

以下の[A]～[J]の資料解読問題のうちから1題を選び、その設問に答えよ。解答用紙の冒頭には、選択した問題のアルファベットを記すこと。

問題[A]

以下を英訳し、下線部分の内容と絡めて、今日のテクノロジーの倫理的課題について簡潔に述べてください。

Geologists have begun to call our time the Anthropocene, the epoch in which human disturbance outranks other geological forces. As I write, the term is still new—and still full of promising contradictions. Thus, although some interpreters see the name as implying the triumph of humans, the opposite seems more accurate: without planning or intention, humans have made a mess of our planet. Furthermore, despite the prefix “anthropo-,” that is, human, the mess is not a result of our species biology. The most convincing Anthropocene time line begins not with our species but rather with the advent of modern capitalism, which has directed long-distance destruction of landscapes and ecologies. This time line, however, makes the “anthropo-” even more of a problem. Imagining the human since the rise of capitalism entangles us with ideas of progress and with the spread of techniques of alienation that turn both humans and other beings into resources. Such techniques have segregated humans and policed identities, obscuring collaborative survival. The concept of the Anthropocene both evokes this bundle of aspirations, which one might call the modern human conceit, and raises the hope that we might muddle beyond it. Can we live inside this regime of the human and still exceed it?

出典: Tsing, Anna Lowenhaupt. The Mushroom at the End of the World: On the Possibility of Life in Capitalist Ruins (p. 19). Princeton University Press.

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問題[B]

以下の英文の、パラグラフ[2]とパラグラフ[3]を、日本語に訳しなさい。

[1]

※この部分は、著作権の関係により掲載できません。

問題[C]

下記の英文を日本語に訳しなさい。

Asked to name the inventor of suspense in the cinema, many people would choose D.W. Griffith. Suspense is in fact produced by editing, but it is also probably one of its immediate causes. Consider, for example, the editing of chases, which are as much a feature of large-scale, ambitious frescoes (such as *Intolerance* or *The Birth of a Nation*) as of comedies and melodramas (for example, *Sally of the Sawdust*). The editing of chases is a parallel editing, in which the images of pursuer and pursued alternate – either with the scale of the shot being varied so as to increase the emotional impact, or, as in *Intolerance*, with actions running parallel to, and so by contrast intensifying, each other. Griffith thus dismantled the primitive races and chases of the early Mack Sennett shorts, and replaced a merely mechanical diet of gags with an emotional register, built up through the interplay of close-up shots of the protagonists' faces.

If one shows an image of a knife approaching a bared throat, against one of a car racing along a road in a cloud of dust, the audience may wonder whether the latter will arrive in time to prevent the crime. This is, however, generally what happens, through the editing of parallel actions, whether it is in fact logically feasible or merely dictated by the morality of the drama. To a great extent, the cinema of terror or of anxiety still depends upon the principle of editing.

How is one to distinguish Hitchcockian suspense, or 'Hitchcock's touch', from the mechanical suspense described above? What are the characteristic features of each?

A good part of Hitchcock's work in cinema could in fact be summarized in terms of the editing of chases, with the proviso that the chase, which is precipitated by a token object – which Hitchcock himself calls, as is well known, a McGuffin – is so weighed down with incidents, diversions, events, details and people that it ends up being confused with the film as a whole. Hitchcock would appear to have 'hollowed out' the cinematic chase that he had inherited from Griffith, much as Mallarmé claimed to have 'hollowed out' Baudelaire's verse. What, then, is the object that this anxiety or suspense releases, revives and sets going? I would hazard the response that this object, which emerged at the same time as the close-up was discovered, is, because of its characteristic malice, the gaze.

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From Everything You Always Wanted to Know About Lacan (But Were Afraid to Ask Hitchcock).
Pascal Bonitzer (edited by Slavoj Žižek).
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問題[D]

問：以下の英文を日本語に訳し、下線を引いた演劇人の演劇論について簡単に説明しなさい。

Theatre theory has its roots in spectatorship. Observation of plays and players usually provides the impetus for theorizing. It may be potent discontent with the current state of affairs that impels visionaries like Mickiewicz and Artaud to condemn the stage of the present and dream of a radically different theatre of the future. Or, on the contrary, it may be a contemporary production or solo performance that reveals previously unforeseen possibilities and leads to theoretical discoveries in the realm of acting or stagecraft.

