

早稲田大学 文学研究科  
2023年度 入試問題の訂正内容

<博士後期課程 一般入試 表象・メディア論コース>

【専門科目】

●問題冊子1ページ : 問題[A] 設問文

(誤)

・・・太字部分(A)－(C)を日本語に訳しなさい。

(正)

・・・(A)－(C)を日本語に訳しなさい。

以上

2023 年度  
【博士後期課程】

早稲田大学大学院文学研究科  
専門科目 表象・メディア論コース

入学試験問題  
※解答は別紙（横書）

以下の[A]～[H]の資料解読問題のうちから、1題をえらび、その設問に答えよ。なお、解答用紙の冒頭には必ず、選択した問題番号を記すこと。

## 問題[ A ]

次の音楽や映像のフォーマットに関する文章を読み、太字部分(A)–(C)を日本語に訳しなさい。

- (A) If there is such a thing as media theory, there should also be format theory. Writers have too often collapsed discussions of format into their analyses of what is important about a given medium. Format denotes a whole range of decisions that affect the look, feel, experience, and workings of a medium. It also names a set of rules according to which a technology can operate.
- (B) In an analog device, the format is usually a particular utilization of a mechanism. In a digital device, a format tells the operating system whether a given file is for a word processor, a web browser, a music playback program, or something else. Even though this may seem trivial, it can open out to a broader politics, as an administrative issue across platforms. For instance, digital audio files may appear in formats like MP3, .wav, .aif, .aac, .ogg, .rm, .aup, and .wma (and many other audio and audiovisual formats); text files may appear as .doc, .ood, .wpd, or even .pdf (which is actually an image file). Programs and devices may play back or display only certain of those file types. Most crucial dimensions of format are codified in some way—sometimes through policy, sometimes through the technology's construction, and sometimes through sedimented habit. They have a contractual and conventional nature. The format is what specifies the protocols by which a medium will operate. This specification operates as a code—whether in software, policy, or instructions for manufacture and use—that conditions the experience of a medium and its processing protocols. Because these kinds of codes are not publicly discussed or even apparent to end-users, they often take on a sheen of ontology when they are more precisely the product of contingency.
- (C) Consider entities like “film” and “television,” once regarded by scholars as quite stable, but today perhaps less obviously so. “Film” and “television” bundle whole sets of assumptions about the format of sound and image—assumptions that change over time. For instance, since the 1940s, North American analog television has been filmed and broadcast for a screen with a 4:3 horizontal-vertical aspect ratio because at the time that the ratio was set (suggested in 1936 and enshrined in policy in 1941), that was the ratio for screens for Hollywood films. Partly in an attempt to compete with television, Hollywood stepped up ongoing efforts to adopt wider screens.

Sterne, Jonathan. (2012) “MP3: The Meaning of a Format (Sign, Storage, Transmission)” Duke University Press. 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。

Jonathan Sterne, “Format Theory,” in MP3: The Meaning of a Format, pp. 1-31. Copyright 2012, Duke University Press. All rights reserved. Republished by permission of the copyright holder, and the Publisher. www.dukeupress.edu.

## 問題 [ B ]

設問 1 以下の英文資料を和訳せよ。なお引用注記は省略した。

設問 2 本資料が説明する *anime* という語の意味作用に即した形で、Cool Japan という呼称についての現状認識を述べよ。

To be clear, I am not arguing that *anime* has completely changed its meaning within Japan, shortening its semantic range from commercial animation in general to just “Japanese late-night animation.” Rather, a subtle and slow negotiation is occurring, where anime is taking on its English connotations as a type of animation from Japan, even within Japan. This definition, with its emphasis on the nation as point of origin, is openly embraced by (if not substantiated by) Cool Japan. Prior to the 1990s, anime was considered too vulgar and childish to be representative of Japan, and as Kukhee Choo explains, the Japanese government only started to take notice of anime due to its explosive popularity outside of Japan, promoting it as “official” Japanese culture with the hopes of it bringing in revenue to the nation. While this might be seen as a formal acceptance of sorts of the previously stigmatized media of the subculture of otaku, the negative associations of otaku and their media of choice do not necessarily vanish. Furthermore, following Choo’s assertions, the nationalization of this social stratum’s media is a shift that is enabled by a series of globalization processes, processes that involve an internal–external dynamic.

