

2025 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]～[G]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]

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 現在のアニメ（およびマンガ）におけるジェンダーやジャンル認識との差異について、作品例を挙げつつ見解を述べよ。

Napier argues that these versions of the *shōjo* were especially important for appearing during a period of significant change for Japanese women, dubbing them "*shōjo* fantasies" that allow women's power to be explored through the liminal status of the teenaged girl protagonist.

In one particularly notable (and commented upon) example of the *shōjo* category, Rumiko Takahashi's *Ranma ½* (anime TV series were produced in 1989 and 1989-1992 engendering a multimedia franchise), Newitz examines gender trouble at the heart of the anime's narrative about bodily transformations. When the protagonist, Ranma, is splashed with water of varying temperatures he shifts back and forth between being a *shōnen* and a *shōjo* character, the latter signaled as his enchanted form through the use of red hair and an ample bosom. For audiences, Newitz argues that "Quite simply, *Ranma ½* demonstrates to the young man who enjoys romantic comedy anime that he is constantly in danger of becoming a girl." Transformations from male into female bodies are figured here as a site of disquieting Otherness, with Ranma's female form equating to "male fears at the heart of the comedy romance genre". Napier's considerations of transformation and magic build on this early work and lead her to conclude that "although references to genitalia are conspicuous by their virtual absence in *Ranma ½*, the sexual signifier of breasts is constantly evoked throughout the series to denote that something is 'wrong'". She goes on to link Ranma's gender swapping with Japanese transsexual *bishōnen* (beautiful boy) narratives as another potential subgenre with which it might be possible to associate *Ranma ½*. Within these discussions, Ranma's female form becomes a problem for both gender and genre, shifting between the *shōnen* and *shōjo* in ways that these authors argue gives greater credence to the former category over the latter, thereby suggesting a bias against women in anime.

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© Rayna Denison, December 3, 2015, "Ch.3 ANIME'S BODIES" in "Anime: A Critical Introduction", used by permission of Bloomsbury Publishing Plc.

問題[B]

設問 以下のフランス語を日本語に翻訳しなさい。

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問題[C]

〔設問 1〕 以下の英文資料の下線部 (1) (2) (3) を日本語に訳しなさい。

The widest definition of in-yer-face theatre is any drama that takes the audience by the scruff of the neck and shakes it until it gets the message. (1) It is a theatre of sensation: it jolts both actors and spectators out of conventional responses, touching nerves and provoking alarm. Often such drama employs shock tactics, or is shocking because it is new in tone or structure, or because it is bolder or more experimental than what audiences are used to. Questioning moral norms, it affronts the ruling ideas of what can or should be shown onstage; it also taps into more primitive feelings, smashing taboos, mentioning the forbidden, creating discomfort. Crucially, it tells us more about who we really are. Unlike the type of theatre that allows us to sit back and contemplate what we see in detachment, the best in-yer-face theatre takes us on an emotional journey, getting under our skin. In other words, it is experiential, not speculative.

The phrase 'in-your-face' is defined by the *New Oxford English Dictionary* (1998) as something 'blatantly aggressive or provocative, impossible to ignore or avoid'. The *Collins English Dictionary* (1998) adds the adjective 'confrontational'. The phrase originated in American sports journalism during the mid-seventies, and gradually seeped into more mainstream slang over the following decade. (2) It implies that you are being forced to see something close up, that your personal space has been invaded. It suggests the crossing of normal boundaries. In short, it describes perfectly the kind of theatre that puts audiences in just such a situation.

(3) How can you tell if a play is in-yer-face? It really isn't difficult: the language is usually filthy, characters talk about unmentionable subjects, take their clothes off, have sex, humiliate each other, experience unpleasant emotions, become suddenly violent. At its best, this kind of theatre is so powerful, so visceral, that it forces audiences to react: either they feel like fleeing the building or they are suddenly convinced that it is the best thing they have ever seen, and want all their friends to see it too. It is the kind of theatre that inspires us to use superlatives, whether in praise or condemnation.

※ページ下部に出典を追記しております。

〔設問 2〕 英文資料で述べられている “in-yer-face theatre” の内容に該当し、1990 年代に頭角を現した劇作家の内、代表的な者を 1 名、及び、その劇作家の代表的な戯曲のタイトルを一つ挙げなさい。表記は英語でも、日本語でも構わない。

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Used with permission of Faber and Faber Ltd, from "In-Yer-Face Theatre " by Aleks Sierz, 2001, pp.4-5.

問題[D]

設問 以下の英文の、パラグラフ [1] とパラグラフ [3] を、日本語に訳しなさい。

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問題[E]

設問 以下のテキストを日本語に訳しなさい。

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問題[F]

設問 以下を日本語に翻訳し、現代のテクノロジーをメディア論の観点から考察する意味について記述しなさい。

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問題[G]

設問 以下の文章は W. J. T. Mitchell, *Picture Theory* (University of Chicago Press, 1994) , 89-96. による、メディア間を単純に比較してメディアの特性を考えるという手法 (comparative methods) に対する批判の一部である。以下の (1) , (2) , (3) の部分の文章を訳しなさい。なお、末尾の註も利用しなさい。

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専門科目 表象・メディア論コース

総 点

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