

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。

En dehors de l'espace domestique, le masque devient le préservatif social des masses. Le secteur textile, le plus dépendant des approvisionnements en provenance de Chine, voit sa production quasiment bloquée lors de la crise du Covid-19. La Chine n'est pas seulement l'épicentre du virus, c'est aussi l'atelier où sont cousus la moitié des vêtements du monde.

Les visages du monde disparaissent sous le masque, médical ou de contrebande, fait maison ou acheté sur Amazon, de luxe ou bon marché, certifié ou incertifiable, celui qui contamine davantage qu'il ne protège. Malgré tout, la Chine reste le premier producteur mondial... de masques, désormais. Accessoire de mode par excellence en 2020-2022, le masque avait déjà fait son apparition dans les défilés de la semaine de la mode à Londres, Milan et Paris au début 2019, avant que la crise du virus ne soit déclarée en Europe : Chanel, Kenzo [...] signent leurs modèles exclusifs. L'hygiène se concilie avec le style. En numérique, le selfie règne, en analogique, il n'y a que des *maskies*.

Le masque, la combinaison et la généralisation des gestes barrière sont la destruction de la relation sociale telle que nous la connaissions jusqu'à présent dans le champ sensible. Le toucher devient impossible, le sourire invisible, le mouvement d'une hanche est imperceptible. La peau se convertit en organe interne et privé. Le corps est défamiliarisé, désingularisé, désérotisé. La combinaison hygiénique est beaucoup plus et beaucoup moins qu'une simple robe. Il s'agit d'une techno-peau externe et protectrice sous laquelle le corps perd sa forme unique. C'est le statut ouvert du corps, la porosité de la peau, sa capacité à entrer en relation avec l'extérieur, qui est nié. C'est le corps en tant qu'organisme vivant qui est nié. Les orifices du corps, ceux qui sont visibles, comme la bouche ou le nez, mais aussi ceux qui sont microscopiques et qui se trouvent dans l'épiderme, sont couverts et scellés. La combinaison ramène le corps social différencié à l'état larvaire, le sortant de l'univers de l'humain et l'emmenant soit dans l'entomologie*, soit dans la robotique. Les soignants de l'hôpital qui retirent leurs combinaisons dans une salle hygiénique sont des papillons humains émergeant de cocons de soie.

* entomologie 昆虫学

※WEB掲載に際し、以下のとおり出典を追記しております。

Preciado, Paul B. *Dysphoria Mundi*. Grasset, 16 Nov. 2022, pp. 295–297. ISBN 9782246830641.

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。

[1]

When thinking about why the women artists of this moment were so readily overlooked, one argument is rooted in the idea that the Abstract Expressionist movement itself was characterised by an attempt to represent a universal language that all people could relate to. This was inspired, to some degree, by Jungian psychology which inferred that there were primary archetypes general to all people. Many of the issues around gender inequality in the art of the time arouse as a result of these accepted archetypes—around gender stereotypes (women as more primitive, closer to nature, closer to the unconscious)—being perpetuated. Further difficulties resulted from the strong sense of traditional family and gender roles in 1950s USA and the anti-communist sentiments caused by the Cold War. The 'feminine', stay-at-home housewives of the US were strikingly contrasted against the 'unfeminine' industrious Soviet women, reinforcing the polarisation of gender roles in the US and all the implications of the nuclear family unit. This had two outcomes: first, that the men appropriated imagery of women as their muses to help them access their own unconscious and emphasise their potent masculinity, and secondly, that the work of women was discounted and discredited as more passive, or the unimportant pastime of a housewife. Lee Krasner remembers: 'it's quite clear that I didn't fit in... I was not accepted...with relation to the group, of you are going to call them a group, there was not room for a woman'. Furthermore, in an often-repeated anecdote, it is known that in 1945 Jackson Pollock saw and admired a series of drip paintings by Janet Sobel during a visit to Guggenheim's The Art of This Century Gallery. Pollock didn't produce Free Form, which is thought to be his first drip painting, until 1946. Nonetheless, and despite the high regard which Pollock granted Sobel, critic Clement Greenberg (who Pollock visited the show with) still dismissed her as a 'housewife' and 'primitive painter'.

[2]

An additional issue with the long-held understanding of Abstract Expressionism is its America-centric position. While the transnational languages of abstraction certainly included numerous American artists, it is true to say that the movement was not solely informed and influenced by their work. As gestural abstraction evolved, it incorporated several fluid, multi-directional influences from all over the world.

[3]

Thus we can come to an understanding of gestural abstraction as a global ungendered response to the events of the first thirty or forty years of the twentieth century. In so doing, we must now consider our understanding of this moment of artistic liberation as one of mutual and complex influence rather than, as writer Adrian R. Duran comments: 'simple recourse to the Marshall Plan mentality of American victory and European recovery, centre and periphery, source and recipient. Instead of thinking about the American male artist as the innovator and all those who have been 'overlooked' as his disciples 'we must grasp the truth that side-by side, women and men, from all continents, in international and local dialogues co-created modern art'.

