

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

2020 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

2020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 recent years, scholars in literature and science have tended to take one of two approaches. The first is firmly rooted in literature and revolves around metaphors; one of its best-known exponents is Gillian Beer. For Beer, the sticky edges of metaphors – the connotations that come attached to them – are their key property. (1) People who invent metaphors, she argues, cannot control them afterwards. Because of their connotations, metaphors are forever suggesting new connections, escaping from the context in which they were invented and forging new links between the world and our ideas. This critical stance reflects a key insight from the sociology of scientific knowledge: that no fact is real (or real to us, which is all we can know) independent of its representation. It has produced some excellent studies chasing metaphors in and out of fiction and fact, showing how scientific and cultural perceptions have been reciprocally transformed. Some studies, particularly the ground-breaking books of Gillian Beer, Misia Landau and George Levine, have looked at entire plots as metaphors for evolution. They have found that these metaphors both reflected and informed the ‘plots’ ascribed to nature by scientists. However, in successfully closing the loop of influence – in showing how metaphor has actively stimulated science – these scholars have often been in a minority. (2) Many other scholars of this ilk, despite their best intentions, present a one-way process by which literary writers reflect on the metaphors of science, and not vice versa.

Paul White’s biography *Thomas Huxley* (2003) has challenged somewhat this school of literary criticism and its assumption (especially amongst nineteenth-century scholars) that science and literature draw on a single pool of metaphors. White emphasises the multiple platforms and arenas in which Huxley worked to construct himself as a ‘man of science’. Rather than having science sharing a single audience with literature, White highlights arenas of intersection as various as education (basic and advanced), industry, learned societies, popular culture, politics, culture and economics. In each of these, he argues, Huxley laboured to define different aspects of what he, and by implication science, was all about. This undercuts the notion that science works with a set of metaphors that can be found in some unitary notion of ‘culture’.

(Charlotte Sleight, *Literature & Science*. Palgrave Macmillan, 2011, 15-16.)

問

- (1) Paraphrase the underlined part (1) in either English or Japanese.
- (2) Paraphrase the underlined part (2), clarifying the meaning of “this ilk,” in either English or Japanese.
- (3) Summarize the third paragraph in either English or Japanese.

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

The term ‘image’ is in some ways misleading, since it suggests the visual, and not all imagery is of this kind. Auden, for example, is famous for images which yoke together the concrete and the abstract: ‘Anxiety receives them like a Grand Hotel’ ; ‘And lie apart like epochs from each other’. Part of the point of similes like this, which belong to an era in which the whole idea of representation is in crisis, is that they baffle any attempt to visualize them. But this is true in a sense of all such equating of one thing with another. We speak of similes and metaphors as images; but both of them are forms of comparison, and it is hard to see how a comparison can be a picture. We can describe jealousy as a green-eyed monster, but this tends to mean that we picture a green-eyed monster rather than jealousy. You can take a photograph of a goat, but not of lechery. You can hold the two parts of the comparison together in language, just as in language you can have a purple-coloured pain, a grin without a cat, a square circle, a person who is both dead and alive, or a cathedral which is built entirely out of stone but also entirely out of jelly. But it is not easy to portray any of these phenomena visually. What image does ‘My love is like a red, red rose’ bring to mind? A rose with well-plucked eyebrows and dainty legs? It is language’s lack of visualisability which confers such enviable freedom upon it. Seeing language as no more than an image or representation of reality is a way of restricting its liberty. In literary history, the words for such policing of the signifier are realism and naturalism—movements which, despite their exclusiveness, have been immensely fertile and productive.

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(Terry Eagleton, *How to Read a Poem*. Blackwell Publishing, 2007, 139.)

(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)

War offers the paradigm of the nominalistic dilemma: the abstraction from totality or the here-and-now of sensory immediacy and confusion. For Tolstoy, as for almost everybody else, the representational consequence was most memorably drawn by Stendhal in *The Charterhouse of Parma*: its naive young hero setting forth to join the Emperor’s army and blundering into the middle of the battle of Waterloo without even recognizing his hero as the latter gallops off what he does not even understand to be the battlefield. The protagonist thereby gives expression, *avant la lettre*, to what the Formalists called “*ostranenie*” or “estrangement” (defamiliarization), in which a preexisting stereotype is dismantled and brought before us in all its nameless freshness and horror. Whether this is to be grasped as an essentially modernist operation, or on the contrary is something all the realisms are by definition called upon to do, is a question to be decided.

