

2024 年度  
【修士課程】

早稲田大学大学院文学研究科  
専門科目  
英文学コース

入学試験問題  
※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】に解答せよ。

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

As a young man in Harlem, James Baldwin earnestly sought to fulfill his potential as a writer of and an honest witness to the painful realities of American culture. But like many African American writers and artists (including his erstwhile mentor Richard Wright), Baldwin found that he could not answer this calling on American soil. Feeling alienated from his homeland and discouraged by the ambiguous but ubiquitous “race problem,” he fled to Paris, a city that could and did provide him necessary physical and psychological distance from his turbulent past. Although not without its difficulties, the expatriate lifestyle proved to be a liberating experience for Baldwin. (1)When he left for Paris in 1948, Baldwin had been searching for not just a physical but also a spiritual home—a place that would offer him the perspective needed to grapple with the difficult and consuming issues of race, sexuality, nationality, and the meaning and necessity of love. He found this place, for a time, in the French capital.

Baldwin’s personal experiences of seeking a “home-away-from-home” and living as an expatriate in Paris bleed into his fiction in complex ways. Through the elaborate searches that many of his fictional characters undergo to find a home, Baldwin explores issues of nationality, home, and, more specifically, *home place*. And perhaps nowhere is Baldwin’s construction of place more important to the moral and psychological struggles the characters undergo than in *Giovanni’s Room* (1956). Baldwin sets this novel in his adopted city of Paris, and turns his “American hero” loose to realize, as he himself soon did, that “Paris was no cure for sexual ambivalence.” Throughout the work David—the self-exiled, self-tortured, and essentially homeless American protagonist—wonders to himself about the nature of home. In time he comes to the startling and significant realization that “perhaps home is not a place but simply an irrevocable condition,” finally recognizing the interior, emotional side of home—a condition—as opposed to a simply external, geographical reality. Although David cannot always see it, (2)this dual nature of home surfaces all through the novel and afflicts him as both a physical reality and an emotional wound. His search for a geographical home manifests itself through his nomadic lifestyle, as David moves frequently from place to cheaper place in and around Paris. But apart from this succession of cheap hotels and, of course, Giovanni’s room, David’s inner sense of homelessness arises in part from his inability to find a sexual identity with which he feels comfortable and secure. This juxtaposition of David’s search for a place with his search for an identity exemplifies the way that Baldwin manipulates perceptions of place in order to reveal the psychological struggles of his characters.

(Adapted from Kathleen N. Drowne, “‘An Irrevocable Condition’: Constructions of Home and the Writing of Place in *Giovanni’s Room*,” in *Re-Viewing James Baldwin: Things Not Seen*, edited by D. Quentin Miller, Temple UP, 2000, 72-73.)

※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.
- (2) What does the author want to say in the underlined part (2)? Write the answer in either English or Japanese.
- (3) What is the main point of the essay above in addition to the situation of James Baldwin? Write the answer 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 “‘An Irrevocable Condition’: Constructions of Home and the Writing of Place in *Giovanni’s Room*,” by Kathleen N. Drowne, pp. 72-73. From *Re-Viewing James Baldwin: Things Not Seen*, edited by D. Quentin Miller.  
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【Ⅱ】 Write a commentary, in English, of about 100 words on one of the following passages.

(1) When Ibsen's *A Doll's House* was first performed in England the occasion felt very special. Much of this specialness came from the novelty of Ibsen's work, together with his reputation for saying uncomfortable things. But the feeling around the event did not derive from novelty alone: the performance of the play took on the aspect of a deliberate challenge to the status quo. It took on this aspect because the performance was done as a private staging at a commercial theatre, with an audience that included some famous critics of the dominant culture. So, although the play's messages might not have shocked its immediate audience, the performance was done in conditions that implied that it had a combative, shocking relationship with the rest of society. This might not have been the implication if it had been done in a smart West End theatre in front of royalty. Thus the text of Ibsen's play was structurally positioned within contemporary London by its particular theatrical location, its performers and its audience.

