

早稲田大学大学院文学研究科
博士後期課程
英文学コース

2023 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.

“Visible language” is a phrase that has primarily a metaphorical meaning for both art historians and literary critics. In painting we construe “visible language” in the idiom of Joshua Reynolds or Ernst Gombrich, as the body of conventional syntactic and semantic techniques available to a pictorial artist. Reynolds called these techniques “the language of art,” and Gombrich promised a “linguistics of the image” that would describe its syntax (schematisms) and its semantics (iconography). (1) In literature, conversely, the notion of “visible language” imports the discourse of painting and seeing into our understanding of verbal expressions: it tempts us to give terms like imitation, imagination, form, and figuration a strong graphic, iconic sense and to conceive of texts as images in a wide variety of ways. If there is a linguistics of the image, there is also an “iconology of the text” which deals with such matters as the representation of objects, the description of scenes, the construction of figures, likeness, and allegorical images, and the shaping of texts into determinate formal patterns. An iconology of the text must also consider the problem of reader response, the claim that some readers visualize and that some texts encourage or discourage mental imaging.

Both of these procedures—the “linguistics of the image” and the “iconology of the text”—involve a metaphorical treatment of one of the terms in the phrase “visible language.” The treatment of vision and painting in the lingo of linguistics, even in a strong sense like Bishop Berkeley’s “visual language” of sight, is commonly understood to be metaphoric. Similarly, the “icons” we find in verbal expressions, whether formal or semantic, are (we suppose) not to be understood literally as pictures or visual spectacles. (2) They are only likenesses of real graphic or visual images—doubly attenuated “images of images” or what I have elsewhere called “hypericons.”

But suppose we were to take *both* the terms of “visible language” literally? We would encounter, I suggest, the point at which seeing and speaking, painting and printing converge in the medium called “writing.” We would grasp the logic that made it possible to change the name of *The Journal of Typographic Research* into the simpler, more evocative *Visible Language*. “Writing,” as Plato suggested in the *Phaedrus*, “is very like painting,” and painting, in turn, is very like the first form of writing, the pictogram. The history of writing is regularly told as a story of progress from primitive picture-writing and gestural sign language to hieroglyphics to alphabetic writing “proper.” Writing is thus the medium in which the interaction of image and text, pictorial and verbal expression, adumbrated in the tropes of *ut pictura poesis* and the “sisterhood” of the arts, seems to be a literal possibility. Writing makes language (in the literal sense) visible (in the literal sense); it is, as Bishop Warburton noted, not just a supplement to speech, but a “sister art” to the spoken word, an art of both language and vision.

There is no use pretending that I come innocently from the sister arts to the topic of writing. We live in an era obsessed with “textuality,” when “writing” is a buzzword that is not likely to be confused with the sort of writing promoted by textbooks in composition. We even have what sometimes looks like a “science of writing,” a “grammatology” that concerns itself not only with the graphic representation of speech, but with all marks, traces, and signs in whatever medium. This science includes an interpretive method for deconstructing the complex ruses of writing and for tracing the play of differences that both generates and frustrates the possibility of communication and meaning.

(W. J. T. Mitchell, *Picture Theory: Essays on Verbal and Visual Representations*, U of Chicago P, 1995, 111-13.)

※ページ下部に出典を追記しております。

- (1) Translate the underlined part (1) into Japanese, or paraphrase it in English.
- (2) Paraphrase the underlined part (2), expounding the word “hypericons,” in either English or Japanese.
- (3) Summarize the final paragraph in either English or Japanese.

※WEB掲載に際し、以下のとおり出典を追記しております。

From W. J. T. Mitchell, “Visible Language: Blake’s Wondrous Art of Writing”. *Romanticism and Contemporary Criticism*, by Morris Eaves & Michael R. Fischer, editors. Copyright ©1986 by Cornell University. Used by permission of the publisher, Cornell University Press.