(Adopted from Fredric Jameson, *The Antinomies of Realism*. Verso, 2015, 232-233.)

(2)

“Racist” is becoming a confusing word, and it must be clarified. No man has any special rights because he belongs to one race or another: say “man” and all rights have been stated. The black man, as a black man, is not inferior or superior to any other man; the white man who says “my race” is being redundant, and the black man who says “my race” is also redundant. Anything that divides men from each other, that separated them, singles them out, or hems them in, is a sin against humanity. What sensible white man thinks he should be proud of being white, and what do blacks think of a white man who is proud of being white and believes he has special rights because he is? What must whites think of a black man who grows conceited about his color? To insist upon the racial divisions and racial differences of a people naturally divided is to obstruct both individual and public happiness, which lies in greater closeness among the elements that must live in common. It is true that in the black man there is no original sin or virus that makes him incapable of developing his whole soul as a man, and this truth must be spoken and demonstrated, because the injustice of this world is great, as is the ignorance that passes for wisdom, and there are still those who believe in good faith that the black man is incapable of the intelligence and feelings of the white man. And what does it matter if this truth, this defense of

nature, is called racism, because it is no more than natural respect, the voice that clamors from man's bosom for the life and the peace of the nation.

(José Martí, "My Race," (1893) in *José Martí: Selected Writings*, edited and translated by Esther Allen. Penguin Books, 2002, 318-19.)

(3)

To follow a story, in effect, is to understand the successive actions, thoughts, and feelings in the story inasmuch as they present a particular "directedness." Let us understand by this that we are "pulled forward" by the development, as soon as we respond to this force with expectations concerning the completion and outcome of the whole process. The reader will immediately perceive how understanding and explanation are inextricably mixed together in this process. Ideally, a story should be self-explanatory. It is only when the process is interrupted or blocked that we demand an explanation as a supplement.

To say that we are oriented in a certain direction is to recognize a teleological function in the "conclusion," the same one I emphasized in my analysis of the "ending." However, in response to the covering law model we need to add that a narrative "conclusion" is not something that can be deduced or predicted. A story that included no surprise or coincidences or encounters or recognition scenes would not hold our attention. This is why we have to follow a story to its conclusion, which is something completely different than following an argument whose conclusion is compelled to be what it is. Rather than being predictable, a narrative's conclusion has to be *acceptable*.

(Paul Ricoeur, *Time and Narrative, Volume 1*, translated by Kathleen McLaughlin and David Pellauer. The University of Chicago Press, 1984, 150.)

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Ricoeur, Time Narrative Volume 1, The University of Chicago Press.

(4)

The history of the novel as a 'genre' began in the eighteenth century, at a time when people had become preoccupied with their own everyday lives. Like no other art form before it, the novel was concerned directly with social and historical norms that applied to a particular environment, and so it established an immediate link with the empirical reality familiar to its readers. While other literary forms induced the reader to contemplate the exemplariness they embodied, the novel confronted him with problems arising from his own surroundings, at the same time holding out various potential solutions which the reader himself had, at least partially, to formulate. What was presented in the novel led to a specific effect: namely, to involve the reader in the world of the novel and so help him to understand it—and ultimately his own world—more clearly.

(Wolfgang Iser, *The Implied Reader: Patterns of Communication in Prose Fiction from Bunyan to Beckett*. The John Hopkins University Press, 1974, xi.)

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(5)

Roughly speaking, anything that "stands for" something else is a symbol, but the process operates in many different ways. A cross may symbolize Christianity in one context, by association with the Crucifixion, and a road intersection in another, by diagrammatic resemblance. Literary symbolism is less easily decoded than these examples, because it tries to be original and tends towards a rich plurality, even ambiguity, of meaning (all qualities that would be undesirable in traffic signs and religious icons, especially the former). If a metaphor or simile consists of likening A to B, a literary symbol is a B that *suggests* an A, or a number of As. The poetic style known as Symbolism, which started in France in the late nineteenth century in the work of Baudelaire, Verlaine and Mallarmé, and exerted considerable influence on English writing in the twentieth, was characterized by a shimmering surface of suggested meanings without a denotative core.

