

2018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）

資料解読

以下の〔A〕～〔G〕の資料解読問題のうちから、1題をえらび、その設問に答えよ。

問題〔A〕

設問 以下のフランス語の文章を日本語に全訳しなさい。

La pensée théorique de Marx, à différentes reprises, s'est présentée non pas comme une philosophie, mais comme une alternative à la philosophie, une *non-philosophie*, voire une *antiphilosophie*. Peut-être a-t-elle été la plus grande des antiphilosophies de l'époque moderne. Aux yeux de Marx, en effet, la philosophie telle qu'il l'avait apprise à l'école de la tradition qui va de Platon jusqu'à Hegel, et même en y incluant les matérialistes, plus ou moins dissidents, comme Épicure ou Feuerbach, n'était précisément qu'une entreprise individuelle d'interprétation du monde. Ce qui conduisait au mieux à le laisser en l'état, au pis à le transfigurer.

Si opposé cependant qu'il ait été à la *forme* et aux *usages* traditionnels du discours philosophique, il ne fait guère de doute que lui-même a entrelacé des énoncés philosophiques avec ses analyses historico-sociales et ses propositions d'action politique. Le positivisme, en général, lui a assez reproché. Toute la question est de savoir si ces énoncés forment un ensemble cohérent. Mon hypothèse est qu'il n'en est rien, du moins si l'idée de cohérence à laquelle nous nous référons continue d'être habitée par l'idée d'un système. L'activité théorique de Marx, ayant rompu avec une certaine forme de philosophie, ne l'a pas conduit vers un système unifié, mais vers une *pluralité* au moins virtuelle de doctrines, dans lesquelles ses lecteurs et ses successeurs se sont trouvés embarrassés. De même, elle ne l'a pas conduit vers un discours uniforme, mais vers une oscillation permanente entre l'en deçà et l'au-delà de la philosophie. Par *en deçà* de la philosophie, entendons ici l'énoncé de propositions comme des « conclusions sans prémisses », ainsi qu'auraient dit Spinoza et Althusser. Par exemple, cette célèbre formule du 18 *Brumaire de Louis Bonaparte*, que Sartre, entre autres, a considérée comme la thèse essentielle du matérialisme historique : « Les hommes font leur propre histoire, mais ils ne la font pas arbitrairement, dans des conditions choisies par eux, mais dans des conditions directement données et héritées du passé. » Par *au-delà* de la philosophie, entendons au contraire un discours qui montre qu'elle n'est pas une activité autonome, mais déterminée par la position qu'elle occupe dans le champ des conflits sociaux et notamment de la lutte des classes.

Cependant, ces contradictions, ces oscillations, redisons-le, ne constituent en rien une faiblesse de Marx. Elles mettent en question l'essence même de l'activité philosophique : son contenu, son style ou sa méthode, ses fonctions intellectuelles et politiques. C'était vrai du temps de Marx, et ce l'est encore, probablement, aujourd'hui. En conséquence, on peut soutenir qu'après Marx la philosophie n'a plus été comme avant. Un événement irréversible s'est produit, qui n'est pas comparable au surgissement d'un nouveau point de vue philosophique, parce qu'il n'oblige pas seulement à changer d'idées ou de méthode, mais à transformer la pratique de la philosophie. Bien entendu, Marx n'est pas le seul à avoir produit historiquement des effets de ce genre. Pour nous en tenir à l'époque moderne, il y a eu aussi, au moins, Freud, dans un domaine différent et avec d'autres objectifs. Mais les exemples comparables sont en fait très rares. La césure opérée par Marx a pu être plus ou moins clairement reconnue, acceptée de plus ou moins bon gré, elle a même pu susciter de violentes réfutations et des tentatives acharnées de neutralisation. Elle n'en a que plus sûrement hanté et travaillé la totalité du discours philosophique contemporain.

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 références d'usage : La Philosophie de Marx, Etienne Balibar,
 © Editions La Découverte, Paris, 2001

設問 以下の英文資料を和訳せよ。

In this article, I have attempted to present and analyze the activities of the eraser print artist, TV critic, and columnist Nancy Seki, outlining the unique and novel perspective she developed principally in her work as a magazine columnist. Early on, Seki made the national medium of TV the focus of her critical work. The effectivity and reach of Seki's criticism was arguably circumscribed by the enclosure of Japanese television within its national boundaries, constituting as it did a very *national* public sphere. Nancy Seki's work, as we have seen above, overflows with proper names and signs that are arguably understood only within the Japanese context. But was Seki really just limited to the medium of TV? When we examine the process that led to her becoming a critic, or indeed the process of her identity formation before she arrived in the media city of Tokyo, we see clearly that she herself was not enclosed by the centralizing medium of television. Rather, she fostered and sharpened her unique media sensibility at something of a media crossroads that included music and radio, magazines and department stores. More important still, the media Nancy Seki fed on in her adolescence was anything but mainstream; rather, she grew up on alternative and subcultural media forms. On the one hand, her ability to access this subcultural media without regard for whether she was in the metropolis or in the countryside was a testament to the maturity of Japan's media network; on the other, we can also see that this network had the political effects of homogenizing national media space and centralizing power.

