

2018年度

早稲田大学大学院文学研究科 入学試験問題

【修士課程】 専門科目

英文学コース

\*解答は別紙（横書）

【I】【II】には全員が解答し、英米文学を専攻する者は【III】【IV】に、英語学・英語教育を専攻する者は【V】に解答すること。

【I】 次の文を読み、下の設問に答えよ。

Before geography positioned us in space and history kept track of time, myths gave us our bearings, and made us feel at home in the world.

Existence is random, chancy and perilous; we need a sense of purpose, a destiny and a destination. Myths are the stories we tell ourselves to resolve contradictions that we find intolerable. We dislike the idea that we happened into being accidentally in a universe that is the product of a random explosion. We therefore invent a creator who designed nature to serve us and allotted us a privileged place in it. Surely we are not just blundering between one oblivion and another? No, we would rather see life as a journey, perhaps even a pilgrimage or a quest. The necessity of dying predictably outrages us. It's a simple matter to overleap that obstacle by imagining an afterlife.

(1) We protect these deluding, comforting tales from scrutiny by treating them as wisdom handed down from on high. At best, however, they are supreme fictions, exercises in rationalizing a world that remains unreasonable.

The first myths were symptoms of fear. Our remotest ancestors kept watch on the sky and guessed at its moods. Weather issued verdicts that were usually critical: a lashing downpour, dyspeptic thunder, angry lightning bolts. Disasters had to be astrological, the result – as the word itself proclaims – of a disagreeable or ill-disposed star. Only if some higher power were appeased would the winter end.

Eventually human beings crept out of the woods and looked around with clearer eyes. Now, after uncountable millennia, we live in culture not nature, in an environment we have fabricated. (2) We may have outgrown our cowering reverence for the gods who determined nature's unforgiving rules, but we are more than ever at the mercy of myths, which tug at us subliminally. We are no longer so alert for signs from above, but signals at ground level still do their elementary job of telling us to stop or go, to turn this way or that, and we follow their orders because they trigger ancient, ingrained connections. Green equals bucolic calm, red warns of danger; perhaps when the colours change at the street corner we dimly recall a paradise garden and an inferno. Science, technology and contemporary atheism have not yet entirely enlightened our fantastical, traumatized minds.

(Peter Conrad, *Mythomania: Tales of Our Times, from Apple to Isis*. London: Thames and Hudson, 2016, p. 9.)

問

(1) 下線部(1)を和訳せよ。

(2) 下線部(2)を和訳せよ。

【II】 Write a commentary, in English, of about 100 words on one of the following passages.

(1) The novel is the form of literature which most fully reflects this individualist and innovating reorientation [away from traditional ways of thinking]. Previous literary forms had reflected the general tendency of their cultures to make conformity to traditional practice the major test of truth: the plots of classical and renaissance epic, for example, were based on past history or fable, and the merits of the author's treatment were judged largely according to a view of literary decorum derived from the accepted models in the genre. This literary traditionalism was first and most fully challenged by the novel, whose primary criterion was truth to individual experience—individual experience which is always unique and therefore new. The novel is thus the logical literary vehicle of a culture which, in the last few centuries, has set an unprecedented value on originality, on the novel; and it is therefore well named. (Ian Watt, *The Rise of the Novel: Studies in Defoe, Richardson and Fielding*. Berkeley: University of California Press, 1957, p. 13.)

(2)

※この問題は、著作権の関係により掲載ができません。

※この問題は、著作権の関係により掲載できません。

(T. S. Eliot, 'Tradition and the Individual Talent' in *Selected Essays by T. S. Eliot*. London: Faber and Faber, 1969, pp. 14-15.)

(3) The word 'emigration' has a plangent ring, especially in Irish contexts, where it evokes the experience of mass departures out of particular surroundings, those places ostensibly 'home'. But as a concept, 'emigration' is perhaps more germane to demography or historiography than to fiction as it has, at least at the literal level, a neutral content. It is only when the idea of 'exile' is superimposed onto 'emigration' that the human face emerges, marked inevitably with a sense of pain and loss. (Christine St. Peter, *Changing Ireland: Strategies in Contemporary Women's Fiction*. New York: Palgrave, 2000, p. 40.)

(4) Languages have power and status at global and national levels for both symbolic and practical reasons. An important symbolic function of language is political identification and cohesion. We see this in the USA, for example, where English is generally accepted as the single national language, and most people consider it important for national unity that all citizens be able to use one language. Immigrants who come from other language backgrounds are expected to add English as a requirement for citizenship, for participation in US democratic processes, for economic mobility, and for access to education and other social services. Maintenance of indigenous and immigrant languages other than English is not widely encouraged and is often actively discouraged. (Muriel Saville-Troike, *Introducing Second Language Acquisition*. Cambridge: Cambridge University Press, 2006, 121-2)

【III】(1)～(12)は、それぞれ文学作品の一部である。この中から 2 つを選び、4 行程度の英語で知るところを述べよ。

(1) I know thee not, old man. Fall to thy prayers.  
How ill white hairs become a fool and jester!  
I have long dreamed of such a kind of man,  
So surfeit-swelled, so old and so profane,  
But being awake I do despise my dream.

