

【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.

There's something important that the moment of stopping to listen has in common with the labyrinthine quality of attention-holding architecture: in their own ways, each enacts some kind of interruption, a removal from the sphere of familiarity. Every time I see or hear an unusual bird, time stops, and later I wonder where I was, just as wandering some unexpected secret passageway can feel like dropping out of linear time. Even if brief or momentary, these places and moments are ⁽¹⁾retreats, and like longer retreats, they affect the way we see everyday life when we do come back to it.

The location of the Rose Garden—when it was built in the 1930s—was specifically chosen because of the natural bowl shape of the land. The space feels physically and acoustically enclosed, remarkably separate from everything around it. When you sit in the Rose Garden, ⁽²⁾you truly sit in it. Likewise, labyrinths of any kind, by virtue of their shape, collect our attention into these small circular spaces. When Rebecca Solnit, in her book *Wanderlust*, wrote about walking in the labyrinth inside the Grace Cathedral in San Francisco, she found herself barely in the city at all: “The circuit was so absorbing I lost sight of the people nearby and hardly heard the sound of the traffic and the bells for six o'clock.”

This isn't a new idea, and it also applies over longer periods of time. Most people have, or have known someone who has, gone through some period of “removal” that fundamentally changed their attitude to the world they returned to. ⁽³⁾Sometimes that's occasioned by something terrible, like illness or loss, and sometimes it's voluntary, but regardless, that pause in time is often the only thing that can precipitate change on a certain scale.

(Jenny Odell, *How to Do Nothing: Resisting the Attention Economy*, Melville House, 2019, 9-10.)

※出典は下記に記載しております。

- (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.

※WEB 掲載に際し、以下のとおり出典を追記しております。

Odell, Jenny. "The Case for Nothing." In *How to Do Nothing: Resisting the Attention Economy*, 9–10. Brooklyn: Melville House Publishing, 2019.

【 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。

(3) If we, as women, keep on speaking the same language together, we’re going to reproduce the same history. Begin the same old stories all over again. Don’t you think so? Listen: all round us, men and women sound just the same. The same discussions, the same arguments, the same scenes. The same attractions and separations. The same difficulties, the same impossibility of making connections . . . Same . . . Always the same.

If we keep on speaking sameness, if we speak to each other as men have been doing for centuries, as we have been taught to speak, we’ll miss each other, fail ourselves. Again . . . Words will pass through our bodies, above our heads. They’ll vanish, and we’ll be lost. Far off, up high. Absent from ourselves: we’ll be spoken machines, speaking machines. Enveloped in proper skins, but not our own. Withdrawn into proper names, violated by them. Not yours, not mine. We don’t have any. We change names as men exchange us, as they use us, use us up. It would be frivolous of us, exchanged by them, to be so changeable.

(Adapted from Luce Irigaray, “When Our Lips Speak Together,” translated by Carolyn Burke, *This Sex Which Is Not One*, Cornell UP, 1985, 205.)

※3 ページ下部に出典を追記しております。

(4) ‘Postcolonialism’ here features as a contested concept. First, it is understood as marking the period of nation building that followed decolonialization during the 1960s and 1970s. Second, it also incorporates wider sociocultural changes that have taken place within the global terrain since that time. In this regard, it represents a dynamic process of change taking place within both the postcolonial state, and the postcolonial mother country following decolonization. Third, the ‘postcolonial’ is interpreted as representing a ‘theoretical framework’ within which complexities around identity formation, marginalization, exclusion, displacement, difference or ‘otherness’, and hybridity grounded in the colonial experience are articulated. In this sense, it can be seen as representing a counter-hegemonic discourse interrogating the grand narratives of colonialism; a form of ‘talking back’ against the dominant discourses of colonialism that, historically, have positioned the colonized as docile subjects. Fourth, it also refers to ‘postcolonial

language relations', especially, the predominance in postcolonial countries of erstwhile colonial languages such as English, French and Portuguese, as official languages. Fifth, within the global arena, national states are part of an interdependent world system underpinned by interactive, dynamic economic, cultural and political inter-relationships and inter-dependencies. Postcolonialism therefore has to be seen in relation to the 'evolution of new social relations' within the global terrain defined by interactive information, cultural and capital flows. Yet, it also has to be seen in relation to the emergence of intensive forms of regional power blocking and local struggles.

(Adapted from Naz Rassool, *Global Issues in Language, Education and Development: Perspectives from Postcolonial Countries*, Multilingual Matters, 2007, 4-5.)

※出典は下記に記載しております。

【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.

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|-------------------------------|-----------------------------|-------------------------------|---------------------------------------|
| (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 |

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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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【Ⅱ】(3)

Used with permission of University of Chicago Press, from This Sex Which Is Not One by Luce Irigaray, 1985, pp.205; permission conveyed through Copyright Clearance Center, Inc.

【Ⅱ】(4)

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【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。

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

総 点

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【以下余白】