As Choo describes, the “global consumption of Japanese culture through the Contents industry is fundamentally linked to the yearning for a Japanese lifestyle that can only be satiated through the consumption of anything that is associated with preconceived notions of what is ‘Japanese.’ In turn, Japan’s national branding and marketing, which are manifested through the culturization of its commodities, have heavily focused on the image of Japan.” This also has effects, then, on what is considered anime within Japan: if anime is to be promoted as Japanese culture, but the anime that are promoted are those that sell well outside of Japan, then the negotiation over anime’s definition is not made exclusively in Japan but at least in part externally. In other words, the global definition of anime, as a type of animation, becomes the working definition for Cool Japan to both promote Japan as a nation and to stimulate its economy.

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From Anime's Identity, Stevie Suan.  
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University of Minnesota.

問題[ C ]

- ①以下の英文が含まれる書物のタイトルと著者名を原語で記し、  
②全文を日本語に訳しなさい。

I am calling it the Holy Theatre for short, but it could be called The Theatre of the Invisible-Made-Visible: the notion that the stage is a place where the invisible can appear has a deep hold on our thoughts. We are all aware that most of life escapes our senses: a most powerful explanation of the various arts is that they talk of patterns which we can only begin to recognise when they manifest themselves as rhythms or shapes. We observe that the behaviour of people, of crowds, of history, obeys such recurrent patterns. We hear that trumpets destroyed the walls of Jericho, we recognise that a magical thing called music can come from men in white ties and tails, blowing, waving, thumping and scraping away. Despite the absurd means that produce it, through the concrete in music we recognise the abstract, we understand that ordinary men and their clumsy instruments are transformed by an art of possession. We may make a personality cult of the conductor, but we are aware that he is not really making the music, it is making him—if he is relaxed, open and attuned, then the invisible will take possession of him; through him, it will reach us.

This is the notion, the true dream behind the debased ideals of the Deadly Theatre. This is what is meant and remembered by those who with feeling and seriousness use big hazy words like ‘nobility’, ‘beauty’, ‘poetry’, which I would like to reexamine for the particular quality they suggest. The theatre is the last forum where idealism is still an open question: many audiences all over the world will answer positively from their own experience that they have seen the face of the invisible through an experience on the stage that transcended their experience in life. They will maintain that Oedipus or Berenice or Hamlet or The Three Sisters performed with beauty and with love fires the spirit and gives them a reminder that daily drabness is not necessarily all. When they reproach the contemporary theatre for its kitchen sinks and cruelties, this, honourably, is what they are trying to say. They remember how during the war the romantic theatre, the theatre of colours and sounds, of music and movement, came like water to the thirst of dry lives. At that time, it was called escape and yet the word was only partially accurate. It was an escape, but also a reminder: a sparrow in a prison cell. When the war was over, the theatre again strove even more vigorously to find the same values.

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以下の英文資料を日本語に訳しなさい。

The impact of Laura Mulvey's "Visual Pleasure and Narrative Cinema" continues to be widely felt, well beyond the parameters of film studies. Debates around its premises and methods continue; and it remains a fundament of film theory. Since it appeared in 1975, the only essay that has come to rival it in the breadth and depth of its influence, has been Tom Gunning's "The Cinema of Attraction(s): Early Film, Its Spectator and the Avant-Garde." The rise to prominence of Gunning's essay mirrored (and helped instigate) the shift in film studies away from a theoretical model grounded in the analysis of ideological effects and away from its close alignment with feminist studies and politics. It also signaled the movement of the field towards a greater emphasis on a multi-determinant historiography, with a significant importance placed on early cinema. Gunning's exploration of the cinema of attractions has proven immensely important to the study of visual culture as well as the cultures of sensation and sensationalism. In some ways, the model that Gunning elaborated in this and related essays has, if not replaced, then somewhat displaced the prominence of Mulvey's model.

Each essay is paradigmatic of its respective historical moment (not surprisingly, since they helped establish those very paradigms). Their differences are pronounced, and in some measure deliberate. Where Mulvey concentrated on Hollywood narrative film, Gunning emphasized pre-narrative and experimental cinemas. Mulvey stressed spectatorial passivity; Gunning described sophisticated participants existing as a social aggregate. Mulvey stressed the spectator's voyeuristic isolation; Gunning mapped the contours of an "exhibitionistic cinema." The abstraction of Mulvey's model was countered by Gunning's use of contemporaneous reports. And, of course, "Visual Pleasure and Narrative Cinema" was explicitly ideological in ways that "The Cinema of Attractions" was not.

