

二〇二四年度 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 演劇映像学 コース ※解答は別紙(縦・横書)

各自が専攻する領域の問題を解答しなさい。

問題は、

- 「日本演劇」 (2～4ページ)
  - 「西洋演劇」 (5～6ページ)
  - 「舞踊学」 (7～9ページ)
  - 「映画学」 (10～11ページ)
- の四領域である。

日本演劇【問題1】または【問題2】のいずれか一問を選択して答えなさい。

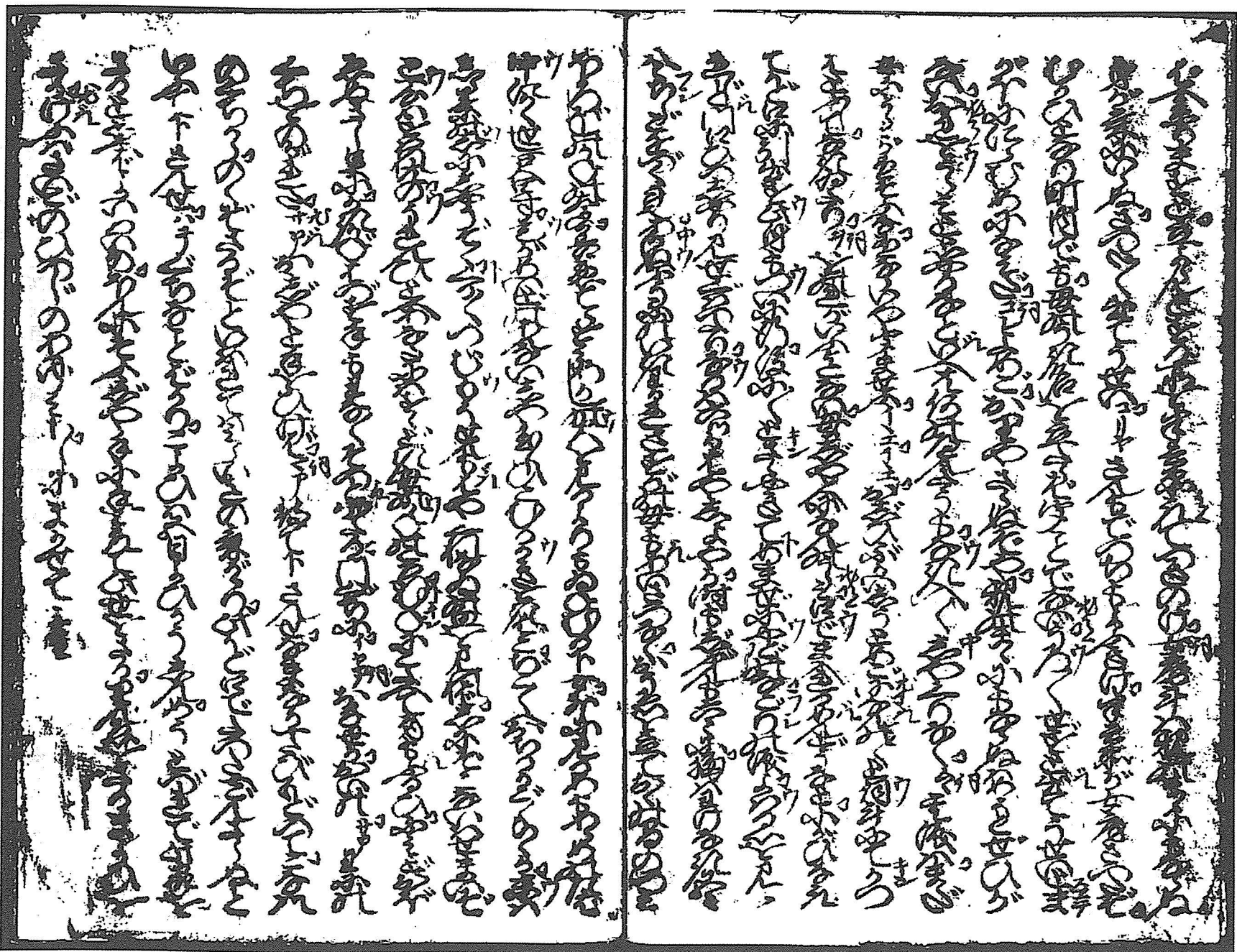
(1/3)

