

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

2019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

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）

【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 below.

In the latter half of the twentieth century many in the social sciences and humanities gleefully proclaimed the demise of a set of traditional assumptions about cultural identity. Notions of wholeness, teleological development, evolutionary progress, and ethnic authenticity were said to have been dismantled forever. A few lamented their passing, but most scholars energetically grappled with brave new theories of hybridity, network theory, and the complex “flow” of people, goods, money, and information across endlessly shifting social landscapes. (1) But as the new century unfolds, it has become increasingly clear that the bodies of the deceased have refused to stay buried: those who thought to have bid farewell once and for all to the heavily guarded borders of the nation-state and to the atavistic passions of religious and ethnic identity find themselves confronting a global political landscape in which neither nationalism nor identity politics shows any intention of disappearing. While the older conceptions of rootedness and autochthony seem intellectually bankrupt, the heady theories of creative metissage have run aground upon the rocks of contemporary reality.

(2) There is an urgent need to rethink fundamental assumptions about the fate of culture in an age of global mobility, a need to formulate, both for scholars and for the larger public, new ways to understand the vitally important dialectic of cultural persistence and change. This dialectic is not only a function of triumphant capitalism, free trade, and globalization; it is, as we hope to show, a much older phenomenon.

There is no going back to the fantasy that once upon a time there were settled, coherent, and perfectly integrated national or ethnic communities. To write convincing and accurate cultural analyses—not only of the troubled present but of centuries past—requires, to paraphrase *Hamlet*, more a chronicle of carnal, bloody, and unnatural acts than a story of inevitable progress from traceable origins. We need to understand colonization, exile, emigration, wandering, contamination, and unintended consequences, along with the fierce compulsions of greed, longing, and restlessness, for it is the disruptive forces that principally shape the history and diffusion of identity and language, and not a rooted sense of cultural legitimacy. At the same time, we need to account for the persistence, over very long time periods and in the face of radical disruption, of cultural identities for which substantial numbers of people are willing to make extreme sacrifices, including life itself.

(Stephen Greenblatt, *Cultural Mobility: A Manifesto*. Cambridge University Press, 2010. 1-2.)

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問

- (1) Paraphrase the underlined part (1) in either English or Japanese.
- (2) Paraphrase the underlined part (2) in either English or Japanese.
- (3) Summarize the third (last) paragraph in either English or Japanese.

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

On the simplest level, the labor of imagination evokes the various arts of ornament where the imagination becomes central for its ability to play with design and create variety in how we engage the world. As we get more practical, we can easily relate the literary to the rhetorical without identifying them entirely. Rhetoric becomes the imaginative labor of using particulars with persuasive force that supports and directs argument. In contrast, we take texts as primarily literary when imaginative labor is focused on the metaphorical elaboration of particulars so that they display and elaborate. Then the fullest language for the labor of imagination is elicited by literature's many ways of using the hypothetical activity of practical speculation, typically constructed as the display of possible worlds. In literary experience it is crucial we admit two different foci of hypothesis, often fused in the richest texts. One is a performative level engaging the question who could I become or how could I act linguistically if certain conditions were presupposed and constructed to make a concrete world. The second focus locates hypothetical interests in how the values emerging in the concrete world displayed might affect the way in which we talk about possibilities in the world we have to live in.

(Charles Altieri, "Afterword: Are Aesthetic Models the Best Way to Talk About the Artfulness of Literary Texts?" *American Literature's Aesthetic Dimensions*, edited by Cindy Weinstein and Christopher Looby. Columbia University Press, 2012. 398-99.)

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(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)

Modern discussions of the possibility of tragedy are not exercises in literary analysis; they are exercises in cultural diagnostics, more or less disguised. The subject of literature has pre-empted much of the energy that formerly went into philosophy, until that subject was purged by the empiricists and logicians. The modern dilemmas of feeling, action, and belief are argued out on the field of literary masterpieces. Art is seen as a mirror of human capacities in a given historical period, as the preeminent form by which a culture defines itself, names itself, dramatizes itself. In particular, questions about the death of literary forms—is the long narrative poem still possible, or is it dead? the novel? verse drama? tragedy?—are of the greatest moment. The burial of a literary form is a moral act, a high achievement of the modern morality of honesty. For, as an act of self-definition, it is also a self-entombment.

(Susan Sontag, "The Death of Tragedy," *Against Interpretation and Other Essays*. Doubleday, 1990. 132.)

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Extract from 'The Death of Tragedy' from AGAINST INTERPRETATION by Susan Sontag.

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(2) This book is written in the belief that writing has been envisioned and practiced in many ways in America—ways neither wholly self-invented nor merely dictated from without but realized from among the possibilities set in different cultural situations. My largest contention is that the history of American literature needs to be understood not as the history of literary works only but also as the history of the diverse and changing worlds that have been constructed around writing in American social life. More precisely, since works and the way they *work* their situations are integral to the story, this book argues that American literary history should be rethought as the history of the relation between literary writing and the changing meanings and places made for such work in American social history—a history not of texts or contexts alone but of the multiform transactions that have taken place between them.

(Richard H. Brodhead, *Cultures of Letters: Scenes of Reading and Writing in Nineteenth-Century America*. The University of Chicago Press, 1993. 8-9.)

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(3)

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(Harold Bloom, *How to Read and Why*. Scribner, 2000. 173.)