Despite their evident differences, however, "The Cinema of Attractions" moves across some of the same ground as "Visual Pleasure." If we temporarily bracket gender out of Mulvey's argument – a perverse idea, I'll grant you – then what remains is an intriguing theory of spectacle, produced at a moment when film studies still operated in the shadow of narrative theory. Gunning briefly mentions Mulvey's treatment of the dialectic between narrative and spectacle in his essay, noting that her analysis operates "in a very different context." Mulvey treats spectacle as an aberration within a primarily narrative system, while Gunning's "attraction" precedes and subtends the system itself.

※WEB掲載に際し、以下のとおり出典を追記しております。

From Scott Bukatman, «Spectacle, Attractions and Visual Pleasure». The Cinema of Attractions Reloaded. pp. 71-72.  
©2006 Amsterdam University Press. CC BY-NC-ND 4.0.  
<https://www.jstor.org/stable/j.ctt46n09s.8>

## 問題[ E ]

以下の英文の下線部 (A) および (B) を日本語に訳しなさい。

While Marcel and Portmann appear to follow the Malrauxian argument, namely that the invention of photography has changed painting, Bazin takes a slightly different orientation. He elaborates on the particular influence of cinema on painting, as he sees the impressionist painter Edgar Degas (1834-1917), whose paintings from a historical perspective precede the invention of cinema, nevertheless mythically influenced by cinematographic realism:

It seems to me that if we go into the veritable influence or inter-influence of these arts more closely, we would be incited to take on a more flexible and more sceptical position, which would perhaps be this: namely that the influence, if really there is an influence of cinema on other arts and I indeed believe that it is blatant, among others in the novel and for photography on painting, if really there has been an influence, then this is not one from cause to effect. (A) This would not be an influence through which painters at one point, seeing photographs, would have said to themselves: 'It is absurd to make portraits, I am going to do something else than portraits; I am going to make things that don't need to resemble nature anymore', that's not the case. Besides, historically speaking one finds that the history of photography is on the contrary a history of influences from painting on photography. Indeed, the first photographers tried hard to attempt to resemble painters. It is rather [...] an influence of the sensibility of the time period, of a profound need of that time period. In this manner, Degas for instance composes his paintings exactly like the end of a sequence on screen. Yet, cinema needed fifty years to recall the style of Degas on screen, and to construct its cinematographic framing totally naturally throughout the evolution of its language, like Degas made a painting. But this is because Degas was prophetic in his time and felt throughout this scientific and mechanistic nineteenth century the need to represent reality seized in some sort of simultaneously realist and dramatic synthesis, which cinema would find much later. So, if it is really there, we can speak of an influence of cinema on Degas, but not historical, since Degas precedes the cinema, but somehow of a myth of cinema, which was still subconscious at the time and which has influenced painting through an artist as sensible as Degas.

According to Bazin, Degas' work is influenced by cinematographic realism, despite the historical anachronism: technically speaking, Degas could not have made cinema, yet his impressionist style might allude to more dynamic, cinematographic techniques like slow motions or fade-outs. Picking up the same theme, while rewriting his seminal essay 'The Myth of Total Cinema' in 1958, Bazin includes another reference to a particular myth, the myth of Icarus, to explain this ahistorical invention of film:

Of course, other examples of the convergence of research could be found in the history of technology and inventions, but we must distinguish those which are, precisely, the product of scientific advances and industrial (or military) needs from those which clearly precede these advances. The ancient myth of Icarus had to wait the internal combustion engine before descending from Plato's higher world, but this myth has been present in every human being since we began to observe birds.

(B) Bazin's mention of the myth of Icarus in this passage is anything but anecdotal: portrayed here as preceding the antiheroes of a technological invention, driven either by financial profit (the Lumière brothers and Thomas Edison) or scientific achievement (Etienne-Jules Marey and others), Bazin places Icarus among those 'fanatics, the maniacs, the disinterested pioneers' who had first imagined cinema. Cinema, of course, is an inherently mechanical art, but Bazin subordinates the technological inventions to the power of imagination: 'Cinema', he famously wrote, 'has yet to be invented!' With the myth of Icarus, Bazin not only solidifies the connection between the invention of film as imaginative rather than technological, but also nuances film histories that draw parallels between cinema and industrial (or military) needs.