【問題1】 (設問1) (設問2)のすべての問いに答えなさい。

(設問1) 資料(甲)について

- ① 左の丁の全文を翻刻、漢字を適宜宛てて本文を作成せよ。文字譜は略してよい。
- ② (甲)の作品名と、作者名を答えよ。
- ③ 掲載部分を含む場面の、文楽・歌舞伎での伝承について、知るところを述べよ。

資料(甲)







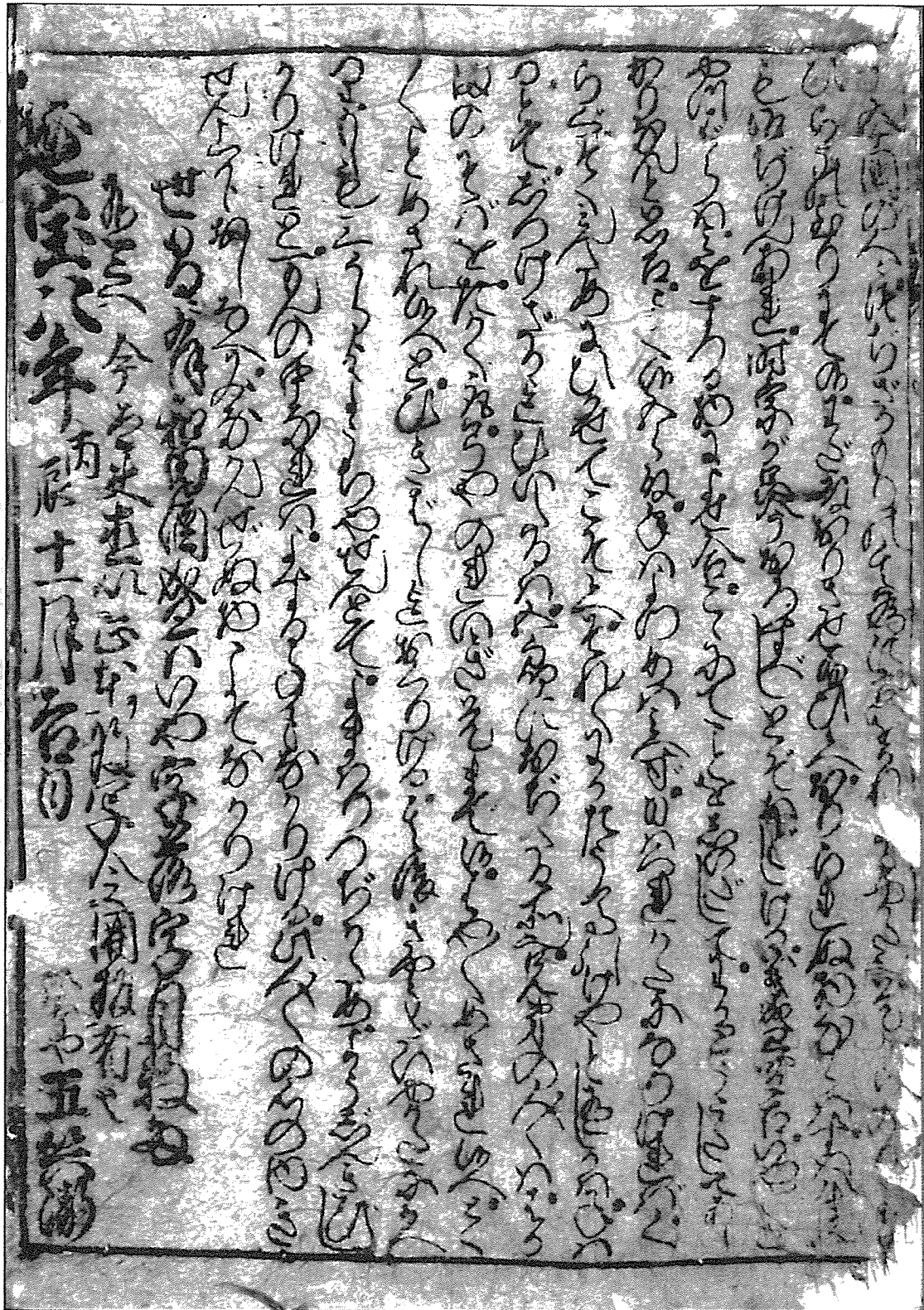
# 日本演劇

(3/3)

