2026 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　表象・メディア論　コース　　※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］

問：下記の英文を和訳しなさい。

A move away from representational theories of television towards 'medium' theories (not, however, as strong a shift as that towards processual ideas) has partly been the consequence of a gradual, selective movement in general theoretical activity from a (confidently) Marxist to a (nervously) postmodernist agenda. On this new agenda, the special capacities of television to transform spatial and temporal relations, to 'displace' many established forms of social experience, sometimes setting up para-social substitutes (of a kind partly prefigured by Horton and Wohl, 1956) and to feed into that social and personal reflexivity and indeed anxiety which is often seen as a feature of late modern/postmodern society (as in Giddens, 1990) are important factors. The combination of centralized transmission with wide-ranging domestic reception provides the axis upon which this displacement effect can work, an effect which, in some accounts, is seen to be aided by the commodifying logics of the television industry. In the USA, the work of Joshua Meyrowitz (1985) on the effect exerted by television on traditional social and community life has received much attention, while a more self-consciously postmodern and politicized exploration of the culture of dislocation and displacement which television generates is given by Margaret Morse (1990). Morse's focus on the idea of 'everyday distraction' might be seen in part to indicate a concern with representation rather than medium, but it is to the general cultural and ontological consequences of the technology rather than to specific features of representational order that Morse is drawn. A parallel can be made here with the work of Raymond Williams and his widely-cited notion of 'flow' (Williams, 1974). 'Flow', as all good television students know, was the term used by Williams (writing after his experiences in the USA) to indicate the sequential, ongoing character of television programming, its impetus and continuity across the planned interruptions and insertions (e.g. commercials, embedded trailers) and across the repetitions and the shifts of item. Although 'flow' is not without its problems as an idea (see Dienst, 1994), Williams sees it as both a matter of organization (it is 'planned') and as a matter of viewer experience. Like Morse's 'distraction', it is also judged negatively; its presence is viewed as further evidence of the bad cultural consequences of an increasingly commercialized television system, consequences which have more to do with the organization of the medium itself than with specific representations. In fact, Morse's own account is centrally concerned with developing Williams's notion of 'mobile privatization', a condition whose paradoxicality, spatial character and tension between public and private realms are seen to be sustained in large measure by television's 'medium' functions.

John Corner, "Television in theory" in *Media, Culture & Society*, volume 19, Issue 2.

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問題［B］

以下の下線部分を翻訳し、非人間（nonhuman）と人間の関係をどのようにデザインできるのか、あなたの考えを述べてください。

Latour scrutinized not only an ethnographic account of the scientists but their ongoing actions and relations to the soil and, in particular, the ways they presented and represented the soil to themselves, colleagues, and their academic community. The details of the representations of the soil are repertoires to make nonhumans present and active in the making of the science. There is the example that Bennett (2010) provides that she refers to after the fact as a posthuman empiricism of getting dirty, immersing oneself to live with soil, as did Charles Darwin, empathizing to the boundaries of anthropomorphism to see the permeability and the intra-action between worms and soil. It was Puig de la Bellacasa (2017) who first noted the prevalence of "soil stories" among nonhumanist thinkers, and this is particularly noteworthy given her concept of permaculture ethics as a way toward nonhuman care. The permaculture movement, though difficult to sum up, cultivates practices of sustaining and fostering life through its natureculture interdependencies such as those between biology and farming in agriculture. For Puig de la Bellacasa, the journey toward theories of nonhuman care involved participation in permaculture collectives, allowing her to get up close to the soil and its relations to her. (Latour suggested getting close to what are seen as facts in order to understand the matters of concern—see Latour 2004a.) Puig de la Bellacasa's approach to knowing is to radically situate oneself within and with soil with the aim to "thicken the meanings" of what we take for granted or think is inaccessible (Puig de la Bellacasa 2017, 145). These repertoires to not-know things almost require a transmogrification—that is, a surprisingly if not a seemingly magical change of who we are, in relation to things and nonhumans. Darwin, according to Bennett, became nonhuman, a worm-soil in his observations; Latour observed scientists who tasted soils as if they were preparing for a gourmet dinner of Amazonian clay; and Haraway (2016) in emphasizing kinship with other species and nonhumans refigures humans to become humus or soil, compostable and lifegiving.

Wakkary, Ron. Things We Could Design: For More Than Human-Centered Worlds (MIT Press) pp. 247-248.

