

An Open Window
to *American
&
British* Literature

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は し が き

現代は機械文明、したがってそれを支える数理的思考法ばかりが肥大し、正しい感性や深い情念の世界がなおざりにされるという人間不在文明の跛行性が言われて久しい。いずれは人間が創り出した、生きるための「装置」であったはずの現代文明。その創り手の本性深く潜むもの、それは魔性が神性か。そういう、いわば人間存在の奥底をきびしく掘り起こし、見つめ直す作業が古来、文学が担ってきた使命であった。

かくして、現代を生きる学生諸君が持つべき広い教養の一角に、近代英米文学を通じて世界を視る視点を提供すべく、H. Melville の傑作「白鯨」から現存の M. Spark の短篇に至るまで、ほんのひとすくいながら 12 篇を選び、その中から興味深いシーンを抜粋して編んだものが本書である。

本書の特徴は文学作品のこくのある文章を材料に、練習問題の構成を工夫した点にある。すなわち、読んだ内容を確認する Comprehension Check、内容に関する作者 vs. 読者個人の対話ともいべき Appreciation、文法力の定着をはかる Grammatical Check、さらになまの音声の流れにおける音のつぶれやかぶせに留意した Hearing Exercises で締め括る。特に、Appreciation は従来の総合教材には絶対になかったものと確信する。

英文科へ進む学生はもちろん、大学でその後英米文学など学ぶ機会のない他学部の学生も、いやむしろそういう諸君にこそ、是非一度通過しておいて頂きたいと編著者は切望している。と同時に教授者各位のご叱正の声も切望する次第である。

終りに本書を編むに当って黒衣としての労を傾注して下さった三修社編集部の中西恭子さんに深甚な謝意を表したい。

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編著者

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Animal Farm

by George Orwell (1903~50)

動物たちが豚の指導下に蜂起して人間を農場から放逐、平等な世界の建設にとりかかり、ほぼ一代後、辛苦の末に技術の粋 windmill の完成により一応その世界は確立するが、こんどは豚に支配されるようになるという諷刺小説。以下は豚が君臨し始めるあたり。Squealer, Napoleon は共に豚の名。Benjamin は牡のロバ、Clover はそれと仲良くしている牝の馬で、どちらも前世代からの生き残りである。

G. オールウェルは大学進学を拒否し、エリートのコースに乗らずに、実社会でさまざまな経験を積んだ作家。

表題作(1945)の他に *Nineteen Eighty-Four* 「1984年」(1949) などがある。

One day in early summer Squealer ordered the sheep to follow him, and led them out to a piece of waste ground at the other end of the farm, which had become overgrown with birch saplings. The sheep spent the whole day there browsing at the leaves under Squealer's supervision. In the evening he returned to the farmhouse himself, but, as it was warm weather, told the sheep to stay where they were. It ended by their remaining there for a whole week, during which time the other animals saw nothing of them. Squealer was with them for the greater part of every day. He was, he said, teaching them to sing a new song,
10 for which privacy was needed.

It was just after the sheep had returned, on a pleasant evening when the animals had finished work and were making their way back to the farm buildings, that the terrified neighing of a horse sounded from the yard. Startled, the animals stopped in their tracks. It was Clover's voice.
15 She neighed again, and all the animals broke into a gallop and rushed into the yard. Then they saw what Clover had seen.

It was a pig walking on his hind legs.

Yes, it was Squealer. A little awkwardly, as though not quite used to supporting his considerable bulk in that position, but with perfect balance,
20 he was strolling across the yard. And a moment later, out from the door of the farmhouse came a long file of pigs, all walking on their hind legs. Some did it better than others, one or two were even a trifle

