

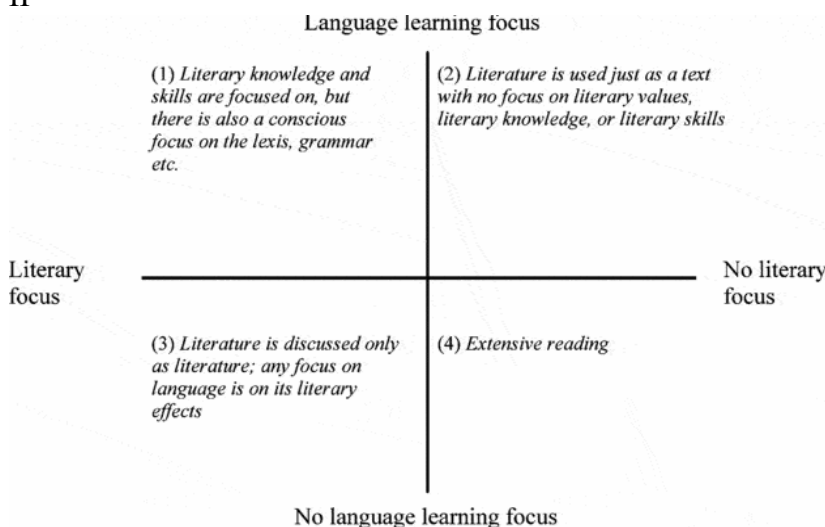
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「語学教育と文学教育の有機的接続を可能にする作問の方法論
— George Orwell “Shooting an Elephant”を題材に」

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I

文学テキストがもっとも高度な言語構造物であるがゆえに、それを用いない言語教育はありえず、日本における英文学教育と英語教育とは本来有機的に関連しているべきものだと考える(斎藤, 38)

II



(Paran, 467)

III

Clearly, providing adequate direction and clear **scaffolding** is vital. This **scaffolding** may be provided by a textbook or a reader, but more often than not, it is provided by the teacher (Paran, 490)

IV

handouts, especially with spaces for students to answer questions, solve problems, or add their own notes (Showalter, 51-52)

V

文学テキストを読解するうえで、そこに登場する語り手と著者自身が必ずしも同一人物であるとは限らないことは注意すべきだが、本テキストは語り手が著者 George Orwell 自身と重なる場面がいくつか見られます。以下の BBC のホームページの記事を読み、George Orwell についての伝記的事実を把握した上で、本文第 1 段落の中で語り手が Orwell 自身の伝記的事実と重なる部分に線を引きなさい。

Orwell was a British journalist and author, who wrote two of the most famous novels of the 20th century 'Animal Farm' and 'Nineteen Eighty-Four'.

Orwell was born Eric Arthur Blair on 25 June 1903 in eastern India, the son of a British colonial civil servant. He was educated in England and, after he left Eton, joined the Indian Imperial Police in Burma, then a British colony. He resigned in 1927 and decided to become a writer. In 1928, he moved to Paris where lack of success as a writer forced him into a series of menial jobs. He described his experiences in his first book, 'Down and Out in Paris and London', published in 1933. He took the name George Orwell, shortly before its publication. This was followed by his first novel, 'Burmese Days', in 1934.



George Orwell ©

In Moulmein, in lower Burma, I was hated by large numbers of people – the only time in my life that I have been important enough for this to happen to me. **I was sub-divisional police officer of the town**, and in an aimless, petty kind of way anti-European feeling was very bitter. No one had the guts to raise a riot, but if a European woman went through the bazaars alone somebody would probably spit betel juice over her dress. As a police officer I was an obvious target and was baited whenever it seemed safe to do so. (Orwell, 3)

VI

下線部(A)は語り手“I”がどのような状況に置かれていることを示していますか。第1段落全体の内容を踏まえたうえで説明しなさい。

(A) When a nimble Burman tripped me up on the football field and the referee (another Burman) looked the other way, the crowd yelled with hideous laughter. This happened more than once. In the end the sneering yellow faces of young men that met me everywhere, the insults hooted after me when I was at a safe distance, got badly on my nerves. The young Buddhist priests were the worst of all. There were several thousands of them in the town and none of them seemed to have anything to do except stand on street corners and jeer at Europeans. (Orwell, 3)

VII

下線部(B)を和訳しなさい。

All this was perplexing and upsetting. (B) For at that time I had already made up my mind that imperialism was an evil thing and the sooner I chucked up my job and got out of it the better. Theoretically – and secretly, of course – I was all for the Burmese and all against their oppressors, the British. (Orwell, 3)

VIII

下線部(C)の内容をより具体的に説明あるいは描写した箇所を同段落から探し、その最初と最後の語句を指摘しなさい。

(C) All I knew was that I was stuck between my hatred of the empire I served and my rage against the evil-spirited little beasts who tried to make my job impossible. **With one part** of my mind I thought of the British Raj as an unbreakable tyranny, as something clamped down, in saecula saeculorum, upon the will of prostrate peoples; **with another part** I thought that the greatest joy in the world would be to drive a bayonet into a Buddhist priest's guts. **Feelings like these** are the normal by-products of imperialism (Orwell, 4)

参考 セミコロンについて

空欄アには、同段落に用いられている語の対義語が入る。品詞に注意しながら、空欄に入る英単語一語を答えなさい。

Alive, the elephant was worth at least a hundred pounds; (ア), he would only be worth the value of his tusks, five pounds, possibly. (Orwell, 9)

IX ビルマでの「二重思考」

『一九八四年』で描く「二重思考」の初歩をすで実践していた(川端, 36)

