

平成29年度岡山大学大学院社会文化科学研究科博士前期課程【2月募集】入学試験問題

講座	表象文化論
専門科目 2	各国語文献読解（英語） 表象文化論選択

次の文章を和訳しなさい。ただし、() の部分は訳文から除外すること。

Noh is masked, lyric dance-drama which developed alongside kyogen comedy in the mid-fourteenth century. Scripts of great poetic force tell of the spirits of unrequited lovers, fallen warriors, mothers who have lost children to slave traders, and hunters paying for their sin of killing sentient beings. One “dances” (舞う, *mau*) the central role of a noh play, unlike other theatrical genres, where one “acts” (演じる, *enjiru*). An elegant costume, wig, and painted fan are often the only properties, framing a delicately carved mask – an indispensable tool that controls all aspects of performance. As musical dance-theatre, noh has been compared to Greek theatre and to opera. It is considered the world’s oldest continuous theatre tradition, with scripts, theoretical writings, masks, and family lines dating back six centuries. In 2001, noh, including kyogen, was designated by UNESCO in its first ever Proclamation of Masterpieces of the Oral and Intangible Heritage of Humanity.

Noh (能, sometimes transcribed as *nō*, “skills or artistry”) is a musical dance theatre that is fundamentally non-realistic. One or two masked characters act while the chorus sings (*utai*, 謡) poetic verses of five–seven syllabic meter, with instrumental musical accompaniment (*hayashi*, 囃子). Noh performance is usually translated as theatre, because of its dramatic plots. However, Zeami Motokiyo (1363?–1443?), who perfected the art of noh in the fourteenth century, wrote that noh performers needed to master *nikyoku-santai*: the two basic arts of dancing and singing of the three roles of old man, woman, and warrior.

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