

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

2022 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

(A) 【I】 Read the following passage and answer the questions below.

In her call for moral philosophy to acknowledge that some forms of literature (specifically long and complex novels) indeed constitute forms of moral philosophy, Martha Nussbaum insists, in effect, that moral knowledge consists in the ability to see the most complex knot of chronotopes, the image, without reducing it: “Moral knowledge, James suggests, is not simply intellectual grasp of propositions; it is not even simply intellectual grasp of particular facts; it is perception. It is seeing a complex, concrete reality in a highly lucid and richly responsive way; it is taking what is there, with imagination and feeling.” ⁽¹⁾Novels are important for moral philosophy in part because the image as it figures in the literary work serves as the embodiment of an unrecuperable, nonsystematic concreteness. Our encounter as readers with the literary image is an analogue for the moral subject’s encounter with the moral situation. But Nussbaum goes further, arguing that it is more than an analogy: “the work of the moral imagination is in some manner like the work of the creative imagination, especially that of the novelist. . . . this conception of moral attention and moral vision finds in novels its most appropriate articulation. . . . according to this conception, the novel is itself a moral achievement.” In reading the novel, moral attention and moral vision will not try to ignore specificity and unrepeatability but, rather, will try to make those very qualities the focus. Attention to particulars is everything. Moreover, some novels—complex, psychologically intricate ones—make it palpable to us that this sort of fine attention is demanded; that to be anything but thoroughly vigilant is to miss what *matters*. Since for Nussbaum this capacity to attend to details with feeling is identical with the capacity for moral judgment, the encounter with the novel both exercises the moral faculty and calls our reflective attention to the nature of its operations. ⁽²⁾Because this is the task of moral philosophy as well, the novel is not just the matter for philosophical reflection but a work of philosophy itself.

Nussbaum begins with a response to an anticipated objection: “First to prevent confusion, we must have some rough story about what moral philosophy and the job of moral philosophy are—for on some accounts of these things, particularly the Kantian account, this text obviously falls entirely outside of moral philosophy in virtue of the empirical and contingent nature of its context.” For Kant, the principles of morality are categorical imperatives binding on all rational creatures independent of their historical situation, emotional or personal attachments, and contingent desires or inclinations. Against this, Nussbaum insists that principles play only a peripheral role in real moral judgment and hence that a list or catalogue of them is at best only the raw material for an adequate philosophical account. ⁽³⁾The central moral judgments are the deliverances of trained perception. By their nature they resist cataloguing, so a work of moral philosophy cannot be anything like a comprehensive account of the moral verities. Rather, it must contain reflection on particular illustrations of the operation of this perceptual faculty. But of course, in order for these illustrations to be illuminating and so to deserve the name of philosophy, they must capture at least some of the concreteness and specificity of the real phenomenon.

(Adapted from Lisa Eckstrom, “Moral Perception and the Chronotope: The Case of Henry James,” in *Bakhtin in Context: Across the Disciplines*, edited by Amy Mandelker. Northwestern University Press, 1995, 100-101.)

- (1) Paraphrase the underlined part (1), in either English or Japanese.
- (2) Give the reason for the author’s claim in the underlined part (2) in either English or Japanese.
- (3) Expound the underlined part (3) using the author’s words in either English or Japanese.

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

Contemporary Anglo-American philosophers recognize that the nature of meaning is a pivotal philosophical issue, but they almost never regard either art or aesthetics as relevant to this topic. They labor under the illusion of the cognitivist view that meaning is properly only linguistic phenomenon—a matter of words and sentences. Moreover, they tend to think of meaning as involving the truth conditions of sentences. They wouldn't dream of starting their analysis with a discussion of how we experience and understand art, because they will only grudgingly grant meaning to art (if they do so at all), on the basis that music can only have meaning if it is seen to be a type of language, with elements akin to words, phrases, and sentences, and with elements that refer beyond themselves to extramusical things, events, or ideas. Meaning in painting gets reduced to representational elements, and occasionally to visual “gestures.” According to this language-centered view, music, painting, architecture, dance, and so on do not have meaning in its “proper” sense, and poetry has meaning only to the extent that it can be likened to prose.

As we have seen, the idea that only words can have meanings ignores vast stretches on the landscape of human meaning-making. It leaves out anything that cannot be linguistically encoded, and it denies the status of *meaning* to most of the meaning-making that occurs beneath our conscious awareness and beneath representational structures. On this view, the last place one would look for meaning is in the arts.

(Mark Johnson, *The Meaning of the Body: Aesthetics of Human Understanding*. The University of Chicago Press, 2007, 207.)

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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)

Now here we see the beauty and the great value of the novel. Philosophy, religion, science, they are all of them busy nailing things down, to get a stable equilibrium. Religion, with its nailed-down One God, who says *Thou shalt*, *Thou shan't*, and hammers home every time; philosophy, with its fixed ideas; science with its ‘laws’: they, all of them, all the time, want to nail us on to some tree or other.

But the novel, no. The novel is the highest example of subtle inter-relatedness that man has discovered. Everything is true in its own time, place, circumstance, and untrue outside of its own place, time, circumstance. If you try to nail anything down, in in the novel, either it kills the novel, or the novel gets up and walks away with the nail.

