

早稲田大学大学院文学研究科

英文学コース

博士後期課程

2018 年度入学試験問題

* 自分の専門に合わせて①②どちらか一方
を選択すること。

英文学を専攻する者は①の問題について、

英語学・英語教育を専攻する者は②の問題に

ついて、それぞれ指定の解答用紙に解答を記入
しなさい。

① 英文学

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】 英文学コース（英文学）

(A) [I] Read the following passage and answer the questions (1) and (2).

There is, I believe, a quite serious split in our critical consciousness today, which allows us to spend a great deal of time elaborating Carlyle's and Ruskin's aesthetic theories, for example, without giving attention to the authority that their ideas simultaneously bestowed on the subjugation of inferior peoples and colonial territories. To take another example, unless we can comprehend how the great European realistic novel accomplished one of its principal purposes—almost unnoticeably sustaining the society's consent in overseas expansion, a consent that, in J. A. Hobson's words, “the selfish forces which direct Imperialism should utilize the protective colours of . . . disinterested movements” such as philanthropy, religion, science and art—we will misread both the culture's importance and its resonances in the empire, then and now.

(1) Doing this by no means involves hurling critical epithets at European or, generally, Western art and culture by way of wholesale condemnation. Not at all. What I want to examine is how the processes of imperialism occurred beyond the level of economic laws and political decisions, and—by predisposition, by the authority of recognizable cultural formations, by continuing consolidation within education, literature, and the visual and musical arts—were manifested at another very significant level, that of the national culture, which we have tended to sanitize as a realm of unchanging intellectual monuments, free from worldly affiliations. William Blake is unrestrained on this point: “The Foundation of Empire,” he says in his annotations to Reynolds's *Discourses*, “is Art and Science. Remove them or Degrade them and the Empire is No more. Empire follows Art and not vice versa as Englishmen suppose.”

What, then, is the connection between the pursuit of national imperial aims and the general national culture? Recent intellectual and academic discourse has tended to separate and divide these: most scholars are specialists; most of the attention that is endowed with the status of expertise is given to fairly autonomous subjects, e.g., the Victorian industrial novel, French colonial policy in North Africa, and so forth. The tendency for fields and specializations to subdivide and proliferate, I have for a long while argued, is contrary to an understanding of the whole, when the character, interpretation, and direction or tendency of cultural experience are at issue. To lose sight of or ignore the national and international context of, say, Dickens's representations of Victorian businessmen, and to focus only on the internal coherence of their roles in his novels is to miss an essential connection between his fiction and its historical world. (2) And understanding that connection does not reduce or diminish the novels' value as works of art: on the contrary, because of their worldliness, because of their complex affiliations with their real setting, they are more interesting and more valuable as works of art.

(Edward Said, *Culture and Imperialism*, Vintage, 1993, pp. 12-13.) ※ 下記に出典明記しております。

(1) Translate the underlined sentence into Japanese, clarifying the meaning of “this.”

(2) Translate the underlined sentence into Japanese, clarifying the meaning of “their worldliness.”

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(A) 【II】 Summarize and comment on the following passage in English.

The resistance to theory is varied and endemic. It may emanate from those who believe that theory in the form of general propositions and principles “gets in the way” of their encounter with works of art or from those who develop theoretical arguments not just against particular theoretical orientations but against theory in general. In a celebrated essay, “The Resistance to Theory,” which also provided the title for his collection of essays on theory and theorists, Paul de Man explores some forms of resistance to theory, particularly that resistance emanating from traditional literary studies, but for him the only intellectually challenging form of resistance to theory is that summed up in his closing apothegm: “Nothing can overcome the resistance to theory since theory is itself this resistance.” Before discussing aspects of de Man’s work in the light of this paradox—theory as the resistance to theory—one should consider some forms of what de Man calls “the shared resistance to theory” of extremely diverse trends in criticism.

Opposition to theory may be widely attractive, but books and articles that oppose it by criticizing its difficulty, its obscurity, and its many nefarious effects, such as its politicizing of teaching and research or its alleged critique of literary values, have not fared very well, perhaps because all such approaches concede the power of theory as they complain about it, so that theorists have often felt no need to respond but let these attacks peter out in the void. Steven Knapp and Walter Benn Michaels, in their attack on theory, had the clever and perverse idea of taking the opposite tack, declaring that theory has no consequences, is wholly otiose, and should thus be abandoned.

(Jonathan Culler, *The Literary in Theory*, Stanford University Press, 2007, pp. 73-74.)

(A) 【III】 Referring to a literary work or works with which you are familiar, comment in English on one of the following five passages.

