly belittled and hounded at the office. She’s not just cute, she’s furious. As a saleswoman repeats, “No pressure, take your time,” or when in the middle of a speed-dating session she realizes she can no longer take this “eternity of small talk and suffering,” she conjures visions of herself with inferno eyes and bear-trap teeth, screaming death metal at karaoke with enough rage to annihilate entire worlds. Gudetama, the yolk, a global sensation and one of Sanrio’s most popular characters alongside Hello Kitty, is an unrepentant nihilist. He clings to his eggshell, moaning, “All I see is darkness,” not out of fear of being eaten but in sheer lethargic defiance of existence as an active state of being: a latter-day Bartleby.

出典：(c) 2025 The New York Times Company

- (1) 下線部(1)は具体的にどのような状況を示すか。本文に即して日本語で述べなさい。
- (2) 下線部(2)について、著者がそのように考える理由は何か。本文に即して日本語で述べなさい。
- (3) 下線部(3)が示す日本社会の側面は具体的にどのようなものか。本文に即して日本語で述べなさい。
- (4) 文脈に即して、下線部(4)が具体的に意味することを日本語で説明しなさい。
- (5) 下線部(5)が本文の主題とどのように関連しているか、文脈に即して日本語で説明しなさい。
- (6) 下線部(6)に相当する言葉を、本文にある2語の英語で答えなさい。
- (7) 下線部(7)の言葉の歴史的変遷を、本文に即して日本語で述べなさい。
- (8) 下線部(8)が指す意味を、“it”の内容を明示した上で、本文に即して日本語で述べなさい。

II. 次の英文を日本語に訳しなさい

(1) U.S. officials have said the tariff negotiations would not include those on automobiles, steel and aluminum. If high tariffs should remain in place for those sectors, the Japanese economy will suffer a major blow, greatly reducing the significance of any agreement that may be reached.

出典：The Asahi Shimbun 英語版社説、2025年5月25日 (一部改編)

(2) Thinking about the people of Gaza, Pope Francis called on those involved in the fighting there to work toward a cease-fire and the release of hostages. He also urged all relevant nations to make every effort to bring about a fair and permanent peace to Ukraine.

出典：The Asahi Shimbun 英語版社説、2025年4月23日 (一部改編)

III. 次の日本語を英語に訳しなさい。

(1) 東アジアでは人口減少が続いている。私たちの不安の正体はお金の不足ではなく、「働くヒト」の不足にあると、ある研究者は指摘する。特に懸念が強いのは、教育や福祉を含む分野だ。

出典：『朝日新聞』社説、2025年6月6日 (一部改編)

(2) 多数の犠牲者を出し続けるロシアのウクライナ侵攻を止める努力は必要だ。欧州諸国による平和維持部隊についての協議が進むが、米国のトランプ政権は関与に後ろ向きだ。

出典：『朝日新聞』社説、2025年4月29日 (一部改編)

(3) 国際的なスポーツ大会では今まで、自国の差別を逃れて国外で暮らす選手や、難民キャンプから来た選手が参加してきた。分断が目立つ世界の中で、スポーツを通じた交流はとても重要である。

出典：『朝日新聞』社説、2025年4月28日 (一部改編)

2025年度南山大学大学院 国際地域文化研究科 国際地域文化専攻 (2025年9月入学)
2026年度南山大学大学院 国際地域文化研究科 国際地域文化専攻 (2026年4月入学)
＜博士前期課程＞一般入学試験

(2025年7月12日実施)

試験科目：専門に関する基礎知識

配点：100点

(アジア・日本研究領域)

(問題紙)

アジア・日本研究領域の問題は、「文化・思想」「歴史・社会」「国際関係」の3つの研究分野に共通し、2種類 (I と II) があります。別に用意された解答紙のうちマス目の原稿用紙2枚を問題Iに、白紙のA4サイズの解答紙を問題IIに使用して、選択した設問番号を記入したうえで解答して下さい。

I. 次の項目から2つ選択し、項目1つにつき200字以内で説明しなさい。(各20点)

- (1) 硯友社
- (2) 『文選』
- (3) 琉球王国
- (4) 芥川龍之介
- (5) 金庸
- (6) 朝鮮戦争
- (7) 日中国交正常化
- (8) 日清修好条規
- (9) 近衛文麿
- (10) 香港雨傘運動
- (11) 和平演變
- (12) 大学令

II. 次の設問から1つ選択して解答しなさい。A4サイズの解答紙が1枚用意されています。(60点)

- (1) 近代日本におけるプロレタリア文学の歴史とその特徴について、作家および作品を具体的に挙げて論述しなさい。
- (2) 京劇の歴史と発展について論述しなさい。
- (3) 中国の「協商民主」について、その内容を説明し、中国社会に与えた影響を論じなさい。
- (4) 第一次世界大戦が、東アジアにどのような影響を与えたかについて論述しなさい。
- (5) 近代日本における女性解放思想とその特徴について、論述しなさい。

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