

2023 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】に、英語学・英語教育を専攻する者は【IV】に解答すること。

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

※この問題は、著作権の関係により掲載ができません。

(Adapted from Martin Puchner, *The Written World: How Literature Shapes History*, Granta, 2017, xix-xxi)

- (1) In either English or Japanese, explain how the story of literature unfolds in four stages.
 (2) Put the underlined part (2) into Japanese.

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

(1)

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(Albert Camus, "The Nobel Speeches III," *Committed Writings*, Penguin Books, 2020, 127-128.)

(2) 'Literature' with an upper-case 'L' and inverted commas round it signifies here the conception of that global body of literary writing which has been accredited with being — pointedly to borrow Matthew Arnold's famous utterance — 'the best that has been known and said in the world'. It has been ascribed the highest achievement of aesthetic and moral merit, and has acquired the status of a kind of universal resource of formal and ethical models for humankind: as Ben Jonson said of Shakespeare, it is 'not of an age, but for all time'; and as Ezra Pound defined it, it is 'news that STAYS news'. In the case of national literatures, writers and works may be included that might not make it into the 'World' category, and there will be some marginal argument as to who or what *should* be included, but, by and large, the same received principles of evaluation will obtain. We will also recognise collocations of such authors and texts as constituting 'The Classics', 'The (Great) Tradition', 'The Canon', and the standard 'Set Authors/Books' on all secondary and tertiary education syllabuses.

(Peter Widdowson, *Literature*, Routledge, 1999, 4-5.)

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(3) E. M. Forster introduced the term *flat character* to refer to characters who have no hidden complexity. In this sense, they have no depth (hence the word “flat”). Frequently found in comedy, satire, and melodrama, flat characters are limited to a narrow range of predictable behaviors. Examples can be found throughout the novels of Dickens, flattened further by refrains (*motifs*) like “Barkis is willin’” that sum the character up. The philosopher Henri Bergson speculated that we laugh at such characters because they represent a reduction of the human to the mechanical. Whether he was right about this or not, such characters do seem to exist on the surface of the story, along with objects and machines. There are no mysterious gaps to fill, since what you see is what you get. They declare themselves in their motifs, as if to say – to borrow a motif from Popeye the sailor man (another flat character) – “I yam what I yam.”

Forster’s counter term to flat characters was *round characters*. Round characters have varying degrees of depth and complexity, and therefore, in Forster’s words, they “cannot be summed up in a single phrase” In Ralph Ellison’s novel *Invisible Man*, for example, the round central character takes apart Popeye’s signature motif, “I yam what I yam,” using it to evoke his own conflicted relationship with his African-American cultural heritage, of which yams are both a powerful symbol and an actual component. The pun of “yam” and “I am” is in turn one small component in a complex web of conflicting ideas, feelings, and values out of which we, along with the Invisible Man, try to put together an understanding of his character. It is the interest of this sort of complexity that has led many critics to rank round characters above flat ones.

(H. Porter Abbot, *The Cambridge Introduction to Narrative*, 3rd ed., Cambridge University Press, 2021, 139-140.)

※ページ下部に出典を追記しております。

(4) The concept of the native speaker seems clear enough, doesn’t it? It is surely a common-sense idea, referring to people who have a special control over a language, insider knowledge about ‘their’ language. They are the models we appeal to for the truth about the language, they know what the language is. They are the stakeholders of the language, control its maintenance and shape its direction. A language without native speakers, whether a dying language, the language of an isolated group, or an artificial language, such languages we say are non-viable precisely because they lack sufficient native speakers. This common-sense view is important and has practical implications, but the common-sense view alone needs support and explanation because theoretically the native-speaker concept is rich in ambiguity.

(Adapted from Alan Davies, *The Native Speaker: Myth and Reality*, Multilingual Matters Ltd., 2003, 1-2.)

【Ⅲ】 次の A, B からそれぞれ 3 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) *Beowulf* (2) *Macbeth* (3) *Gulliver’s Travels* (4) *Frankenstein* (5) “Ode to the West Wind” (6) *Leaves of Grass* (7) *The Portrait of a Lady* (8) *Adventures of Huckleberry Finn* (9) “The Wind among the Reeds” (10) *To the Lighthouse* (11) *Death of a Salesman* (12) *Beloved* (13) *The Brief Wondrous Life of Oscar Wao*

B.

(1) Geoffrey Chaucer (2) Laurence Sterne (3) Sir Walter Scott (4) John Keats (5) Ralph Waldo Emerson (6) Emily Dickinson (7) Oscar Wilde (8) James Joyce (9) William Carlos Williams (10) George Orwell (11) Raymond Carver (12) Margaret Atwood (13) Maxine Hong Kingston

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【IV】

A.

Briefly explain three of the following terms

1. Accent
2. Ebonics
3. Creole
4. Discourse Analysis
5. English as a Second Language (ESL)
6. Immigrant Language
7. Monolingualism
8. Non-standard dialect
9. Pakeha
10. Received Pronunciation (RP)
11. Sociolect
12. Style

B.

Describe one of the following in approximately 100 words in English.

- a. Translanguaging
- b. English as a Global Language
- c. Language rights
- d. Cross-cultural communication

【以 下 余 白】

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。

2023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）
【修士課程】英文学コース 専門科目

総点

【I】
(1)

(2)

【II】

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【III】

A.

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B.

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【IV】

A.

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B.

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【以 下 余 白】