Laura Smith, "Arenas in which to act" in Laura Smith ed. *Action, Gesture, Paint: Women Artists and Global Abstraction 1940-1970*, London: Whitechapel Gallery, 2023, pp.26, 31.

※WEB 掲載に際し、以下のとおり出典を追記しております。

Smith, Laura. "Action, Gesture, Paint: Women Artists and Global Abstraction 1940-1970." In *Arenas in Which to Act*, 26, 31. London: Whitechapel Gallery, 2023.

問題[E]

設問 以下のテキストを日本語に訳しなさい。

In equating the pornographic text with the pornographic fantasy, or pornography with fantasy, she conflates fantasy with representation and disregards the different relations of production of fantasy that obtain for the subject in a private or analytic situation, on the one hand, and for the subject in a public context of representation, on the other. In the end, Butler's equation of (pornographic) representation with (unconscious) fantasy is the obverse of the move to equate pornographic presentation with action. One side ignores the possibly heterogeneous effects of fantasy within the subject vis-à-vis representation; the other side disregards the contradictions within the subject and denies the effects of fantasy with regard to action, which (after all) is an important dimension of the political. While both pornographic representation and action do have an intimate relation to fantasy, and to each other, in the realm of the senses and in that of the law, in sexual practices as well as in the juridical-legislative domain, nevertheless, it seems to me, retaining the distinction among the three terms—representation, action, and fantasy—is important, not only theoretically but also politically.

Teresa de Lauretis, *The Practice of Love: Lesbian Sexuality and Perverse Desire* (Indiana University Press, 1994) 146

※WEB 掲載に際し、以下のとおり出典を追記しております。

De Lauretis, Teresa. *The Practice of Love: Lesbian Sexuality and Perverse Desire*. Bloomington: Indiana University Press, 1994. p. 194. Open Access edition available at OAPEN Library, licensed under CC BY-NC 4.0.

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。

※この部分は、著作権の関係により掲載ができません。

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。

- (1) The best preventive to comparative methods is an insistence on literalness and materiality. That is why, rather than comparing this novel or poem with that painting or statue, I find it more helpful to begin with actual conjunctions of words and images in illustrated texts, or mixed media such as film, television, and theatrical performance. With these media, one encounters a concrete set of empirical givens, an image-text structure responsive to prevailing conventions (or resistance to conventions) governing the relation of visual and verbal experience.
- (2) Some plays (taking their cue from Aristotle) privilege lexis over opsis, speech over scenery, dialogue over visual spectacle. The film medium has passed through a technological revolution involving a shift from a visual to a verbal paradigm in the shift from silent film to the “talkies,” and film theory invariably confronts some version of the image/text problem whenever it attempts to specify the nature of “film language.” The relative positioning of visual and verbal representation (or of sight and sound, space and time) in these mixed media is, moreover, never simply a formal issue or a question to be settled by “scientific” semiotics. The relative value, location, and the very identity of “the verbal” and “the visual” is exactly what is in question. Ben Jonson denounced the spectacular set designs of Indigo Jones as degradations of the poetic “soul” of the masque. Erwin Panofsky thought the coming of sound corrupted the pure viscosity of silent movies. These are not scientific judgments, but engagements in the theoretical praxis of representation.
- (3) The image-text relation in film and theater is not a merely technical question, but a site of conflict, a nexus where political, institutional, and social antagonisms play themselves out in the materiality of representation. Artaud’s emphasis on mute spectacle and Brecht’s deployment of textual projections are not merely “aesthetic” innovations, but precisely motivated interventions in the semio-politics of the stage. Even something as mundane and familiar as the relative proportion of image and text on the front page of the daily newspaper is a direct indicator of the social class of its readership. The real question to ask when confronted with these kinds of image-text relations is not “what is the difference (or similarity) between the words and the images?” but “what difference do the differences (and similarities) make?” That is, why does it matter how words and images are juxtaposed, blended, or separated?

註: lexis over opsis: アリストテレスの『詩学』に記された、「視覚効果 opsis」に対する「語法 lexis」の優位性のこと。アリストテレスは、ストーリーこそ悲劇の第一原理であり、二番目が性格、三番目に思考、四番目に台詞などの語法、五番目に歌曲による効果を置き、視覚効果は創作術に固有に属する要素としては最下位に位置するとした。

※WEB掲載に際し、以下のとおり出典を追記しております。

Mitchell, W. J. T. “Beyond Comparison: Picture, Text and Method.” *Picture Theory: Essays on Verbal and Visual Representation*, University of Chicago Press, 1995, pp. 90–91.

受験番号	
氏名	カナ
	漢字

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専門科目 表象・メディア論コース

総 点

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