Morality in the novel is the trembling instability of the balance. When the novelist puts his thumb in the scale, to pull down the balance to his own predilection, that is immorality.

The modern novel tends to become more and more immoral, as the novelist tends to press his thumb heavier and heavier in the pan; either on the side of love, pure love: or on the side of licentious ‘freedom’.

The novel is not, as a rule, immoral because the novelist has any dominant *idea*, or *purpose*. The immorality lies in the novelist's helpless, unconscious predilection. Love is a great emotion. But if you set out to write a novel, and you yourself are in the throes of the great predilection for love, love as the supreme, the only emotion worth living for, then you will write an immoral novel.

(D. H. Lawrence, ‘Morality and the Novel’, *Phoenix*. Penguin Books, 1985, 528-529.)

(2)

All criticism tends too much to become criticism of criticism; and the reason is very evident. It is that criticism of creation is so very staggering a thing. We see this in the difficulty of criticizing any artistic creation. We see it again in the difficulty of criticizing that creation which is spelt with a capital C. The pessimists who attack the Universe are always under this disadvantage. They have an exhilarating consciousness that they could make the sun and moon better; but they also have the depressing consciousness that they could not make the sun and moon at all. A man looking at a hippopotamus may sometimes be tempted to regard a hippopotamus as an erroneous mistake; but he is

also bound to confess that a fortunate inferiority prevents him personally from making such mistakes. It is neither a blasphemy nor an exaggeration to say that we feel something of the same difficulty in judging of the very creative element in human literature. And this is the first and last dignity of Dickens; that he was a creator. He did not point out things, he made them. We may disapprove of Mr. Guppy, but we recognize him as a creation flung down like a miracle out of an upper sphere; we can pull him to pieces, but we could not have put him together. We can destroy Mrs. Gamp in our wrath, but we could not have made her in our joy. Under this disadvantage any book about Dickens must definitely labour. Real primary creation (such as the sun or the birth of a child) calls forth not criticism, not appreciation, but a kind of incoherent gratitude. This is why most hymns about God are bad; and this is why most eulogies on Dickens are bad. The eulogists of the divine and of the human creator are alike inclined to appear sentimentalists because they are talking about something so very real. In the same way love-letters always sound florid and artificial because they are about something real.

(G. K. Chesterton, *Collected Works: Volume XV: Chesterton on Dickens*. Ignatius Press, 1989, 177.)

(3)

There seems widespread agreement among poets and theorists about the centrality of rhythm to lyric. Valéry, like other poets, evokes rhythm as the key element in the genesis of a poem: “it was born, like most of my poems, from the unexpected presence in my mind of a certain rhythm.” T. S. Eliot concurs, observing that “a poem may tend to realize itself first as a particular rhythm before it reaches expression in words, and that this rhythm may bring to life the idea and the image.” “We know poetry is rhythm,” writes Yeats, distinguishing the rhythms that pick up and spectrally convey a tradition from the mechanistic cadences of music hall verse: “it is the rhythm of a poem that is the principal part of the art.” Statements about the foundational character of rhythm, such as Nicolas Abrahams’s claim that “rhythm produces in the reader the fundamental affect of the entire poem,” come from poets, critics, and theorists of all stripes.

(Adapted from Jonathan Culler, *Theory of the Lyric*. Harvard University Press, 2015, 137.)

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THEORY OF THE LYRIC by Jonathan Culler, Cambridge, Mass.: Harvard University Press, © 2015 by Jonathan Culler. Used by permission. All rights reserved.

(4)

‘When I was a little kid my mother told me not to stare into the sun. So once, when I was six, I did.’ Everyone likes a good story, and stories are everywhere – not just stories in books, and not just fictional stories, but stories on the news, in songs and in jokes. We also love telling tales, often tales about ourselves. The passage I’ve just quoted is an example. I haven’t taken it from a short story but from a film, Darren Aronofsky’s cult movie, *Pi*. Used in the opening voice-over, these two simple sentences hook the audience into the story, making them want to know what happened next.

Look at those lines again. This story could go anywhere, leading into an extended memoir about being six years old; or, as another possibility, turning into a science-fiction story if staring at the sun is just a part of the character’s fascination with the solar system. We have not yet got to know this character. But he or she has spoken directly to us, establishing a compelling narrative voice. S/he is spinning a yarn.

‘Narrative’ shapes experience; it orders life into a sequence of events. Neuroscientist Antonio Damasio believes that narrative is a human instinct, and that we are telling ourselves wordless stories before we even start to speak. Paul Broks claims that ‘a human being is a story-telling machine. The self is a story’.

(Adapted from Ailsa Cox, *Writing Short Stories*. Routledge, 2016, 8.)

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(5)

I spent a good part of my adult life teaching, usually in foreign-language departments, and although I wanted everyone in the world to study a few languages other than their own, the idea of eliminating translations entirely from the university course of study never once occurred to me. How could we get along without them? More to the point, how could I get along without them, when there are so many important languages in the world I cannot read and so many valuable works of literature I would be entirely ignorant of if they had not been translated into English?

