

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

2024 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.

Now, in claiming to clarify and contextualize ideas, pragmatism does not automatically answer any questions. (1) It merely shifts the focus of analysis away from a concept's relation to a preconceptual reality and toward the way it works in a methodological framework, specifically, toward how it functions in organized situations. In giving priority to pragmatics over reference, pragmatists explicate the linguistic framework, not to test accuracy but to clarify its implications, to sharpen its intention, to mark its limits. As Quine puts it, pragmatic analysis has “the task of making explicit what had been tacit, and precise what had been vague; of exposing and resolving paradoxes, smoothing kinks, lopping off vestigial growths, clearing ontological slums.” Pragmatists draw out all the implicit relations, all the unremarked assumptions and latent concepts haunting every statement and sometimes proving destructive to the aim at hand. They examine a representation's formal clarity and pragmatic utility, not its adherence to the structure of nature. The latter is the scientist's job (which the pragmatist would like to complement). While the empirical scientist observes and calculates the object in order to correct his description of it, the pragmatist analyzes the description itself in an effort to improve it, to give it greater simplicity and effectiveness.

That way, pragmatism purges language of useless verbiage and contradictory meanings and yields a better way of handling the world. What *better* signifies remains a matter of debate. Indeed, in every issue that arises, that is the pragmatic question, and, although the answer to it will have remedial effects, it must be different each time since each situation entails different aims and constraints. To ask and answer a question pragmatically, then, the questioner must revise his or her definitions and concepts. An inquirer must hold off from elevating the things signified by the new description into *the* guide to description. Various new experiences may compel redescription, but (2) pragmatists make those adjustments in how to conceive and investigate them without believing in them unconditionally. In thinking and acting pragmatically, inquirers approach problem solving in local terms, as the fulfillment of specific aims. A reality is established, but the reality on which one settles remains specific to the needs of the inquiry that assumed or produced it.

Why is this so? Why is it that, as Moore, Russell, Bergson, and other early commentators on pragmatism quickly noted, the success of pragmatism rests on the displacement of correspondence as a guiding philosophical motive? Because correspondence thinking presupposes a correspondent, a reality to which words should adhere. It destines inquiry to one result that is true and considers anything like pragmatic judgment to rest shakily on an unsustainable relativism. So, (3) to feel justified in adjusting the terms and methods of analysis and description, to treat the pragmatic selection of one language over another not as a violation of the way things really are, one must subordinate language's objective reference to its practical or conceptual usefulness, its capacity to yield good results or to make our ideas clear.

(Adapted from Mark Bauerlein, *The Pragmatic Mind: Explorations in the Psychology of Belief*, Duke UP, 1997, 2-3.)

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- (1) Translate the underlined part (1) into Japanese, or paraphrase it in English.
- (2) Give the reason for the author's claim in the underlined part (2) in either English or Japanese.
- (3) Translate the underlined part (3) into Japanese, or paraphrase it in English.

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

Goethe disliked nationalism because he realized that national silos create arbitrary divisions between cultures. Most writers read across centuries and cultures almost naturally, even when their reading habits weren't nearly as wide as Goethe wished. This was why he was constantly seeking literature his contemporaries disregarded, from Chinese novels to Sanskrit dramas and Persian poetry.

Despite the prevalence of nationalism, Goethe knew that he lived during a time of expanding cultural horizons as European colonialism and international trade were forcing different parts of the world into closer contact, with far-reaching consequences. One of those consequences concerned literature: for the first time in human history, it was possible for someone like him, stuck in a provincial German town, to gain access to an incredibly broad array of literature. Whether the nationalists around him liked it or not, market realities were accelerating the cultural exchange among nations. World literature was the result of a growing world market in literature.

Goethe recognized that translation was one of the forces that fueled this process of globalization. Even though he spent significant time learning languages – he took up Arabic at an advanced age – he knew that he could not possibly learn all the languages whose literature he was eager to read. Only three Chinese novels had been translated into European languages, one by an agent of the East India Company, a reminder that European colonialism was one of the forces bringing different parts of the world into closer contact. World literature was not pure or untainted by these historical forces; it was a by-product of them.

(Martin Puchner, *Literature for a Changing Planet*, Princeton UP, 2022, 58-59.)

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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) I have shewn that the language of Prose may yet be well adapted to Poetry; and I have previously asserted that a large portion of the language of every good poem can in no respect differ from that of good Prose. I will go further. I do not doubt that it may be safely affirmed, that there neither is, nor can be, any essential difference between the language of prose and metrical composition. We are fond of tracing the resemblance between Poetry and Painting, and, accordingly, we call them Sisters: but where shall we find bonds of connection sufficiently strict to typify the affinity betwixt metrical and prose composition? They both speak by and to the same organs; the bodies in which both of them are clothed may be said to be of the same substance, their affections are kindred and almost identical, not necessarily differing even in degree; Poetry sheds no tears “such as Angels weep,”* but natural and human tears; she can boast of no celestial Ichor** that distinguishes her vital juices from those of prose; the same human blood circulates through the veins of them both.

