

2022 年度 早稲田大学大学院文学研究科 入学試験問題
 【博士後期課程】 専門科目 表象・メディア論 コース ※解答は別紙（横・縦 書）

資料解説

以下の[A]～[I]の資料解説問題のうちから、1 題をえらび、その設問に答えよ。

問題[A]

以下のフランス語の文章を日本語に全訳しなさい。

Ces vingt dernières années ont été marquées par la critique féministe de la tradition théorique et métaphysique occidentale qui s'est vue rapidement traversée par un courant post-féministe (Butler, Haraway) très inspiré des lectures américaines de la déconstruction (Derrida) et de la notion de censure productive élaborée par Foucault. Largement tributaire de la conception du pouvoir foucaldienne et des propositions qui en découlent en matière de critique locale des régimes de savoir-pouvoir, la critique du sujet moderne féministe prônée par les post-féministes a consisté, entre autres choses, à ébranler les fondements (et la notion même de fondement) de la théorie et de la politique des corps et à promouvoir des conceptions de la résistance aux normes non essentialisantes, moins excluantes, déconnectées de toute vision sociale totalisante, réarticulées à partir de la différence et non du même. La nécessité se faisait sentir de concevoir le sujet, l'agent ou mieux encore son site comme une possibilité ouverte et non comme un sujet fraîchement construit mais toujours aussi postcolonial et sensible à la tentation de re-naturaliser une identité homogène de référence Le féminine, bourgeoise et blanche.

Tout ce débat houleux sur le sujet a pu faciliter de rapides amalgames entre post-féminisme et post-modernisme, post-féminisme et déconstruction. On pourrait être tenté d'inscrire la production philosophique de Beatriz Preciado dans cette zone post-moderne ou post-féministe si l'opposition pré/post en elle-même n'était pas justement un de ces binarismes trompeurs et lourds d'un potentiel explicatif louche : comprendre les évolutions de la critique de manière générationnelle et temporelle voire évolutive.

En fait post n'est pas contra. Le travail de déconstruction contra-sexuelle qui se manifeste ici, et avec une puissance toute Spinozienne, rompt avec toute une série de réflexes critiques par rapport aux couples oppositionnels homosexualité/hétérosexualité, homme/femme, masculin/féminin, nature/technologie qui sont les cibles des théories féministes mais aussi des théories gaies, lesbiennes et queers. Contra n'est pas contre en ce que l'espace critique contra-sexuel ne dépend pas d'une vision constructiviste ou naturaliste duelle au sens polémique du terme : l'objectif n'est pas de remplir le terme pauvre du couple homme/femme non plus que d'en faire le binarisme de référence ou de s'appliquer à déconstruire la construction d'un terme par un autre (de l'homosexualité par l'hétérosexualité par exemple).

※WEB掲載に際し、以下のとおり出典を追記しております。
 © Paul B. Preciado, 2000.

[問題 B]

これは、チェルフィッチュという劇団について、また別の演出家を書いた批評の一部です。それまでの演劇とは異なるアプローチをするチェルフィッチュを主宰する岡田利規の演出方法、あるいは演劇観について『現在地』という岡田の作品を考えることで語っています。以下の英文を日本語に翻訳してください。

※この問題は、著作権の関係により掲載できません。

[問題 C]

- 設問 1 Human-Computer Interaction (HCI) と人文知の関係について書かれた以下の文章を読み、下線部を訳しなさい。
設問 2 現代のICT設計においてなぜ人文知が重要なのか、資料に即して述べなさい。

※この問題は、著作権の関係により掲載ができません。

[問題 D]

設問 1 以下の英文資料を和訳せよ。

設問 2 現代の cinema の役割や意義について、資料に即して述べよ。

In the late 1990s and early 2000s, sweeping claims were made for animation subsuming cinema, due to the expanded use of digital technologies in film production. In 2004, Oshii Mamoru provocatively declared, 'All cinema is becoming anime.' Likewise, in 1999, in the context of new media studies, Lev Manovich announced a reversal: animation, once subsumed by cinema, was now subsuming it. Such pronouncements situated animation (or anime) at the centre of a crisis, at a moment of historical overturning of 'old' media paradigms or topologies associated with cinema. Around the same time, film studies began to reconsider the historical scope of cinema, drawing connections between 'early cinema' and 'late cinema' (ranging across expanded cinema, digital cinema, new media). Gradually, this sense of crisis around the 'death of cinema' has been shunted into an emphasis on the numerous historical transformations within the medium. Animation has thus come to afford a new perspective on cinema, and maybe a renewal and enlargement of film studies, rather than presenting an all-out crisis in which animation subsumes cinema in the era of new computational or digital media.

