

◆今回の話題は、京都アニメーションについてです。7月の放火事件から数ヶ月が経ち、才能ある若手のアニメーター達の命を悼み、支援を呼びかける声が高まっています。この記事では、その作品の質の高さで知られる同社が、どのようにしてその優秀なアニメーター達を育成してきたのかを細かに紹介しています。受験生にとってもテレビアニメは身近なものだと思いますが、どのように作品が作り上げられていくのか、それを知る意味でも興味深い記事だと思います。

英文はそれほど難易度の高いものではありませんが、一文一文が少し長めになる傾向があります。読んでいるうちにあやふやにならないよう、しっかりと文構造を捉えながら読み進めていきましょう。設問で取り上げられた語句表現は、この機会におさえておくことで学習に役立ちます。(代々木ゼミナール外国語研究室)

次の文章は、2019年8月2日にTHE JAPAN NEWS by Yomiuri Shimbunに掲載された“KyoAni's reputation built on peerless artists”という見出しの記事である。これを読み、以下の設問に答えよ。なお、\*のついた語には注がある。

Two weeks after the fatal arson\* attack on Kyoto Animation Co.'s No. 1 studio, the outpouring of grief for the victims and support for the company continues to grow in Japan and overseas. This reflects the respect the company known as KyoAni had built up as a driving force of Japan's anime culture and through its reputation for fostering artists ( A ) peer.

Kyoto Animation's ability to vividly depict character's expressions was dubbed “KyoAni quality.” One iconic example of this exquisite detail appeared in the popular anime “Free!” that first aired on television in 2013.

In a scene set on a beach at night, members of a high school swimming team share their feelings about their final summer at school, the pressure of competing at a national championship, and scouts from universities in Tokyo. Moonlight reflecting off the undulating sea and skyrockets going off in the distance ① subtly portray the inner emotions of the young swimmers.

This careful attention to detail in each drawing vividly illustrated characters' moods and gave a sense of dynamic energy. Kyoto Animation was widely admired for going beyond ( B ) was considered common practice for TV anime programs.

The high quality of Kyoto Animation's work was underpinned by the company being fully responsible for every step of the production process. Kyoto Animation was ① unusual in this way in the anime industry, where dividing up the work into specialized areas is the conventional approach. For instance, drawing the many frames that fill the space between the important frames of an animation sequence is usually outsourced. Kyoto Animation, however, did this work itself.

“KyoAni decided that ② if it really wanted to express a sense of energy or something adorable, and if this could not be conveyed without very fluid movements, it had to do everything itself without cutting corners,” said the chief curator of the Museum of Kyoto.

“For them, it wasn't important how many frames they needed to draw. Rather, it was whether they had delivered the expression they originally had in mind. They didn't ② compromise -- they kept working until they were sure the anime had nice movement. ③ Nobody could deny that created trust in the quality of the company's work.”

The chief curator had a close relationship with Kyoto Animation through various projects and events, and he also engaged in negotiations on coverage of some of the company's works. His remarks ③ spell out clearly just why the Kyoto Animation studio was so special.

“When I walked into the studio, I was stunned to suddenly hear the sound of pencils ( C ) on desks. That was the sound of these young artists drawing anime frames,” he said.

“Each line was absolutely beautiful, like a line on hand-drawn printed silk. My first impression was that those animators were craftsmen.”

According to the Association of Japanese Animations, about 90 percent of anime production companies were concentrated in and around Tokyo as of 2016. Freelance animators also tended to gravitate to Tokyo. Bucking this trend, Kyoto Animation trained its next generation of workers in-house\*.

The chief curator said: “Kyoto Animation had an iron-clad belief in standing on its own two feet. Partly because there weren’t many freelancers around, unlike in Tokyo, it gave top priority to ( D ) training its own employees. The senior employees would diligently back up their younger colleagues.

“It was an organization where even someone like a director would try to avoid ④ hogging the limelight and say, ‘Positive reviews of this work aren’t because of me, they’re because of the efforts made by all our staff.’ The company just kept churning out\* really talented artists, both male and female.”

Kyoto Animation also attempted to create an environment in which its employees could maintain stable lives. ④ It [ as / through / setting / this / steps / such / did ] up a nursery space at the studio. According to the chief curator, the company believed this was important for making good anime.

Over the almost 40 years since it opened in 1981, the company carefully crafted its own group of skilled artists.

[注] arson「放火(罪)」; in-house「自社で、社内で」; churn out ～「～を次々と送り出す」

[設問]

問1 下線部①～④の語句の意味を、当該の文脈において最も正しく表している日本語を次のア～エから一つずつ選べ。

① subtly

(ア) 突然に (イ) 繊細に (ウ) 色鮮やかに (エ) 妖艶に

② compromise

(ア) 見逃す (イ) 妥協する (ウ) 動じる (エ) 高望みをする

③ spell out

(ア) 詳細に物語る (イ) 大量に表出する (ウ) 迅速に対応する (エ) 綴りを正しく言う

④ hogging the limelight

(ア) 迫害を受ける (イ) 実利をとる  
(ウ) 栄光を追い求める (エ) 名声を独り占めする

問2 空所(A)~(D)にふさわしい語句を、次のア~エからそれぞれ一つずつ選びなさい。

( A )

(ア) with better (イ) with much (ウ) within (エ) without

( B )

(ア) that (イ) what (ウ) which (エ) where

( C )

(ア) writing loud (イ) writing loudly (ウ) written loud (エ) written loudly

( D )

(ア) experimentally (イ) instantly (ウ) plainly (エ) properly

問3 下線部(1)とあるが、京アニがunusualだと言えるのはどのような点か。下記のイ、ロに当てはまる表現を考え、文を完成させよ。

従来、( イ )が一般的なアニメ業界において、京アニは( ロ )ところが異例だった。

問4 下線部(2)を和訳せよ。

問5 下線部(3)とあるが、この文の意味を最も適切に表している和文を以下の(ア)~(エ)から一つ選べ。

(ア) 作られた信頼の品質が同社の作品を高めているということを、誰も否定することができなかった。

(イ) そうしたことが同社の高品質への信頼を作り上げている、ということを否定できる者はいないだろう。

(ウ) 誰も否定できない現実が、同社の作品の高い品質と信頼感を作り上げている。

(エ) 同社の作品の高品質とそれに対しての信頼性については、誰も否定することはできないはずだ。

問6 下線部(4)が文脈に合った意味を表す英文になるように、[ ]内にある語句を正しく並べ替え、3番目と6番目にくる語句を答えよ。

問7 本文について正しく述べているものを、次の(ア)~(オ)から二つ選べ。

(ア) 京アニの作品はテレビアニメの常識を超える、と高く評価されて来た。

(イ) 「可愛い動き」にこだわると動画枚数がおのずと多くなってくるが、テレビでは限界があり、同社はその限界と闘って来た。

(ウ) 東京と違って、同社にはフリーランスが多く所属し、それによって作品の品質を追求する風土が出来た。

(エ) 1981年の創業から2016年の時点で、同社は優秀なアニメーターのうち9割を東京へ送り出して来た。

(オ) 同社では、先輩は後輩のフォローをしっかりと行い、性別を問わず優秀な人材を数多く輩出して来た。