

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

2026 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.

If one wants to make an argument in favor of nonviolence, it will be necessary to understand and evaluate the ways that violence is figured and attributed within a field of discursive, social, and state power; and the phantasmatic character of the attribution itself. Further, we will have to undertake a critique of the schemes by which state violence justifies itself, and the relation of those justificatory schemes to the effort to maintain its monopoly on violence. That monopoly depends upon a naming practice, one that often dissimulates violence as legal coercion or externalizes its own violence onto its target, rediscovering it as the violence of the other.

To argue for or against nonviolence requires that we establish the difference between violence and nonviolence, if we can. (1) But there is no quick way to arrive at a stable semantic distinction between the two when that distinction is so often exploited for the purposes of concealing and extending violent aims and practices. In other words, we cannot race to the phenomenon itself without passing through the conceptual schemes that dispose the use of the term in various directions, and without an analysis of how those dispositions work. If those accused of doing violence while engaging in nonviolent acts seek to dispute the status of the accusation as unjustifiable, they will have to demonstrate how the allegation of violence is used—not just “what it says,” but “what it is doing with what is said.” Within what episteme does it gather credibility? In other words, why is it sometimes believed, and most crucially, what can be done to expose and defeat the effective character of the speech act—its plausibility effect?

(2) To start down such a path, we have to accept that “violence” and “nonviolence” are used variably and perversely, without pitching into a form of nihilism suffused by the belief that violence and nonviolence are whatever those in power decide they should be. Part of the task of this book is to accept the difficulty of finding and securing the definition of violence when it is subject to instrumental definitions that serve political interests and sometimes state violence itself. In my view, that difficulty does not imply a chaotic relativism that would undermine the task of critical thought in order to expose an instrumental use of that distinction that is both false and harmful. Both violence and nonviolence arrive in the field of moral debate and political analysis already interpreted, worked over by prior usages. There is no way to avoid the demand to interpret both violence and nonviolence, and to assess the distinction between them, if we hope to oppose state violence and to reflect carefully on the justifiability of violent tactics on the left. As we wade into moral philosophy here, we find ourselves in the crosscurrents where moral and political philosophy meet, with consequences for both how we end up doing politics, and what world we seek to help bring into being.

(Judith Butler, *The Force of Nonviolence*, Verso, 2020, 5-6.)

※作品名に誤りがあったため、Web掲載に際し、上記の通り訂正しております。

- (1) Translate the underlined part (1) into Japanese, or paraphrase it in English. ※出典は下記に記載しております。
(2) Translate the underlined part (2) into Japanese.
(3) On what does the author want to focus and in what way does she intend to discuss it? Write the answer in either Japanese or English.

※WEB 掲載に際し、以下のとおり出典を追記しております。

From *The Force of Nonviolence*. Judith Butler. pp.5-pp.6. Copyright © 2020 by Verso.
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(A) 【II】 Summarize and comment on the following passage in English.

Perhaps the real “original” behind any translation occurs not in the written poem, but in the poet’s voice speaking the verse aloud. Roger Caillios was lucky to be there that day in 1945, for as “litany followed upon invective and grief upon anger,” he was hearing in Neruda’s voice the formal and the emotional components of *Alturas de Macchu Picchu*. In more specific ways, a translator may also pick up vocal tones, intensities, rhythms, and pauses that will reveal how the poet heard a word, a phrase, a line, a passage. To get from poet’s voices into another language and into a translator’s own voice is the business of translation. It depends on a moment-by-moment shuttle between voices, for what translation comes down to is listening—listening now to what the poet’s voice said, now to one’s own voice as it finds what to say.

In order to go between but not get between the author and the reader, a translator constantly makes local choices in diction and phrasing that tune the new version as it goes. With *Alturas de Macchu Picchu* in particular, the choices matter because this poem marked “a new stage in my style and a new direction in my concerns,” as Neruda said. But newness emerges from what came before. Into Neruda’s long poem may have fed anything from his life up until August 1945—childhood, love, travel, politics, previous writings. A knowledge of these things should feed into the translator’s work as well, if only to bring about some lexical echo, or shift in tone, or emphatic rhythm that shows what the newness actually consists of. This [essay] recounts in detail the process of making an English version of *Alturas de Macchu Picchu*—that is, of creating yet another stage, another direction for the poem itself.

