

2020年度
【博士後期課程】

早稲田大学大学院文学研究科
一般外国語

英語

入学試験問題
※解答は別紙（横書）

【I】 次の文章を読み、下の設問に答えよ。

The movie *Wag the Dog* (Barry Levinson, 1997) (1)contains a scene in which a Washington spin doctor and a Hollywood producer are editing fake news footage designed to win public support for a nonexistent war. The footage shows a girl, a cat in her arms, running through a destroyed village. If a few decades earlier creating such a shot would have required staging and then filming the whole thing on location, computer tools make it possible today to create it in real time. Now the only live element is the girl, played by a professional actress. The actress is videotaped against a blue screen. The other two elements in the shot, the destroyed village and the cat, come from a database of stock footage. Scanning through the database, the producers try different versions of these elements; a computer updates the (2)composite scene in real time.

The logic of this shot is typical of the new media production process, regardless of whether the object under construction is a video or film shot, as in *Wag the dog*; a 2-D still image; a sound track; a 3-D virtual environment; a computer game scene; or a sound track. In the course of production, some elements are created specifically for the project; others are selected from databases of stock material. Once all the elements are ready, they are composited together into a single object; that is, they are fitted together and adjusted in such a way that their separate (3)identities become invisible. The fact that they come from diverse sources and were created by different people at different times is hidden. The result is a single (4)seamless image, sound, space, or scene.

(Adapted from Lev Manovich, *The Language of New Media*, The MIT Press, 2001, p. 136.)

問 下線部(1)～(4)の語と、交換可能な語をそれぞれ下の(a)～(d)から一つ選べ。

- (1) contains: (a) acquires (b) celebrates (c) excludes (d) includes
 (2) composite: (a) complicated (b) facile (c) genuine (d) synthesized
 (3) identities: (a) complexities (b) hybridities (c) individualities (d) personalities
 (4) seamless: (a) commodified (b) differentiated (c) integrated (d) mediated

【Ⅱ】 次の文章を読み、下の設問に答えよ。

What could Christianity and queer theory possibly have in common? The two are often considered anathema to each other. Queer theory is generally committed to an existential skepticism regarding the possibility of a transcendent, divine source of meaning. Its intellectual lineage can be traced to Friedrich Nietzsche, who famously articulated such skepticism by asserting, ‘God is dead.’ Nietzsche’s *Genealogy of Morals* provides the template for queer theory’s assertion that the concept of an ethically normative hierarchy of hetero- versus homosexuality is the contingent product of a specific historical context. (1)While many Christians consider this and other ethically normative concepts to be non-contingent in the sense of being ‘natural’ or divinely mandated, Nietzsche insists that ethical norms are merely the invention of human cultures in particular historical moments — they have a genealogy, a history. This argument, one of the defining landmarks of queer theory, entails not just empirical but also epistemological claims: it assumes the kind of existential skepticism toward transcendent sources of meaning emblemized by Nietzsche. Thus in contemporary US politics, debates concerning sexual ethics are often stymied by an underlying disagreement about the epistemological grounds of the debate itself: by definition, it seems, Christianity and queer theory are not on speaking terms.

(2)Despite appearances, however, the two can and do regularly speak much the same language, using vocabularies sufficiently translatable into each other’s terms as to enable more productive conversations than are typically assumed possible. While Christianity and queer theory do exhibit significant differences, they also share significant commonalities evident in two widespread rhetorical practices that constitute primary aspects of contemporary discursive formations of Christian and queer subjectivities in the US: conversion and coming-out narratives. I use *queer* here in a broad sense that potentially includes but also pre-dates queer theory: the term has been used since the early twentieth century as slang for homosexual (even before *gay* was used in that sense). While coming-out narratives are more often associated with lesbian, gay, and bisexual self-identifications than with queer theory, such narratives nevertheless reflect an important aspect of queer theory. Coming-out narratives share key formal and thematic similarities with the kind of conversion narratives characteristic of many Protestant communities in the US (although such conversion narratives are not exclusive to Protestants). I aim to show how these two different types of personal transformation narrative, considered as rhetorical practices, tend to imply similar kinds of epistemological justifications for the worldviews they articulate and the ethical commitments they valorize. (3)This is not to claim that conversion and coming-out narratives implicitly endorse the same worldviews or ethical systems but that they hold more in common, both epistemologically and ethically, than is typically imagined.

(Adapted from Norman W. Jones, ‘Post-Secular Queer: Christianity, Queer Theory, and the Unsolvable Mysteries of Sexual Desire’, in Cassandra Falke, ed., *Intersections in Christianity and Critical Theory*, Palgrave Macmillan, 2010, pp. 70-71.)

問

1. 下線部(1)を和訳せよ。
2. 下線部(2)を和訳せよ。
3. 下線部(3)を和訳せよ。
4. 以下の1文を本文中のふさわしい位置に挿入した時、その直後に来る2語を記せ。

In *The History of Sexuality*, Michel Foucault develops this thinking in regard to sexuality, arguing that sexual morality and indeed the very concept of sexuality have a history.

〔以下余白〕

受験番号	
氏名	

この欄以外に受験番号氏名を書かないこと。

2020年度 早稲田大学大学院文学研究科 入学試験解答用紙
【博士後期課程】 一般外国語 英語 (横書)

総 点

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【 I 】

(1) _____

(2) _____

(3) _____

(4) _____

【 II 】

1. _____

(裏へ続く)

【Ⅱ】

2. _____

3. _____

4. _____

[以下余白]