(1) Robert Frost is reported to have said that ‘poetry is what gets lost in translation’. According to this definition, poetry would also be what is lost in paraphrase, for if you can retain the poetry in a paraphrase, you can, similarly, paraphrase it in another language. These two concepts, that poetry is lost in translation and that it cannot be paraphrased, are both aspects of an essentialist definition of poetry, one that is linguistically essentialist, and under the interpretation that languages are national languages. For Frost, as he put in a poem: ‘good fences make good neighbors’ whether the fence is the tennis net which he thought free-verse writers preferred to do without, or the language barrier which he saw as having ‘so much to do with individuality and originality’.

(Adapted from Peter Robinson, *Poetry & Translation: The Art of the Impossible*, Liverpool University Press, 2010, p. 25.)

※ 出典は右下に明記しています。

(2) To say that any story is “about” something is a complex and subtle matter. Only the simplest kind of fable announces its theme explicitly. It is especially difficult to say what the narrative I analyze is about, because it deliberately breaks off before it provides essential pieces of information. It is part of the fifth canto of Dante’s *Inferno*. We call it the story of “Paolo and Francesca,” or the story of “Francesca da Rimini,” but the words “Paolo” and “Rimini” never appear in the text. We think we know that it is the tale of a woman who had an adulterous affair with her brother-in-law and was killed by her husband; but none of these events is even mentioned in Dante’s book. Footnotes tell us that she was a real woman who happened to be the aunt of Dante’s patron; she even quotes her nephew’s poetry when she talks to Dante. But again, we know none of this from the book itself. The main character explains that hers is a story of “love”—but her explanation cannot be complete, for she is in Hell, and one cannot be damned for love alone.

The story is constructed in an extraordinary way so that readers ask: What is this about? *In general*, how do we know what stories are about? Does it matter what really happened to the historical person who is also a character in the literary text? What are the boundaries of any story, since all narratives are enmeshed with others? And if we decide that this story is really about love, adultery, murder, and/or poetry, what moral judgments should we make about its damned

heroine?

(Peter Levine, *Reforming the Humanities: Literature and Ethics from Dante through Modern Times*, Palgrave Macmillan, 2009, pp. 2-3.)

(3) Humans fear the supernatural, both the undivine (the animal impulses such as sexuality, the unconscious, the unknown, the alien) and the divine (the superhuman, the god in us). Culture and religion seek to protect us from these two forces. The female, by virtue of being in tune with nature's cycles, is feared. Because, according to Christianity and most other major religions, woman is carnal, animal, and closer to the undivine, she must be protected. Protected from herself. Woman is the stranger, the other. She is man's recognized nightmarish pieces, his Shadow-Beast. The sight of her sends him into a frenzy of anger and fear.

(Gloria Anzaldúa, *Borderlands/La Frontera: The New Mestiza*, Aunt Lute Books, 1987, p. 17.)

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Excerpt from *Borderlands / La Frontera: the New Mestiza*, Gloria Anzaldúa, Page 17, Aunt Lute Books, 1987.

(4) The distinctive characteristics of the realistic novel of the era between the two great wars—multipersonal representation of consciousness, time strata, disintegration of the continuity of exterior events, shifting of the narrative viewpoint—are indicative of a striving for certain objectives, tendencies and needs. Many writers present minor happenings, which are insignificant as exterior factors in a person's destiny, for their own sake or rather as points of departure for the development of motifs, for a penetration which opens up new perspectives into a milieu or consciousness or the given historical setting. They have discarded presenting the story of their characters with any claim to exterior completeness, in chronological order, and with the emphasis on important exterior turning points of destiny. This shift of emphasis expresses something that we might call a transfer of confidence: the great exterior turning points and blows of fate are granted less importance; they are credited with less power of yielding decisive information concerning the subject; on the other hand there is confidence that in any random fragment plucked from the course of a life at any time the totality of its fate is contained and can be portrayed.

(Erich Auerbach, *Mimesis*, trans. Willard R. Trask, Princeton University Press, 1974, pp. 546-47.) ※ 下記に出典を明記しています。

(5) The act of historical interpretation is achieved by predominantly literary means. In the first place, the historian 'emplots' the events studied using a number of archetypal stories: romance, comedy, tragedy, satire. These story types or plots are not arbitrary. They correspond to deeply embedded cultural archetypes through which the reader is able to recognise and understand the kind of story being told. Romance represents a drama of redemption and transcendence, the triumph of good over evil. Satire is its obverse, a tale of limits based on the recognition that fate or the world will always win out over human endeavour. Comedy and tragedy are located between these two extremes. Comedy is a drama of reconciliation in which the forces and protagonists at play are ultimately brought into some form of accommodation with each other. Tragedy, on the other hand, stresses resignation in the face of fate and the inevitability of the ultimate fall of the protagonists, yet brings an advance in emotional understanding for those who are witness to it.