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

What is literary criticism? The question is deceptively simple. If we answer, ‘Criticism is the attempt to know a work of literature’, we have given the enterprise of criticism a domain of research but not—properly speaking—an object. On the other hand, we are doubtless using the term ‘knowledge’ prematurely. We ought to be asking about the meanings and usages of this word ‘criticism’, which has been used ever more exclusively since the seventeenth century to denote the study of literary works. Even the expression ‘literary history’, once so much in favour, has failed to supplant ‘criticism’. It was soon felt necessary to distinguish between literary history and literary criticism, to posit them antithetically. Yet the term ‘criticism’ is ambiguous: it implies, on the one hand, a gesture of refusal, a denunciation, a hostile judgment; and on the other hand it denotes (in its more fundamental sense) the positive knowledge of limits, the study of the conditions and possibilities of an activity. We pass easily from one sense to the other as though they were merely aspects of a single operation, related even in their incompatibility. The discipline of criticism is rooted in this ambiguity, this double attitude. The disparity between the negative judgment of criticism-as-condemnation, and the positive knowledge of what can be provisionally termed criticism-as-explanation, requires that we make a positive distinction between criticism as appreciation (the education of taste), and criticism as knowledge (the ‘science of literary production’). The former is normative and invokes rules; the latter is speculative and formulates laws. The one is an art, a technique (in the strict sense). The other is a science.

Will it be possible to practise both at once? Or must we choose between them? What will their respective methods involve?

(Pierre Macherey, *A Theory of Literary Production*, Routledge & Kegan Paul, 1978, 3-4.)

※ページ下部に出典を追記しております。

(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)

※この部分は、著作権の関係により掲載できません。

(2) It seems clear that in our century parodic activity has vastly increased, moved, in art and literature, in practice and theory, from the margins to the centre, and become a primary level of textual or painterly representation. An essential part of our art is an art of mirrorings and quotations, inward self-reference and mock-mimesis, of figural violation and aesthetic self-presence, which has displaced and estranged the naïve-mimetic prototypes we associate with much nineteenth-century writing and challenged its habits of direct *vraisemblance*, orderly narrative, and dominant authorial control. Parody has made our disquiet with realism, and our foregrounding of writing, not a dispute with form but a new form – confirming the belief that somewhere a great fracture in writing occurred, somewhere toward the end of the nineteenth century, shifting it, as Roland Barthes puts it, from the condition of the *lisible* to the condition of the *scriptible*, or self-conscious writerliness. And in this sense the centralisation of literary parody is closely twinned with the philosophical theories of an age, when, our leading

philosophers tell us, we have done with the metaphysics of presence, with the controlling subject, and when we ourselves are written by writing like texts themselves, and are equally fragmentary, finding ourselves in a time when the real can only be quoted, or misquoted – indeed an age of parody. As Julia Kristeva puts it, “every text takes shape as a mosaic of citations, every text is the absorption and transformation of other texts. The notion of intertextuality comes to take the place of the notion of intersubjectivity.” Thus, interpreter and deconstructor, the parodic writer becomes a sufficient analogue of the contemporary philosopher, a bearer of the modern *episteme*.

(Adapted from Malcolm Bradbury, *No, Not Bloomsbury*, Arrow Books Limited, 1989, 60-61.)

3. ※ページ下部に出典を追記しております。

(3) Why are we, or why should we be, interested in how poems come about? A historian or biographer might be intensely interested in the materials that got into a poem – the personal experiences or observations of the poet, or ideas current in his time. Or a psychologist might equally well be interested in the mental process of creation that gave us the poem. But the historian or psychologist, strictly as historian or psychologist, would not be interested in the quality of the poem. For his interests the bad poem might be as useful as the good poem. But our present concern is different from that of the historian or psychologist. We are primarily interested in the nature of the poem and its quality.