(David Lodge, *The Art of Fiction: Illustrated from Classic and Modern Texts*. Penguin Books, 1992, 139.)

【以下余白】

① 英語学・英語教育

2020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 English language developed out of Germanic dialects that were brought to Britain, during the course of the 5th and 6th centuries, by the Jutes (from modern Jutland, Denmark), Angles, (from modern Schleswig, Denmark/Germany), and Saxons, (from modern Holstein, Germany). By mediaeval times, the Germanic language had replaced the original Celtic language of Britain in nearly all of England as well as in southern and eastern Scotland. Until the 1600's, however, English remained a language spoken by a relatively small number of people and was confined geographically to the island of Britain. Indeed, even much of Britain remained non-English-speaking. The original Celtic language of Britain survived in the form of Welsh in nearly all of Wales and as Cornish in much of Cornwall. The Highlands and Islands of western and northern Scotland spoke Gaelic, another Celtic language which had been brought across from Ireland in pre-mediaeval times. And the populations of the Northern Isles-Orkney and Shetland still spoke the Scandinavian language, Norn, which they had inherited from their Viking ancestors. It was not until the 17th century that the English language began the geographical and demographic expansion which has led to the situation in which it finds itself today, with more non-native speakers than any other language in the world, and more native speakers than any other language except Chinese.

This expansion began in the late 1600's, with the arrival of English speakers in the Americas—North America (the modern United States and Canada), Bermuda, the Bahamas, and the Caribbean—and the importations of English, from Scotland, into the northern areas of Ireland. Subsequently, during the 1700's, English also began to penetrate into southern Ireland, and it was during this time, too, that Cornish finally disappeared from Cornwall, and Norn from Orkney and Shetland. During the 1800's, English began making serious inroads into Wales, so that today only 20 percent of the population of that country are native Welsh-speakers; and in the Highlands and Islands of Scotland, English also began to replace Gaelic, which today had around 70,000 native speakers.

(Adapted from, Peter Trudgill & Jean Hannah, *International English, A Guide to the Varieties of Standard English*, Arnold Publishers, 2002, p. 3-4.)

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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)

The phenomenon of multilingualism is as old as humanity, but multilingualism has been catapulted to a new world order in the 21st century. Social relations, knowledge structures, and webs of power are experienced by many people as highly mobile and interconnected—for good and for bad—as a result of broad socio-political events and global markets. As a consequence, today's multilingualism is enmeshed in globalization, technologization, and mobility. Communication and meaning-making are often felt as deterritorialized, that is, lived as something which does not belong to one locality but which organizes translocal trajectories and wider spaces, while language use and learning are seen as emergent, dynamic, unpredictable, open ended, and intersubjectively negotiated. In this context, increasingly numerous and more diverse populations of adults and youth become multilingual and transcultural later in life, either by elective choice or by forced circumstances, or for a mixture of reasons. They must learn to negotiate complex demands and opportunities for varied, emergent competencies across their languages. Understanding such learning requires the integrative consideration of learners' mental and neurobiological processing, remembering and categorizing patterns, and moment-to-moment use of language in conjunction with a variety of socioemotional, sociocultural, sociopolitical, and ideological factors.

(Adapted from The Douglas Fir Group, *A Transdisciplinary Framework for SLA in a Multilingual World*, *The Modern Language Journal*, 100 [19-47], 2016, p.19.)

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(2)

In general, then, the birth of rationalism separated cognition from emotion and set them in conflict. Two additional factors also help to explain why cognition has been prioritized specifically in the SLA literature. One is related to the measurement of emotions. Precisely what is an emotion and how is it to be measured in a reliable way? In general, SLA theorists and researchers have recognized the role of emotions as variables that are inherent within the individual learner. One reads about these variables in the literature on individual differences, where emotions are measured and related causally to success or failure in language learning. In the individual differences literature in SLA, emotions are seen as the independent (causal) variables and language learning is dependent on them. In other words, emotions influence language learning, and the reverse relationship, that language learning may influence emotions, is rarely considered.

(Adapted from Merrill Swain, *The Inseparability of Cognition and Emotion in Second Language Learning*, *Language Teaching*, 46, [195-207], 2013, p.197.)

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【以下余白】

受験番号	
氏名	

この欄以外に受験番号氏名を書かないこと。

採点欄

2020 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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(3)

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