

平成19年度実施  
東北大学大学院情報科学研究科  
博士課程前期・後期入学試験問題  
(2007年8月30日)

専門試験科目第5群  
(外国人)

言語・メディア群

注意

- 以下には、専門科目5問題が印刷されている。
- 受験者は、そのなかから2問題を選んで、答案用紙に解答すること。
- 問題1もしくは4を選択した場合には、指定の解答用紙を使用すること。

## 問題 1

「記号」(あるいは「言語」)「不変性」「可変性」の3語をキーワードとして、各自考えるところを600字以上800字以内の日本語でまとめなさい。その際、キーワードは3語とも使い、題名をつけて、首尾一貫した論理で記述しなさい。

(この問題を選択した場合には、指定された答案用紙に解答を記入すること)

## 問題 2

インタビュアーのMD (Margaret Dikovitskaya) 氏の質問に対するTM (W.T.J.Mitchell) 氏の回答を要約しなさい。

MD: Your definition of visual culture has been adopted by many researchers who use “cultural” and “social” interchangeably (they may use either “social construction of vision” or “cultural construction of vision” in the definition of visual culture). I am always struggling with this interchangeability. Are these terms the same?

TM: Not in theory, but sometimes yes, in practical usage. We do not have a perfectly appropriate word for the theoretical object of visual culture as a discipline (if, in fact, it is one). Should it be “visual sociality”? That would express what I mean, namely, the social formation of the visual field; and (equally important) the visual construction of the social field. I don't want to simply replicate the clichés of “social constructivism” which are now rampant in every field of the human sciences and hardly need reinforcement from me. I see my own contribution more as a “visual constructivist,” one who asks what it means to social formations that human beings are sighted animals. The way we “see the world”—the problem of visual epistemology, cognition, or perception—is important, but I think it misses the really foundational moment of visual culture, which is *the seeing of other people, and the experience of being seen*, what Lacan called the field of the “eye and the gaze” and the domain of the scopic drive.

Visual culture demands, then, that we not remain locked in some technical or mechanical account of seeing or visual representation, but recognize it as a field of anxiety, fantasy, and power. Visual culture is the field in which social differences manifest themselves most dramatically. It is the site, in Levinas's terms, where we encounter the Other and produce templates or search mechanisms for discriminating types of people. So an inevitable topic of visual culture is the process of stereotyping and caricature—the recognition of gender, race, sexual orientation, class, tribal or subcultural identity, etc. In fact, the visual field is the place where racial

## 問題 2

difference and sexual difference get inscribed most conspicuously (though not exclusively; one's manner of speaking is probably a close second in the perception of stereotypes, according to Franz Fanon). Clothing is particularly important here—fashion, the way people display themselves, presentation, bearing, and performance.

The difference between culture and society, to return to your original question, is for me best captured by Raymond Williams in his essay on these terms in *Keywords* and in *Culture and Society*. Williams suggests we think of society as designating the whole realm of relations among persons, classes, groupings, i.e., so-called face-to-face relations, or immediate relations. Culture is the structure of symbols, images, and mediations that make a society possible. The concepts are interdependent: you could not have a society that did not have a culture, and a culture is an expression of social relations. However, the culture is not the same thing as the society: society consists in the relations among people, culture the whole set of mediations that makes those relations possible—or (equally important) impossible. Visual culture is what makes possible a society of people with eyes. Imagine a society that is going blind, as Jose Saramago does in his great novel, *Blindness*, and you will suddenly see what visual culture—and its loss—does to a society. Read Ralph Ellison's *Invisible Man* and you will see how a racist scopoc regime renders whole classes of people both *hypervisible* as a class ("Look! A Negro!" is Fanon's symptomatic utterance) and *invisible* as an individual.

## 問題 3

以下は、メディアについて理解する際に必要となる5つのポイントについて書かれています。いずれか1つを選び、①それが意味していることを具体的な例を用いて説明しなさい。また、②それを学ぶための方法につきあなたの考えを書きなさい。(日本語または英語で)

\*この問題を選択した場合には、解答用紙左上にある「問題番号」の欄に本問題番号と選択した番号を併せて記入すること。(例：下記から「1」を選択した場合、「3-1」とする。)

1. Media messages are constructed and not merely a reflection of reality.
2. Messages are created in specific contexts that represent interests that are economic, social, political, historical, cultural, and aesthetic in nature.
3. The process of interpreting media messages is a product of an interaction between the interpreter, the text, and the cultural context.
4. Different media use various languages that are expressed in a variety of symbol systems, forms, and genres.
5. Different representations in the media have a role in the way we understand our social reality.

## 問題 4

記号論の立場から「ソシユール言語学」か「パース哲学」のいずれかについて800字以内の日本語で説明しなさい。

(この問題を選択した場合には、指定された答案用紙に解答を記入すること)

## 問題 5

以下の文章を読み、文学(またはその他の文化事象)のジャンルの生成・変遷・再編成について考えることを、具体例を挙げつつ日本語で述べなさい。

Genres are constantly changing so as to produce new variations on old modes as well as substantially new configurations. Thus the *romance* was initially a chivalric tale of love and war in the Romance languages (hence the name); but subsequently it came to be the name for any story with a love (but not an erotic or pornographic) interest. Romances can now take forms as various as sentimental Mills and Boon novelettes, A.S. Byatt's highly meta- and intertextual period piece *Possession* (1990) and most of the films featuring Meryl Streep. Meanwhile, the relatively modern genre of *science fiction* has moved from being the apparently exclusive preserve of what has been called the 'men and machines' movement (Verne, Wells, Asimov, Aldiss; latterly *Star Wars*, and *Blade Runner*) towards what might be more properly, though still inadequately labelled, *fantasy fiction*. Moreover, now the emphasis tends to be on feminist and/or ecological agendas, often mixed in with variously *utopian* or *dystopian* visions of the future and meditations on the present. Examples include work by Le Guin, Lessing, Piercy, Russ and Carter; and early precursors include Mary Shelley's *Frankenstein*.

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母国もしくは日本のテレビ番組または映画からひとつ選び、それについて日本語で論じなさい。