If the poem itself is our primary interest, we may say that there is no good reason why we should investigate the origins of the poem, and that a knowledge of the materials that went into the poem or of the process by which it came to be, cannot change the nature of the poem itself. Many people take the view that we have no proper concern with the private lives of writers even if the lives do provide material for the work.

(Cleanth Brooks and Robert Penn Warren, *Understanding Poetry*, 3rd ed., Holt, Rinehart and Winston, 1960, 514-15.)

1. ※ページ下部に出典を追記しております。

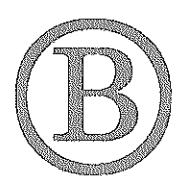
(4) In his influential *The Machine in the Garden*, Leo Marx ends his chapter on Shakespeare’s *The Tempest* by suggesting that the play “may be read as a prologue to American literature”; for “in its overall design, [it] prefigures the design of the classic American fables, and especially the idea of a redemptive journey away from society in the direction of nature.” It is my purpose in what follows to read *The Tempest* as a prologue to American literature, but in a way that moves against Marx’s reading. For I do not read the play or the American frontier tradition it can articulate as a conflict between nature and culture, between savagery and civilization. In *The Tempest* the garden is not a form of nature. The garden is the garden of eloquence. The garden is the machine. And so the conflict cannot be between the machine and the garden, but only between machines, between cultures, between, in this case, the culture of Caliban, which we will need to specify, and that of Prospero. When Prospero laments that Caliban is “a Devil, a born devil, on whose nature/Nurture can never stick,” the conflict proposed, whatever Prospero’s figuring of it may be, is not between nature and nurture but between two forms of nurture, a conflict of translation.

2. ※ページ下部に出典を追記しております。

(Adapted from Eric Cheyfitz, *The Poetics of Imperialism: Translation and Colonization from The Tempest to Tarzan*, Oxford UP, 1991, 22.)

(5)

※この部分は、著作権の関係により掲載できません。



英語学・英語教育

(B) 【I】 Comment on the following passage in English. Marks will be given for relevance, clarity, demonstration of knowledge, and depth of analysis.

Most researchers and laypeople would agree that there is a natural, innate ability to learn an L2 that varies significantly from individual to individual; as Doughty and Mackey (2021: 1) have recently put it, “Aptitude is one of the most important, intriguing, messy, and often controversial topics in second language research.” This innate aptitude has traditionally been linked to intelligence and has been referred to under a variety of names, ranging from “language aptitude” and a special “propensity” or “talent” for learning an L2 to more colloquial terms such as a “flair,” “gift” or “knack” for languages. However, we should note that despite the above consensus and the expressive labels, strictly speaking there is no such thing as “language aptitude”; instead, what we have is a number of cognitive factors making up a composite measure that can be referred to as the learner’s overall cognitive capacity to master a foreign language.

After a relative lull, research on language aptitude has recently increased dramatically, although reviewing the new directions is beyond our current scope. For our present purpose, the important aspect of language aptitude is that a high level of language aptitude is a requirement for the achievement of high-level, near-native, ultimate attainment in postpubescent L2 learners. In fact, language aptitude is the second most-examined factor in ultimate attainment studies and is said to account for 10–20% of variance in L2 ultimate attainment. Interestingly and contrary to much of the research on ultimate attainment, though, language aptitude measures have historically favoured skills in formal language learning contexts over naturalistic ones. Nonetheless, no account of exceptional learners can ignore the existence of some superior cognitive component.

Given the multi-faceted nature of the relevant aptitude constructs in the literature, it is rather difficult to pin down exactly what aspects are indispensable for reaching nativelike proficiency. For example, where do we draw the line between language aptitude and language awareness, the latter referring to a mixture of explicit knowledge about language combined with conscious perception and sensitivity in language learning? Surely language analytic ability is tightly linked and partially overlapping with language aptitude, for example because both awareness and aptitude rely on, or include, what is often called metalinguistic awareness or metalinguistic knowledge (i.e., awareness or knowledge of rules that structure language in the broadest sense). Available data on polyglots indicate that they tend to have an extremely high level of language learning aptitude and also a highly developed degree of language awareness – all the indications are that this is also true of most exceptional learners. Ultimately, language aptitude is not static but is rather a conglomerate of individual characteristics that interact dynamically with the situation. Thus while it is fair to conclude that a high language aptitude is a defining feature of language talent in general, the exact ways this plays out in the language learning process need to be examined in more detail.