Within the transformative moment of this media space, around the years 1979 to 1980, Seki put herself at the center of its increasingly rapid stream of information, and started to distinguish herself as an illustrator and, later, as a columnist. The main battlefield, which she ultimately made her own, was, of course, television criticism. That said, her finely sharpened style of prose, combined with her unique eraser print images, allowed her to avoid being subsumed by the national medium of TV. Instead, Nancy Seki was able to see through the semiotic meanings of the people who appeared on TV, to reverse and make inoperative the information and meanings transmitted by television, and ultimately to critique the very nature of television as a medium. In so doing, the proper names and the facial images that were the objects of her criticism became mere signs cut off from the physical existence of the real TV celebrities themselves, and Nancy Seki analyzed them from within the perspective of the media network. In other words, despite appearing to take proper names and people as her objects, Seki's TV criticism in fact cut the singularity out of proper names, showing how they operated as signs within the medium of television, and thereby exposing the truth of media as an information market.

設問 以下の英文を和訳しなさい。

If God invented whiskey to prevent the Irish from ruling the world, then who invented Ireland?

The obvious answer might be the Irish, a truth suggested by those words *Sinn Féin* (ourselves) which became synonymous with the movement for national independence. That movement imagined the Irish people as an historic community, whose self-image was constructed long before the era of modern nationalism and the nation-state. There are many texts in the Irish language to bear this thesis out (and a few will be surveyed in my opening chapter), but what they also register is the extraordinary capacity of Irish society to assimilate new elements through all its major phases. Far from providing a basis for doctrines of racial purity, they seem to take pleasure in the fact that identity is seldom straightforward and given, more often a matter of negotiation and exchange.

No sooner is that admitted than a second answer to the question suggests itself: that the English helped to invent Ireland, in much the same way as Germans contributed to the naming and identification of France. Through many centuries, Ireland was pressed into service as a foil to set off English virtues, as a laboratory in which to conduct experiments, and as a fantasy-land in which to meet fairies and monsters. The 1916 insurrection was a deliberate challenge to such thinking: though often described by dreamy admirers as well as by sardonic detractors as a poets' rebellion, it was an assertion by a modernizing élite that the time had come to end such stereotyping. One 1916 veteran recalled, in old age, his youthful conviction that the rebellion would "put an end to the rule of the fairies in Ireland". In this it was notably unsuccessful: during the 1920s, a young student named Samuel

Beckett reported seeing a fairy-man in the New Square of Trinity College Dublin; and two decades later a Galway woman, when asked by an American anthropologist whether she really believed in the "little people", replied with terse sophistication: "I do not, sir – but they're there anyway". The underlying process, however, was reciprocal: to the Irish, England was fairyland, a notion developed by Oscar Wilde to whom the nobility of England seemed as exotic as the caliphs of Baghdad. If England had never existed, the Irish would have been rather lonely. Each nation badly needed the other, for the purpose of defining itself.

This hints at yet a third answer, pithily summed up by those who say that exile is the nursery of nationality. The massive exodus which followed the famines of the 1840s left hundreds of thousands of Irish men and women in the major cities of Britain, North America and Australia dreaming of a homeland, and committed to carrying a burden which few enough on native grounds still bothered to shoulder: *an idea of Ireland*. Wilde believed that it would be, in great part, through contact with the art of other countries that a modern Irish culture might be reshaped. The implication was that only when large numbers of Irish people spoke and wrote in English (and, maybe, French and German) would a fully-fledged national culture emerge. That analysis, in its political as well as its cultural implications, was ratified by many other exiles, who provided a major impetus for the Irish Renaissance which followed. Though often berated by recent historians for their fanaticism and simple-mindedness, the Irish exiles of the nineteenth century were keenly aware of the hybrid sources of their own nationalism. They knew, much better than those who remained at home, that "the native is, like colonial and creole, a white-on-black negative" and that "the nativeness of natives is always unmoored".

問題 [D]

設問

(1) に書名を、(2) に人名を補って、以下の英文資料の全文を和訳せよ。

(1) does not represent (2)' first encounter with photography. In "The Photographic Message" and "Rhetoric of the Image," published in the early sixties in the review *Communications*, he attempts to elucidate the mechanism by means of which the photographic image communicates its message to a viewer, or, as (2) specifies, to "a reader." In "The Photographic Message" he centers his discussion on "the press photograph," and in "Rhetoric of the Image" he directs his attention to a magazine advertisement. He points out that what distinguishes this type of representation and renders its semiotic analysis exemplary is that "it is a message without a code" - that is, "the relation between the thing signified and image signifying ... is not arbitrary (as it is in language)" [...]. No transformation occurs to negotiate the passage from perception to expression. A relationship of quasi-identity exists between the object signified and its signifying image, thus eliminating the need for a mediating sign system; the photograph displays a literal image of its referent and (2) defines this quality as its "denotative" function. It is this denoted image which Barthes will later highlight in (1). This faithful representation is composed of a number (in fact an ultimately unspecifiable number) of individual elements, each faithfully reproduced in the photograph; and considered singly, or in varying combinations, these elements fill a symbolic role, serving to suggest certain associations in the mind of the reader.

