

以下の英文は、批評家 Jack Zipes が J. M. Barrie の *Peter Pan* によせた解説 (2004) からの抜粋に基づいている。これを読んで、次の設問に答えなさい。(星印*のついた語句には脚注がある。)

(I) 下線部 (1) を日本語に訳しなさい。

(II) 下線部 (2) を日本語に訳しなさい。

(III) 下線部 (3) を日本語に訳しなさい。

(IV) 下線部 (a) の言い換えとして最もふさわしい語を以下のうちから選び、その数字を答えなさい。

1. imitated 2. mechanized 3. played 4. pretended

(V) 下線部 (b) の内容を本文に即して25字以内の日本語で説明しなさい。

(VI) 下線部 (c) とほぼ同じ意味になるように、(ア)、(イ)、(ウ) にそれぞれ1語ずつ入れて、次の文を完成させなさい。

Moreover, he vigorously defends his lifestyle though (ア)
(イ) be (ウ).

(VII) 本文の空所 (A), (B), (C), (D), (E) を補充するのに最も適切と思われる語を下の語群よりそれぞれ1語ずつ選び、文章を完成させなさい。ただし語群中には不要な語が含まれている。

generous, illiterate, inner, loved, loving, musical, slow, whimsical
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(VIII) 次の日本語を英語に訳しなさい。

この小説は、その文学的品質とは別の理由により、20世紀半ばにいたるまでとても人気があった。

- (IX) 登場人物としての Peter Pan はどのような視点から解釈することができるかと著者は述べているか。100 字以上 120 字以内の日本語で説明しなさい。ただし書き出しは「ピーター・パンは」としなさい。

解答はすべて解答用紙の指定の箇所に書きなさい。

Though made famous by its major protagonist Peter Pan, the novel *Peter and Wendy* is rarely read in its original form today, if it was ever widely read. Certainly, millions of children and adults know about Peter Pan, but not because of the novel. Rather, most people have experienced him flying across a stage, often impersonated^(a) by actresses, or they have watched the Disney animated version. In fact, most young people and adults were probably introduced to Peter and his friends through an adulterated version, a Disney book, a television adaptation, Peter Pan artifacts, a local production of the play, or Steven Spielberg's film *Hook*. They have most likely never read J. M. Barrie's stories in *Peter Pan in Kensington Gardens* (1906), the novel *Peter and Wendy* (1911), or the play *Peter Pan, or The Boy Who Would Not Grow Up* (final text in 1928) in the original. The name J. M. Barrie may mean nothing to them. Yet there is a fascinating history behind James Matthew Barrie, the imaginative creator of Peter Pan, and it can help us to understand why Peter Pan, the boy who refuses to grow up, continues to capture the imagination of people throughout the world.

Barrie and his Peter Pan works have always been held in high esteem in literary circles, at least up through the 1970s, but the more recent critics of the play (produced in 1904) and the novel (published in 1911) can barely restrain themselves from charging Barrie with escapism and infantilism and with taking some kind of perverse delight in the manipulation of children.^(b) Almost all scholars identify Barrie with Peter Pan as a kind of *Doppelgänger* and introduce telltale biographical aspects into their

interpretations of his works. After all, Barrie was a very short person, a (A) man who could be (B) and cruel at the same time. He was unpredictable and moody. He had great difficulty (C) and being (D). Essentially he lived for his writing and died a loner. So it is not unfair to ask whether the figure of Peter Pan, whose play Barrie kept revising until its official publication in 1928, was a projection of his (E) life. And if so, did he subconsciously incorporate many of his secret longings into all his writings about Peter Pan, Wendy, the Darling Brothers, and the Lost Boys? Who was Wendy? Who were these brothers and these boys? Some critics have argued that Peter's relationship with Wendy reflected Barrie's unresolved oedipal connection to his own mother, or perhaps his infatuation with Sylvia Llewelyn Davies, the mother of three boys he met in Kensington Gardens. Some have taken Barrie to task for exploiting these boys in his works and in real life.⁽¹⁾ They have suggested that Barrie might have been a pedophile or closeted homosexual. One critic, Jacqueline Rose, has even elaborated on the Peter Pan works as a case study to argue that children's literature as a whole involves exploitive if not sadistic treatment of the characters of children in narratives, and that these narratives engender representations of childhood that basically satisfy the desires, urges, and drives of the author, rationalizing his or her behavior. Children's literature, according to Rose, is not for the benefit or delight of children. Rather, the narrative manipulation may somehow be connected to the manner in which children are always used, if not exploited, by adults in the socialization process.

Viewed from a biographical and psychoanalytical perspective, the Peter Pan writings may indeed be loaded with controversial issues.⁽²⁾

Barrie was filled with all sorts of complexes and was clearly concerned about winning and holding his mother's love, developing his sexual prowess, and proving himself as a brilliant man and writer. But it would be a great mistake to read and interpret his works solely from the viewpoint of his personal struggles. Most readers of the novel and viewers of the play

are probably attracted to Peter Pan, the boy, who never grows up and who refuses to integrate himself into normal English society, for many reasons other than those related to the struggles of Barrie's life. There is something appealing on a broad cultural level about the rebellious character of Peter Pan that demands greater attention than Barrie's problems, for Peter Pan is a cultural icon, a lonely rebel who refuses to be civilized. Moreover, he vigorously defends his lifestyle despite his loneliness.^(c) In this regard he resembles other major figures of children's literature produced at about the same time — specifically, Huckleberry Finn of *The Adventures of Huckleberry Finn* (1884)* and Dorothy of *The Wonderful Wizard of Oz* (1900)**. Huck declares at the end of Mark Twain's novel that he would rather go to hell than be civilized; in L. Frank Baum's *The Emerald City of Oz* (1910), the sixth novel of the series, Dorothy refuses to return to her home in Kansas, and she remains in Oz for the rest of her life. More than Huck and Dorothy, Peter Pan keeps returning to insist that he can't stay. He is always in our presence, and yet he denies us his presence even when we are asked by him during performances of the play to cry out that we believe in fairies. What are we to make of these protagonists, who reject their societies to live in other realms? Was there something in the air in America and England at the turn of the century that produced these great works of children's literature?⁽³⁾ Were these works of defiance? Why have they continued to play such a powerful role in American and British culture, up through the beginning of the twenty-first century?

Admittedly, we can never discover the “essential” meaning of the Peter Pan icon. The story behind the writer of the Peter Pan works and the story about the signification of the Peter Pan works have merged just as the stories, play, and novel about Peter Pan have become interwoven. However,

* *The Adventures of Huckleberry Finn* (1884) is a novel by Mark Twain, an American author. Its hero, Huckleberry Finn, is a young vagabond boy.

** *The Wonderful Wizard of Oz* (1900) is the first novel of L. Frank Baum's *Oz* series, set in a wonderland. Dorothy is the heroine throughout the series.

it is important to try to distinguish between Barrie's life and his works to grasp how they are connected and how they need to be unraveled and read in different ways, for Peter Pan is not J. M. Barrie, and Barrie was never certain what Peter meant or what he intended to do with Peter, Wendy, and the boys.

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教科・科目	誤	→	正
英語	p.3 最終行 ▪ Doppelgänger	→	▪ Doppelgänger