(Adapted from Zoltán Dörnyei and Katarina Mentzelopoulos, *Lessons from Exceptional Language Learners Who Have Achieved Nativelike Proficiency: Motivation, Cognition and Identity*, Multilingual Matters, 2022, 11–12.)

※WEB 掲載に際し、以下のとおり出典を追記しております。
From Zoltán Dörnyei; Katarina Mentzelopoulos,
Lessons from Exceptional Language Learners
Who Have Achieved Nativelike Proficiency :
Motivation, Cognition and Identity, 2022, Multilingual Matters.

(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)

Translanguaging is an emerging and growing concept in the field of bilingualism. Baker (2011) argues that, translanguaging is “the process of making meaning, shaping experiences, gaining understanding and knowledge through the use of two languages” (p. 288). Ofelia García’s (2009) conceptualization of translanguaging moves beyond the “two languages” concept to extend its meaning to involve the “multiple discursive practices in which bilinguals engage in order to make sense of their bilingual worlds” (p. 45). Traditionally, and viewed from a policy perspective, languages in a dual language bilingual program are strictly separated, whether it is by subject area, by teacher, or by day. The standard is to allocate only one language to a specific time period, space, or teacher. From this official standpoint, rarely are students invited to bring their entire linguistic repertoire to construct meaning in the different learning events that take place in a classroom. Yet, in daily practice, teachers and students challenge this notion in order to teach and to learn. Dual language bilingual teachers utilize translanguaging to support their students learning.

(Adapted from Cecilia M. Espinosa and Luz Yadira Herrera, “Reclaiming Bilingualism: Translanguaging in a Science Class,” *Translanguaging with Multilingual Students: Learning from Classroom Moments*, edited by Ofelia García and Tatyana Kley, Routledge, 2016, 160-75.)

※WEB掲載に際し、以下のとおり出典を追記しております。
From: *Translanguaging with Multilingual Students*,
Cecilia M. Espinosa, Luz Yadira Herrera,
edited by Ofelia García, Tatyana Kley. ©2016 Taylor and Francis.
Reproduced by permission of Taylor & Francis Group.

(2)

In South Asia, as in other parts of the world, there is a difference between linguistic behaviour and an idealized linguistic norm. Traditionally, for historical reasons, southern British English has been the norm presented to South Asians through the BBC, a small percentage of the English administrators and some teachers. In the written mode, the exocentric norm came from British literature and newspapers. In reality there is a wide gap between the perceived norm and the performance of users. Educated South Asian English was the variety actually used in South Asia in the past and it continues to be used now. However, attitudinally it is a post-1960’s phenomenon that identificational modifiers such as ‘Indian’, ‘Sri Lankan’ and ‘Pakistani’ are used with a localized variety without necessarily implying a derogatory connotation. A speaker of South Asian English approximating RP has always been marked as socially and educationally separate, and such speakers form an insignificant minority, which includes some radio and television announcers and select teachers. In Sri Lanka even in the 1940’s, users of ‘standard English’ were considered ‘apes of their betters’ (Passé, 1947:33). The reasons for this attitude are sociological.

(Adapted from Braj B. Khachru, *Asian Englishes: Beyond the Canon*, Hong Kong UP, 2005, 55.)

【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。

英文学コース 専門科目

総点

Ⓐ 英文学志望者解答用紙

(A) 【I】

(1)

(2)

(3)

[illegible]

()

3 / 5

⑤ 英語学・英語教育志望者解答用紙

(B) 【 I 】

[illegible]

()

5 / 5