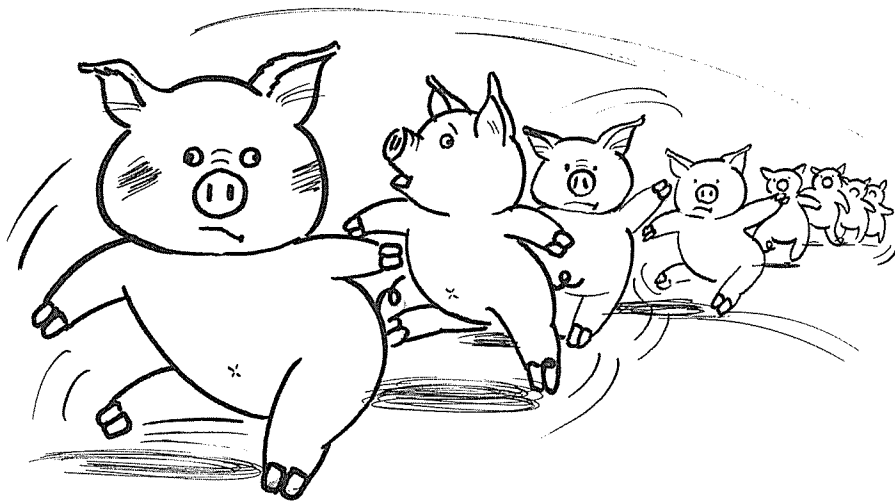
unsteady and looked as though they would have liked the support of a stick, but every one of them made his way right round the yard successfully. And finally there was a tremendous baying of dogs and a shrill crowing from the black cockerel, and out came Napoleon himself, majestically upright, casting haughty glances from side to side, and with his dogs gambolling round him.

He carried a whip in his trotter.

There was a deadly silence. Amazed, terrified, huddling together, the animals watched the long line of pigs march slowly round the yard. It was as though the world had turned upside-down. Then there came a moment when the first shock had worn off and when, in spite of everything — in spite of their terror of the dogs, and of the habit, developed through long years, of never complaining, never criticizing, no matter what happened — they might have uttered some word of protest. But just at that moment, as though at a signal, all the sheep burst out into a tremendous bleating of —

‘Four legs good, two legs *better*! Four legs good, two legs *better*! Four legs good, two legs *better*!’

It went on for five minutes without stopping. And by the time the sheep had quieted down, the chance to utter any protest had passed, for the pigs had marched back into the farmhouse.



Benjamin felt a nose nuzzling at his shoulder. He looked round. It was Clover. Her old eyes looked dimmer than ever. Without saying anything, she tugged gently at his mane and led him round to the end of the big barn, where the Seven Commandments were written. For a minute or two they stood gazing at the tarred wall with its white lettering.

‘My sight is failing,’ she said finally. ‘Even when I was young I could not have read what was written there. But it appears to me that that wall looks different. Are the Seven Commandments the same as they used to be, Benjamin?’

For once Benjamin consented to break his rule, and he read out to her what was written on the wall. There was nothing there now except a single Commandment. It ran:

ALL ANIMALS ARE EQUAL
BUT SOME ANIMALS ARE MORE
EQUAL THAN OTHERS

After that it did not seem strange when next day the pigs who were supervising the work of the farm all carried whips in their trotters. It did not seem strange to learn that the pigs had bought themselves a wireless set, were arranging to install a telephone, and had taken out subscriptions to *John Bull*, *Tit-Bits*, and the *Daily Mirror*.

3 7 **trotter** 「(豚などの)足」ここでは(滑稽化して)前肢を指す。

12 **of the habit** 前行の in spite (of) へ続く。

13 **of** 前行の the habit へ続く。

14 **they might** l. 11 の when へ続く。

4 4 **the Seven Commandments** 動物農場で守られるべき7つの命令, 戒律。旧約聖書にあるモーゼ (Moses) の十戒 (Ten Commandments) を母胎とする文化圏のでき事なのである。

7 **could not have read** 「(~としても)読めなかったことでしょう」〈假定法〉

11 **for once** 「一度だけ, 今回に限り」

20 **take out subscriptions to ...** 「…の予約購読契約をする, 手続きをする」

21 **John Bull, Tit-Bits, the Daily Mirror** いずれも新聞雑誌類の名, *John Bull* (典型的英国人) は雑誌, あとの2つは新聞であろう。cf. tit-bit 「ゴシップのさわりの部分」tit も bit も小さなものの意。 *Daily Mirror* は1903年創刊の大衆紙。

Comprehension Check 英語で答えなさい。

1. What were the sheep doing in a piece of waste ground?
2. How long did they stay there?
3. What made the other animals notice the amazing sight?
4. What was it?
5. Did Squealer and other pigs walk on hind legs with grace?
6. Did other animals protest against that?
7. What happened then?
8. What was there on the wall?