(Edith Grossman, *Why Translation Matters*. Yale University Press, 2010, 40-41.)

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Why Translation Matters, Edith Grossman. © Edith Grossman, 2010. Reproduced with permission of The Licensor through PLSclear.

【以下余白】

⑤ 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.

Psycholinguistics is an interdisciplinary field of study that connects the disciplines of psychology and linguistics. Briefly, linguistics is the field of science that describes the knowledge that underlies language, whereas psychology is the field of science that explains behavior in terms of mental processes. Psycholinguistics combines these two orientations by examining the mental processes and types of knowledge involved in understanding and producing language, in both its oral and written forms. In other words, it deals with the linguistic skills of listening, speaking, reading, and writing, trying to discover the cognitive machinery and knowledge structures that underlie these skills and what role they play in linguistic behavior. In addition, psycholinguistics is concerned with how we acquire these skills.

Even now, psycholinguistics is characterized by a strong monolingual bias: The participants who are asked to perform some language task in some experiment are typically native speakers of the test language and it is implicitly assumed—possibly mistakenly—that they lack knowledge of any other language(s). Alternatively, the investigators might be well aware that the participants might speak one or more other languages in addition to their native language, or that they are native speakers of two languages, but this possibility is simply ignored or taken for granted. The monolingual orientation of psycholinguistics has arguably led to an incomplete conception, possibly even a false one, of human linguistic ability and language processing, because knowing more than one language may have an impact on the way each individual one of them is mentally represented and processed. If forced to single out the most salient result emerging from the study of bilingualism/multilingualism to date, I would choose the ubiquitous effect of the language(s) currently not in use on the one selected for current use. In addition, acquiring a new language is influenced by prior knowledge not only of the first language but of all further languages of which the learner has at least some knowledge. A further consequence of the monolingual bias in psycholinguistics is that not all means have been exploited to become informed on the relation between language and thought: If specific languages influence thought in specific ways, a person who masters more than one language may live in different worlds of thought depending on the language currently used. Alternatively, this person's way of thinking may be based on a merger of the worlds of thought associated with the separate language he or she speaks. The insight that, as compared with monolingualism, bilingualism may alter language acquisition, representation, and processing as well as thought, has in recent years led to a steep rise in studies on language use and cognition in speakers of more than one language.

(Adapted from Annette de Groot, *Language and Cognition in Bilinguals and Multilinguals*, Psychology Press, 2011, 2-3.)

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by Groot, A. M. B. de.. Reproduced by permission of Taylor and Francis Group, LLC, a division of Informa plc.

(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)

There is a different frame for understanding language and globalization from the more common ones such as that of 'linguistic imperialism'. The frame I offer is based on mobility and on actual 'bits' of language taken from the defining technology of globalization (the Internet), and they construct surprisingly strict and punitive orders of indexicality that co-occur alongside those of (state-sponsored) education systems. The localism that is central to much discourse on linguistic rights and linguistic imperialism is opposed to a sociolinguistics of mobile resources. For example, people in India learn English at school, and that English is perfectly adequate for most of their business. But if they want to jump from the local/national scale to the transnational one, for instance by applying for work in the international call centres that are a booming industry in India, they need to 'go private' and learn an American accent from an Internet company. The rules for learning English at school and those of learning American accent are different, and both now co-occur in a polycentric environment for 'English'. Selling American accent means selling an image of America, the world and one's own position therein. The world is different when seen from the periphery rather than from the centre.

(Adapted from Jan Blommaert, *The Sociolinguistics of Globalization*, Cambridge University Press, 2010, 22.)

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(2)

The notion of a critical period and the Critical Period Hypothesis (CPH) have been with SLA research for almost four decades. As originally formulated, the CPH was concerned with first language acquisition, the idea being that a language was impossible to acquire past a certain age. In other words, the biologically endowed mechanisms for language acquisition are operational only during a certain period of time. If children did not receive sufficient linguistic input prior to a certain age (puberty), then those mechanisms would cease being available and language acquisition would be severely hampered if not be impossible. This hypothesis was subsequently extended to the L2 context in that, even though a person may have successfully acquired an L1, the mechanisms used to acquire that L1 "turned off" by a certain age and thus SLA did not have access to the same mechanisms. SLA would be either impossible (i.e., native-like ability and knowledge would be impossible to obtain), or people could reach reasonable levels of proficiency, but not by using the mechanisms required for L1 acquisition.

(Bill VanPatten and Alessandro G. Benati, *Key Terms in Second Language Acquisition*, Continuum, 2010, 22.)

【以下余白】

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Key Terms in Second Language Acquisition,
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受験番号	
氏名	カナ
	漢字

この欄以外に受験番号、氏名を記入しないこと。
漢字氏名がない場合は、ひらがなで記入すること。

英文学コース(英文学) 専門科目

総 点

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(A) 【I】

(1)

(2)

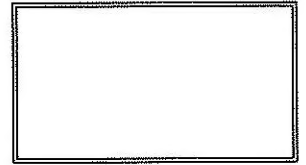
(3)

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(A) 【III】

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英文学コース(英語学・英語教育)専門科目



(B)【1】

(B) 【II】

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