

【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.

※この部分は、著作権の関係により掲載できません。

- (1) What kind of “retreats” does the author want to convey to readers? Write the answer without using the exact phrases in the text in either English or Japanese.
- (2) What kind of experience does the author express by “you truly sit *in* it”? Write the answer without using the exact phrases in the text in either English or Japanese.
- (3) Translate the underlined part (3) into Japanese.

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

(1) One of the central questions is the deceptively simple one: “What is a poem?” To which an answer, no less deceptively simple, immediately presents itself: a single instance of poetry. But this answer presents further questions. For a start, it would seem that we are not giving an answer at all, but merely deflecting the problem away from the definition of *a poem* toward the definition of *poetry*, which after all is a definition that has taxed poets, critics, philosophers, for millennia. And more than that, it would presume that the relation between poetry and poems is a straightforward relation of universal to particular: poetry as the set of all existent or all possible poems. The history of poetry usually warns us off this—the work of individual poems, or sequences of poems, continually enlarges the possibilities of what poetry is or can be, to the extent that we might say that poetry is a function of poems rather than the other way round. (We might also think that our understanding of *poetry* is shaped by changing meanings of the word *poetic*, which need not be restricted to those verbal artefacts designated as “poems.”)

(Adapted from David Nowell Smith, “Poem/Concept,” *The Cambridge Companion to the Poem*, edited by Sean Pryor, Cambridge UP, 2024, 83.)

※3 ページ下部に出典を追記しております。

(2) The study of the novel as a genre is distinguished by peculiar difficulties. This is due to the unique nature of the object itself: the novel is the sole genre that continues to develop, that is as yet uncompleted. The forces that define it as a genre are at work before our very eyes: the birth and development of the novel as a genre takes place in the full light of the historical day. The generic skeleton of the novel is still far from having hardened, and we cannot foresee all its plastic possibilities.

We know other genres, as genres, in their complete aspect, that is, as more or less fixed pre-existing forms into which one may then pour artistic experience. The primordial process of their formation lies outside historically documented observation. We encounter the epic as a genre that has not only long since completed its development, but one that is already antiquated. With certain reservations we can say the same for the other major genres, even for tragedy. The life they have in history, the life with which we are familiar, is the life they have lived as already completed genres, with a hardened and no longer flexible skeleton. Each of them has developed its own canon that operates in literature as an authentic historical force.

All these genres, or in any case their defining features, are considerably older than written language and the book, and to the present day they retain their ancient oral and auditory characteristics. Of all the major genres only the novel is younger than writing and the book: it alone is organically receptive to new forms of mute perception, that is, to reading.

(M. M. Bakhtin, “Epic and Novel: Toward a Methodology for the Study of the Novel,” in *The Dialogic Imagination*, edited by Michael Holquist and translated by Caryl Emerson and Michael Holquist, U of Texas P, 1981, 3.)

※3 ページ下部に出典を追記しております。

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【Ⅲ】 次の A, B から 3 つずつ選び、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>Macbeth</i>            | (2) <i>Paradise Lost</i>    | (3) <i>Gulliver's Travels</i> | (4) <i>Lyrical Ballads</i>            |
| (5) <i>Wuthering Heights</i>  | (6) <i>Moby-Dick</i>        | (7) <i>Leaves of Grass</i>    | (8) <i>The Picture of Dorian Gray</i> |
| (9) <i>A Farewell to Arms</i> | (10) <i>The Cantos</i>      | (11) <i>Mrs Dalloway</i>      | (12) <i>The Catcher in the Rye</i>    |
| (13) <i>The Color Purple</i>  | (14) <i>Never Let Me Go</i> |                               |                                       |

B.

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|------------------------|-----------------------|--------------------|----------------------|---------------------|
| (1) Geoffrey Chaucer   | (2) Daniel Defoe      | (3) Jane Austen    | (4) Mary Shelley     | (5) Edgar Allan Poe |
| (6) Emily Dickinson    | (7) Charles Dickens   | (8) Henry James    | (9) D. H. Lawrence   |                     |
| (10) Sherwood Anderson | (11) Carson McCullers | (12) Toni Morrison | (13) Margaret Atwood | (14) Gary Snyder    |

【Ⅳ】

A. Briefly explain four of the following terms.

1. Prescriptive grammar
2. Syntax
3. Audiolingual method
4. Language aptitude
5. Common European Framework of Reference (CEFR)
6. Corpus linguistics
7. Bilingualism
8. Morpheme
9. Implicit learning
10. Register

※WEB掲載に際し、以下のとおり出典を追記しております。

【Ⅱ】(1)

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【Ⅱ】(2)

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

1. Linguistic politeness
2. English as a lingua franca
3. Phonetics and phonology
4. The silent period

【以下余白】

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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。

2026 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】 専門科目 英文学コース

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