【問題2】 次の資料について設問(一)～(四)に答えなさい。

- 設問(一) 資料全文を翻字しなさい(欠字は□で表示)。意味がわかりやすいように、適宜当て漢字を施しなさい。  
(二) この作品の書名を推定し、主要な登場人物をあげて、梗概を記しなさい。  
(三) この作品が属する芸能ジャンル、および先行作品の芸能ジャンルを示し、それぞれの芸能史上の特色を述べなさい。  
(四) この資料の書誌学的な特徴を述べなさい。

資料



(日本演劇、以上)

## 西洋演劇 (問題用紙全 2 枚)

【問題 1】 【問題 2】 のいずれかを選択して解答しなさい。

【問題 1】 以下の文章を読んで、問いに答えなさい。

In the nineteenth century theatres were places where many people gathered – usually between 1,000 and 2,000 in number. In terms of their capacity to house large gatherings, they were rivalled only by churches and cathedrals. In an era pre-dating sports stadiums, theatres were perhaps the only architecturally fashioned public spaces in existence. In the New World we find in this period the emergence of town halls as new public spaces, which often doubled as places of performance. The inherent publicness of theatre made it a natural object of political control. This control – usually in the form of licensing and censorship – was directed in the first instance towards the performances onstage. However, the audience itself was always a source of potential unrest and worry for authorities as the temptation to address and incite such a large gathering was often too great to resist. The ability of theatrical representation to bypass the conventions of rational debate – the reasoned exchange of opinions formulated in writing between educated gentlemen, in other words the classical Habermasian public sphere – made it an extremely protean and unpredictable factor in public life.

This unpredictability and with it theatre's social and political significance begin to diminish in the second half of the nineteenth century with the rise of the modernist movement's calls for a theatre adhering to artistic principles. In this period, a crucial shift towards smaller audiences and a more intimate relationship between spectators and performers begins to develop. Auditorium and stage provide the model for the cinema, which developed its own specificities out of the theatre, often occupying theatrical spaces as they became less profitable and vacant. Of central importance is the modernist turn to the smaller intimate space immersed in darkness following Wagner's famous requirements for the Bayreuth stage<sup>(1)</sup>. Wagner's injunction to focus concentration on the stage and remove all other extraneous sensuous stimuli provided the model for most forms of art theatre until this day. Whether art-deco intimate, pseudo-Greek amphitheatrical, proscenium arch commercial or subsidized experimental black box, the modernist art-theatre model is predicated on the aesthetic, not the social experience. Its audience is ideally a highly concentrated decoder of signs and auto-reflexive observer of self-experience. Essential interiority and concentrated attention are central features of modernist spectating<sup>(2)</sup>.

This journey starts its journey in the late nineteenth century – we can perhaps take André Antoine's relatively intimate Théâtre Libre<sup>(3)</sup> as a point of departure – and is disseminated throughout the world, partly on the coat-tails of colonial expansion, partly through processes of transnational modernization as local elites looked to Europe for models.

Chrisopher B. Balme, *The Theatrical Public Sphere*, Cambridge Univeristy Press, 2014, ISBN 978-1-107-00683-6, pp. 26-27.

※ページ下部に出典を追記しております。

設問 1 この文章が引用された著作、およびその著者について説明しなさい (各 5 行程度)。

設問 2 この文章を要約しなさい (10～15 行程度)。

設問 3 下線部 (1) の内容を説明しなさい (5 行程度)。

設問 4 下線部 (2) の意味を詳しく説明しなさい (5～10 行程度)。

設問 5 下線部 (3) の内容を説明するとともに、その日本における影響を説明しなさい (10 行程度)。

設問 6 二重下線部 “The inherent publicness of theatre” とは何を指すのか明らかにするとともに、今日においてその性質はどのような文脈において確認することができるか、具体例を挙げながら自分の言葉で論じなさい (行数自由)。

