



映画化された小説を教材とする英語学習における読解-聴解二元方式

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映画化された小説を教材とする英語学習における 読解—聴解二元方式

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ON THE READING-LISTENING DUAL APPROACH TO LEARNING ENGLISH THROUGH NOVELS MADE INTO MOVIES

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ABSTRACT

Using movies in English class is a very effective way to motivate students in learning English. I propose to use a movie video based upon a novel fit to be read in English class. The aim of this approach to learning English is to drill students both in reading and listening comprehension ability by selecting as the text in class, a novel which has been made into a movie. Students will find it much easier to follow the English spoken in the movie if they have learned beforehand the main dialogues and expressions in the movie, because they are also the ones used in the original novel.

The most important thing for us in adopting this reading-listening dual approach is to hunt for a suitable novel-movie unit, since there are not many novels which were faithfully turned into films, retaining the original plot, dialogues and expressions. The length of the novel, the level of English are other factors to be considered.

Key Words: motivation, movies, reading-listening dual approach

1. はじめに

一時はほとんど店頭から姿を消していた外国映画のシナリオが、最近では競って各社から出版されるようになり、語学テキストとしても多数揃えられるようになった。そのため英語の授業に映画を教材として使うことも非常に容易になっている。しかし学生の勉学意欲を高めるため、口語英語に慣れさせるため、等々の目的で映画シナリオをテキストとして使いはじめても、意外と使いにくいことが多く、結局のところ従来のような訳読式の授業にビデオ鑑賞が付け加わっただけ、ということになりかねない。

この理由として考えられるのは、教材用テキストとして編纂された映画シナリオには、せりふ(ダイアログ)の全てが収められていることから、英語の聞き取り練習には使いにくいこと、「英会話」のクラスならばテキストは使用しないでせりふの聞き取り練習や、映画の中の重要表現の活用練習に重点を置くやり方が出来るが、普通の「英語」のクラスでは、どうしても

「読む」こともやらないと物足りない感じがしてきて(少なくとも教師の側に)、ダイアログの訳読に陥ってしまうことなどである。

そこで映画化された小説を教材として、「英語を読む」ことを「英語が聴ける」ことに直接結び付けることを目的とする、「読解—聴解二元方式」を提唱したい。

2. 読解—聴解二元方式

この方式では、原作小説の中のせりふや表現が映画台本にたくさん使われている作品を教材として選ぶことにより、小説を読むことによって映画の英語を聞き取れるようになることを目的としている。小説を読むことで、単に映画の中の同じせりふや表現の予習になるだけではなく、英語を聞き取るために欠かせない背景知識を、学生に与えることが出来る。

この方式を取ることによって、小説の中で文字として書かれている言い回しを実際の場面(映画の中)で音声として認識することが出来るので、「読む英語」と「聴く英語」を切り離して、この二つは別物と学生が考えるのを防げるのではないか。

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しかし何にも増して、映画の中で話されている英語がわかるということが、学生にとって英語学習に対する非常に大きな動機付けになるであろう。さらに、映画の中に同じ表現が出てくるかもしれないという期待感から、原作の小説を読む場合にも、ただ漫然と読むのではなく、真剣に取り組む姿勢が生まれてくるのではない。

また映画を見ることによって、小説の理解に役立つ場合も考えられる。例えば後述の「シャーロック・ホームズ シリーズ」などでは、当時の風俗・建物等の小説を読んだだけではわかりにくい部分が明らかになり、単に「読む」ことによって「聴いてわかる」ようになるだけではなく、映画を見ることによって「より深く読める」ようになる、という相互補完的效果が生まれるのである。

2. 1 教材の選定

この「読解-聴解」二元方式においてまず最初に行わなければならない、且つ最も肝要なことは、出来るだけ原作に忠実に映画化されているだけではなく、まったく同じか、あるいはほとんど同じせりふや表現が数多くシナリオに採用されている作品を探すことである。

有名な小説が映画化された例は枚挙にいとまがない程であるが、小説と映画は異なるメディア（媒体）であり、当然その表現方法における力点の置き方も違うわけであり、原作のプロットに忠実に映画化される場合はあまり多くない。ましてや原作の登場人物のせりふが、シナリオにそのまま数多く採り入れられている作品を見つけるのは、なかなか困難である。そのほか教材としての小説の長さ、難易度、内容の適切性、なども考慮に入れる必要がある。

2. 2 教材の扱い方

まず最初に映画の冒頭部分などを一部見せて、この映画の英語が聞き取れるようになることが、小説を読むことと並び授業における二大目標であることを、明らかにする。この場合出来れば日本語字幕の付いていないビデオを用意する。最近では外国で制作された日本語字幕無しのビデオや、closed caption 付きのビデオが容易に入手出来るようになった。

それから小説の読みに入る。映画の中に取り入れられているエピソードを読む時に、初級（比較的、の意味であるが）クラスにおいては、あらかじめ映画の中で使われているせりふや表現を指摘して、アンダーラインを引かせておく、などの方法も考えられる。次に

その部分の映画を見せ、聞き取り練習をする。LL教室などが使用できる場合は、各自のテープに音声を録音させ、何回でも繰り返し聴きながら、一部を抜いたダイアログを完成する練習をさせたり、上級クラスにおいて、あるいは原作の文章が多用されている箇所を抜いた時には、学生にその部分のシナリオを作らせることが出来る。教師がテープを何回も再生することによって、普通教室においてもこの作業は可能である。