Sometimes we can pinpoint exact moments—a particular theatrical event or performer seen on such and such a day—that were instrumental in the genesis of theory. For example, Diderot based his Paradox of Acting on the conclusions he drew from witnessing Garrick's chameleon-like virtuosity during the English actor's second visit to Paris in October, 1764. Garrick's impromptu solo performance, in which he changed his face dozens of times in a matter of minutes, confirmed Diderot in the view that self-command and intensive study of roles, not empathy, made performers like Mlle Clairon geniuses.

Marinetti's frequenting the Parisian Cirque Medrano with Apollinaire and Picasso in 1914 lead to the formulation of his Variety Theatre Manifesto. Discovery of the Balinese dancers at the Colonial Exposition in Paris in the summer of 1931 helped Artaud realize his own ideas about ritual theatre. Brecht's theory of the alienation effect took shape after he saw an acting demonstration by the Chinese actor Mei Lan-fang in Moscow in the spring of 1935.

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Theatre/Theory/Theatre, Daniel Gerould,
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問題[E]

以下のフランス語を全訳しなさい。

Burroughs* formule dans ses textes une théorie insolite du langage que nous sommes peut-être mieux à même de comprendre aujourd'hui, à l'époque du coronavirus. D'où vient le langage, demande Burroughs, pourquoi ne pouvons-nous pas cesser de nous parler à nous-mêmes, même lorsque nous sommes silencieux ? Si l'on pense généralement que la parole a précédé l'écrit, Burroughs, au contraire, affirme que l'écriture est venue en premier et que ce n'est qu'ensuite que nous avons commencé à parler en tant qu'humains. [...] L'écriture est, selon Burroughs, du temps articulé. Arrêtez-vous un instant et faites l'expérience de l'étrangeté de ce qui se passe lorsque vous lisez. Les mots écrits, comme ceux que vous parcourez maintenant, sont des images (dessins, inscriptions) que votre regard transforme en séquences mobiles. Le cinéma avant le cinéma, un type de film abstrait, rétro-projeté de votre rétine à votre cerveau. Mais comment avons-nous commencé à écrire ? Ou mieux : d'où vient l'écriture ? Pourquoi sommes-nous, du moins en apparence, les seuls animaux à écrire ? La réponse apportée par Burroughs fut que l'écriture est un virus non créé par l'homme, venu de l'espace sidéral et qui a infecté le corps ; si l'écriture n'a pas pu être reconnue comme un virus c'est parce « qu'elle a atteint un état de symbiose avec l'hôte ». Comme le virus, l'écriture est une entité qui défie les frontières entre le vivant et le mort, entre l'organique et l'inorganique : ni bactérie, ni organisme pur, le langage pénètre dans le corps et usurpe les caractéristiques de la vie. Le virus de l'écriture est, pour Burroughs, une petite unité de mot et d'image activée biologiquement pour agir comme une entité virale communicable.

En considérant le langage comme un parasite, comme une matière plastique et organique capable de circuler du corps humain aux machines et vice versa, Burroughs dit que la communication est contagion. : écrire (et par extension parler) ne consiste pas à transmettre des informations, mais à contaminer. L'écriture est toujours une infection. C'est pourquoi il est si difficile d'arrêter la voix intérieure qui, tel un bureaucrate kafkaïen fébrile, continue sans possible pause d'écrire sur un clavier biochimique dans notre tête. Le corps humain pour Burroughs est une « machine molle » (*soft machine*) constamment menacée par les parasites du langage.

* William Seward Burroughs (1914-1997) est un écrivain américain et artiste visuel. Il est largement considéré comme l'une des principales figures de la *Beat Generation* et comme un auteur postmoderne majeur qui a influencé la culture populaire et la littérature.