【問題 2】以下の文章を読んで、問いに答えなさい。

※この部分は、著作権の関係により掲載できません。

Martial Poirson, « Introduction : Corps étrangers », *Alternatives théâtrales*, n° 133, novembre 2017

設問 1 下線部 (1) を日本語に訳しなさい。

設問 2 下線部 (2) (11) (13) の劇場・演劇祭について知っていることを述べなさい（各 5 行程度）。

設問 3 下線部 (3) (4) (5) (6) (7) (10) (12) の人物について知っていることを述べなさい（各 5 行程度）。

設問 4 下線部 (8) について、具体的な戯曲名を挙げながら筆者が述べようとしていることを説明しなさい（行数自由）。

設問 5 下線部 (9) はフランスの劇場制度においていかなる存在であるのか、説明しなさい（5 行程度）。

設問 6 「演劇と多様性」について、具体例を挙げながら、あなたが考えるところを自由に論じなさい（行数自由）。

（以下余白）

## 舞踊学(問題用紙全 3 枚)

【問題 1】 【問題 2】 のいずれかを選択して解答しなさい。

【問題 1】 次の文章を読み、あとの設問に答えなさい。

Ida Rubinstein was born in Kharkov on 5 October 1885, the daughter of a rich Jewish businessman. While still very young, she was orphaned and went to live with an aunt who presided over a brilliant circle of artists, musicians and intellectuals in St Petersburg. Music and dancing occupied an important place in her curriculum but what fascinated her most was the art of communication through mime, gesture and the plastic pose. She was fired by such a passion for acting that she was allowed to take lessons in drama from Monsieur Ozarovsky, director of the Alexander Theatre.

By 1905 she was so satisfied with her progress that she decided to make her debut as an actress and she set about the task with the inimitable panache that soon came to characterize all aspects of her public life. She decided to mount her own production of Sophocles's Antigone with herself in the title role; and she approached Leon Bakst to design sets and costumes for her. Bakst was deeply affected by Rubinstein's strange beauty, her elongated lines, her almost androgynous slimness, her flowing dark hair and her almondshaped eyes. He convinced her that, to begin with, she should attempt only one act of the play and that she should give a private performance, rather than becoming involved with the commercial theatre. Rubinstein agreed and two months later their Antigone, with lavish sets and costumes, was presented before an invited audience.

Ida Rubinstein's success was "immediate and decisive". Years later, the critic Andre Levinson recalled his impressions of the occasion: "I clearly remember this unique production. And I see again the proud maiden as she is wrapped in the numerous and complicated folds of her black mourning robe. In working out this conception Bakst had drawn his inspiration from a tombstone or else had deciphered the clever pattern from a Greek vase." More important, the performance made a lasting impression upon another member of the audience, Diaghilev.

The next time Diaghilev saw Ida Rubinstein on stage was in a performance of Oscar Wilde's Salome in December 1908. The production took her a long time to prepare and nothing but the finest ingredients went into it. Michel Fokine was engaged to create the choreography; Alexander Glazunov was commissioned to compose a substantial score for it; Bakst put his heart and soul into designing the decors. (Rubinstein had a new Russian translation made of Wilde's verse-drama which finally was not used.)

She had to overcome opposition from all sides before Salome was publicly produced. Her family was violently opposed to her career as a professional actress, all the more so since she proposed to launch it with a work that involved nudity. She circumvented that problem by contracting a marriage of convenience with a compliant cousin, thereby gaining her independence. Then, as Salome's premiere approached, a much more serious threat emerged in the form of the

Orthodox Church's Holy Governing Synod, which functioned as the State censor. It banned the performance as sacrilegious. She pulled strings in high places and the outright ban was modified: instead, the actors were forbidden to recite Wilde's lines on stage. Everyone assumed that the effect would be the same. But Bakst suddenly thought of a clever solution. Rubinstein was a first-rate mime, so why should the whole play not be mimed? The plan went ahead and the result was a genuine triumph. Never before had the St Petersburg public been treated to the spectacle of a young society woman dancing voluptuously to insinuating oriental music, discarding brilliantly coloured veils one by one until only a wisp of dark green chiffon remained knotted round her loins. (Although, as Alexandre Benois revealed, this "final and reprehensible moment of the dance was dissimulated by means of a lighting trick".)