※WEB 掲載に際し、以下のとおり出典を追記しております。

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問題［C］

［設問］ 以下の英文資料の[1]と[2]を日本語に訳しなさい。

※この部分は、著作権の関係により掲載ができません。

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問題［D］

以下の英文の、パラグラフ[2]とパラグラフ[3]の中の下線部分を、日本語に訳しなさい。

[1]

Fabric swaddles the newborn; a shroud wraps the corpse. Textiles, among the infant's first sensate impressions, will shape and inform its being-in-the-world hereafter. What we wear, voluntarily or not (as with uniforms), signifies: today, the coded representations of dress play an ever-growing role in acts of self-fashioning. More broadly, textiles govern, determine, and propel developments across multiple registers—social, political, economic, and historical—in ways that extend far beyond questions of materiality. In short, textiles are culturally constitutive. Textile concepts and metaphors are foundational in our everyday languages. Indeed, so pervasive are they that we rarely remark on their ubiquity or pay attention to their derivations.

[2]

*Woven Histories: Textiles and Modern Abstraction* proposes that the history of twentieth-century art cannot be told apart from its intersections with thread and fiber, cloth and clothing. And, that at the nexus of many of those protean interfaces are discourses of modernist abstraction. In canonical art historical narratives, abstraction emerges in the early twentieth century by way of formalist experimentation and metaphysical speculation, and becomes the quintessential language of modernist art in the aftermath of World War I. Even as that large claim held good into the postwar era in Europe and the Americas, its flexible constructivist vocabulary would be repeatedly contested, reprised, and reenvisioned there and elsewhere. In 1979, besieged by radically new art forms such as photography, performance, and video, modernist abstraction would be given one of its most influential formulations by art historian Rosalind Krauss. In her seminal essay, "Grids," Krauss argues that since the emergence of abstract art at the dawn of the century, the ubiquitous trope of the grid "has remained emblematic of the modernist ambition within the visual arts." By "walling the visual arts into a realm of exclusive visuality," the grid functions, she claims, "to declare the modernity of modern art" and to state "the autonomy of the realm of art."

Abstraction has also been at the heart of textile history over the past century. And here, too, the trope of the grid may be described as foundational, in that it is fully congruent with weaving's orthogonal interlace techniques. Though it is foremost a structural and expressive language, abstraction in textile is not rooted primarily in metaphysics and formalist experimentation (modernist or otherwise), but rather in the everyday world: materiality is fundamental. Grounded in specific historical and social contexts, textiles accordingly are sites of multivalent significations rather than of hermetic self-referentiality.

[3]

Emblematic of modernist abstraction's materialist roots are artworks created during World War I by Sophie Taeuber-Arp, a professional craftswoman and a founding member of the Zurich Dada circle. Spurred by the critical recognition her domestic embroideries and beaded accessories garnered, Taeuber-Arp transmuted their geometric visual vocabulary into gouaches and autonomous artworks cross-stitched in woolen thread. In the early 1920s, fueled by what Bibiana K. Obler calls her "organic drive for beautification," Taeuber-Arp expanded her repertoire based on the gridded structures that subtend needlework and beading into a radical interdisciplinary practice. Rejecting oil painting as a genre, she embraced without hierarchical distinction a broad range of textile modes, including weaving as well as lace- and rug-making, in addition to gouache, puppetry, and turned woodwork.

A founding member of the Berlin Dada group, Hannah Höch supported herself for a decade, 1916-1926, with a day job designing patterns for sewn, embroidered, and lace artifacts, published in women's magazines. In a series of articles she penned in 1918-1919, likely unaware of Taeuber-Arp's precedent, Höch argued that abstraction offered a means of elevating and reimagining craft techniques that belonged as much in the museum as in the home. "Shouldn't it also be possible for embroidery to achieve in an analogous way that which the abstract art of non-objective painting has done, without making embroidery into a surrogate for painting?" she asked. In the early 1920s, Höch created a group of some fifteen "pattern-collages" or "collage-drawings"—she used both terms—that draw on the kind of lace, embroidery, and dress patterns that she routinely produced in her day job. Only recently has the relation between these hitherto overlooked works and her waged labor attracted scholarly attention.

出典：Lynne Cooke, "Modernist Histories: Braided, Interlaced, and Aligned," in Lynne Cooke ed. *Woven Histories: Textiles and Modern Abstraction*, Chicago and London: The University of Chicago Press, 2023, pp. 2-3.

※WEB 掲載に際し、以下のとおり出典を追記しております。
Cooke, Lynne. "Modernist Histories: Braided, Interlaced, and Aligned." In Woven Histories: Textiles and Modern Abstraction, edited by Lynne Cooke, 2–3. Washington, D.C.: National Gallery of Art in association with The University of Chicago Press, 2023.