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Halley, Michael. "Argo Sum (Review)." *Diacritics* 12:4 (1982), 69.
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問題〔E〕

設問 以下の英文を和訳しなさい。ただし（ ）内の数字および注番号は無視すること。

NOW YOU SEE IT, now you don't. Such is the nature of an image on radio. Present though absent, seen though unseen, a radio image by rights should alert us to be on our guard: to proceed with fair caution, if not outright distrust. Do we dare believe our eyes when what they see is empirically not there? Most assuredly we do, if only because we are highly suggestible. The same impulse that leads us to conjure a monster when something goes bump in the night makes us eagerly receptive to the multitude of phantasms conjured by radio playwrights. For their part, the playwrights—illusionists all—take pains to assure that the spectacles they raise are compelling and wholly unambiguous. As a fundamental article of craftsmanship, radio playwrights make sights emerge from sounds so straightforwardly that the connection between what we hear and what we see must appear unimpeachable. And yet nothing could be further from the truth. We need only consider that the role of a child in a radio play can be carried off convincingly—in fact, undetectably—by a woman who pitches her voice bright and high,¹ and the moral comes clear: radio is ready-made to make us doubt the things we know, or think we know. All that is needed is a playwright with a mind to be ironical. A playwright, that is, like Tom Stoppard in *Artist Descending a Staircase*.

In a plot that puts radio smartly to the test, *Artist* offers two mysteries that admit of solutions only if hearing is synonymous with seeing. Take mystery number one: The elderly artist Donner is dead, sprawled at the foot of a staircase. Presumably, somebody pushed him. But who? A tape that, by happenstance, captured the sounds of Donner's descent provides irrefutable evidence. Yet the tape can support at least four interpretations, all of them plausible, one of them persuasive, but none of them definitive, since the play circles back on itself in such a way that the mystery persists, even once it is solved. So much for the proposition, advanced in the play, that "the tape recorder"—twin sister to the radio—"speaks for itself"(18).² It speaks, to be sure, but in double-entendres that invite us to question the visions they provoke. As for mystery number two, it is similarly vexed, arising from Donner's misfortune in love. As a youth, Donner idolized a blind girl named Sophie. But Sophie loved Beauchamp. Or did she? So it seemed at the time, since Sophie's ardor was predicated on her memory of a painting that, to judge from her description, could only have been Beauchamp's. Unless, as now seems, it was Donner's. Though Sophie's words speak the truth, they generate images one of which evidently lies. To see *Artist* in the eye of the mind is thus to gaze upon the face of certitude shot through with doubt.

It is also to gaze, however improbably, upon the gnomish face of Marcel Duchamp. Not that Duchamp is a character in the play, or even the object of anyone's discussion. He is rather invoked through a network of allusions, beginning with the title, that obliquely recapitulate his life and his work. As for the controversy that even now attaches to Duchamp because of his avant-garde aesthetics, the play re-enacts the terms of the debate by pitting Sophie, who champions traditional art, against Donner, Martello and Beauchamp, who defend the outré. *Artist* thereby produces, entirely through sound, an optical illusion: a portrait of Duchamp that arises out of dialogue, though no one so much as pronounces his name. Look once, and the play explores Sophie's affections and Donner's demise. Look again, and it describes a profoundly unorthodox artist who intended his art to appeal to the mind as much as the eye, if not more so.

【設問】

次の英文はボブ・ディランの“Desire”というアルバムに付されたライナーノートである。
これを和訳し、ここに書かれた内容を日本語で解釈しなさい。

Desire (liner notes)

Where do I begin . . . on the heels of Rimbaud moving like a dancing bullet thru the secret streets of a hot New Jersey night filled with venom and wonder. Meeting the Queen Angel in the reeds of Babylon and then to the fountain of sorrow to drift away in the hot mass of the deluge . . . to sing praise to the king of those dead streets, to grasp and let go in a heavenly way—streaming into the lost belly of civilization at a standstill. Romance is taking over. Tolstoy was right. These notes are being written in a bathtub in Maine under ideal conditions, in every curio lounge from Brooklyn to Guam, from Lowell to Durango oh sister, when I fall into your spacy arms, can not ya feel the weight of oblivion and the songs of redemption on your backside we surface alongside Miles Standish and take the rock. We have relations in Mozambique. I have a brother or two and a whole lot of karma to burn . . . Isis and the moon shine on me. When Rubin gets out of jail, we celebrate in the historical parking lot in sunburned California . . .

問題 [G]

設問 以下の英文資料を読み解き、フィルターバブルという現代のメディア技術の問題に対して、どのような技術的かつ思想的な応答が可能なのかを可能な限り詳述してください。

※この問題は、著作権の関係により掲載できません。

Lined area for writing or drawing, consisting of multiple horizontal lines.

——これより先の余白には絶対に記入しないこと——