

*Anne of Green Gables*を「英語文学」の教材に

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1. はじめに

従来の中・高等学校教員養成課程では教育職員免許法施行規則の中で英語の教科に関する科目として「英語学」、「英米文学」、「英語コミュニケーション」、「異文化理解」の4領域が挙げられていた。2016年11月に教育公務員特例法などが一部改正され、この法改正などに伴って新しい教育課程（カリキュラム）が2019年度に開始された。新カリキュラムは文部科学省から委託を受けた東京学芸大学などが作成した「中・高等学校教員養成課程外国語（英語）コアカリキュラム解説」（東京学芸大学、2017）を指針としている。文部科学省のホームページに掲載された、「教員養成部会（第98回）配布資料、資料6-1外国語（英語）コアカリキュラム案」の「2. 中・高等学校教員養成課程 外国語（英語）コアカリキュラム案」の中では「英語科に関する専門的事項」として挙げられた4領域のうち、従来「英米文学」とされていた領域の名称が「英語文学」と改められ、「英語で書かれた文学を学ぶ中で、英語による表現力への理解を深めるとともに、英語が使われている国・地域の文化について理解し、中学校及び高等学校における外国語科の授業に生かすことができる」という【全体目標】が示され、【学習内容】として

- 1 文学作品における英語表現
- 2 文学作品から見る多様な文化
- 3 英語で書かれた代表的な文学

という3つの「学習項目」が挙げられている。本論ではこの「学習項目」をふまえ、「文学」作品を読む意義を考えつつ、実際の教材としてL. M. Montgomery (1874-1942)の*Anne of Green Gables* (1908)を活用する例を考えていきたい。

2. “imagination”を巡ってのAnneの成長

【Chapter 2: Matthew Cuthbert Is Surprised】より
《場面①》

The child put out her hand and broke off a branch of wild plum that brushed against the side of the buggy.

“Isn’t that beautiful? What did that tree, leaning out from the bank, all white and lacy, make you think of?” she asked.

“Well now, I dunno,” said Matthew.

“Why, a bride, of course—a bride all in white with a lovely misty veil. I’ve never seen one, but I can imagine what she would look like. I don’t ever expect to be a bride myself. I’m so homely nobody will ever want to marry me— unless it might be a foreign missionary.” (17)

[下線部岡村、()内テキストページ数、以下同]

下線部でAnneは実際には見たことのない“beautiful”な花嫁の姿を自分は“imagine”できると言っている。続けてAnneは自らの外見に対しては「私自身花嫁になれるなんて全然期待していないわ。私はとても不器量だから誰も私と結婚しようなんて思わないでしょうから」と発言している。ここでは“beautiful”な“imagination”の世界と“homely”な現実とが対比され、現実を悲観し、“imagination”の世界に憧れるAnneの姿が描か

れている。人は見た目がすべてであろうか？このAnneの価値基準は物語全体を通して変化していくところがこの作品の見所となっている。ここはその出発点として是非おさえておきたい場面である。

《場面②》

“... And what does make the roads red?”

“Well now, I dunno,” said Matthew.

“Well, that is one of the things to find out sometime. Isn't it splendid to think of all the things there are to find out about? It just makes me feel glad to be alive—it's such an interesting world. It wouldn't be half so interesting if we know all about everything, would it? There'd be no scope for imagination then, would there? . . .” (18-19)

下線部でAnneは「もし全てを知っていたら面白みは半減してしまうのではないか？イマジネーションの領域がなくなってしまうだろうから」と“imagination”の持つ重要性を強調している。知識の乏しさを想像の豊かさで補おうというこのAnneの方針はこれから物語が進むにつれて読者はそこかしこで目にする事となる。想像力の豊かさによりAnneは新たな生活を十分楽しむことになるのであるが、それと同時に想像≠現実という事態にも直面し、やがて無知であることに安んじてはいられず、学ぶことの重要性に気づき、知ることはむしろ楽しみであることに目覚めるのである。

【Chapter 5: Anne's History】より

“No, I don't want any of your imaginings. Just you stick to bald facts.① Begin at the beginning. Where were you born and how old are you?”