Considering historical transformations of animation in Japan - from artwork, to cinema, to television, to new media - allows us to avoid positing a stark opposition between cinema and (new) media. Instead, we see how broadcast television and then 'expanded' television (with its peripherals) have historically operated between cinema and digital or computational media. Interesting enough, debates on new media in Japan arose in the 1980s in the context of expanded television; expanded in terms of infrastructure (cable and satellite), platform (peripherals) and the density of information (multiple tracks within the signal). What is more, a genealogical view of anime reminds us that the forms or formal features of animation arise within a broader apparatus or social technology. Simply put, anime is not one thing, precisely because it has always historically been a site for assembling polarised tendencies related to production, distribution, consumption and exchange.

※WEB掲載に際し、以下のとおり出典を追記しております。

© Edited by Hidaki Fujiki, Alastair Phillips, 2020, 22.

Anime Compositing and Switching: An Intermedial History of Japanese Anime

Thomas Lamarre (McGill University, Canada), British Film Institute, used by permission of Bloomsbury Publishing Plc.

[問題 E]

下記の文章 1 と 2 を日本語に訳しなさい。3 は参考までに付しておきますが、訳出する必要はありません。

1. The play within a play boasts a long and notable tradition in European theatre and dramatic literature: it is a dramaturgical strategy that playwrights from Aristophanes to Heiner Müller have put to a wide range of purposes. However, scholarly perspectives on the play within the play do not need to be limited to European theatre. Indeed, the anthropological ubiquitousness of both play and performance as social action as well as aesthetic experience testify to the international and multicultural dimensions of the play within the play and its function as a motif in dramatic literatures around the world. Furthermore, the play within the play also presents an ideal agency for shifting between different media, as well as for expressing notions and experiences involving cultural exchange or cultural conflict.

2. The play within the play is manifest in a multitude of forms and constellations, and it fulfils an equally diverse variety of tasks and functions within the performing arts. Systematically, these can be grouped in four distinct categories. One can consider the play within the play primarily (1) as an artistic agency of self-reference and self-reflection, i.e. as imaginative play that refers back to itself. It thus appears as a meta-theatrical mode of aesthetic expression, in terms of its own specific nature as play and representation as well as with regard to the function of the stage-audience relationship and in view of the self-reflection of its acting protagonists. It may also be thought of (2) as a special mode of perception that allows for different ways of presenting perspectives of appropriating and placing itself in relation to the world at large.

3. Likewise, it is (3) a particularly suitable aesthetic agency for the exploration of fields of social and historical interaction or exchange, with a special dimension in the area of intercultural and/or intracultural contact or conflict. Lastly, the play within the play can be seen (4) as an artistic agency of mediation between conventional genres, or of generic transformation, permitting shifts from one genre to another. The play within the play is thus by no means limited to theatre, whether it be dramatic text or performance; it enjoys a wide popularity also in film, opera and musical theatre, and it frequently appears as a device in narrative fiction as well.

※WEB掲載に際し、以下のとおり出典を追記しております。

Brill, from *The Play within the Play: The Performance of Meta-Theatre and Self Reflection*,
Gerhard Fischer, Bernhard Greiner, 2007; permission conveyed through Copyright Clearance Center, Inc.

【設問】以下の英文を読み、下線部(1)、(2)、(3)を和訳しなさい。ただし、下線部内でカッコにくくられている語句——例えば、(Green 2007)など——は訳さないこと。

The global beauty economy provides the tools and technologies for beautification, but it does not necessarily impose a singular and hegemonic beauty standard, as Claudia Liebelt (2018) points out. Instead, aesthetic norms circulate in ways that produce unexpected, uncanny effects on the populations they encounter. Global notions of beauty intersect with local aesthetic hierarchies, producing new norms (Jafar and Casanova 2013). (1) Those who possess non-normative bodies sometimes submit their bodies to these biopolitical norms, avidly consuming the plastic surgeries, hormones, pharmaceuticals, prosthetics, skin-lightening creams, or other bodily enhancements that promise them social inclusion, upward mobility, citizenship, and well-being. At other times, however, people resist those biopolitical norms and craft their own aesthetic, affective, and/or political responses that denaturalize, queer, or hack bodily ideals and the very idea of a model citizen. Frequently, it is difficult to distinguish compliance from resistance, because both structure and agency are folded into one another, like a moebius strip. As Begonya Enguix Grau argues in this volume, “bodies are a battleground and a playground.” The personal is always already political as we all strive to remake the human through the myriad technologies at our disposal.

