

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

2021 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。

Ⓐ 英文学

2021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.

Milan Kundera creates his style, he tells us, in part by writing things that are ‘not good Czech.’
(1)Presumably this is done at special moments when something in those centuries and centuries of deposits that have created the language is not to Kundera’s liking, or needs drawing attention to, or simply, when some particular effect that is congenial to Kundera can be achieved and exploited. It is not a random thing; one presumes, that is, that there will be an internal coherence between Kundera’s deviations from ‘good Czech’, a pattern that gradually builds up a consistent and characteristic friction between individual vision and collective consciousness, a pattern that creates a special place for the text in the overall context of Czech language and literature. Obsessed with the importance of maintaining his identity across the globe, Kundera, one has to feel, is ingenuous about the possibilities of translation.

This brings us to the central irony of much modern international literary celebrity. So many of the best writers gain their initial energy and forge their styles from a struggle with their culture and language of origin. We have quoted Samuel Beckett’s remark: “it is indeed becoming more and more difficult, even senseless, for me to write an official English ... it seems to have become as irrelevant as a Victorian bathing suit or the imperturbability of a true gentleman”. J. M. Coetzee makes great play of the tension between a literary English, now meaningless, he suggests, in black South Africa, and the language or the dominant majority. In the novel *Disgrace*, the book’s protagonist, David Lurie, reflects on the background of his black neighbor, Petrus, as follows:

He would not mind hearing Petrus’s story one day. But preferably not reduced to English. More and more he is convinced that English is an unfit medium for the truth of South Africa. Stretches of English code whole sentences long have thickened, lost their articulations, their articulateness, their articulatedness. Like a dinosaur expiring and settling in the mud, the language has stiffened. Pressed into the mould of English, Petrus’s story would come out arthritic, bygone.

(2)There is hence a suggestion that Coetzee’s own decidedly lean style is being developed in response to particular circumstances, a particular linguistic context. Removed from that context into another language it will inevitably, and this despite the apparent ease of translation, lose an important layer of meaning (ie. What is happening to English in the ex-colonial world). Opposition, rebellion, reaction, do not exist in a vacuum, they are always part of a specific situation. However much the writer may prize his individual identity, his book is not the same book in another context.

Many writers whose work is galvanized by a struggle against their culture of origin choose to leave their countries, or even change languages (as has Kundera). Of the six authors examined in this book, three – Lawrence, Joyce and Beckett – lived most of their adult lives outside of their native countries. All three had to deal with critical hostility and censorship. The very notoriety generated by this sort of non-conformism, this assault on received opinion at home, encourages publication in other languages, since nobody is more avidly sought after than a rebel from another land; indeed, this is a crucial factor in the internationalization of literature, going back as far as the exiled Catullus, the exiled Dante. The writer achieves an international stature because of the heightened individuality consequent on his or her quarrel at home.

(Adopted from Tim Parks, *Translating Style: A Literary Approach to Translation, A Translation Approach to Literature*. 2nd ed. Routledge, 2007, 242-244.)

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問

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

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

Unease about translation does not just cover the exporting of texts into another language; their importation too can be problematic. Translation's very existence challenges our understanding of what a literary text is. Further, by asserting that things worth knowing exist outside the home culture's boundaries, translation challenges society as a whole. Translated works are Trojan horses, carriers of secret invasion. They open the imagination to new images and beliefs, new modes of thought, new sounds. Mistrust of translation is part of the instinctive immune reaction by which every community attempts to preserve its particular heritage and flavor: to control language is to control thought. The realization lends an extra dimension to the well-known Italian saying, "Traduttore, traditore" (Translator, traitor).

And still, translation occurs, playing an essential role in the innumerable conversations between familiar and strange, native and import, past and future, by which history and culture are made. It is integral to the way seed ideas and language strategies move out into the world, the new contending with the old until the translated works and forms are either rejected or naturalized. After sufficient time, shapes of thought and sound originally alien may themselves become the revered heritage, as certain exotic trees have come to be treasured in their new countries.

(Jane Hirshfield, *Nine Gates: Entering the Mind of Poetry*. Harper Perennial, 1998, 54-55.)

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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)

The writerly text comes into existence as an archaeological dig at the site of a classic text. It exhumes the cultural voices or codes responsible for the latter's enunciation, and in the process it discovers multiplicity instead of consistency, and signifying flux instead of stable meaning. The writerly text is one which the reader or viewer has obliged to reveal the terms of its own construction, one which has been made available as discourse instead of as a transparent poetic, novelistic, or cinematic fiction.