Appreciation 日本語で簡潔に答えなさい。

1. Squealer がヒツジたちを荒地へ連れ出した真の目的は何だったのでしょうか。
2. 豚たちが直立二足歩行を始めたのは何を表わしているのでしょうか。
3. Squealer はこの体制においてどのような役割を演じているのでしょうか。
4. 犬たちの役割はどうでしょうか。
5. 豚たちの行為で他の動物たちが、世界が upside-down になったようだと感じたのはなぜでしょうか。
6. なぜ Clover は文盲に終わってしまったのでしょうか。
7. 独裁者となった豚の名前が Napoleon というのをどう感じましたか。

Grammatical Check

I. 次の問いに答えなさい。

1. Squealer ordered the sheep to follow him. を〈直接話法〉の文に書きかえなさい。

_____.

2. p. 2, l. 6 の It ended ... for a whole week. とほぼ同じ意味になるように、次の書き出しに続けて文を完成しなさい。

Eventually they _____.

3. p. 2, l. 20 の And a moment later, ... on their hind legs. という文は叙述を生き生きとさせるために、〈倒置〉されています。ふつうの語順に直しなさい。
-

4. Four legs good, two legs better. という文に、省略されていると思われる語を3つ補いなさい。
-

5. 本文の内容に合うように、次の文の()内に適当な1語を入れなさい。

- a. The () animals might have protested against () walking on their hind legs () it had not () for the sheep's tremendous bleating of 'Four legs good, two legs better!' () continued for five minutes () break.
- b. Clover's eyesight was, it is true, getting (), but then she was () to notice that the wall she was facing somehow () different. Something had () to the Seven Commandments () () white letters on it.

II. 内の英文を参考にして、次の日本語を英語に直しなさい。

1. 妹が帰宅したのは、母がちょうど出かけたあとのことだった。

It was just after the sheep had returned that the terrified neighing of a horse sounded from the yard.

2. 彼はまる1週間かかって、彼女の肖像画をかいた。

The sheep spent the whole day there browsing at the leaves.

3. たとえ私が若くて丈夫であったとしても、そんなに長時間働くことはできなかったでしょうに。

Even when I was young I could not have read what was written there.

Hearing Exercises テープをきいて、()内に適当な 1 語を入れなさい。

1. A week later, () the afternoon, () number of dogcarts drove up to the farm. A deputation of neighbouring farmers, had been invited to make a tour () inspection. They were shown all over the farm, and expressed great admiration () everything they saw, especially the windmill. The animals were weeding the turnip field. They worked diligently, hardly raising their faces from the ground, () not knowing whether to be more frightened of the pigs () of the human visitors.
2. That evening () laughter and bursts of singing came from the farmhouse. And suddenly, at the () of the mingled voices, the animals were stricken with curiosity. What could be () in (), now that for the first time animals and human beings were meeting on () of equality? With one accord they began to creep as () as possible into the farmhouse garden.

The Open Window

by Saki (1870~1916)

サキは筆名で、本名は Hector Hugh Munro。英領時代のビルマに生まれ、バルカン半島、革命前のロシア及びフランスで記者生活を送り、この間の体験をもとに連作短篇小説を *the Westminster Gazette* 誌に発表した。たとえば *Reginald* (1904), *Reginald in Russia* (1910) など。

これより先、1900年には唯一の本格的な作品 *The Rise of the Russian Empire* という労作も書いている。短篇作家としてのサキはほぼ同時代アメリカの短篇作家 O. Henry にしばしば比され、通俗的作風ながらウイットに富む結末の意外性が広く読者を得ているという。 *Beasts and Super-beasts* 「動物と超動物」(1914) から採った本篇はことにその感が強い。

“My aunt will be down presently, Mr. Nuttel,” said a very self-possessed young lady of fifteen; “in the meantime you must try and put up with me.”