問題[F]

以下の英文を和訳せよ。

Carol foregrounds the role of Haynes's female collaborators, as his regular producers and performers are joined this time by a screenwriter (a first for this auteur who to date has directed only his own scripts) adapting a formidable female literary voice. Questions of authorship, authorization, and timeliness are central to what I have termed the question of lesbian representability. Such an inquiry goes beyond representation—that is, images or outcomes to applaud or deplore, to adopt as points of identification or abjection. While acknowledging the importance of the identity of who makes a queer text, lesbian representability also exceeds the maker's conscious deployment of lesbian images and tropes, turning as well on the moment and mode of reception. Lesbian representability encompasses social and historical discourses, and the corresponding aesthetic and narrative structures, that make desire between women and its consequences recognizable in both film texts and in the subjects who decode them. Carol, with its pre-Stonewall somberness, is a stunning instance of what queer theorist Heather Love has termed "the backward turn" in queer culture—by which she means not a condescending look back from the enlightened present to document a history that has been superseded, but rather an attention to and affective investment in negativity and heartbreak that honors queer history's losses.³ Haynes makes the turn to the past again and again in his work—he has yet to set a film unambiguously in the present—and often it is a turn to women's situation in the pre-feminist past. The histories of male homosexuality probed in *Poison* (1991), *Velvet Goldmine* (1998), and *Far from Heaven* are also those of waste and spoilage, with no overriding redemptive rhetoric. Carol sits at the intersection of these concerns with women and queers, exploring lesbianism's particular relationship to the lessons of lost times. The reception of Carol at Cannes helps distinguish between lesbian representation as content and lesbian representability as form. Reviewers who two years earlier had rhapsodized over the "truth" of the Palme d'Or-winning, sexually explicit *Blue Is the Warmest Color* (Abdellatif Kechiche, 2013) heralded Carol as equally authentic, despite the fact that these heroines don't even kiss until ninety minutes into the movie, even though things move quickly thereafter. From my perspective, the critical appropriations were analogous: both were received as lesbian films without lesbians, their characters posed as sexual lure on the one hand and ideal love on the other, equally devoid of referentiality. Discursively lesbianism wavers between hyper-visibility, as in the spectacle of female sexuality times two, and invisibility, as epitomized in Queen Victoria's famous inability to imagine why lesbian sex would be criminalized, given her inability to imagine lesbian sex. In the context of art, both poles can coexist under the mantle of the tasteful.

Patricia White. (2015). "Sketchy Lesbians: "Carol" as History and Fantasy". *Film Quarterly*. Volume 69, Issue 2. 8-18.

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Journals, from "Sketchy Lesbians: Carol as History and
Fantasy", *Film quarterly*, Patricia White, Winter 2015;
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問題[G]

次の英文の(1)(2)(3)の部分を読みなさい。

(1)

Sensory substitution refers to the use of one sensory modality to substitute or compensate for loss of function, due to disease or trauma, in another sensory system. The sense of touch has been used as a substitute for vision and for audition because it can process both spatial and temporal information. The visual system is extremely effective at processing spatial information about the external environment, and so is our primary means of encoding distance, the size and shape of an object, or the direction in which something is moving. It is much less capable of making discriminations based on the time between events, known as temporal discrimination, for which the auditory system is exquisitely tuned, as reflected in our capacity to process speech and music. The ear is capable of distinguishing between two auditory clicks separated by as little as 1.8 ms, whereas two mechanical pulses delivered to the skin on the fingertip must be spaced 10 ms apart for the two pulses to be perceived as distinct.

(2)

One of the oldest and most successful sensory substitution systems is braille, in which information (text) usually processed visually is instead acquired tactually through the fingertips. This tactile alphabet was developed in the early nineteenth century by Louis Braille, who lost his sight at the age of three after an accidental injury. The alphabet was based on a 2-by-3 matrix of raised dots, which was a simplified version of a 12-dot (2-by-6) alphabet that had been devised by a French army captain, Charles Barbier. His goal was to create a communication system that could be used by soldiers to read battle commands silently and in the absence of light, and was known as night writing. Louis Braille recognized two limitations of Barbier's alphabet: first, that the 12-dot matrix was too large, in that it required moving the fingertip across each pattern to decode it; and second, that it made more sense for each pattern to represent an individual letter rather than a sound (phoneme). By trial and error, Louis Braille developed a new alphabet for the blind that was logically constructed and could be used to transcribe any language. The present physical structure of each braille cell, with an interdot distance of 2.28 mm and a dot height that varies from 0.38 mm to 0.51 mm, depending on the printing materials, is very close to that proposed originally by Braille. These values have been shown to be optimal in terms of reading speed and accuracy.