No "glue" holds together the disparate pieces of the writerly text; in it heterogeneity and contradiction are multiplied as much as possible. None of its codes is subordinated to any other—on the contrary, the writerly text strives for anarchy and incoherence. Barthes insists that even irony must be banished from that text's premises since it enacts a repressive discourse in which the voice of implied criticism dominates all others. Here numerous codes signify simultaneously, without regard to the rules of precedence or sequentiality.

The writerly text promotes an infinite play of signification; in it there can be no transcendental signified, only provisional ones which function in turn as signifiers. It thus denies the possibility of closure. The writerly text has no syntagmatic order, but can be "entered" at any point. Barthes proposes that within it "everything signifies ceaselessly and several times, but without being delegated to a final great ensemble, to an ultimate structure" (12). The writerly text replaces the concepts of "product" and "structure" with those of "process" and "segmentation."

(Kaja Silverman, *The Subject of Semiotics*, Oxford University Press, 1983, 246-247.)

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(2)

All literature is influenced by social and historical context — what human activity is not? — but a distinguishing characteristic of an enduring literary work is precisely its capacity to resist the context of its moment of production, maybe even to resist the knowledge and the intentions of its author. John Keats remarked in a letter, 'things which I do half at random are afterwards confirmed by my judgment in a dozen features of propriety'. That is to say, artists are not fully in control of the processes whereby their creations come into being. For Keats, this is the magical alchemy of art. From the writer's point of view, it is the literary work itself that does the controlling, not, as some modern critics would have it, the historical or ideological context of the moment of production.

A truly literary work is one that takes on a life of its own, like Pygmalion's statue in the Greek myth. Keats's 'Ode on a Grecian Urn' is a meditation on this idea. In some mysterious sense, the work

of art creates its own shape and in so doing makes possible its own future after it has left the hands of the artist. ‘That which is creative must create itself’ — Keats again. If only metaphorically, the great work of art is after all a living organism. Its greatness is defined by its capacity to evolve, as successful living organisms do, through adaptation to new cultural environments. It survives to meet the futurity whose shadow is cast upon its origin.

(Jonathan Bate, *English literature: A Very Short Introduction*, Oxford University Press, 2010, 39-40.)

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English Literature: A Very Short Introduction, Jonathan Bate;

(3)

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Kirsten Holst Petersen and Anna Rutherford have used the phrase ‘a double colonisation’ to refer to the ways in which women have *simultaneously* experienced the oppression of colonialism and patriarchy. In the ‘Foreword’ to their edited collection *A Double Colonisation: Colonial and Post-Colonial Women’s Writing* (Dangaroo, 1986), Petersen and Rutherford argue that colonialism celebrates male achievement in a series of male-oriented myths such as ‘mateship, the mounties, explorers, freedom fighters, bushrangers, missionaries’ (p.9), while women are subject to representation in colonial discourses in ways which collude with patriarchal values. Thus the phrase ‘a double colonisation’ refers to the fact that women are twice colonized – by *colonialist* realities and representations, and by *patriarchal* ones too. Much postcolonial feminist criticism has attended to the representations of women created by ‘double colonisation’, and questioned the extent to which both postcolonial and feminist discourses offer the means to challenge these representations.

Let’s consider this ‘double colonisation’ in more detail, because it affects women from *both* the colonized and colonizing cultures in various ways.

(John McLeod, *Beginning Postcolonialism*, Manchester University Press, 2000, 175.)

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(4)

Postcolonialism, John McLeod, 2000; permission conveyed through Copyright Clearance Center, Inc.

Power is often conceptualised as the capacity of powerful agents to realise their will over the will of powerless people, and the ability to force them to do things which they do not wish to do. Power is also often seen as a possession—something which is held onto by those in power and which those who are powerless try to wrest from their control. Foucault criticises this view, arguing in *The History of Sexuality, Vol. 1* (1978) that power is something which is performed, something more like a strategy than a possession. Power should be seen as a verb rather than a noun, something that does something, rather than something which is or which can be held onto. Foucault puts it in the following way in *Power / Knowledge*: ‘Power must be analysed as something which circulates, or as something which only functions in the form of a chain . . . Power is employed and exercised through a netlike organisation . . . Individuals are the vehicles of power, not its points of application’ (Foucault 1980: 98).