“I was eleven last March,” said Anne, resigning herself to bald facts② with a little sigh . . .” (37)

下線部①でMarilla Cuthbertから「想像の産物(imaginations)」を否定され、「ありのままの事実(bald facts)」を求められたAnneは下線部②で「あきらめてありのままの事実を受け入れ」る。想像力の豊かさはプラスに作用するのみではなく、現実逃避というマイナスの方向にも向かいやすい。

【Chapter 9: Mrs. Rachel Lynde Is Properly Horrified】より

“I hate you,” she cried in a choked voice, stamping her foot on the floor. “I hate you—I hate you—I hate you—” a louder stamp with each assertion of hatred. “How dare you call me skinny and ugly? How dare you say I'm freckled and redheaded?① You are a rude, impolite, unfeeling woman!”

“Anne!” exclaimed Marilla in consternation.

But Anne continued to face Mrs. Rachel undauntedly, head up, eyes blazing, hands clenched, passionate indignation exhaling from her like an atmosphere.

“How dare you say such things about me?” she repeated vehemently. “How would you like to have such things said about you? How would you like to be told that you are fat and clumsy and probably hadn't a spark of imagination in you?② I don't care if I do hurt your feelings by saying so! I hope I hurt them. You have hurt mine worse than they were ever hurt before even by Mrs. Thomas' intoxicated husband. And I'll never forgive you for it, never, never!” (57)

下線部①でAnneは「私に向かってよくも痩せたガリガリだの、赤毛のそばかすなんて言えたものね」と「ありのままの事実(bald facts)」を受け入れがたく、苛立ちを示し、下線部②で“imagination”をもって“bald facts”に対抗しようとしている。

【Chapter 12: A Solemn Vow and Promise】より

“I heard you say you liked chocolate sweeties, so I got you some,” he said.

“Humph,” sniffed Marilla. “It'll ruin her teeth and stomach. There, there, child, don't look so dismal. You can eat those, since Matthew has gone and got them. He'd better have brought you peppermints. They're wholesomer. Don't sicken yourself eating all them at once now.”

“Oh, no, indeed, I won't,” said Anne eagerly. “I'll just eat one tonight, Marilla. And I can give Diana half of them, can't I? The other half will taste twice as sweet to me if I give some to her. It's delightful to think I have something to give her.①”

“I will say it for the child,” said Marilla when Anne had gone to her gable, “she isn't stingy. I'm glad, for of all faults

I detest stinginess in a child. Dear me, it's only three weeks since she came, and it seems as if she'd been here always. I can't imagine the place without her.②. . ." (76-77)

下線部①でAnneは愛する親友の「Dianaにあげられるものがあると考えること (to think I have something to give her)」によって自らも「幸せ (delightful)」になれるという、いわばキリスト教の教えの原点ともいうべきものを、まさに“imagination”の長所を最大限に発揮することによって自ら実践している。そして下線部②では“bald facts”のみを求めていたMarilla Cuthbertが「うちにAnneがいないなんて想像できない」と言い、いつの間にかAnneの影響を受け、“imagination”の世界に浸っている様子がかがえる。

【Chapter 13: The Delights of Anticipation】より

“You set your heart too much on things, Anne,” said Marilla, with a sigh. “I'm afraid there'll be a great many disappointments in store for you through life.①”

“Oh, Marilla, looking forward to things is half the pleasure of them,” exclaimed Anne. “You mayn't get the things themselves; but nothing can prevent you from having the fun of looking forward to them. Mrs. Lynde says, ‘Blessed are they who expect nothing for they shall not be disappointed.’ But I think it would be worse to expect nothing than to be disappointed.②” (80)

下線部①でMarilla Cuthbertが心配しているのは“imagination”が先行し過ぎると“bald facts”との落差が「あまりにも多くの落胆 (a great many disappointments)」を産むことで、それを避けるためには下線部②でMrs. Lyndeが言うように「落胆することがないから期待しない者は幸せである」ということになってしまう。しかしAnneは「落胆することより期待しないことのほうがもっと悪い」と言い、あくまでも自らが信奉する“imagination”本位で行こうとする。

【Chapter 15: A Tempest in the School Teapot】より

As much as she hated Gilbert, however, did she love Diana, with all the love of her passionate little heart, equally intense in its likes and dislikes.① One evening Marilla, coming in from the orchard with a basket of apples, found Anne sitting along by the east window in the twilight, crying bitterly.