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問題［E］

設問１　以下の英文資料を和訳せよ。
設問２　このセクションが述べる「Cartoon authorship」の表象に内包されている意義と問題点について、他の表現メディアにおける具体例と比較しながら見解を述べよ。

**Cartoon authorship**

Miyazaki is known for creating or amending thousands of drawn frames in his films. Few people knew he delegated much of this work on *Spirited Away*, but he still created the story, mapped the storyboards, sketched the characters (their designs finalised by Ando) and checked and amended much of the animation. The texture of handcrafted animation encourages the intimate identification of a film with a hands-on artist. Even Miyazaki's well-publicised ailments—failing eyesight, inflamed finger-joints, his constant complaints of falling energy—are part of his public persona, a morbid barometer of his career.

A very human Miyazaki appears in the Nippon TV special *The Making of Spirited Away*, included on the two-disc UK DVD. Working in daily proximity to his staff in Ghibli's cluttered workspace, Miyazaki comes across as a benign teacher, earnestly explaining how a snake falls from a tree or preparing a group meal of instant noodles. A sweetly unglamorous scene shows him finishing work at one-thirty in the morning. He wearily dons a jacket and cloth cap, flips through sketches with an unlit cigarette in his mouth, and trudges down the studio stairs.

His films, like Disney's, are a genre in themselves. They often feature vividly drawn aircraft or other flying machines, marrying the sublimity of drawn landscapes and skyscapes with the mechanical ingenuity of hand-built, gravity-defying contraptions. Two more Miyazaki motifs, his respect for nature and his pessimism about humanity, place us in a moral relation with the panoramic worlds. In *Spirited Away*, the eco-message when Chihiro cleans a river god is clear, and the gentle countryside she walks through after her train journey is a tranquil, renewing fulfilment to her quest. Miyazaki leaves flying to the end, when he presents a completely magic flight on the back of the dragon-boy Haku, machines having been amply represented in the bathhouse. But the train sums up the story of a weak girl who finds the power to live (Miyazaki's phrase) in an ambiguous, threatening world.

Andrew Osmond, *Spirited Away*, BFI Film Classics, British Film Institute, 2008 (1st ed.), pp. 25-26.

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問題［F］

以下の英文を和訳してください。

As we have seen, what this new cinematic form of pornography is about is not only the multiplication of depictions of graphic sexual acts but also the conventionalized deployment of these acts within narratives that aim, as Foucault (1978, 63) puts it, not just at "confessing" sex, but at "reconstructing, in and around the act...the images, desires, modulations, and quality of the pleasure that animated it."

In this intensification of pleasure in the very knowledge of pleasure, the hard-core narrative film resembles more "legitimate" recent deployments of sexuality, whether medical, sexological, or phychiatric. As in these other discourses, sexuality is constructed as a problem that a greater knowledge of sexuality will "solve." Also as in these other discourses, the problem of differences between the sexes, or of the different pleasures derived from various sexual practices, becomes increasingly paramount. Of these discourses, pornography and sexology are the most alike, in both purpose and narrative form.

That the "solutions" to the problems of sex are most often constructed from the dominant power knowledge of male subjectivity should come as no surprise. Classic movie musicals, as we have seen, do much the same thing. What may surprise, however, especially in contrast to the earlier stag film, is the extent to which sexual difference itself, together with its corollary of (unequal) male and female centers of power and pleasure, has moved to the foreground of hard-core generic expectation. In place of the musical's utopian solution of a couple united through the harmony and rhythm of song and dance, hard-core narrative offers a materialism of different varieties, quantities, and qualities of sexual pleasure as the utopian solution to all sexual ills, including that most fundamental ill: the lack of sexual accommodation between men and women.

Linda Williams, *Hard Core: Power, Pleasure, and the "Frenzy of the Visible,"* 1989 (University of California Press) p.151-152

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問題［G］

設問　以下の英文資料の下線部（１）（２）を日本語に訳しなさい。

（１）The cyborg is a potent cultural icon of the late twentieth century. It conjures images of human-machine hybrids and the physical merging of flesh and electronic circuitry. My goal is to hijack that image and to reshape it, revealing it as a disguised vision of (oddly) our own biological nature. For what is special about human brains, and what best explains the distinctive features of human intelligence, is precisely their ability to enter into deep and complex relationships with nonbiological constructs, props, and aids. This ability, however, does not depend on physical wire-and-implant mergers, so much as on our openness to information-processing mergers. Such mergers may be consummated without the intrusion of silicon and wire into flesh and blood, as anyone who has felt himself thinking *via* the act of writing already knows. The familiar theme of "man the toolmaker" is thus taken one crucial step farther. Many of our tools are not just external props and aids, but they are deep and integral parts of the problem-solving systems we now identify as human intelligence. Such tools are best conceived as proper parts of the computational apparatus that constitutes our minds.

