

【I】 次の文章を読み、下の設問に答えよ。

Everything about totalitarianism, starting with the name, is problematic.

Whoever invented it, the name was put into currency by Benito Mussolini when he published an article in the *Enciclopedia Italiana* in 1932 in which he proclaimed himself a “totalitarian” and called the Italian Fascist state *lo stato totalitario*. That claim is widely taken by historians as more of a boast than a ( ア ) of Italian Fascist reality.

In the later 1930s and after, the name was picked up by scholars, some of them refugees from the real, Nazi version of the phenomenon that took over in Germany in 1933. These refugee scholars and others who wrote tracts about totalitarianism, of which Hannah Arendt’s *The Origins of Totalitarianism* (1951) is the best known and most influential, took Hitler’s Germany and Stalin’s Russia as the two ( イ ) historical cases of the totalitarian phenomenon. Arendt wrote that 1929, the year of Stalin’s advent to supreme power, was “the first year of clearcut totalitarian dictatorship in Russia.” Under his predecessor, Lenin, the Soviet order was, she said, a “revolutionary dictatorship,” hence by implication, at most, pre-totalitarian.

Scholars had an understandable reason for adopting Mussolini’s term for their uses. They needed a word to convey what they considered a very important fact: that Hitler’s Germany and Stalin’s Russia represented something distinctively, even radically ( ウ ), and in Arendt’s phrase radically evil, which had come into existence in the political world; something qualitatively different from the many forms of authoritarian rule, dictatorship, tyranny, or despotism that the world had seen in earlier times.

Although I will use the term “totalitarianism” now and then, I’m not sure that it is a good one for scholarly purposes and I won’t be bound by it. My real ( エ ) is to drop Mussolini’s neologism and use the phrase: “the nightmare state.”

But the words we choose are ultimately of secondary importance. What matters is that the phenomenon the scholars meant to denote by the term they used has been real and may again become real; that we need to understand it better; and that this is difficult because we are dealing with something elusive.

(Adapted from Robert C. Tucker, “Does Big Brother Really Exist?” in Irving Howe, ed., *1984 Revisited: Totalitarianism in Our Century*, Harper & Row, 1983, pp. 89-90.)

※出典は下記に記載しております。

1. 空所(ア)～(エ)に入る最も適切なものを、それぞれ a～d から選べ。

- |     |                   |                |                |                |
|-----|-------------------|----------------|----------------|----------------|
| (ア) | a. decision       | b. derision    | c. description | d. devotion    |
| (イ) | a. inconsiderable | b. indubitable | c. innumerable | d. invaluable  |
| (ウ) | a. drama          | b. novel       | c. painting    | d. poetry      |
| (エ) | a. inclination    | b. negation    | c. objection   | d. prosecution |

2. 下線部を和訳せよ。

※WEB 掲載に際し、以下のとおり出典を追記しております。

Tucker, R. C. (1982). The problem of totalitarianism: Does big brother exist? *Psychoanalytic Inquiry*, 2(1), pp.95-pp.96  
<https://doi.org/10.1080/07351698209533437> ; permission conveyed through Copyright Clearance Center, Inc.

【Ⅱ】 次の文章を読み、下の設問に答えよ。

Since the Renaissance onwards, eminent individuals have single-handedly transformed society and culture through their exceptional talent and creative drive. The visionary leader, the inspired discoverer, the banned artist, the mad inventor, the lone scientist—each of these offers us examples of outstanding individual talent and bravery.

It is not only the case that such great creators are considered to work alone (or to receive support from a small group of specific others), but they often have to fight the society and the culture of their time in order to create. <sup>(1)</sup>The myth of the lone genius not only disconnects creators from their social environment, it portrays the latter as the real antagonist. After all, wasn't van Gogh driven to madness by the ridicule of his contemporaries who didn't appreciate his art or understand his vision? Wasn't Stravinsky's performance of his *Rite of Spring* booed by its first audience? Don't we always hear that young Einstein dropped out of high school because of the authoritarian style of his teachers?

These stories are selective and partial. <sup>(2)</sup>What they generally hide is the fact that even the most marginal creators—that is, those who are rejected by the establishment of their domain or profession—still depend on a network of close collaborators for ideas and for other resources. The creative person never works completely alone and he or she is certainly not situated 'outside' of society or culture. <sup>(3)</sup>Yes, creators often have to fight the establishment, and this is undeniable, but they depend, in this process, on their relation to others and on the use of cultural tools, even when these other people and tools are less visible. Van Gogh did have his brother Theo to rely on and drew inspiration from his friendship with Gauguin and other fellow Impressionists. Stravinsky's show was legendary because he collaborated, throughout his career, with exceptional dancers, painters, and designers.

(Adapted from Vlad Glăveanu, *Creativity: A Very Short Introduction*, Oxford University Press, 2021, p. 19.)

※出典は下記に記載しております。

1. 下線部(1)を和訳せよ。文中の“the latter”が指すものを具体的に示すこと。
2. 下線部(2)を和訳せよ。
3. 下線部(3)を和訳せよ。
4. 次の英文を本文中のふさわしい位置に挿入した時、その直前に来る3語を記せ。

Einstein might have hated high school, but he certainly found a home at different universities around the world, including in Bern, Zurich, and at Princeton.

〔以下余白〕

※WEB掲載に際し、以下のとおり出典を追記しております。

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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)

【博士後期課程】 一般外国語 英語

総 点

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【 I 】

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4. \_\_\_\_\_

———これより先の余白には絶対に記入しないこと———