(2) That's my last duchess painted on the wall,  
Looking as if she were alive. I call  
That piece a wonder, now: Frà Pandolf's hands  
Worked busily a day, and there she stands.

(3) I went to the woods because I wished to live deliberately, to front only the essential facts of life, and see if I could not learn what it had to teach, and not, when I came to die, discover that I had not lived. I did not wish to live what was not life, living is so dear; nor did I wish to practice resignation, unless it was quite necessary.

(4) It was the best of times, it was the worst of times, it was the age of wisdom, it was the age of foolishness, it was the epoch of belief, it was the epoch of incredulity, it was the season of Light, it was the season of Darkness, it was the spring of hope, it was the winter of despair, we had everything before us, we had nothing before us, we were all going direct to Heaven, we were all going direct the other way.

(5) Alice was beginning to get very tired of sitting by her sister on the bank, and of having nothing to do: once or twice she had peeped into the book her sister was reading, but it had no pictures or conversations in it, 'and what is the use of a book,' thought Alice, 'without pictures or conversation?'

(6) Herein lie buried many things which if read with patience may show the strange meaning of being black here at the dawning of the Twentieth Century. This meaning is not without interest to you, Gentle Reader; for the problem of the Twentieth Century is the problem of the color line.

(7) Yes, the newspapers were right: snow was general all over Ireland. It was falling on every part of the dark central plain, on the treeless hills, falling softly upon the Bog of Allen and, farther westward, softly falling into the dark mutinous Shannon waves. It was falling, too, upon every part of the lonely churchyard on the hill where Michael Furey lay buried.

(8) Unreal City,  
Under the brown fog of a winter dawn,  
A crowd flowed over London Bridge, so many,  
I had not thought death had undone so many.

(9) Newspeak was the official language of Oceania and had been devised to meet the ideological needs of Ingsoc, or English Socialism. ※1 下記に出典追記しております。

(10) ※この問題は、著作権の関係により掲載できません。

(11) ※この問題は、著作権の関係により掲載できません。

(12) ※この問題は、著作権の関係により掲載できません。

【IV】 次の A, B からそれぞれ2つを選び、それぞれ3行程度で知るところを述べよ（日本語でも英語でもよい）。

A

- (1) *The Tempest* (2) *Robinson Crusoe* (3) *Uncle Tom's Cabin* (4) *Villette* (5) *Pygmalion*  
(6) *Wild Swans at Coole* (7) *Lady Chatterley's Lover* (8) "Blowin' in the Wind" (9) *The Crying of Lot 49*  
(10) *The Color Purple*

B

- (1) Laurence Sterne (2) Percy Bysshe Shelley (3) Herman Melville (4) Mark Twain (5) Virginia Woolf  
(6) F. Scott Fitzgerald (7) Flannery O'Connor (8) Derek Walcott (9) Harold Pinter (10) Jhumpa Lahiri

※1 Web公開にあたり、著作権者の要請により出典追記しております。  
Nineteen Eighty-Four by George Orwell (Copyright c George Orwell, 1949)  
Reprinted by permission of Bill Hamilton as the Literary Executor of the Estate of the Late Sonia Brownell Orwell.  
\* For US print & ebook rights contact Harcourt Brace. For Rest of World ebook rights please contact Penguin UK.

【V】

[A] Briefly explain four of the following terms.

1. Contrastive analysis
2. Feedback
3. Foreigner talk
4. Interlanguage
5. Noticing
6. Orthography
7. Pragmatics
8. Speech acts
9. Syntax
10. Universal grammar

[B] Discuss one of the following in approximately 100 words in English.

1. CLIL
2. Crosslinguistic influence
3. Input hypothesis
4. Natural order

【以 下 余 白】

受験番号 \_\_\_\_\_

氏 名 \_\_\_\_\_

採 点 欄

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) (その1)

【修士課程】                  専門科目                  英文学コース

【I】

(1)

---

---

---

---

(2)

---

---

---

---

【II】

( )

---

---

---

---

---

---

---

(横書) (その2)

【III】

( )

---

---

---

---

( )

---

---

---

---

【IV】

A.

( )

---

---

---

---

( )

---

---

---

---

(横書) (その3)

B.

( )

---

---

---

( )

---

---

---

(横書) (その4)

[V]  
A.

( )

---

---

---

( )

---

---

---

( )

---

---

---

( )

---

---

---



(横書) (その5)

B.

( )

---

---

---

---

---

---

---

---

---

【以 下 余 白】