

## 2018年度 早稲田大学大学院文学研究科 入学試験問題

解答は別紙（横書）

【博士後期課程】 一般外国語 英語

【I】 次の文章を読み、下の設問に答えよ。

Commodore Matthew Perry's historic "opening" of Japan in 1854 did not open up very much. Many American ships had run short of supplies or foundered near Japan's (1)xenophobic shores, which had been closed to foreigners since the Shogun's declaration in 1639 that Christians were a menace to Japan. Perry's sailors put on a minstrel show, the Japanese countered with a sumo match, and a treaty was signed—at gunpoint, more or less. But hospitality was slow in coming to what Melville in *Moby-Dick* called "that double-bolted land, Japan."

Even after the restoration of the Emperor Meiji in 1868, and the (2)subsequent efforts to modernize along Western lines, Japan controlled its image in the West. Visitors who wished to venture beyond the "treaty ports" of Yokohama, Kobe, and Nagasaki had to follow carefully laid out routes, and stay in the same few Western-style hotels. The journey by rail and rickshaw from the burial shrines of Nikko, past the views of Fuji in Hakone, and on to the temples of Kyoto became as familiarly exotic as the journey up the Nile. A few foreigners, hired to teach their expertise to the Japanese, acquired a more sophisticated sense of Japan than a couple of weeks and a guidebook allowed. But for most Westerners, Japan remained a secretive island with strange customs and (3)impeccable taste.

World's fairs and art museums gave Japan further opportunities to (4)stage its reputation abroad. Such achievements as the high rate of literacy in Meiji Japan could be publicized in exhibits, but the Japanese quickly learned that it was their excellence in art that most impressed foreign audiences—and foreign buyers. Millions of Americans first became aware of Japanese arts and crafts at the Philadelphia Centennial Exhibition of 1876.

(Adapted from Christopher Benfey, "Tea with Okakura." *New York Times Book Review*, May 25, 2000.

<http://www.nybooks.com/articles/2000/05/25/tea-with-okakura/>)

問 下線部(1)～(4)の語と、交換可能な語をそれぞれ下の(a)～(d)からひとつ選びなさい。

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|-----------------|----------------|-------------|------------------|----------------|
| (1) xenophobic: | (a) fabulous   | (b) hostile | (c) inaccessible | (d) perilous   |
| (2) subsequent: | (a) consequent | (b) ensuing | (c) parallel     | (d) preceding  |
| (3) impeccable: | (a) deceptive  | (b) exotic  | (c) flawless     | (d) mysterious |
| (4) stage:      | (a) advertise  | (b) convey  | (c) increase     | (d) produce    |

【II】 次の文章を読み、下の設問に答えよ。

Most good scientists in the nineteenth century were also imaginative writers. The ability to express oneself articulately was essential for the communication and progress of science. (1) Breadth of reading played a central role in science, because to establish their authority as writers many scientists needed to show a familiarity with the canonical texts of the Western literary tradition. By that century scientific knowledge was spread most effectively not through face-to-face encounters but through the printed word. A close acquaintance with the literary heritage could be crucial to a scientist's ability to obtain an audience and make a favourable impression in society. To win the confidence of educated readers, nineteenth-century scientists made frequent references to the fiction and poetry of the day and to that of earlier generations. (2) By doing so, they declared an affinity, sometimes of thought but more often of culture, with respected authors and, indirectly, with their readers. When those scientists quoted Greek and Roman authors, they defined their knowledge as 'cultured' and therefore non-threatening. Charles Lyell's *Principles of Geology* (1830-3) won a wide readership not just because he provided convincing evidence for gradual geological change but because he used literary references to Milton, Scott, and Wordsworth to present geology as a respectable, gentlemanly pursuit.

However, nineteenth-century scientists encountered resistance when they challenged the expertise and authority of non-scientists. (3) For centuries, discussions of human origins and behaviour had been dominated by theologians and philosophers, so that when scientists wrote they had to defend their right to address these questions. Like literary writers, they often did so by incorporating the voices of accepted authorities, particularly those of religious texts. The concessions to religion in Charles Darwin's *The Origin of Species* are unmistakable with its references to 'powers, having been originally breathed into a few forms'. While Darwin sometimes used religious phrases unconsciously, his keen awareness of language suggests that he crafted his final paragraph to appease readers. (4) Knowing how deeply his arguments threatened the traditional understanding of humanity's place in the universe, he presented his theory as complementary to religious teachings, not as a replacement for them.

(Adapted from Laura Otis, ed., *Literature and Science in the Nineteenth Century: An Anthology*,  
Oxford UP, 2002, pp. xix-xx.)

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Literature and Science in the Nineteenth Century: An Anthology,  
Laura Otis (ed.), Oxford UP © Reproduced with permission of  
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問

- (1) 下線部(1)を和訳せよ。
- (2) 下線部(2)を、'doing so' と 'they' の意味を明示しつつ和訳せよ。
- (3) 下線部(3)を和訳せよ。
- (4) 下線部(4)を和訳せよ。

受験番号 \_\_\_\_\_

氏 名 \_\_\_\_\_

採 点  
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2018年度 早稲田大学大学院文学研究科 入学試験解答用紙

(横書)

【博士後期課程】 一般外国語 英語

【I】

(1) (       ) (2) (       ) (3) (       ) (4) (       )

【II】

(1)

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(2)

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(3)

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(4)

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