(Adapted from Simon Gunn, *History and Cultural Theory*, Pearson Longman, 2006, p. 30.)

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㊦ 英語学・英語教育

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】 英文学コース (英語学・英語教育)

(B) 【I】 Summarize and comment on the following passage in English. Marks will be given for relevance, clarity, demonstration of knowledge, and depth of analysis.

The idea that there may be an optimal, maybe even critical, age period for the acquisition of language entered SLA research through work in neurolinguistics in the late 1950s. These ideas quickly became influential in a time when the new field called SLA was emerging. The neurolinguistic data supported the hypothesis of a natural predisposition in the child's brain for learning the first language, together with anecdotal observations that children were also adept foreign language learners, when compared to adults. The possible causes tentatively identified at the time were the loss of plasticity undergone by human brains by year nine of life or perhaps the completion by the onset of puberty of the process of lateralization, the specialization in all right-handed individuals of the left brain hemisphere for language functions. The hypothesis of a critical period for L1 acquisition, and as a corollary for L2 acquisition, seemed natural in the late 1960s and continues to be considered plausible today.

Indeed, critical periods have been established for several phenomena in animal behaviour and in the development of certain human faculties, such as vision. The hypothesis is that there is a specific period of time early in life when the brain exhibits a special propensity to attend to certain experiences in the environment (for example, language) and learn from them. That is, the brain is pre-programmed to be shaped by that experience in dramatic ways, but only if it occurs within a biologically specified time period. To be more precise, two different kinds of age-related periods for learning are typically distinguished: critical and sensitive. The evidence for a critical or sensitive period for first language acquisition in humans is strong, although it is far from understood.

(Adapted from L. Ortega, *Understanding Second Language Acquisition*, Routledge, 2009, pp. 12-14.)

(B) 【II】 Discuss and explain your opinions on one of the following passages (1) or (2). Marks will be given for focused analysis of the content, demonstration of knowledge of relevant literature, informed opinions, and clearly structured and written text. Write in English.

(1) In the current social climate (the era of globalization), to ask why someone, or indeed why a whole nation, should wish to learn English may seem a redundant question — the answer would appear to many to be self-evident. Yet an exact answer to this question, tailored to the circumstances and beliefs of the individual, is liable to provide insights into both the cultural and social beliefs of that individual, as well as the role that English plays within the individual's society. To this extent, the question is one that transcends the narrow confines of TESOL research and involves also the sociocultural context in which the language is being taught and used. The reasons why someone wants to learn the language relate to how they perceive the language, to what they think its nature, function and affordances are. And while this response is in part personal construction (the product of the historically-situated individual biography), it is also framed by public discourse about the language. It is for this reason that an analysis of how the English language is conceptualized in pedagogic and policy documents can offer an initial reading of the way in which the language operates as an influential cultural force within Japanese society. Insights from this can shed light on the stance that Japanese policy is taking toward globalizing trends in the international community, while also providing an important step in the analysis of how educational policy transfers into curriculum and classroom practice, and why it is that English Language Teaching (ELT) in Japan exists in the state that it does.

(P. Seargeant, *The Idea of English in Japan: Ideology and the Evolution of a Global Language*, Multilingual Matters, 2009, p. 43.)

(2) Notions of the individual and the language learner's personality in SLA theory need to be reconceptualized in ways that will problematize dichotomous distinctions between the language learner and the language learning context. The term identity is used to reference how a person understands his or her relationship to the world, how that relationship is constructed across time and space, and how the person understands possibilities for the future. SLA theory needs to develop a conception of identity that is understood with reference to larger, and frequently inequitable, social structures which are reproduced in day-to-day social interaction. The role of language as constitutive of and constituted by a language learner's identity needs to be foregrounded. It is through language that a person negotiates a sense of self within and across different sites at different points in time, and it is through language that a person gains access to – or is denied access to – powerful social networks that give learners the opportunity to speak. Thus language is not conceived of as a neutral medium of communication, but is understood with reference to its social meaning.

(B. Norton, *Identity and Language Learning*, Pearson Education, 2000, p. 5.)

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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

【博士後期課程】 英文学コース（英文学）専門科目

（横書）
（その1）

(A) 【I】

(1)

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(2)

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(その3)

(A) 【III】

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入学試験解答用紙

(横書)

(その1)

(B) **【I】**

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The diagram shows a rectangular domain with a central square hole. The domain is divided into four quadrants by a vertical line at $x=0$ and a horizontal line at $y=0$. The central square hole is centered at the origin with side length $2a$. The outer boundary is a rectangle with width $2b$ and height $2c$. The inner boundary of the hole is a square with side length $2a$. The domain is labeled with x and y axes, and the boundaries are labeled with a , b , and c .

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