It is important to resist the impulse to romanticize unaltered bodies, as if we could return to a time when our biology was not irrevocably intertwined with technology. As Lenore Manderson points out, (2) our science fiction narratives demonstrate that we are simultaneously eager and fearful of what our cyborg future will bring, yet we miss the fact that cyborgs are already here. It is almost impossible nowadays to grow old without submitting one’s body to any number of medical interventions that insert technology into our body: countless numbers of people live their daily lives thanks to pacemakers, hip and knee replacements, intraocular lenses, heart stents, prosthetics, and dental implants (Manderson 2011). Most women know intimately how technology helps regulate their reproduction, and almost everyone with the means or the insurance coverage will make use of common medical technologies like X-rays, MRIs, blood tests, echocardiograms, and other

diagnostic technologies. To quote Katherine Hayles (1999), we “became posthuman” without even noticing it, and the everyday ubiquity of technologies that remake the human is what renders them so commonplace, normalized, and desirable. (3) We are less interested, therefore, in hypothetical discussions about “designer babies” (Green 2007), “human enhancement” (Agar 2004), “the singularity” (Kurzweil 1999), or other cyborg technologies that only exist in theory at the moment and want to focus instead on practices that are already widely available, but which potently reshape our relationship to our gendered, racialized, sexualized, classed, differently abled, and aging bodies. Insights regarding what is already in place should shape bioethical discussions of what will or should occur in the future.

※WEB掲載に際し、以下のとおり出典を追記しております。

Remaking the Human: Cosmetic Technologies of Body Repair, Reshaping, and Replacement (Politics of Repair, 2). Jarrín, Alvaro, and Chiara Pussetti, editors. 1st ed., Berghahn Books, 2021. Permission given by Berghahn Books.

以下の英文の下線部分を和訳しなさい。

The problem of *Seven Easy Pieces* may ultimately be due to the fact that Abramović's gifts are realized in the kind of performance that appealed to her in the first place, where the possibility of violence tracked the performance from the beginning, as in *Rhythm 0*, where it was an abiding possibility that someone would aim the loaded gun at the performer. Like Yoko Ono's *Cut Piece*, it is, in the nature of the performance, audience to cut pieces out of her clothing if she sits immobile on the floor with a scissors next to her. When Abramović met the German Artist Ulay, they performed together in a way that kept the violence in the action, in the slapping and shoving and yelling, and the audience was, neutralized by being excluded from the circle of love. When they broke up after twelve years, and she was on her own again, she created performances that called upon her remarkable shamanic talents. In her *House with the Ocean View* a public, mourning for 9/11, performed in the Sean Kelly Gallery in New York she fasted publicly for twelve days, occasionally weeping, sometimes nude, on a kind of platform erected for the occasion. There were three ladders, with rungs made of sharpened kitchen knives, leading to her alone, cutting her off from the world. She drank a great deal of water, and peed in front of a body of witnesses too intimately related to her to be called an audience. It was a way of saying to her audience: "I have nothing to conceal from you."

The fasting is part of the ritual technology of purification, and it was part of her and Ulay's practice beginning in the early 1980s. Consider, a performance they did in various museum venues over the years of their partnership. Typically, they sat at the opposite ends of a table, dressed, as it were, for dinner. For seven hours, they sat there without speaking. In a way, they could have been living sculptures, like Gilbert & George, a famous pair of British performers. The difference was that Marina and Ulay fasted after the session ended. For the duration of their engagement, they were in a constant pursuit of purification. It changed their perception of one another. It shifted them, so to speak, into a performance mode. I think that as a result of her years with Ulay, attainment of performance mode replaced disturbance as the goal of performance. Its means were the duration of the performances and abstention. She allowed herself water and sleep. Of the performance artists known to me, Abramović's vocation has a strong religious component.

Arthur C. Danto, "Danger and Disturbance: The Art of Marina Abramović"
in *Marina Abramović: The Artist is Present*, Museum of Modern Art, New York, 2010

※WEB掲載に際し、以下のとおり出典を追記しております。
©The Museum of Modern Art, 2010.