※WEB掲載に際し、以下のとおり出典を追記しております。  
From Blandine Joret, «Film and the Other Arts». Studying Film with André Bazin. pp. 95-97. ©2019 Amsterdam University Press. CC BY-NC-ND 4.0. <https://doi.org/10.2307/j.ctvrs8xh6.6>

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専門科目 表象メディア論 コース

入学試験問題

※解答は別紙 (横) 縦 書)

以下の英文のうち、[1]段落、[3]段落、[4]段落 を和訳せよ。

[1]

Tomás Saraceno has a unique way of linking art, science, and philosophy. For me, the most striking discovery he has made is a powerful way to solve the conundrum of relations and essence, or to put it in less abstract terms, a way to thread habitats – spheres, globules, spaces – through extended networks. While everyday language distinguishes between entities (which have borders) and relations (which are then added to entities) – as if entities entered into relation only after being defined – Saraceno provides some very complex devices to show that it is possible to obtain locally habitable niches through relations.

[2]

Saraceno, in my eyes, explores a sort of Leibnizian philosophy where the relation between the whole and its parts is replaced by a habit produced by following proliferating vibrations. This is why he has been so attracted to spiderwebs (*Social...Quasi Social...Solitary...Spiders...On Hybrid Cosmic Webs*, 2013). No wonder! It is impossible to durably separate the spider from its web, and yet there are endless ways in which you can focus either on one or on the other. His exploration has been so intense that he has had to produce new systems of visualization to follow the work of spiders. Rare are the artists who have published papers with scientists because the science they had to feed on was too limited! To extend the frontier of art, Tomás first had to push the frontier of spider science.

[3]

How could vibrations through networks be an alternative to the part/whole relation? In that they offer the key to following, simultaneously, what makes the spider move and how the web reacts to its environment. It is in this sense that Saraceno's work can be roughly considered to be "ecological art": not at all because he popularizes some of the findings of environmental science, but because he has offered novel ways to represent – that is, to render visually discernible – what it is for any entity to have – no, I should say, to be its environment.

[4]

What renders his work so relevant for a set of exhibitions on the globe is that Saraceno never tries to get straight at the globe. When he produces local globes, arrays, webs, it is always by insisting on the extended network of which the globe is not just an element but a vibrating aspect, just like a spider in a spiderweb. In S.67 of his "Monadology," Leibniz imagined the physical world as a pond full of fish, each fish made of many nested ponds full of fish. For Saraceno, a Leibnizian artist, it is "spiderwebs all the way down" and the spider itself another set of folded spiderwebs.

出典 Bruno Latour, "Saraceno's Monads and Spiders," in *reset Modernity!*, Bruno Latour with  
Christophe Léclercq (ed.). Cambridge MA: The MIT Press. 2016

※WEB 掲載に際し、以下のとおり出典を追記しております。  
From Bruno Latour, "Saraceno's Monads and Spiders".  
*Reset Modernity!* ed. Bruno Latour and Christophe Léclercq. Published from MIT Press,  
Cambridge, MA. ©2016, ZKM | Center for Art and Media Karlsruhe.

## 問題 [ G ]

以下の英文を和訳しなさい。

Count Dracula exerts an immense hold over the modern imagination. Along with his nineteenth-century contemporaries – Frankenstein, Sherlock Holmes, Dr Jekyll – he seems to have assumed a life of his own through innumerable appearances and adaptations on stage and screen. The authors who originally created these immortal characters seem almost to have been detached from them, their names are not always easy to recall, and are often found appended to a film adaptation's list of credits almost as an afterthought. In everyday conversation it is surprising how often the author of one horror novel will be confused with another. Mary Shelley, creator of *Frankenstein*, is frequently accredited with writing *Dracula*, while its actual author – Bram Stoker – well, who has ever heard of him?

Stoker's magic formula was to write a thriller about vampires which still strikes a chilling chord ninety years after its publication. A world best-seller whose sales run into the millions, *Dracula* has also spawned one of the most money-spinning genres in the history of the cinema.