The location, the performers and the audience are not things that might immediately strike you when you start reading a play, because as you start reading you enter the world of the play. Nevertheless, in a performance, that world is being represented by one group of real people to another, also real, group. Many playwrights have taken these groups for granted and have written with them in mind: their plays make their meanings within, and because of, this particular context. For us who read plays at some considerable historical and social distance from their moment of writing, it is difficult to identify how this real context helped in making the play's original meaning. Difficult as it is, however, it is still part of the work of exploring how to study a play.

(Mick Wallis and Simon Shepherd, *Studying Plays*, Bloomsbury Academic, 2020, 191.)

※ページ下部に出典を追記しております。

(2) In Joseph Conrad's view civilization is the metamorphosis of darkness into light. It is a process of transforming everything unknown, irrational, or indistinct into clear forms, named and ordered, given a meaning and use by man. Civilization has two sides, curiously in contradiction. To be safe, civilized man must have a blind devotion to immediate practical tasks, a devotion which recalls the Victorian cult of work. For Conrad as for Carlyle work is protection against unwholesome doubt or neurotic paralysis of will. "A man is a worker," says Conrad. "If he is not that he is nothing. . . . For the great mass of mankind the only saving grace that is needed is steady fidelity to what is nearest to hand and heart in the short moment of each human effort."

(Adapted from J. Hillis Miller, *Poets of Reality: Six Twentieth-Century Writers*, The Belknap Press of Harvard UP, 1965, 14-15.)

(3) The e-book, by eliminating all variations in the appearance and weight of the material object we hold in our hand and by discouraging everything but our focus on where we are in the sequence of words (the page once read disappears, the page to come has yet to appear) would seem to bring us closer than the paper book to the essence of the literary experience. Certainly it offers a more austere, direct engagement with the words appearing before us and disappearing behind us than the traditional paper book offers, giving no fetishistic gratification as we cover our walls with famous names. It is as if one had been freed from everything extraneous and distracting that surrounds the text to focus on the pleasure of the words themselves. In this sense the passage from paper to e-book is not unlike the moment when we passed from illustrated children's books to the adult version of the page that is only text. This is a medium for grown-ups.

(Tim Parks, *Where I'm Reading From: The Changing World of Books*, Vintage, 2015, 23.)

※この部分は、著作権の関係により掲載できません。

【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) <i>The Canterbury Tales</i>  | (2) <i>The Merchant of Venice</i>    | (3) <i>Songs of Innocence</i> | (4) <i>Nature</i>                   | (5) <i>Jane Eyre</i> |
| (6) <i>The Scarlet Letter</i>    | (7) <i>Tess of the d'Urbervilles</i> | (8) <i>The Awakening</i>      | (9) <i>A Streetcar Named Desire</i> |                      |
| (10) <i>Nineteen Eighty-Four</i> | (11) <i>The Invisible Man</i>        | (12) <i>Waiting for Godot</i> | (13) <i>Ceremony</i>                |                      |

B.

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|---------------------|-----------------------|---------------------------|-------------------------|-------------------|
| (1) John Milton     | (2) Samuel Richardson | (3) Harriet Beecher Stowe | (4) George Eliot        | (5) Mark Twain    |
| (6) E. M. Forster   | (7) T. S. Eliot       | (8) Zora Neale Hurston    | (9) F. Scott Fitzgerald | (10) Iris Murdoch |
| (11) Ursula Le Guin | (12) Sylvia Plath     | (13) Kazuo Ishiguro       |                         |                   |

#### 【Ⅳ】

[A] Briefly explain four of the following terms.

1. African American Vernacular English (AAVE)
2. Code Switching
3. Direct Method
4. First Language
5. Free Variation
6. Genre
7. Idiolect
8. Mesolect
9. Phonology
10. Pragmatics
11. Social Stratification
12. Standard English

[B] Describe one of the following in approximately 100 words in English.

1. Linguistic Human Rights (LHR)
2. Metroethnicity
3. Multilingualism
4. Second Language Acquisition (SLA)

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漢字氏名がない場合は、ひらがなで記入すること。

2024 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

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