

2019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）

【修士課程】 一般外国語 英語

【I】下の文章を読んで、(a)～(h)の空所に入る最も適当な語句を下の語（句）群から選び、その番号を解答欄に記入しなさい。（なお、語句の中には、文脈に応じて適切な語尾活用が必要となる場合もある）。

DH We see with memory. My memory is different from yours, so if we are both standing in the same place we're not quite seeing the same thing. Different individuals have different memories, therefore other elements are playing a part. Whether you have been in a place before will (a) you, and how well you know it. There's no objective vision ever – ever.

There's a story about the French philosopher Henri Bergson. He was sitting in a café opposite Rouen Cathedral, and he said that the only way you can (b) the cathedral properly from here is to get up, walk right round it, and then come back here. I like that. The point is that you would then have a memory that you were (c).

Eight years ago, I wouldn't have painted this subject I'm starting now: a clearing filled with grasses. It would have seemed too much of a jumble. I had to keep looking and drawing, and looking: Now, because of all that time I (d) drawing these grasses, I know what I'm looking for. How does one (e) another? Where does that shape start and stop? How far up do the nettles go? Of course, even if the subject is in front of you, it's the memory of a second ago, five seconds ago, a minute ago. Each memory will be different in quality, but if you (f) yourself, if you make notes in your head, you can use them very well.

MG Memorizing sights – and words – is a form of concentration that you can (g). But memory fades quite fast with time.

DH Yes, I think you can train visual memory a bit if you are painting. You decide: I shall go and look at *this* aspect this morning. I'm sure that (h) if you keep to it, especially if what you are looking at is not far away. Your memory of five minutes ago is incredibly strong.

(Adapted from Martin Gayford, *A Bigger Message: Conversations with David Hockney*. Thames & Hudson, 2011.

102-104.)

※ 下記に出典を明記しています。

〈語句群〉

- | | | | |
|-----------|----------|------------|------------|
| 1. affect | 2. learn | 3. look at | 4. overlap |
| 5. see | 6. spend | 7. train | 8. work |

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From A BIGGER MESSAGE: CONVERSATIONS WITH DAVID HOCKNEY
by Martin
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【Ⅱ】 次の文章を読み、下の設問に答えよ。

From the emergence of Renaissance Humanism, which had a tremendous impact on what has become the modern organization of knowledge, history was considered a key humanistic discipline, but in the last fifty years, from a variety of directions and for many divergent purposes, history has often chosen to associate itself more closely with the social sciences than with the humanities. (1) At the same time, there are within the social sciences “humanistic” sectors that often find themselves more comfortable in dialogue with students of texts than students of quantifiable behavior.

In the modern West, the primary model for the study of the humanities has focused on the figure of the creator, treated as a distinctive, single, isolated individual. The ideas of author and style and genius are part of this model. The object of literary study is the accumulated collection of works produced by such individuals. The basic tool for teaching the canon is an anthology (a word derived from Greek for collection of flowers). The canon is a shop window. And also in the modern West, (2) scholars and critics, even when proclaiming membership in “the community of learning,” have tended to work as if they, too, were individual, solitary creators—no matter how many sources cited, a single author signs. The usual issue of a learned journal is a shop window.

The humanities could be defined as those disciplines or modes of inquiry that “enhance the subject”—that is, that are concerned with the processes of self-making and that often understand their results to have implications for the self of their practitioners. This distinction helps to explain why certain kinds of innovative humanistic inquiry are routinely blamed as “scientific” (because they objectify the text or artwork, because they do not emphasize authorial intention or readerly response). (3) It also helps make clear that the whole structure of knowledge in which the humanities exist has been fundamentally formed by the “subject/object” split of Western philosophy. This split took its modern form in the seventeenth century and culminated in the early nineteenth century, with romanticism, with the democratic and industrial revolutions, with the emergence of the modern (now residual) notion of culture, and with the founding of the University of Berlin and the reordering of the French educational system. (4) It is an important paradox that the humanities both support this split—insofar as their existence is defined by it—and also include those intellectual activities that seek to challenge it.

(Adapted from Jonathan Arac, “Shop Window or Laboratory: Collection, Collaboration, and the Humanities,” in E. Ann Kaplan and George Levine, eds., *The Politics of Research*, New Brunswick, NJ: Rutgers UP, 1997, pp. 118-19.)

問

1. 下線部(1)を和訳せよ。
2. 下線部(2)を和訳せよ。
3. 下線部(3)を和訳せよ。
4. 下線部(4)を和訳せよ。
5. 以下の1文を本文中のふさわしい位置に挿入した時、その直後に来る3語を記せ。

The natural and social sciences, in contrast, “explore the object.”

受験番号 _____

氏名 _____

採点欄

2019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) (その1)

【修士課程】 一般外国語 英語

【I】

a	b	c	d	e	f	g	h

【II】

(1)

(2)

(横書) (その2)

(3)

(4)

(5) () () ()