Framton Nuttel endeavoured to say the correct something which should duly flatter the niece of the moment without unduly discounting the aunt that was to come.

“Do you know many of the people round here?” asked the niece, when she judged that they had had sufficient silent communion.

“Hardly a soul,” said Framton. “My sister was staying here, at the rectory, you know, some four years ago, and she gave me letters of introduction to some of the people here.”

“Then you know practically nothing about my aunt?” pursued the self-possessed young lady.

“Only her name and address,” admitted the caller.

“Her great tragedy happened just three years ago,” said the child; “that would be since your sister’s time.”

“Her tragedy?” asked Framton; somehow in this restful country spot tragedies seemed out of place.

“You may wonder why we keep that window wide open on an October afternoon,” said the niece, indicating a large French window that opened on to a lawn.

“It is quite warm for the time of the year,” said Framton; “but has that window got anything to do with the tragedy?”

“Out through that window, three years ago to a day, her husband and her two young brothers went off for their day’s shooting. They never came back. In crossing the moor to their favourite snipe-shooting ground they were all three engulfed in a treacherous piece of bog. It had been that dreadful wet summer, you know, and places that were safe in 5 other years gave way suddenly without warning. Their bodies were never recovered. That was the dreadful part of it.” Here the child’s voice lost its self-possessed note and became falteringly human. “Poor aunt always thinks that they will come back some day, they and the little brown spaniel that was lost with them, and walk in at that window 10 just as they used to do. That is why the window is kept open every evening till it is quite dusk. Poor dear aunt, she has often told me how they went out, her husband with his white waterproof coat over his arm.

“Do you know, sometimes on still, quiet evenings like this, I almost 15 get a creepy feeling that they will all walk in through that window —”

She broke off with a little shudder. It was a relief to Framton when the aunt bustled into the room with a whirl of apologies for being late in making her appearance.

“I hope Vera has been amusing you?” she said. 20

“She has been very interesting,” said Framton.

“I hope you don’t mind the open window,” said Mrs. Sappleton briskly; “my husband and brothers will be home directly from shooting, and they always come in this way. They’ve been out for snipe in the marshes today. 25

She rattled on cheerfully about the shooting and the scarcity of birds, and the prospects for duck in the winter. To Framton it was all purely horrible. He made a desperate but only partially successful effort to turn the talk on to a less ghastly topic; he was conscious that his hostess was giving him only a fragment of her attention, and her eyes were con- 30 stantly straying past him to the open window and the lawn beyond. It was certainly an unfortunate coincidence that he should have paid his

visit on this tragic anniversary.

Then she suddenly brightened into alert attention — but not to what Framton was saying.

“Here they are at last!” she cried. “Just in time for tea.”

5 In a chill shock of nameless fear Framton swung round in his seat and looked in the same direction.

In the deepening twilight three figures were walking across the lawn towards the window; they all carried guns under their arms, and one of them was additionally burdened with a white coat hung over his shoulders. A tired brown spaniel kept close at their heels.

Framton grabbed wildly at his stick and hat; the hall-door, the gravel-drive, and the front gate were dimly noted stages in his headlong retreat.

“Here we are, my dear,” said the bearer of the white mackintosh, 15 coming in through the window; “fairly muddy, but most of it’s dry. Who was that who bolted out as we came up?”

“A most extraordinary man, a Mr. Nuttel,” said Mrs. Sappleton; “dashed off without a word of good-bye or apology when you arrived. One would think he had seen a ghost.”

20 “I expect it was the spaniel,” said the niece calmly; “he told me he had a horror of dogs. He was once hunted into a cemetery somewhere on the banks of the Ganges by a pack of pariah dogs, and had to spend the night in a newly dug grave with the creatures snarling and grinning and foaming just above him. Enough to make any one lose their nerve.”

