

## 令和2年度三重大学大学院人文社会科学研究科(修士課程)入学試験問題解答用紙

試験科目〔専門科目：科目名 **英米文学・英語学**〕

枚数表示	1 / 11
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受験番号

総得点	
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- 英米文学を志望の受験生は[A]~[D] 全てに解答すること。
- 英語学を志望の受験生は[E]~[I]全てに解答すること。
- 解答は全てそれぞれの解答欄に記入すること。

-[英米文学]-

[A] 次の英文を読んで、設問に答えなさい。

Theatre in America, like politics and the press, remained an upper-class enclave through the first decades of the nineteenth century. Then, revolutionized by the Jacksonian upsurge and paced by the extraordinary popularity of blackface minstrelsy, theater expanded into an industry of mass entertainment. Circuses and traveling stock companies planted outposts through the Mississippi Valley; and blackface minstrelsy—proliferating into a distinct, highly politicized genre that will be examined in Chapter 7—opened channels to audiences never before touched by drama. (1)New methods and models replaced old ones. As class exclusiveness yielded to popular participation, the structures of eighteenth-century drama dissolved into the polymorphous genre of melodrama.

(2)Transformation of the American theater paralleled the ongoing transformations from deference to egalitarianism in politics and from subscription to mass circulation for the press. Yet these sequences were by no means identical. Theatre lagged behind the others, both because American urban elites, long after throwing off English political control, continued to revere England as the fountain of culture; and because the problems of building a national theater proved more intractable than those of organizing political parties or publishing newspapers. Consequently, efforts to nationalize the American theater merged with pressures to open it up to new, mass audiences, and both assumed aspects of an assault against high culture. (3)Contestants in this arena reconstructed the received wisdom about class and race current in the merchant-landlord republic of 1800 into new patterns projecting the essential relationships of a racially bounded democracy. Racial imagery as a result assumed a metaphoric function seemingly unique, at least in that time period, to American culture.

[1] 下線部(1)について日本語で説明しなさい。

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[2] 下線部(2)を日本語に訳しなさい。


[3] 下線部(3)を日本語に訳しなさい。


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[B] 次の英文を読んで、設問に答えなさい。

The idea that a story may remain the same despite alterations in the manner of telling it is apparently confirmed by some novelists. Jane Austen changed *Sense and Sensibility* from an epistolary to a third-person novel; early versions of Dostoevsky's *Crime and Punishment* and Franz Kafka's *The Castle* were written in the first person, then changed to the third. On the other hand, they would not have undertaken such laborious rewriting if they thought point of view did not matter. In many cases, (1) a story would be altered beyond recognition or simply disappear if the point of view were changed. Mansfield's "Bliss" could not exist as a tale told by her husband, since from his perspective nothing significant happened that evening; if *Huckleberry Finn* were recounted by Mark Twain rather than Huck, it might not be much more interesting than *Tom Sawyer*. Rather than being added as an appendage that will transmit the plot to an audience, narrative point of view creates the interest, the conflicts, the suspense, and the plot itself in most modern narratives.

Novelists have of course long recognized the overriding importance of narrative method. Richardson said that one technical advantage of (2) the epistolary form, in addition to its "novelty," was that in contrast to narration, letters use the present tense, thus inducing in readers a sense of immediate involvement and anticipation. In addition, as Anna Barbauld noted in 1804, "it makes the whole work dramatic, since all the characters speak in their own persons." She conceded that traditional narration had other advantages: by entering the minds of characters, the author can "reveal the secret springs of actions. . . . He can be concise, or diffuse, as the different parts of his story require it." Knowing everything, he can reveal things not known to any of the characters and comment on the action. But narration as such can become tedious: "all good writers therefore have thrown as much as possible of the dramatic"—what we would all call scene, rather than summary—"into their narrative." She identified (3) the memoir, "where the subject of the adventures relates his own story," as a third method of presentation, citing as its advantages that "it has a greater air of truth" and allows for a more intimate revelation of character than the fictitious authorial novel. But "what the hero cannot say, the author cannot tell" in this form, restricting its range of revelation and interest. And the possibility of dramatic presentation is limited in memoirs and autobiographical forms because it is implausible for someone to remember conversations years later. If the events described occurred in the distant past, their presentation may lack immediacy and suspense.