Immortality seems to be at the heart of *Dracula's* appeal. But immortality is not confined to vampires. Belief in life after death is part and parcel of every world religion. Fear of blood is another universal human trait. It is the one human fluid without which we die. Tears, saliva, urine, semen and other secretions all have their purposes, but blood is what keeps us alive. And if loss of blood causes death, surely imbibing it promotes life. Since earliest times blood has taken on mystical, medical and ceremonial functions: sacrificial offerings to the gods; the letting of bad blood from the sick; transfusions to the anaemic; cosmetic application for renewed youth; mutual exchange to bind friendship, as with blood brothers.

Through blood's association with life and death it became inextricably linked with the soul, the essence of spirituality and individuality. Warriors in many cultures have taken to drinking the blood of the enemy in the belief that the strength and valour of the slain will be transferred with the blood.

It is the unique combination of belief in an afterlife and in the rejuvenating powers of blood that gives rise to the vampire. If blood is essential to life it follows logically that it is essential to those who have departed from this earth but who are now 'living' somewhere else. The dead can obtain their life-giving blood through either of two ways: they can either have it provided for them by means of sacrifice – or they can come and take it themselves, and gorge themselves from the veins of unwilling donors. This, in essence, is vampirism.

Each culture added its own local idiosyncrasies to this simple recipe to produce the range and diversity of blood-sucking species to be found in the annals of folklore. Stoker knew of a peculiar spectre common to parts of Malaysia, described by Isabella Bird: 'A vile fiend called the penangalan takes possession of the forms of women, turns them into witches, and compels them to quit the greater part of their bodies, and fly away by night to gratify a vampire craving for human blood.'

The penangalan might be a vampire, but it does not sound much like Count Dracula. His folkloric roots are distinctly European and Christian. The resurrection of Christ provides an in-built receptivity among Christian peoples to the idea of bodies rising from their graves. The biblical message 'the blood is the life' adds the second ingredient. St John's exhortation to drink the blood of Christ as a means of becoming closer to God, and the practice of the Eucharist whereby wine is mysteriously transubstantiated into Christ's blood, come precariously close to asking the faithful to commit acts of vampirism for the purpose of attaining everlasting life.

※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 Origins of Dracula: Background to Bram Stoker's Gothic Masterpiece*, Clive Leatherdale.  
© Clive Leatherdale

〔問題Ⅰ〕

以下のフランス語の文章を日本語に全訳しなさい。

En effet, au commencement même de mon travail, il y avait cette réflexion sur le rapport entre l'écriture et la parole, et le livre ou la fin du livre, et ce qui était en train d'arriver. Mais, puisque vous citez McLuhan, dès le début je n'ai pas cru pouvoir partager ni son optimisme ni les concepts qu'il utilisait pour décrire ce qui était en train de se passer. D'abord, parce que je ne crois pas que l'on puisse opposer simplement ici l'écriture et la parole, ou l'image, ou disons, la structure audiovisuelle. C'est pourquoi j'ai essayé de proposer l'élaboration d'un système d'écriture ou de texte qui ne fût pas simplement opposable à la parole ou à l'image. Je crois que la parole et l'image sont des textes, elles sont des écritures. À ce moment-là, la distinction n'était pas entre l'écriture et la parole, mais entre plusieurs types de textes, plusieurs types d'inscriptions, de reproductions, de traces. De ce point de vue, ce qui se passe après la « fin du livre » n'est pas l'avènement d'une autre parole, immédiate, transparente, mais l'introduction d'autres structures textuelles, d'autres structures de télé-écriture, accompagnées des problèmes politiques que cela pose. Je ne crois pas qu'il suffise de quitter l'époque de l'écriture pour entrer dans l'époque d'une parole transparente, immédiate. Je simplifie un peu le schéma de McLuhan, mais il y avait un peu de cette idéologie dans son optimisme. Cela dit, en disant « la fin du livre », je ne voulais ni faire référence à une disparition du livre ni souhaiter que ce processus s'accélère. De ce point de vue, je suis à la fois lucide quant à ce qui se passe maintenant et, en même temps, conservateur, s'il on peut dire.

Jacques Derrida, *Penser à ne pas voir*, Éditions de la différence, 2013, p. 309.



——これより先の余白には絶対に記入しないこと——