*John Milton, *Paradise Lost*, l. 620.

**The ethereal fluid that was said to run, instead of blood, in the veins of the Greek gods.

(Adapted from William Wordsworth, “Preface” to *Lyrical Ballads*, 3rd ed., Biggs and Cottle, 1802, xxiii-xxiv.)

(2) Irony, in its contrariness, has gained a reputation for indeterminacy, for being all but ungraspable except perhaps in the most traditional contexts of wittiness, paradox, the assumption of an opposite, or a perspective of stylish but world-weary commentary. Irony in the more complicated view can now be confounding, a perspective that has become more pervasive, or at least more presumed, in connection with postmodernist or deconstructive assumptions regarding the disassociative properties of language in particular. Irony does, in fact, imply opposition, a consistent if at times hidden presence of the alternate view; and when such alternation is reiterated or compounded, the contrary properties of the ironic become correspondingly more manifest, leading potentially to progressive negation or even self-cancellation. This, in brief, is an attribute belonging innately to a trope with philosophical as well as verbal and aesthetic properties, a trait that may at times contribute to a perception of capriciousness and contradiction.

Yet irony is also capacious, with an ability to imply or embrace a universalized as well as localized or delimited perspective. The existential or ontological implications of the ironic are plenteous, even when coupled with (or, at times, because of) the self-nullifying traits that arise from a fundamental

basis in antagonism and conflict. Moreover, the ironic mode is, as Northrop Frye would say, “naturally sophisticated,” one that “takes life exactly as it finds it” (*Anatomy of Criticism* 41). Indeed, and as a ratio, the more sophisticated the irony, the broader its scope and potential range of implications – even, once again, when a verbal or philosophical complexity goes hand-in-hand with an internal propensity toward negation, ironic self-reference, or tautology. Irony is, in other words, fully capable of being ironic in relation to itself. Still, the capaciousness of the ironic manner relates directly to its revelatory capabilities and to its interrelation among conversational, theatrical, literary, and philosophical discourses.

(Adapted from William Storm, *Irony and the Modern Theatre*, Cambridge UP, 2011, 1-2.)

※2. ※ページ下部に出典を追記しております。

(3) By going down in *The Waves* into ‘the world that lies submerged in our unconscious being’ and by sustaining the evenness of a dream state, ‘her artist’s state of unconsciousness’, Woolf seeks to escape the narrow bounds of social realism which, she perceives, is functioning as a form of censorship. She has found a language and a rhythm that will be less ‘impeded by the extreme conventionality of the other sex’. But it is not a language that excludes ‘the other sex’: the six speakers of the book, three male, three female, often stand separate from each other but are as often allied across gender. They share sensory experience, though they are later sorted socially.

Far from being a pallid retreat from political issues the project of *The Waves* is innovative and substantial. Its method is not that of confrontation. Instead the work brings into question the established hierarchies of what matters, what constitutes an event, how to write life—including knives and tables, and the presence of many people in a single street on a particular day. Woolf’s writing in *Mrs Dalloway* had already suggested that the most fundamental form of connection between human beings is being alive in the same place at the same time, rather than the chosen friendships and love-affairs that fiction ordinarily privileges. *The Waves* sustains that perception but mixes it with an intense scrutiny of particular people.

(Gillian Beer, “Introduction” to Virginia Woolf, *The Waves*, Oxford UP, 1992, xiv-xv.)

※1. ※ページ下部に出典を追記しております。

(4) To attempt to express that American experience which has carried one back and forth and up and down the land and across, and across again the great river, from freight train to Pullman car, from contact with slavery to contact with a world of advanced scholarship, art and science, is simply to burst such neatly understated forms of the novel asunder.

A novel whose range was both broader and deeper was needed. And in my search I found myself turning to our classical nineteenth-century novelists. I felt that except for the work of William Faulkner something vital had gone out of American pose after Mark Twain. I came to believe that the writers of that period took a much greater responsibility for the condition of democracy and, indeed, their works were imaginative projections of conflicts within the human heart which arose when the sacred principles of the Constitution and the Bill of Rights clashed with the practical exigencies of human greed and fear, hate and love. These writers were willing to confront the broad complexities of American life and we are the richer for their having done so.

Thus to see America with an awareness of its rich diversity and its almost magical fluidity and freedom, I was forced to conceive of a novel unburdened by the narrow naturalism which has led, after so many triumphs, to the final and unrelieved despair which marks so much of our current fiction.

(Adapted from Ralph Ellison, “Brave Words for a Startling Occasion,” in *Shadow and Act*, Vintage Books, 1972, 104-05.)