次の文章は映画の音に関する映画理論家たちの意見を対比したものです。全文を日本語に訳しなさい。

What is the relationship between a sound recording and the sound it purports to depict? Béla Balázs, for instance, tells us that “there is no difference in dimension and reality between the original sound and the recorded and reproduced sound.” Stanley Cavell tells us first that “in a photograph, the original is as present as it ever was,” and then derives the claim that “sound can be perfectly copied ... the record reproduces the sound.” Jean-Louis Baudry tells us that “one does not hear an image of the sounds, but the sounds themselves ... they are reproduced and not copied,” and Christian Metz that “auditory aspects, provided that the recording is well done, undergo no appreciable loss in relation to the corresponding sound in the real world: in principle, nothing distinguishes a gunshot heard in a film from a gunshot heard in the street.” Finally, Gerald Mast asserts that “there is no ontological difference between hearing a violin in a concert hall and hearing it on a sound track in a movie theater.”

More recently there has emerged an opposed group, all convinced, like Alan Williams, that “it is never the literal, original ‘sound’ that is reproduced in the recording, but one perspective on it, a sample, a reading of it.” Rick Altman tells us that recordings have “only partial correspondence to the original event,” and that “recorded sound creates an illusion of presence while constituting a new version of the sound that actually transpired.” Most forcefully, Thomas Levin asserts that “familiarity [with recorded sound] has dulled the capacity to recognize the violence done to sound by recording.” Despite minor divergences, all three insist on the fundamental importance of presuming nonidentity between original and copy.

Lastra, James. (2000) “Sound Technology and the American Cinema: Perception, Representation, Modernity” (Film and Culture Series) . Columbia University Press. pp. 376
より。一部改変。

※WEB掲載に際し、以下のとおり出典を追記しております。
Columbia University Press, from *Sound Technology and the American Cinema: Perception, Representation, Modernity*,
Lastra James, 2000; permission conveyed through Copyright Clearance Center, Inc.

以下の英文資料を日本語に訳しなさい。

A photograph enjoys an unusually close relationship to its referent, according to a widespread theory about the nature of photography. As this theory would have it, the key moment in photography occurs when the shutter opens, allows light into the dark chamber within, and gives lasting representation to whatever is in front of its lens. This view of photography, however, characteristically ignores another, equally important moment: the moment of identification. Someone must identify photographic images, group them according to various criteria, and place them together in photographic albums or art books.

The moment of identification, unlike that of illumination, does not distinguish photography from other visual images, or even from encounters in the world at large. At work in any personal exchange, identification plays an integral role in the formation of groups. Moreover, it is not just identification *of* a subject that is at stake but, often, identification *with* it. The personal and social position through which the beholder is looking can bring what she or he sees into focus, or distort it beyond recognition. The encounter with an image might seem more one-sided than a meeting with a person, but it, too, is susceptible to the slippage between one kind of identification and the other. Whether scholars seek to avoid such slippages in their work, or to confront or exploit them, they disturb the simple relation between representations and subjects, between images and people, between photographs and their referents. Something had to be in front of the camera. Does it matter what?

Roland Barthes's last book, *Camera Lucida: A Note on Photography*, published in 1979, is grounded, ostensibly, in a statement of faith in a photograph's relation to its referent. The inseparability of referent and image that it seems to assume explains the extraordinary series of slippages between people and images; and between modes of identification that punctuate its exposition. The Roland Barthes character in this book, as I will call his first-person exposition, lays out in two parts a theory of photographic reception on the basis of the adherence of the photograph to its referent. Barthes (the author as opposed to the narrator of *Camera Lucida*) had developed a theory of photography based on its indexical nature in his 1964 essay "Rhetoric of the Image." That theory built on earlier writings about the nature of the modern "myth," in which Barthes examined everyday myths that support community identity: the Tour de France, the Eiffel Tower, the French menu. "Rhetoric of the Image" examined photography's remarkable suitability for mythmaking through an ad for packaged pastas and sauces.

(Margaret Olin, *Touching Photographs: Roland Barthes's "Mistaken" Identity* より)

※WEB掲載に際し、以下のとおり出典を追記しております。
Republished with permission of University of California press - Journals,
from *Touching Photographs: Roland Barthes's "Mistaken" Identification*, Olin Margaret, 2002;
permission conveyed through Copyright Clearance Center, Inc.

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。

科目名

専門科目 表象・メディア論コース

総 点

--

選択した問題番号〔 〕

——ここから記入すること——

(裏へ続く)

————これより先の余白には絶対に記入しないこと————