Diaghilev witnessed her triumph about the time that he was preparing to take dancers and singers from the Mariinsky Theatre to Paris for his first full season of Russian ballets and operas. One of the projected ballets, Une Nuit d'Egypte, had been less than satisfactory at its Russian premiere on 21 March 1908. The whole work, scenario, music and title, was revised as a virtually new ballet, Cleopatra. The problem remained of filling the title role which had been created by Ludmilla Barach. The artistic committee was undecided, but two of its members had an original idea. Prince Peter Lieven noted that they whispered to each other a great deal behind the backs of the others... [about] one of Fokine's private pupils - a handsome, talented and rich young girl, Ida Rubinstein. Bakst... was loud in her praises. "She is a goddess," he would shout, and Fokine, too, spoke highly of her. The friends discussed the possibility of giving her the part of Cleopatra.

Not everyone concurred but Diaghilev thought the idea a good one. He had seen Rubinstein's performances in Antigone and Salome and had been impressed by her stage-presence. Her sensational, almost notorious reputation would be good for publicity; and, with her money, she could be counted on to work for nothing.

Ida Rubinstein's success in Cleopatra is now legendary but when she arrived in Paris at the beginning of May 1909 she was unknown. Even the



company scarcely knew her since she had not rehearsed with them in St Petersburg: Fokine had prepared her privately for the part. The ballet took shape only in the few weeks before the repetition generale and the premiere, on 2 and 4 June 1909 respectively. At the central moment of the ballet, the Egyptian queen, played by Rubinstein, "gives herself up to the ecstasy of love" and discards her veils: The disrobing took place to the beautiful but terrifying music of [Rimsky-Korsakov's] *Milada*. Slowly..., one by one, the covers were unwound, disclosing the divine body omnipotent in its beauty... When the slight figure emerged covered only by the wonderful transparent garment invented by Bakst, one experienced a feeling of awe. Here was not a pretty artiste appearing in frank *deshabille* but a real, fatal enchantress, in the tradition of the cruel and grasping Astarte.

Ida Rubinstein enjoyed a great success as Cleopatra; this was all the more remarkable since her role was essentially a static one in which a series of set poses conveyed the irresistible but cold and cruel fascination exercised by Cleopatra. Peter Lieven described the effect: "Her long, youthfully slender, peculiarly angular body seemed to have just descended from an Egyptian bas-relief, and her marvelous Eastern profile with narrow almond eyes was very appropriate to the role."

Pavlova danced the part of the slave girl who has lost her lover to Cleopatra, and she should have been the centre of attention; but Pavlova was quite overshadowed, to her intense chagrin. This may account for her reluctance to work for Diaghilev in subsequent seasons. Jean Cocteau was so impressed by the vision of Rubinstein as she stood revealed "with vacant eyes, pallid cheeks, and open mouth, before the spellbound audience, penetratingly beautiful, like the pungent perfume of some exotic essence", that he became a life-long devotee. "Disposed as I already was to admire Rimsky-Korsakov's music," he confessed unashamedly, "Mme Rubinstein has fixed it in my heart, as a long blue-headed pin might impale a moth with feebly fluttering wings." Nor was Cocteau the only fluttering moth transfixed by Cleopatra with her extraordinary powder-blue wig, designed by Bakst to complete the vivid polychromatic fantasy of his decor. Comte Robert de Montesquiou, poet, arbiter of elegance, and vitriolic critic could think of only the most honeyed phrases to describe Ida Rubinstein as he sat through every performance of Cleopdre that season. As fellow aesthetes in search of absolute beauty Montesquiou and Rubinstein soon became very close friends. He was partly responsible for weaning her away from Diaghilev's influence, although in the first instance it was Diaghilev who successfully thwarted his artistic plans for Rubinstein. Montesquiou was moving from his house at Neuilly, the Pavillon des Muses, which was redolent of memories of his dead friend Gabriel Yturri, and he wanted to give a farewell matinee. Nine well-known actresses were engaged to play the Nine Muses in a classical tableau. Eugenie Segond-Weber was to be Thalia, with Ida Rubinstein heading the cast as Terpsichore. He approached Fokine and Bakst for help with the choreography and production. Bakst responded graciously: "I accept your kind invitation with pleasure and tomorrow we shall decide with you the fine details of the production for the dance of Cleopatra, transformed into Terpsichore!"