To make a new version is to reimagine the original poem, and in this process the translator develops particular affinities with the author: a shared historical or philosophical perspective, a parallel emotional impetus, a kindred linguistic task. Occasionally one great poet translates another and brilliantly proves affinity. When the translator is other than a great poet, those emotional and linguistic affinities are put to the test: each choice, each rendering attempts to realize in English what the author has said—that is, both to comprehend and to make actual. This is the heart of the process, this twofold incitement.

(Adapted from John Felstiner, “Translating Alturas de Macchu Picchu,” in *Modern Critical Views: Pablo Neruda*, edited by Harold Bloom, Chelsea House Publishers, 1989, 191-192.)

※著者名に誤りがあったため、Web掲載に際し、上記の通り訂正しております。

※ページ下部に出典を追記しております。

(A) 【III】 Referring to a literary work or works with which you are familiar, comment in English on one of the following four passages.

(1) We should compare beauty with the sublime; and in this comparison there appears a remarkable contrast. For sublime objects are vast in their dimensions, beautiful ones comparatively small: beauty should be smooth and polished; the great, rugged and negligent; beauty should shun the right line, yet deviate from it insensibly; the great in many cases loves the right line, and when it deviates it often makes a strong deviation: beauty should not be obscure; the great ought to be dark and gloomy: beauty should be light and delicate; the great ought to be solid, and even massive. They are indeed ideas of a very different nature, one being founded on pain, the other on pleasure; and however they may vary afterwards from the direct nature of their causes, yet these causes keep up an eternal distinction between them, a distinction never to be forgotten by any whose business it is to affect the passions. In the infinite variety of natural combinations, we must expect to find the qualities of things the most remote imaginable from each other united in the same object. We must expect also to find combinations of the same kind in the works of art. But when we consider the power of an object upon our passions, we must know that when anything is intended to affect the mind by the force of some predominant property, the affection produced is like to be the more uniform and perfect, if all the other properties or qualities of the object be of the same nature, and tending to the same design, as the principal.

(Edmund Burke, *The Sublime and Beautiful*, 1756, Part III, Section XXVII, public domain, Web.)

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(3) One of the ideas inhibiting genuinely ecological politics, ethics, philosophy, and art is the idea of nature itself. Nature, a transcendental term in a material mask, stands at the end of a potentially infinite series of other terms that collapse into it, otherwise known as a metonymic list: fish, grass, mountain air, chimpanzees, love, soda water, freedom of choice, heterosexuality, free markets . . . Nature. A metonymic series becomes a metaphor. Writing conjures this notoriously slippery term, useful to ideologies of all kinds in its very slipperiness, in its refusal to maintain any consistency. But consistency is what nature is all about, on another level. Saying that something is unnatural is saying that it does not conform to a norm, so “normal” that it is built into the very fabric of things as they are. So “nature” occupies at least three places in symbolic language. First, it is a mere empty placeholder for a host of other concepts. Second, it has the force of law, a norm against which deviation is measured. Third, “nature” is a Pandora’s box, a word that encapsulates a potentially infinite series of disparate fantasy objects. It is this third sense—nature as fantasy—that my study most fully engages. A “discipline” of diving into the Rorschach blobs of others’ enjoyment that we commonly call poems seems a highly appropriate way of beginning to engage with how “nature” compels feelings and beliefs.

(Adapted from Timothy Morton, *Ecology Without Nature: Rethinking Environmental Aesthetics*, Harvard UP, 2007, 14.)