“Whatever's the matter now, Anne?” she asked.

“It's about Diana,” sobbed Anne luxuriously. “I love Diana so, Marilla. I cannot ever live without her. But I know very well when we grow up that Diana will get married and go away and leave me. And oh, what shall I do? I hate her husband—I just hate him furiously. I've been imagining it all out—the wedding and everything—Diana dressed in snowy garments, with a veil, and looking as beautiful and regal as a queen; and me the bridesmaid, with a lovely dress too, and puffed sleeves, but with a breaking heart hid beneath my smiling face. And then bidding Diana goodbye-e-e—” Here Anne broke down entirely and wept with increasing bitterness.

Marilla turned quickly away to hide her twitching face; but it was no use; she collapsed on the nearest chair and burst into such a hearty and unusual peal of laughter that Matthew, crossing the yard outside, halted in amazement. When had he heard Marilla laugh like that before?

“Well, Anne Shirley,” said Marilla as soon as she could speak, “if you must borrow trouble, for pity's sake borrow it handier home. I should think you had an imagination, sure enough.②” (100-101)

このChapterでAnneは学校で“Carrots! Carrots!” (93)と自分の赤髪をからかわれたことに怒り、後に最愛の人になるとも知らず「Gilbert Blytheを一生憎み続けてやる (to hate Gilbert Blythe to the end of life)」と固く決心する (100)。このように現実と乖離した“imagination”は下線部①で描写されているように“likes”と“dislikes”の両極端に走りがちになる。このことを心配したMarillaは下線部②のようにAnneに対し“imagination”と現実との間の距離を詰めるように忠告している。

【Chapter 18: Anne to the Rescue】より

《場面①》

“Don't cry, Di,” said Anne cheerily. “I know exactly what to do for croup. You forget that Mrs. Hammond had twins

three times. When you look after three pairs of twins you naturally get a lot of experience. They all had croup regularly. Just wait till I get the ipecac bottle—you mayn't have any at your house. Come on now.” (118)

このChapterでは大人たちが不在の間、croupに罹ったDianaの妹、Minnie Mayを救うためにAnneが奮闘する。下線部はこれまでの“imagination”重視のAnneの姿勢に変化が見られ、“experience”の重要性に着目する場面である。

《場面②》

“Minnie May has croup all right; she's pretty bad, but I've seen them worse. First we must have lots of hot water. I declare, Diana, there isn't more than a cupful in the kettle! There, I've filled it up, and, Mary Joe, you may put some wood in the stove. I don't want to hurt your feelings but it seems to me you might have thought of this before if you'd any imagination. Now, I'll undress Minnie May and put her to bed and you try to find some soft flannel cloths, Diana. I'm going to give her a dose of ipecac first of all.” (118-119)

“imagination”ではなく“experience”が物を言う場面に遭遇するAnneではあるが、下線部に見られるように“imagination”が大切であるという信念は相変わらず保持しつつけている。

《場面③》

“Yes, I know,” nodded the doctor. He looked at Anne as if he were thinking some things about her that couldn't be expressed in words. Later on, however, he expressed them to Mr. and Mrs. Barry.

“That little redheaded girl they have over at Cuthbert's is as smart as they make 'em. I tell you she saved that baby's life, for it would have been too late by the time I got there. She seems to have a skill and presence of mind perfectly wonderful in a child of her age.”^① I never saw anything like the eyes of her when she was explaining the case to me.”

Anne had gone home in the wonderful, white-frosted winter morning, heavy eyed from loss of sleep, but still talking unweariedly to Matthew as they crossed the long white field and walked under the glittering fairy arch of the Lover's Lane maples.