※ページ下部に出典を追記しております。

設問1 「サロメ」の創作において、レオン・バクストはどのような貢献をしたと考えられるか。

設問2 イダ・ルビンシュタインにとって、クレオパトラの役はキャリア形成の上でどういう意味があったか。

設問3 下線部を日本語に訳しなさい。

【問題2】次の文章を読み、あとの設問に答えなさい。

※この部分は、著作権の関係により掲載ができません。



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Laurence Louppe, "On Notation", in Noémie Solomon (ed.), *Danse : An Anthology*, Les Presses du réel, 2014, ISBN : 9782840666943, pp. 89-90.

設問 1 この文章の著者について説明しなさい（5行程度）。

設問 2 この文章を全訳しなさい。

設問 3 下線部（1）（2）（3）について知ることを述べなさい（各 5 行程度）。

設問 4 下線部（4）に関して、今日の実践に見られる特徴を、具体例を挙げながら自分の言葉で論じなさい（行数自由）。

（以下余白）

## 映画学 (問題用紙全 2 枚)

自らの研究テーマに応じて、問題 1 と問題 2 のいずれか一つを選んで解答しなさい。

### 【問題 1】

次の文章を読み、あとの設問に答えなさい。なお、原文の註はすべて省略してある。

Dans « De l'abjection », Jacques Rivette, en juin 1961, cite Jean-Luc Godard comme l'un des inspirateurs de son texte, notamment l'aphorisme fameux « Les travellings sont affaire de morale<sup>(a)</sup> », que le premier interprète ainsi : « Faire un film, c'est montrer certaines choses, c'est en même temps, et par la même opération, les montrer par un certain biais ; ces deux actes étant rigoureusement indissociables. » Jean-Luc Godard, en juillet 1959, à l'occasion d'une table ronde sur *Hiroshima mon amour* de Renais publiée dans les *Cahiers du cinéma*, use de cette expression pour dénoncer toute exploitation esthétisante des images des camps de la mort. Critique, le jeune homme a pratiqué un éloge de l'auteur de film au nom d'une idée du cinéma radicale : la pensée d'un auteur prend forme cinématographique par la mise en scène. Cette idée a le mérite de rejeter la vieille opposition entre le fond et la forme pour proposer une synthèse originale : le fond d'un film, c'est sa forme. « Une pensée qui forme, une forme qui pense », précisera Godard dans l'épisode 3A, *La Monnaie de l'absolu*, des *Histoire(s) du cinéma* (1996). Autrement dit, la morale d'un film (son contenu, son message, sa politique) tient entière dans la forme cinématographique déployée par l'auteur (travellings, mais aussi cadrages, mouvements d'appareils, montage...).

Godard associe explicitement cette expression à la représentation de l'extermination, refusant tout esthétisme à ce propos, en référence au travail d'Alain Renais dans *Nuit et Brouillard* puis dans *Hiroshima mon amour*. Jean-Luc Godard est sans doute l'un des premiers critiques et théoriciens de cinéma à vouloir définir et proposer une « morale » de la représentation de ce qu'on n'appelait pas encore la Shoah<sup>(b)</sup>, depuis les considérations techniques et juridiques ayant prévalu à l'automne 1945 lors de la projection des films sur l'ouverture des camps au procès de Nuremberg, puis des textes qui ont entouré la présentation en 1948, salle Pleyel à Paris, de *La Dernière Étape*, film tourné à Auschwitz sous forme de fiction.

Ce qui choque Godard, « c'est une certaine facilité à montrer des scènes d'horreur, car on est vite au-delà de l'esthétique ». Et il dénonce, dans *Le Procès de Nuremberg*, de Felix von Podmaniczky, film d'archives allemand sorti en France en mai 1959, l'« obscénité » des scènes qui, selon lui, à travers un montage de documents ou des reconstitutions cauchemardées de visions des camps, cherchent à « esthétiser l'horreur », comparant même ce genre de procédé — le travelling de *Kapo* en aurait sûrement fait partie si le film avait été réalisé en 1959 — à « des images pornographiques ».