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(4) As the growing body of criticism on Kazuo Ishiguro’s writing attests, he is seen as representing certain large socio-cultural trends and developments. Among them, his reception dovetails with the increased visibility of Anglophone writing from non-traditional sites. When Ishiguro first emerged on the literary scene over twenty-five years ago, his bicultural status was presented as an epitome of British multiculturalism. His reception was hailed as a sign of a more confident and inclusive society less riven by the conservative identity politics of the preceding era. Since then he has carved out a distinct position within British literature as well as a host of academic sub-fields that claim him as their own. These include Asian diasporic writing, minority writing, cosmopolitan literature, postcolonial writing, world literature and comparative literature.

(Adapted from Wai-chew Sim, *Kazuo Ishiguro*, Routledge, 2010, 5.)

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(3)
ECOLOGY WITHOUT NATURE: RETHINKING ENVIRONMENTAL AESTHETICS by Timothy Morton, Cambridge, Mass.: Harvard University Press, Copyright © 2007 by the President and Fellows of Harvard College. Used by permission. All rights reserved.

(4)
From Kazuo Ishiguro. Wai-chew Sim. pp.5. Copyright © 2010 by Taylor & Francis Group. Reproduced with permission of the Licensor through PLSClear.

⑤ 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.

The word *ethnography* is a combination of *ethnos* (culture) and *graphy* (writing/representation of), and thus, ethnography is, by definition, the study and description of human culture. This research approach has traditionally been employed by anthropologists who seek to develop an insider's perspective of a particular culture; that is, an understanding of a culture from the inside out, through the participants' eyes (as much as possible). Agar (1983) emphasizes two key features of ethnographic research: (1) an understanding of how participants interpret the events in their lives, and (2) the search for patterns, which involves "a rich collection of different kinds of information and sentiment and relations among them". Agar emphasizes that ethnographers find "stuff" (human behavior, interactions, events, etc.) they don't understand but are intrigued by, and try to make sense of it through the participants' eyes. In order to develop this insider's perspective, the researchers need to spend an extended period of time with the research participants, engaging in multiple data collection methods, including participant observation, insider accounts, and document collection. The focus on participant interpretation, patterns, and processes makes ethnography particularly useful for studying how research participants interpret, appropriate, and instantiate language policy. Still using ethnography to research language policy is nontraditional for at least two reasons. First, the object of study is not a culture or a people but a policy. However, in ethnographically based studies of language policy, the goal is not an insider's account of a policy per se, but an account of how the human agents engage with Language Policy and Planning processes. Second, the foundation of ethnography is typically long-term participant observation in a particular site or community. Still, often there is no one single "site" in which a language policy is created, nor one single "community" in which language policy is planned.

(Adapted from David Cassels Johnson, *Language Policy*, Palgrave Macmillan, 2013, 144-145.)

※WEB掲載に際し、以下のとおり出典を追記しております。

From *Language Policy* . David Cassels Johnson. pp.144-pp.145. Copyright © 2013 by Springer Verlag London Limited. Reproduced with permission of the Licensor through PLSClear.

(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)

The most widespread traditional definition of language aptitude sees it as an individual's initial state of readiness and capacity for learning a foreign language, and probable facility in doing so given the presence of motivation and opportunity. This conception portrays language aptitude as a trait, in the sense of exhibiting stability over long periods of time and being immune or very resistant to training. The trait view of language aptitude tends towards the notion that it is innate. Indeed, language aptitude has often been associated with the popular notion of a "gift for languages". Such a view may be at the very least over-simplistic. There are indications that language aptitude is in a number of its dimensions and to some degree a consequence of language experience and awareness.

(Adapted from David Singleton, "Language Aptitude: Desirable Trait or Acquirable Attribute?," *Studies in Second Language Learning and Teaching*. 7 (1), 2017, 89.)

※WEB掲載に際し、以下のとおり出典を追記しております。

Singleton, D. (2017). Language aptitude: Desirable trait or acquirable attribute? *Studies in Second Language Learning and Teaching*, 7(1), 89–103. <https://doi.org/10.14746/ssl.2017.7.1.5>. Licensed under CC BY 4.0.

(2)

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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。

英文学コース 専門科目

総点

㊤ 英文学志望者解答用紙

(A) 【I】

(1)

(2)

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(A) 【II】

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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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