(3)

Braille is a static display that visually impaired individuals "read" by moving the fingers across the line of text from left to right. Most readers prefer to use two hands rather than one, and bimanual reading is faster than unimanual reading, in part because it enables faster transitions between lines of text. One finger can be used for reading the textural information while the other finger processes more spatial information, such as interletter or interword spaces, and ensures type alignment. Proficient readers can read braille at around two words per second, which is about one half to one quarter the rate typically achieved for visual reading of English text (five words per second). At this reading rate, a single index finger scans 100 to 300 separate braille cells in 60 seconds.

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Jones, Lynette A.,
Haptics, p. 80, © 2018 Massachusetts Institute of Technology,
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問題[H]

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 日本のカルチャーをめぐる fandom および fan studies の現状認識およびこれからの課題について述べよ。

As scholars have turned their focus on the pre-internet era, however, national boundaries have appeared to reassert themselves as particularly salient in determining fandom and its limits, especially in terms of language and political geography. For nearly two decades, the guiding star for discussions of fandom in Japanese studies has been sociologist Koichi Iwabuchi's *Recentering Globalization* (2002), in which he argued that Japanese contents industry companies were seeking to promote their media exports abroad by constructing their products (Iwabuchi's prime examples were "animations" and video games) as "culturally odorless" (*mukokuseki*). Although Iwabuchi's findings, based on his fieldwork interviews with contents industry professionals, were primarily couched in terms of Japanese exports to the rest of Asia, they have been taken to apply globally in Japan studies ever since.

The only problem with applying Iwabuchi's argument in such a broad fashion is that, for those of us who remember fandom in the 1990s in Anglophone countries, it does not pass the smell test. Specifically, the idea that people who became anime fans in this decade, after anime fandom had made a definitive break from science fiction fandom in the Anglophone sphere, did not know that we were consuming Japanese media or that we were not interested in the aspects of Japanese culture displayed in the media we loved, is simply not accurate. In the United States and related Anglophone anime fandom, the 1990s were the era of "flipped manga" controversies and the "subs versus dubs" wars as a fandom legitimacy test, to say nothing of endless arguments about whether and how to translate honorifics and sound effects. On the video game side, the continuing discourse about "JRPGs" re-inscribed even fantastical "MMORPGs" like the *Final Fantasy* series within a paradigm of cultural provenance despite, as Iwabuchi recounts, their deliberate lack of cultural specificity. For all these media, moreover, the best, most coveted merchandise was always made in Japan (or in many cases, made in China and imported from Japan). We knew that we were consuming Japanese media, and we were fascinated by the image of Japan that those media presented. I was by no means unique in my generation when I studied Japanese in college based on my love for anime, a path that ultimately led to my sitting here writing this introduction.

The fan studies perspective, which attempts to take a bottom-up rather than top-down approach by focusing on audiences rather than professional creators, might have helped Iwabuchi understand that whatever industry employees in Tokyo thought they were doing, fan reactions and interpretations around the world escaped their attempts to assert control, with a lot of assistance from the internet and the networks it enabled. Fan studies recognizes that audiences are not simply passive consumers or cultural "dupes" but rather that interpretation and engagement are active acts of meaning-making. In the Japanese contents industry in particular, and increasingly in other globally prominent contents industries as well, fan and audience engagement and production—the very transnational fandoms that are the subject of this issue— influence and drive official media production both directly and indirectly.

※WEB掲載に際し、以下のとおり出典を追記しております。

Horbinski, Andrea. "Introduction: Media Scholarship in the Contact Zone,"
from "Mechademia: Second Arc", Volume 12, No. 1 (Fall 2019) pp. 2-3.
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問題[I]

【設問】以下の英文を全訳しなさい。

* 出題にあたって注番号を省いてある。

The commemoration of the Easter Rising was a moment (perhaps passing) when a sense of community was restored in the country's streets, after decades of remorseless privatization. By Easter 2016 commentators were cautiously hailing signs of an economic recovery, at least in Dublin and its dormitory towns, if not yet in rural areas. That recovery may deepen, but if it does, it may establish a pattern predicted by some economists: a return to the era of the city-state, flourishing often at the expense of surrounding regions. All across the world, cities are prospering, often as a result of abandoning any deep sense of obligation to rural communities.