(Antoine de Baecque, *Le cinéma et mort, vive le cinéma ! l'histoire-caméra II*, Paris: Gallimard, 2021, 173-174)

※WEB掲載に際し、以下のとおり出典を追記しております。  
Used with permission of Gallimard.

設問 (1) 下線部(a)の表現に集約される当時の議論について、固有名や作品名などを適宜補足しつつ説明しなさい。

設問 (2) 下線部(b)について、本文から読み取れる内容を説明しなさい。

設問 (3) 本文で示される「morale」について、何らかの作品や事例に触れながら、自らの見解を述べなさい。

【問題 2】

次の文章を読んで、あとの設問に答えなさい。なお、原文の註はすべて省略してある。

Technological innovation in the cinema has traditionally been associated with the production of “greater realism.” The invention of the motion picture camera enabled filmmakers to create images which they described as “life-size” or “life-like;” the Lumières presented their Cinématographe shows as “*la vie sur le vif*,” or “life on the run.” With the advent of sound, film could “provide the most marvellous reproduction of life as it unfolds before our eyes.” Cinerama declared that it was a medium “that creates all the illusion of reality . . . you see things the way you do in real life—not only in front of you as in conventional motion pictures, but also out of the corners of your eyes . . . you hear with the same startling realism.” Stereophonic sound was praised for its realistic sense of directionality; “sound seem[ed] to come from the exact point of origin—[made] it appear as if the words spoken by each actress came from her lips, giving the whole scene a life-like quality.”

But “greater realism” was not always the product nor the goal of technological development. As Edward Buscombe has pointed out, early color films were associated not with realism but with its opposite—with “unrealistic” genres—with animated Disney cartoons, fashion shows and musical sequences inserted in black-and-white films, with fantasy films, and with musicals. Indeed, realism continued to be signified in the cinema not by color but by black and white, which remained the dominant mode of realistic motion picture representation until the widespread diffusion of color television in the late 1960s. For Buscombe, the demand for greater realism which informed certain models for technological development set forth by Bazin, Comolli, and others<sup>(a)</sup> may have been a dominant determinant of technical change, but it was not necessarily the only demand satisfied by innovation. Color, for example, provided spectators with “luxury or spectacle”; and in certain cases it simply celebrated technology.

Significantly, the advent of sound, color, and widescreen was identified not only with realism but with spectacle. The attention of the audience was drawn to the novelty of the apparatus itself. The “greater realism” produced by the new technology was understood, it would seem, as a kind of excess<sup>(b)</sup>, which was in turn packaged as spectacle. Nonetheless, the artifice which underlay the heightened illusion of reality was celebrated, if not always displayed. Thus ads for *Broadway Melody* declared it, as an “all talking, all singing, all dancing dramatic sensation,” to be “the New Wonder of the Screen!”

In a similar way, stereo magnetic sound was praised for both its realism and its artifice. Scientists celebrated its “greater realism” in relation to monaural optical sound. Thus Fox engineers proudly noted that stereo magnetic sound provided “direction, presence, proper phase relationships of the sound waves, and all the other aspects of the actual sound from the original source.” Showmen boasted of its greater artifice. Skouras informed reporters that “in *The Robe* you’ll hear angels’ voices. And they’ll come from the only place where you’d expect to see angels—right above you. And when you see the film and hear the voices, you’ll look up for the angels.”

(John Belton, *Widescreen Cinema*, Cambridge, MA: Harvard University Press, 1992, 201-3.)

※ページ下部に出典を追記しております。

- 設問 (1) 下線部(a)を文意に沿った形で説明しなさい。  
設問 (2) 下線部(b)がここで意味している内容を具体例を挙げて説明しなさい。  
設問 (3) この文章の内容を自身の研究関心に沿って自由に敷衍しなさい。

(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。

演劇映像学

- \* 選択分野に○を記入すること。
- ・ 日本演劇                      ・ 西洋演劇
  - ・ 舞踊学                        ・ 映画学
- \* 日本演劇を選択するものは別紙の縦書の解答用紙を使用のこと。

総 点

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演劇映像学  
日本演劇

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