The point is best made by the series of extended concrete examples that I develop in this book. Consider, as a truly simplistic cameo, the process of using pen and paper to multiply large numbers. The brain learns to make the most of its capacity for simple pattern completion ($4 \times 4 = 16$, $2 \times 7 = 14$, etc.) by acting in concert with pen and paper, storing the intermediate results outside the brain, then repeating the simple pattern completion process until the larger problem is solved. The brain thus dovetails its operation to the external symbolic resource. The reliable presence of such resources may become so deeply factored in that the biological brain alone is rendered unable to do the larger sums.

（２）Some educationalists fear this consequence, but I shall celebrate it as the natural upshot of that which makes us such potent problem-solving systems. It is because our brains, more than those of any other animal on the planet, are primed to seek and consummate such intimate relations with nonbiological resources that we end up as bright and as capable of abstract thought as we are. It is because we are natural-born cyborgs, forever ready to merge our mental activities with the operations of pen, paper, and electronics, that we are able to understand the world as we do. There has been much written about our imminent "post-human" future, but if I am right, this is a dangerous and mistaken image. The very things that sometimes seem most post-human, the deepest and most profound of our potential biotechnological mergers, will reflect nothing so much as their thoroughly human source.

Clark, Andy. *Natural-Born Cyborgs: Minds, Technologies, and the Future of Human Intelligence*. Oxford University Press, 2003, pp. 5-6.

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問題［H］

以下のフランス語の全文を日本語に訳しなさい。

Qu'en est-il des « germes » moins évidents, des conséquences à peine perceptibles, lorsque l'IA ne sera plus entre les mains des chercheurs, des techniciens et des managers, mais « démocratisée » dans les poches de milliards de personnes ? Je ne peux ici qu'être encore plus abstrait et prudent. Outre les outils prédictifs capables d'anticiper et de manipuler les décisions humaines, l'IA offre une occasion historique de repenser l'exceptionnalisme humain non pas comme une erreur, mais plutôt comme une mauvaise orientation. Notre comportement intelligent sera remis en question par le comportement « smart » des IA, qui peuvent s'adapter plus efficacement dans l'infosphère. Notre comportement autonome sera remis en question par la prévisibilité et la manipulabilité de nos choix rationnels, ainsi que par le développement de l'autonomie artificielle. Et notre sociabilité sera remise en question par son homologue artificiel, représenté par des compagnons artificiels, des hologrammes ou de simples voix, des serviteurs en 3D ou des robots sexuels à l'apparence humaine. Ces homologues peuvent être à la fois attrayants pour les humains et parfois impossibles à distinguer de ceux-ci. La manière dont tout cela va se dérouler n'est pas claire. Mais une chose semble prévisible : le développement des agents artificiels ne conduira pas à la réalisation alarmiste d'un scénario dystopique de science-fiction, une possibilité qui détourne l'attention de manière irresponsable. *Terminator* n'est pas pour demain.

En fait, dans ce livre, j'ai soutenu que l'IA est un oxymore : les technologies intelligentes seront aussi stupides que nos anciennes technologies. Mais l'IA nous invitera à réfléchir plus sérieusement et avec moins de complaisance sur qui nous sommes, qui nous pourrions être et qui nous aimerions devenir, et donc sur nos responsabilités et sur la compréhension que nous avons de nous-mêmes. Elle remettra profondément en question notre identité et notre « exceptionnalisme », en termes de ce que nous entendons par la connaissance de soi comme quelque peu « spéciaux » même après la quatrième révolution, selon laquelle nous ne sommes pas au centre de l'univers (Copernic), de la biosphère (Darwin), de l'espace mental (Freud) et maintenant de l'infosphère (Turing). Je ne prétends pas ici que notre exceptionnalisme est incorrect. Je suggère que l'IA nous fera prendre conscience que notre exceptionnalisme réside dans la manière unique dont nous sommes avec succès dysfonctionnels. Nous sommes aussi uniques qu'un *hapax legomenon* dans le livre de la nature de Galilée, c'est-à-dire qu'une expression qui n'apparaît qu'une seule fois dans un texte, comme l'expression « bois de gopher *», qui désigne le principal matériau de construction de l'arche de Noé et n'apparaît qu'une seule fois dans toute la Bible. Pour utiliser une métaphore plus numérique et contemporaine, nous sommes un *magnifique bug* dans le grand logiciel de l'univers, et non l'application ultime. Nous resterons un bug, une erreur uniquement réussie, tandis que l'IA deviendra de plus en plus une grande figure du livre mathématique de Galilée sur la nature. Un tel beau bug aussi magnifique sera de plus en plus responsable de la nature et de l'histoire.

*イトスギの木

※下記をもとに早稲田大学教員が当該入試問題用に翻訳して作成
Luciano Floridi, *The Ethics of Artificial Intelligence: Principles, Challenges, and Opportunities*, Oxford Univ Pr., 2023, pp. 207-208.

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# 専門科目　表象・メディア論コース

総　点

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