(Sara Mills, *Michel Foucault*. Routledge, 2003. 34-35.)

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(5)

How do we read books which emerge from our own environment, which are part of our ongoing contemporaneity? If we address ourselves to works of the past, products of a different society, a different economy, a different historical matrix, we are reading not only those works but by implication the silent language of anticipations and expectations, permissions and prohibitions, which surround them and make up their context. Whatever else a book may do it records a series of choices from the available discourses at a particular time. It is a commonplace to say that the condition of meaning is exclusion, but it is worth remembering when reading a book from the past that we are indirectly reading or being exposed to the tacit social rules and conditions which governed the exclusions and inclusions which are as much a part of the book as any more ostensible subject matter. To put it very simply, when we read a book from the past we are in fact reading a book and a context, but in reading a book from the present we *are* context.

(Tony Tanner. “Games American writers play: ceremony, comlicity, contestation, and carnival.” *Scenes of Nature, Signs of Men*. Cambridge University Press, 1987, 176.)

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Scenes of Nature, Signs of Men Essays on 19th and 20th Century American Literature; Tony Tanner, Cambridge University Press; Reproduced with permission of The Licensor through PLSclear.

【以下余白】

① 英語学・英語教育

2021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.

It is an undeniable fact that English has become the hegemonic foreign language in the vast majority of European education systems up to the point that it is negatively affecting the interest and motivation to learn other foreign languages. While “global English makes the transition from ‘foreign language’ to basic skill” in many European education systems CLIL (Content and Language Integrated Learning) has blossomed during the last decade as the most popular approach among the diverse initiatives undertaken to overcome the weaknesses found in the traditional teaching of English as a foreign language (EFL). The preeminence of English in CLIL is such that often “CLIL effectively means CEIL, or content-and-English integrated learning.” It is worth mentioning that approaches that integrate content and language are commonly labelled Content-based language instruction (CBI) or Content-based second language teaching in North America whereas the label CLIL is most commonly used in Europe

CLIL implementation revolves around the idea that this approach may help students to learn both content and English, as its advocates claim that not only the specific content is learnt, but students’ foreign language competence is also significantly improved. Nevertheless, this “two for one” belief still needs further research: “But how far this catalyst role of CLIL will actually go and how necessary it depends on the contingencies of individual contexts: Contrary to many people’s expectations, CLIL is not a panacea.”

(Adapted from David Lasagabaster, Aintzane Doiz, & Juan Manuel Sierra, *Motivation and Foreign Language Learning*, John Benjamins. 2014, 117-118.)

(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)

In the 1990s, the shift in the research paradigm in general education from information processing to sociocultural theories of learning began to make an impact on L2 research. This shift has led to a reconceptualization of language, context, and learning in profound ways. Sociocultural theories (SCT) of learning conceptualize the relationship between the learner and the social world as dialectical and mediated by cultural artefacts, among which language is primary. Learners are not just passive recipients of language input and teachers are not just providers of input. Rather, the learners, the teacher, and the sociocultural context in which the discourse takes place are constitutive of what is being learned. Seen from this perspective, classroom discourse studies based on the input-output model present an impoverished and reductionist view of L2 learning.

(Adapted from Amy B. M. Tsui, In *The Routledge Handbook of Applied Linguistics*, Routledge, 2011, 278.)

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(2)

Another variation on Westerner bashing is Holliday's (2011) book, which is an example of the tendency of some Western ELT scholars to self-flagellate over their own positioning. Holliday's work is a lucid, nuanced study and the articulation of a valuable 'critical cosmopolitan' approach that is consistent with Pennycook's 'problematizing practice'. But it is unfortunate that so many of his synthesized case-studies, most of which juxtapose Centre-Periphery people and perspectives, are so very one sided. As examples, we are introduced to (Centre) John and (Periphery) Kayvan. While John is boorish and 'patronizing', Kayvan is misunderstood, 'too polite', and his life is 'more complicated than [John] could imagine'. In cinematic terms, Kayvan has a 'back story' of business and family responsibilities whereas John is a flimsy caricature. The issue is that, as a Western character, his noticing and 'knowing about' of cultural patterns is derided as ignorant chauvinism and culturism. Why, then, is the Othering of Westerners seemingly acceptable? It would appear that a dangerous double standard has crept into 'critical' ELT in which criticality may operate in one direction only.

(Adapted from Phiona Stanley, *Shanghaied in Shanghai*, Routledge, 2013, 45.)

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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

2021 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)

(3)