Whatever the underlying trend, an Ireland which had been so recently a poster child for globalization now became a model for 'how to do austerity'. Whether there was any truth in that analysis is a moot point: many critics argue that such recovery as occurred was due to deeper established traditions of modernity geared to export, to an influx of foreign capital (much of it vulture funds), and to a new life in the international economy (consequent upon very low interest rates). The austerity programme imposed by outside institutions to contract state finances was only one element in the slight recovery achieved at the level of national accountancy: but it came at a huge cost to the community (post offices closed, libraries cut back, police stations shut down, teachers dismissed). In the eyes of some, it may well have been an excuse to bring Ireland further into line with that very globalization which gave rise to the crisis, utterly transforming the nature of the state in the process. The results were visible to all in the huge increases in hospital admissions, suicides and mental illness.

As the country in the spring of 2016 celebrated a centenary since the Proclamation of the Republic, many were struck by analogies between the two Irelands. The fear of a lost political and economic sovereignty had troubled Patrick Pearse and Constance Markiewicz. Trepidation about being inundated by publications of the yellow press assailed Douglas Hyde and Maud Gonne, just as global networks of social media seem to overwhelm people today. But the Revival generation turned those challenges into opportunities, offering a confident diagnosis of its situation. Then, as now, people concluded that sovereignty in an era of growing internationalism might be limited, but that it was nonetheless important for Ireland to play a role in building a better, kinder world. Then, as now, culture was at the centre of all human struggles for self-recognition; and the one domain in which an unfettered kind of sovereignty might yet be enjoyed.

問題[J]

以下の英文の下線部を日本語に訳しなさい。

It was this change in the type of normativity that characterized the turning point perceived by Foucault, and not the appearance of a power aiming to ‘make live’ rather than just ‘let live’. To understand the ‘normalizing society’ whose emergence he diagnosed, we need to remember that not every normative order is a legal one. Ritual or morality may be sources of non-legal rules. In the same way, the Sadeian order, in which Dany-Robert Dufour has rightly seen the vanishing point of economic ideology, may be saturated with norms, but can scarcely be seen as a legal order. On the other hand as a site of sovereign power, in the sense given to it by Foucault or Agamben, the Sadeian order perfectly prefigures the concentrationary universes of the twentieth century, extreme forms of the ‘normalizing society’.

This normalizing ambition did not disappear with the twentieth century totalitarianisms. Today it takes the form of governance by numbers, extending to all aspects of human life and all scales of its organization. It inspires the ideology of the ‘total market’, the site of a ‘spontaneous order’ that would animate all and each, if necessary by means of artificial intelligence and training techniques such as the ‘nudges’ of behavioural economics or the norm of compliance. People are effectively obliged to assimilate this immanent order, purged of all heteronomous references, of which they are the agents and not the masters. Perpetual peace should soon reign in a flat world, rid of the figure of an impartial and disinterested ‘third party’, it will be populated by humans programmed like computers or trained like pets, thanks to the progress of behavioural techniques and, it appears, blockchain technology. The promise of this radiant future would make law obsolete, as attested by the semantic shifts from law to programme, from government to governance, from morality to ethics. In all these cases, the aim is to eliminate the gap between the norm and the subject, who is thus called upon to incorporate rather than observe it.

Like the previous avatars of scientism, governance by numbers is condemned to meet its catastrophic limit. The regulation of society, as Canguilhem has shown, is not in fact of the same nature as biological regulation. In the case of a living organism, ‘the norm or rule of its existence is given in its very existence’. Yet a human society ‘is not an end in itself’—‘there is no spontaneous social justice, that is to say, no social self-regulation’. As Canguilhem goes on to note: justice must come from elsewhere. A society cannot endure without a reference—one that cannot be deduced from the observation of facts, but is rather the result of what Bergson called the ‘fabulist function’ and Leroi-Gourhan the ‘symbolic apparatus’, characteristic of the human species. Our life unfolds not only in the world as it is, but also in a world as it could or should be.

Lined area for writing.

———これより先の余白には絶対に記入しないこと———