[1] 下線部 (1) について、本文に挙げられた以外の例を挙げて、日本語で説明しなさい。

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(1) epic	(6) John Milton
(2) epiphany	(7) <i>Moby-Dick</i>
(3) Jazz Age	(8) science fiction
(4) Jerome David Salinger	(9) <i>Tom Jones</i>
(5) John Barth	(10) William Godwin

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**[D] Write an essay on happiness.**

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-[英語学]-

**【E】** 以下の設問に答えなさい。解答は英語でも日本語でもよい。

[1] 以下の語末の子音に関して、例に従って子音の記述を完成させなさい。

	voiced or voiceless	Place of articulation	Manner of articulation
job	voiced	bilabial	plosive
teeth	_____	_____	_____
song	_____	_____	_____
feel	_____	_____	_____
roof	_____	_____	_____

[2] 音素 (phoneme) と異音 (allophone) の関係について、英語の例を挙げながら具体的に説明しなさい。

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[F]

英語を始めとする諸言語において WH 移動に関する以下のような制約が観察されている。

- (1) \*Who<sub>k</sub> did Mary kissed [a man who bit t<sub>k</sub>]?
- (2) \*Who<sub>k</sub> were [John and t<sub>k</sub>] dancing together?
- (3) \*Who<sub>k</sub> is [that he will hire t<sub>k</sub>] possible?

上記の制約に関連して、(4)に示すような差があることが指摘されている。(4a)と(4b)の差はどのように説明できるか。構造を示しつつ議論しなさい。

- (4) a. \*She kissed a man who bit one of my friends, but Tom doesn't realize which one of my friends she kissed a man who bit.  
b. She kissed a man who bit one of my friends, but Tom doesn't realize which one of my friends.



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[G]

以下の英文を読んで、設問に英語か日本語で答えなさい。

Universal Grammar includes universal principles (that account for what all natural languages have in common) as well as parameters (that account for cross-linguistic variation). Parameters are like linguistic switches (often binary) that can be set to a particular value as a result of the linguistic input. One of the first parameters to be proposed was the Null Subject (or pronoun-drop) Parameter. Essentially, this parameter is designed to account for the contrast between languages like ( 1 ) and ( 2 ), which require overt subjects, and language like ( 3 ) and ( 4 ), which allow subjects to be omitted.

(O'Grady and Archibald 2009 *Contemporary Linguistic Analysis* に基づく)

(1) 文中の 1 から 4 の ( ) に適切な語を入れなさい。

1. \_\_\_\_\_ 2. \_\_\_\_\_ 3. \_\_\_\_\_ 4. \_\_\_\_\_

(2) Principles and Parameters という考え方は、母語獲得を説明する上でどのような利点があるか、具体的に説明しなさい。

(3) Null Subject Parameter 以外に提案されている parameter を一つあげて、具体的に説明しなさい。

(4) 第二言語習得において、①母語が[+null subject]で第二言語が[−null subject]の場合と、②母語が[−null subject]で第二言語が[+null subject]の場合について、学習者の中間言語と最終到達度に関して、どのような違いがあるか具体的に比較説明しなさい。

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[H] 以下の英文を読んで、設問に英語か日本語で答えなさい。

Many constructions begin life in spoken language, make their way into writing but are not immediately accepted by educated users of written English. Consider the sentence *It is unreasonable what she suggests*. The (A)referent of *what she suggests* is the unreasonable (B)entity. Some analysts regard *what she suggests* as the subject of *is unreasonable*, and relate the example to *What she suggests is unreasonable*. The *what clause* is treated as being moved ('extraposed') to the end of the sentence. Another analysis takes *it* as the subject of *is unreasonable* and treats the subject as pointing forward to the *what clause*. The construction occurs regularly in speech, planned or unplanned, and in formal written texts such as letters to news papers, which offered the example *It's unfair what they're doing to the union*. However, (C)one major grammar of English dismisses the construction as incorrect.

(Brown, Keith and Jim Miller (2016) *A Critical Account of English Syntax*)

(1) 下線部(A)と(B)の用語を訳して、わかりやすい説明を加えなさい。

(A)

(B)

(2) *It is unreasonable what she suggests* という文を分析する 2 つの方法について、本文に沿って簡潔にまとめなさい。

(3) 下線部(C)の説明は一つの見解を示している。これを踏まえ、*It's unfair what they're doing to the union*. について分析し、あなたの解釈を述べなさい。

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**[I] Pick up three terms, and explain each of them either in English or in Japanese.**

- (a) The Critical Period Hypothesis    (b) *do*-support    (c) Maximal Onset Principle  
(d) Strict Cycle Condition    (e) Conversational Principle    (f) stress shift  
(g) unaccusative verbs    (h) grammaticality judgement task    (i) Cohesion and Coherence

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