【以下余白】

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㊦ 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.

There are several approaches to incorporating culture into communication theories. First, culture can be viewed as part of the communication process in theories. Second, communication can be viewed as creating culture. Third, theories designed in one culture can be generalized to other cultures, or culture can be treated as a boundary condition for propositions within theories. Fourth, theories can be generated to explain communication between people from different cultures. Fifth, theories can be designed to explain how communication varies across cultures.

How can culture be treated as a theoretical construct in theories of communication? One way to accomplish this is to focus on dimensions of cultural variability. Second, individualism-collectivism, the dimension of cultural variability that is used most widely to explain how communication varies across cultures, can be examined. Third, we should consider how communication varies across cultures. Fourth, current theories designed to explain cultural variability in specific aspects of communication need to be summarized. Finally, criteria for evaluating cross-cultural theories of communication can be developed.

Over the years, culture has been conceptualized in many ways. One view considers culture simply as everything that is human made. Another contrasting view sees culture as a system of meanings. A further view equates culture with communication, in effect arguing that culture is communication and communication is culture. Combining these approaches, culture can be conceived of as a system of competence shared in its broad design and deeper principles, and varying between individuals in its specificities. We can recognize that not every individual shares precisely the same theory of the cultural code, that not every individual knows all the sectors of the culture. Culture in this view is ordered not simply as a collection of symbols fitted together by the analyst but as a system of knowledge, shaped and constrained by the way the human brain acquires, organizes, and processes information. The implicit theories of culture individuals use obviously vary across cultures.

For cross-cultural research to be theoretically based, we need a way to explain the similarities and differences in the implicit theories of the games being played across cultures. Incorporating culture in communication theory requires a way to treat culture as a theoretical variable. There are dimensions on which cultures can be different or similar that can be used to explain communication across cultures. These dimensions describe selected aspects of individuals' implicit theories of the games played in their cultures.

Communication is unique within each culture, and at the same time, there are systematic similarities and differences across cultures.

(Adapted from William B. Gudykunst and Carmen M. Lee, "Cross-Cultural Communication Theories," in *Cross-Cultural and Intercultural Communication*, ed. William B. Gudykunst, Sage Publications, 2003, 7-9.)

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(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)

One reason for the persistence of the distinction between quantitative and qualitative research is that the two approaches represent different ways of thinking about and understanding the world around us. Underlying the development of different research traditions and methods is a debate on the nature of knowledge and the status of assertions about the world, and the debate itself is ultimately a philosophical one. It is commonly assumed that the function of research is to add to our knowledge of the world and to demonstrate the ‘truth’ of the commonsense notions we have about the world. In developing one’s own philosophy on research, it is important to determine how the notion of ‘truth’ relates to research. What is truth? (Even more basically, do we accept that there is such a thing as ‘truth’?) What is evidence? Can we ever ‘prove’ anything? What evidence would compel us to accept the truth of an assertion or proposition? These are questions which need to be borne in mind constantly as one reads and evaluates research.

(Adapted from David Nunan, *Research Methods in Language Learning*, Cambridge UP, 1992, 10.)

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From "Research Methods in Language Learning" by David Nunan, p.10.

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(2)

Despite the determined efforts of many theorists, syllabus designers and teachers, we cannot keep the language we are learning separate from one(s) we know already, even if we want to. Connecting new to existing knowledge, and using the latter to make sense of the former, is a universal and productive human learning strategy, so learners make connections, even if they are forbidden to do so. Additionally, students might actively need to learn about the relationship between the two (or more) languages concerned, and how to use them together rather than apart. They might find it helpful, interesting, reassuring and useful to be able to relate the two. Attitudes to learning through translation have suffered greatly from an ascendant assumption that these two facts are not the case: that learners can keep the new language apart from ones they already know, and that they will need to use it in isolation from them. It has also often been assumed that making connections between the two (or more) languages is not what they want, that explanations and translations are somehow less enjoyable and rewarding than monolingual learning. In reality, however, many people, though not all, find translation an enjoyable, challenging, and intellectually satisfying activity.

(Adapted from Guy Cook, “Learning Through Translation,” in *The Cambridge Guide to Learning English as a Second Language*, eds. Anne Burns and Jack C. Richards, Cambridge UP, 2018, 289-90.)

【以下余白】

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From "Learning Through Translation" by Guy Cook, in "The Cambridge Guide to Learning English as a Second Language" edited by Anne Burns and Jack C. Richards, pp.289-90.

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英文学コース 専門科目

総点

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㊤ 英文学志望者解答用紙

(A) 【I】

(1)

(2)

(3)

(A) 【II】

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(A) 【III】

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〔以下余白〕

⑧ 英語学・英語教育志望者解答用紙

(B) 【 I 】

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(B) 【II】

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