(4)

As a pagan or non-Christian art form, one that was variable depending on the natural condition or social situation that was its reference, the folktale developed a partiality for everything metallic and mineral and conceived of a world that is solid and imperishable. Such a set and highly structured world can be linked to notions of medieval patriarchalism, monarchy, and absolutism in the fifteenth, sixteenth, and seventeenth centuries. The world of the folktale is inhabited largely by kings, queens, princes, princesses, soldiers, peasants, animals and supernatural creatures (witches, fairies, elves, dwarfs, goblins, giants) — rarely members of the bourgeoisie or the church—and there are no machines, signs of industrialization, or elaborate descriptions of commerce and town life. In other words, the main characters and concerns of a monarchistic, patriarchal, and feudal society are presented, and the focus is on class struggle and competition for power among the aristocrats themselves and between the peasantry and aristocracy.

(Jack Zipes, *Fairy Tales and the Art of Subversion*. 2nd edition. Routledge, 2006. 7.)

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(5)

Irony, in its contrariness, has gained a reputation for indeterminacy, for being all but ungraspable except perhaps in the most traditional contexts of wittiness, paradox, the assumption of an opposite, or a perspective of stylish but world-weary commentary. Irony in the more complicated view can now be confounding, a perspective that has become more pervasive, or at least more presumed, in connection with postmodernist or deconstructive assumptions regarding the disassociative properties of language in particular. Irony does, in fact, imply opposition, a consistent if at times hidden presence of the alternate view; and when such alternation is reiterated or compounded, the contrary properties of the ironic become correspondingly more manifest, leading potentially to progressive negation or even self-cancellation. This, in brief, is an attribute belonging innately to a trope with philosophical as well as verbal and aesthetic properties, a trait that many at times contribute to a perception of capriciousness and contradiction.

(William Storm, *Irony and the Modern Theatre*. Cambridge University Press, 2011. 1-2.)

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① 英語学・英語教育

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）

【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.

Most of the world's languages have relatively few speakers. The median number of speakers is probably around 5,000–6,000. Ninety-five per cent of the world's spoken languages have fewer than one million native users; half of all the languages have fewer than 10,000. A quarter of the world's spoken languages and most of the Sign languages have fewer than 1,000 users. More than eighty per cent of the world's languages are endemic: they exist in one country only. Linguists are today working with the description of the world's linguistic diversity in the same way as biologists describe and list the world's biodiversity. There are “Red Books” for threatened languages, in the same way as for threatened animals and plants and other species. There are detailed definitions of the degree of threat or endangerment. A language is threatened if it has few users and a weak political status, and, especially, if children are no longer learning it, i.e. when the language is no longer transmitted to the next generation. The present discussions and ongoing work about the disappearance/death/killing of languages include quite a lot of descriptive work, books and articles. It has led to the founding of several international organisations for the promotion and protection of endangered languages, and activism for the revival and reclamation of languages.

Even the most ‘optimistic realistic’ linguists now estimate that half of today's oral languages may have disappeared or at least not be learned by children in 100 years' time. The ‘pessimistic but realistic’ estimate is that we may only have some ten per cent of today's oral languages left as vital, non-threatened languages in the year 2100. Ninety per cent may be ‘dead’ or ‘on the death row’, ‘moribund’. On the other hand, languages can also be ‘reborn’ or ‘reclaimed’ – there is a handful of examples of this. Kaurua in Australia is one. Those who speak it now say that it was not dead – even if the last speaker died in the late 1920s – it was only sleeping. But so far it has happened seldom, and fairly few new languages arise.

(Adapted from Tove Skutnabb-Kangas, *The Globalisation of (Educational) Language Rights*, *International Review of Education* 47, (3–4), p. 207, 2001)

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(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 text. Write in English.

(1)
Depending on their theoretical perspective, linguists define grammar in a variety of different ways. For practical purposes such as teaching, however, grammar is taken to mean that subset of descriptive grammar items that have been selected as the ‘scope and sequence’ of language teaching syllabuses, and which typically consist of inflectional morphology and clause syntax, with a particular bias towards verb phrase structures (such as those that encode tense and aspect), even in relatively uninflected languages like English – a legacy perhaps, of the teaching of classical languages such as Greek and Latin. In fact, the findings of corpus linguistics over the last three or four decades, especially in the area of spoken language have challenged the weighting given to certain items in traditional grammar syllabuses, although the impact of these findings on materials design has been modest, to say the least.

(Adapted from Scott Thornbury, *Learning Grammar*. In *The Cambridge Guide to Learning English as a Second Language*, Cambridge University Press, 2018, p. 184)

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Scott Thornbury, *The Cambridge Guide to Learning English as a Second Language*, reproduced with permission of the Licensor through PLSclear.

(2)
While the initial state in children’s minds for L1 almost surely is an innate capacity to learn language, it is not at all certain whether or not such natural ability is part of the initial state in older learners for L2 acquisition. Some linguists and psychologists believe that the genetic predisposition which children have from birth to learn language remains with them throughout life, and that differences in the final outcomes of L1 and L2 learning are attributable to other factors. Others believe that some aspects of the innate capacity which children have for L1 remain in force for acquisition of subsequent languages, but that some aspects of this natural ability are lost with advancing age. Still others believe that no innate capacity for language acquisition remains beyond childhood, and that subsequent languages are learned by means which are more akin to how older learners acquire other domains of knowledge, such as mathematics or history.

(Adapted from Muriel Saville-Troike, *Introducing Second Language Acquisition*, Cambridge University Press, 2006, p. 17)

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2019 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)

(2)

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(3)

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