X

第3段落における下線部★はどういう内容を意味しているのか、本文全体に即して説明しなさい。

One day something happened which in a roundabout way was enlightening. It was a tiny incident in itself, but it gave me a better glimpse than I had had before of ★the real nature of imperialism – the real motives for which despotic governments act. Early one morning the sub-inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. (Orwell, 4)

XI

・語り手が下線部(D)のように感じている理由について、第7段落中の表現を参考にしつつ説明しなさい。

・下線部(E)は語り手が悟った内容を端的にまとめたものであるが、ここでは周囲の言葉遣いとは異なる文体的な特徴がみられる。そのことについて具体的に指摘した上で、同じ特徴的な文体が用いられている箇所をこの段落から指摘しなさい。

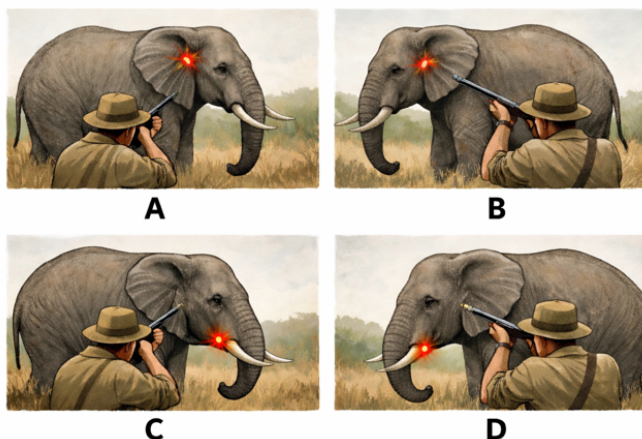
(D) And suddenly I realized that I should have to shoot the elephant after all. The people expected it of me and I had got to do it; I could feel their two thousand wills pressing me forward, irresistibly. And it was at this moment, as I stood there with the rifle in my hands, that I first grasped the hollowness, the futility of the white man's dominion in the East. Here was I, the white man with his gun, standing in front of the unarmed native crowd – seemingly the leading actor of the piece; but in reality I was only an absurd puppet pushed to and fro by the will of those yellow faces behind. I perceived in this moment that (E) when the white man turns tyrant it is his own freedom that he destroys. He becomes a sort of hollow, posing dummy, the conventionalized figure of a sahib. For it is the condition of his rule that he shall spend his life in trying to impress the “natives,” and so in every crisis he has got to do what the “natives” expect of him. He wears a mask, and his face grows to fit it. I had got to shoot the elephant. I had committed myself to doing it when I sent for the rifle. A sahib has got to act like a sahib; he has got to appear resolute, to know his own mind and do definite things. To come all that way, rifle in hand, with two thousand people marching at my heels, and then to trail feebly away, having done nothing – no, that was impossible. The crowd would laugh at me. And my whole life, every white man's life in the East, was one long struggle not to be laughed at. (Orwell, 8)

参考 テキスト最終文

I often wondered whether any of the others grasped that I had done it solely to avoid looking a fool. (Orwell, 12)

XII

本文全体の内容を踏まえて下線部(F)の箇所を解釈すると、ゾウを仕留めるにはどの位置を狙えばよいと考えられるか。適切なイラストを選びなさい。



(F) in shooting an elephant one would shoot to cut an imaginary bar running from ear-hole to ear-hole. I ought, therefore, as the elephant was sideways on, to have aimed straight at his ear-hole (Orwell, 10)

注: 第5段落 The elephant was standing eight yards from the road, his left side towards us. (Orwell, 7)

XIII

問①

本小説テキストでは「ゾウを撃ちたくない」という語り手の思いと、「ゾウを撃たなければならない」という語り手の義務感という、相反する2つの内容が繰り返し登場しました。その内容を読み取れる表現を、2色使い分けてそれぞれ整理しなさい。

問②

第3段落における下線部★はどのような内容を意味しているのか、本文全体に即して説明しなさい。

One day something happened which in a roundabout way was enlightening. **It was a tiny incident in itself**, but it gave me a better glimpse than I had had before of ★the real nature of imperialism – the real motives for which despotic governments act. Early one morning the sub-inspector at a police station the other end of the town rang me up on the phone and said that an elephant was ravaging the bazaar. (Orwell, 4)

問③

本小説テキストには、その舞台である Burma に固有の表現が数多く登場する。できるだけ多くそれらを抜き出し、そこで用いられている言葉遣いについてどう考えるか。特に現代の観点から見ると差別的とも捉えられるものに着目しつつ、あなた自身の考えを書きなさい。

XIV

The cultural model

Teachers working within such an orientation stress **the value of literature in encapsulating the accumulated wisdom, the best that has been thought and felt within a culture**. Literature expresses the most significant ideas and sentiments of human beings and teaching literature represents a means by which students can be put in touch with a range of expression — often of universal value and validity — over an historical period or periods. Teaching literature within a cultural model enables students **to understand and appreciate cultures and ideologies different from their own in time and space** and to come to perceive tradition of thought, feeling, and artistic form within the heritage the literature of such cultures endows. It is this particular ‘human’ sense that gives literature a central place in the study and teaching of the humanities in many parts of the world. (Carter and Long, 2)

XV

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| Type 1 | Questions of literal comprehension |
| ★Type 2 | Questions involving reorganization or reinterpretation |
| ★Type 3 | Questions of inference |
| ★Type 4 | Questions of evaluation |
| Type 5 | Questions of personal response |
| ★Type 6 | Questions concerned with how writers say what they mean |

★equipping themselves to tackle further and more difficult texts
(Nuttall, 187-89)

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