“Oh, Matthew, isn't it a wonderful morning? The world looks like something God had just imagined for His own pleasure, doesn't it?”^② Those trees look as if I could blow them away with a breath—pouf! I'm so glad I live in a world where there are white frosts, aren't you? And I'm so glad Mrs. Hammond had three pairs of twins after all. If she hadn't I mightn't have known what to do for Minnie May. I'm real sorry I was ever cross with Mrs. Hammond for having twins.”^③ (119-120)

下線部①で医者が口にした“redheaded”という言葉はこれまではAnneにとって屈辱の言葉であり、Mrs. Rachel LyndeやGilbert Blytheのようにそれを仄めかした者に対しては激しい怒りをぶつけてきた。しかしここで“redheaded”は、本人不在ではあるが、Anneに対する称賛の言葉へと変わる。そしてその称賛はAnneの持つ「生きた知識(skill)」と「冷静さ(presence of mind)」に向けられている。そしてAnneの側でも下線部②に見られる様に“imagination”の大切さは相変わらず保持しつつも、下線部③に見られる様に“experience”の大切さに眼を向け、それを与えてくれたMrs. Hammondに腹を立てたことを後悔し、感謝さえている。

【Chapter 21: A New Departure in Flavorings】より

“I don't think Mr. Smith would have done, Matthew” was Anne's final summing up. “Mrs. Lynde says his delivery was so poor, but I think his worst fault was just like Mr. Bentley's—he had no imagination. And Mr. Terry had too much; he let it run away with him just as I did mine in the matter of the Haunted Wood. Besides, Mrs. Lynde says his theology wasn't sound . . .” (138)

このChapterでは後任牧師の候補者選びについて、下線部に見られる様にAnneは“imagination”を牧師に必要な資質であるとしつつも、「自分の想像力に与えてしまった限りない権限(the license she had given to her imagination)」(136)をひどく後悔した前章での経験を活かし、“no imagination”も問題だが、imaginationが“too much”でも問題であると述べている。

【Chapter 27 Vanity and Vexation of Spirit】より

“I'll never, never look at myself again until my hair grows,” she exclaimed passionately.

Then she suddenly righted the glass.

“Yes, I will, too. I’d do penance for being wicked that way. I’ll look at myself every time I come to my room and see how ugly I am. And I won’t try to imagine it away, either. I never thought I was vain about my hair, of all things, but now I know I was, in spite of its being red, because it was so long and thick and curly. I expect something will happen to my nose next.” (176)

このChapterでAnneは行商人に欺かれて髪を緑色に染めた結果、「赤毛ほどひどいものはないと思っていたが、緑色の毛の方が十倍もひどい(I thought nothing could be as bad as red hair. But now I know it’s ten times worse to have green hair)」(173)と悟り、下線部の様に苦い現実を見すえ、もはや“imagination”に逃げ込んだりしない、と誓う。

【Chapter 38: The Bend in the Road】より

“But your ambitions—and—”

“I’m just as ambitious as ever. Only, I’ve changed the object of my ambitions. I’m going to be a good teacher—and I’m going to save your eyesight. Besides, I mean to study at home here and take a little college course all by myself. Oh, I’ve dozens of plans, Marilla. I’ve been thinking them out for a week. I shall give life here my best, and I believe it will give its best to me in return. When I left Queen’s my future seemed to stretch out before me like a straight road. I thought I could see along it for many a milestone. Now there is a bend in it. I don’t know what lies around the bend, but I’m going to believe that the best does. It has a fascination of its own, that bend, Marilla. I wonder how the road beyond it goes—what there is of green glory and soft, checkered light and shadows—what new landscapes—what new beauties—what curves and hills and valleys further on.” (240-241)

そしてこの最終Chapterで進路変更を余儀なくされたAnneであったが、下線部に見られる様に自らの取り柄である“imagination”の力を希望に変えて将来を見据えようとしている成長したAnneの姿がうかがえる。

3. まとめ

コアカリキュラム案では、先に挙げた「英語文学」の【学習内容】の3つの「学習項目」に対し、次の3つの「到達目標」が記されている。

- 1) 文学作品において使用されている様々な英語表現について理解している。
- 2) 文学作品で描かれている、英語が使われている国や地域の文化について理解している。
- 3) 英語で書かれた代表的な文学について理解している。

履修者に対し、この3つの「到達目標」を統合して効果的に達成させるためには、例えば今回見てきた「“imagination”を巡ってのAnneの成長」といったような統一テーマを提示し、そのテーマの元に作品全体を見通し、ひとつの文学作品としてとらえる必要があるように思われる。

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