25 Romance at short notice was her speciality.

8 1 **Nuttel** [nátəl]

5 **of the moment** 「目下関心の的の」

discount 「ないがしろにする」

9 1 **to a day** 「1日たがわず、ちょうどこの日」

10 **spaniel** 愛がん犬のスパニエル犬を原種につくり出された猟犬。

20 **Vera** [víərə]

10 4 **tea** 「午後4～5時の食事つきティータイム」

17 **a Mr. Nuttel** 「ナトルさんとかおっしゃるかた」

22 **the Ganges** [gændʒi:z] 「ガンジス川」 インドはかつて英国の属領だった。

pariah [pə'ri:ə] **dog** 野良犬

23 **grin** 「(動物が)牙をむき出しにする」

25 **romance** 「空想物語」

speciality 「得意芸」《米》specialty.

Comprehension Check 英語で答えなさい。

1. Who was Framton Nuttel waiting for talking with Vera?
2. Was Framton's sister still staying at the rectory?
3. Who was Vera?
4. Did Framton know Mrs. Sappleton very well?
5. Did the large French window opening to a lawn have anything to do with Vera's tale?
6. How many people went off for the shooting?
7. Did Mrs. Sappleton completely change the subject of the conversation when she made her belated appearance?
8. What effort did Framton make while he was talking with Mrs. Sappleton?
9. Was a brown spaniel in high spirits when it came back with its master and other men?
10. What did Framton do when he saw the hunting party coming across the lawn toward the window?

Appreciation 日本語で簡潔に答えなさい。

1. 冒頭の場面で、Framton はどういう気遣いをしていますか。
2. Vera の言う“悲劇的物語”は、いつ起こったことになっていますか。また、その季節はいつごろでしょうか。
3. その“悲劇的物語”の概要を100字前後で述べなさい。
4. Framton は Mrs. Sappleton に会いに行った目的を果たしたでしょうか。
5. Framton が一目散に逃げ去ったことを Vera はどのように説明していますか。
6. その本当の理由は何だったのでしょうか。

Grammatical Check

- I. p. 8, l. 6 の「**be to**＋不定詞」と同じ用法のものを下から1つ選びなさい。
1. The manager is to blame.
 2. His wish is to have a cottage up in the hill.

3. Not a soul was to be found in that home.
4. They are to meet at eleven tomorrow morning.
5. What am I to do next?

II. 日本文に合うように () 内に適語を入れなさい。

1. 私はその件とは何の関係もありません。
=I have () to do with the matter.
2. 彼はあの書類の紛失と何か関係がありそうだ。
=He seems to have () to do with those missing papers.
3. 彼は通産省と大いに関係がある人だ。
=He has () () () to do with the M. I. T. I.
4. 君の理論はその実験とどんな関係があるのですか。
=What does your theory () to () () the experiment?

III. 本文の内容にほぼ合致するように、() 内に下から適語を選んで入れなさい。

When Mrs. Sappleton () into the room in a () way, Framton felt (). She was () apologies one after ().

the other	another	hurried	relieved	making
walked	dashed			

IV. □ 内の英文を参考にして、次の日本文を英語に直しなさい。

1. なぜ彼はあんなことを言ったのかしら。

You may wonder why we keep that window wide open.

2. 君があのか案に同意したとは驚きだ。

It was unfortunate that he should have paid his visit on this tragic anniversary.

Hearing Exercises テープをきいて、() 内に適当な 1 語を入れなさい。

1. "The doctors agree in ordering me complete rest, () () of mental excitement, and avoidance of anything () () nature of violent physical exercise," announced Framton, who laboured under the tolerably wide-spread delusion that total strangers and chance acquaintances are hungry () () least detail () () ailments and infirmities, () cause and cure.

2. Privately he doubted more than () () these formal visits on a succession of total strangers () () () towards helping the nerve cure which he was supposed to be undergoing.

"I know () () () be," his sister had said when he was preparing to migrate to this rural retreat; "you will bury yourself () () and not speak to a living soul, and your nerves will be () () () from moping.

