

## 京大過去問 2024年 第1問

次の文章を読み、設問(1)~(3)に答えなさい。(50点)

The creativity literature tells us that, even though we're just now beginning to appreciate the importance of creativity in everyday life, it is a topic pondered by poets and philosophers since time immemorial. In fact, "creativity" has only been a regular part of our vocabulary since the middle of the twentieth century. (a)Its first known written occurrence was in 1875, making it an infant as far as words go. "Creativeness" goes back a bit further, and was more common than creativity until about 1940, but both were used rarely and in an inconsistent kind of way. Strikingly, before about 1950 there were approximately zero articles, books, essays, classes, encyclopedia entries, or anything of the sort dealing explicitly with the subject of "creativity." (The earliest dictionary entry I found was from 1966.) It is not, it turns out, in Plato or Aristotle (even in translation). It's not in Kant (ditto). It's not in Wordsworth or Shelley, or in the Americans Emerson, William James, or John Dewey. As the intellectual historian Paul Oskar Kristeller finds, creativity, though we tend to assume it is a timeless concept, is a term with "poor philosophical and historical credentials." Yet, just around the end of World War II, the use of creativity shot upward — the Big Bang of creativity.

When I tell people the term "creativity" is new, I invariably get the question, "what did we call it before?" And my response, annoying but sincere, is always "what do you mean by 'it'?" There are two assumptions behind the first question, both correct. The first is that words and concepts are not the same thing; the arrival or popularization of a new word does not necessarily mean the arrival of a totally new concept. The senior citizen and the old person, for example, are two different eras ways for describing the same person — one who is advanced in age. The second assumption is that people have always been talking about the kind of stuff we talk about when we talk about creativity — in the way that people have always talked about old age. It's not totally wrong to say that creativity is, or at least can be in certain instances, a new term for old concepts, such as imagination, inspiration, fantasy, genius, originality, and even phrases like creative imagination and creative power, which long predated creativity itself.

Yet the modern concept of creativity does not perfectly trace back to any one of these older words. Ingenuity or ( 才 ) is too utilitarian; it lacks the artsy vibe. Creativity may invoke monumental achievements in art and science, but as a synonym the term ( 才 ) somehow feels too

exclusive and grandiose, while (ウ) is a little too pedestrian, something you might attribute to a pig that finds its way out of its pen. Originality hits closer to the mark, but it's somehow not as soulful — nobody ever says originality is the key to a fulfilling life. (エ), perhaps the term most often used interchangeably with creativity, lacks a sense of productivity. Like fantasy, it doesn't have to leave your head, and it can be utterly preposterous. The prevailing idea among creativity experts is that creativity is the "ability to produce something new and useful." (That phrasing is taken — not coincidentally — from US patent law.) The term "creativity," in other words, allows us to think and say things previous terms don't. It is not a new word for old ideas but a way of expressing thoughts that were previously inexpressible. When people in the postwar era increasingly chose the word "creativity," then, they were subtly distinguishing their meaning from those other, almost universally older concepts. The term may not be precise, but it is vague in precise and meaningful ways. (b)Just as light can be both particle and wave, creativity somehow manages to exist as simultaneously mental and material, playful and practical, artsy and technological, exceptional and pedestrian. This contradictory constellation of meanings and connotations, more than any one definition or theory, is what explains its appeal in postwar America, in which the balance between those very things seemed gravely at stake. The slipperiness was a feature, not a bug.

(1) 下線部(a)を和訳しなさい。ただし、creativityとcreativityは訳さずに英語のまま表記すること。

(2) 空欄(ア)～(エ)に入る最も適切な名詞を以下の中から選び、解答欄に番号を記入しなさい。同じ語は一度しか使用してはならない。なお、本文中では大文字で始まる語も、選択肢では全て小文字になっている。

- ① cleverness    ② fantasy    ③ genius    ④ imagination    ⑤ inventiveness

(3) 下線部(b)を和訳しなさい。ただし、creativityは訳さずに英語のまま表記すること。