小説、映画の両方に出てくる表現を、単に聞き取り練習の対象としてだけではなく、実際の会話に生かすための「話す」教材としても活用出来るのはもちろんであるが、ただこの場合、注意しなければならないのは、作品によっては現代の口語表現としては古すぎるものがあることである。この例としては、さきほどの「シャーロック・ホームズ シリーズ」などが挙げられる。

3. 教材実例編

それでは「読解-聴解二元方式」の教材として使える作品の実例を挙げてみたい。

3. 1 シャーロック・ホームズ シリーズ

原作小説は英国の作家 Sir Arthur Conan Doyle による探偵小説の代名詞的作品。映画は英国グラナダTV制作のテレビ映画。このTV映画シリーズは、今までに何度か10分近くオリジナル版をカットした形で、NHKによって放映されている。オリジナル版は日本語字幕付きで市販されており、容易に入手可能である。

Doyle による「ホームズ シリーズ」は大部分が短編で教室で読むには適した長さであり、映画の方も主演のJeremy Brett によるホームズのイメージぴったりの好演などで、非常に魅力的な作品に仕上がっている。また映画を見ることにより、原作の理解が容易になる典型的な例と言えよう。

ただ問題点としては、19世紀終わり頃から20世紀20年代に渡って書かれたこのシリーズには、古めかしい表現が見うけられるので、会話のための活用練習に使う場合は、注意が必要である。

「ホームズ シリーズ」のどの作品を選ぶかは、好みの問題ではあるが、やはり作品によってこの二元方式に適した度合い、つまりどれだけ原作のプロットにそって映画化されているか、原作の中の言い回しがどれだけ映画ダイアログをカバーしているか、などは、ある程度の差があることは考慮に入れなければならない。全ての作品にあたったわけではないが、以下の作

品は間違いなく教材として適当であろう。

A SCANDAL IN BOHEMIA
SILVER BLAZE
THE SOLITARY CYCLIST
THE DANCING MEN
THE RED-HEADED LEAGUE
THE NORWOOD BUILDER

原作の英語がいかに忠実に映画の中で生かされているか、このシリーズから二つの作品を例として挙げてみたい。

3. 1. 1 A SCANDAL IN BOHEMIA

この作品のTV映画は、最初の方の今回の事件に関係ない部分は省略されているが、他の部分は原作どりに映画化されている。せりふも大部分原作の言葉が活用されており、読解力と聴解力養成の二元方式にとっても適した教材となるものである。

以下の場面はボヘミア王がホームズに、身分を隠して依頼を訪れるところ。なお対応する部分はボールド体で表示してある。

原作

(pp.60 - 63) 'You had my note?' he asked, with a deep, harsh voice and a strongly marked German accent. 'I told you that I would call.' He looked from one to the other of us, as if uncertain which to address.

'Pray take a seat,' said Holmes.

'This is my friend and colleague, Dr Watson, who is occasionally good enough to help me in my cases. Whom have I the honour to address?'

'You may address me as the Count von Kramm, a Bohemian nobleman. I understand that this gentleman, your friend, is a man of honour and discretion, whom I may trust with a matter of the most extreme importance. If not, I should much prefer to communicate with you alone.'

I rose to go, but Holmes caught me by the wrist and pushed me back into my chair.

'It is both, or none,' said he. 'You may say before this gentleman anything which you may say to me.'

The Count shrugged his broad shoulders.

'Then I must begin,' said he, 'by binding you both to absolute secrecy for two years, at the end of that time the matter will

be of no importance. At present it is not too much to say that it is of such weight that it may have an influence upon European history.'

'I promise,' said Holmes.

'And I.'

'You will excuse this mask,' continued our strange visitor. 'The august person who employs me wishes his agent to be unknown to you, and I may confess at once that the title by which I have just called myself is not exactly my own.'

'I was aware of it,' said Holmes dryly.

映画

KING OF BOHEMIA: You have my note?

HOLMES: Yes. Pray take a seat. Ah, this is my friend and colleague, Dr. Watson, who is occasionally good enough to help me in my cases.

WATSON: How do you do, sir.

H: Who do I have the honour to address?

K: You may address me as the Count von Kramm, a Bohemian nobleman. I should much prefer to communicate with you alone.

H: No. It is both, or none. You may say before this gentleman anything which you may wish to say to me.

K: Very well. I take your word that he's a man of honour and discretion. But I must begin by binding you both to absolute secrecy for a period of two years.

H: Indeed?

K: At the end of that time the matter will be of no importance. At present it is of such weight that it may have an influence upon European history.

H: I promise.

W: And I.

K: You will excuse this mask. The august person who employs me wishes his agent to be unknown to you. In fact I may confess that the title I've given you is not exactly my own.

H: I was aware of that.

3. 1. 2 SILVER BLAZE

この作品のTV映画も、筋立ては原作に忠実であるが、A SCANDAL IN BOHEMIA ほどはせりふの出所がはっきりしない所がある(特に前半)。また映画のせりふが原作の順序どおりではない場合も多いので、教師にとっては、映画のせりふの出所をつきとめる作業に、少し時間のかかる教材となろう。しかしその反面、耳から入ってくる映画のせりふが、小説のどこかにはあるはずだ、という興味から、学生がそれだけより集中して読むようになることが期待できるのではないか。

ここでは、原作と映画では同じ表現が異なった順序で現れるケースを、取り上げてみたい。対応する部分には数字を打ち、ボールド体にしてある。

原作²

(p.20) ④ 'We have found traces which show that a party of gipsies encamped on Monday night within a mile of the spot where the murder took place. On Tuesday they were gone.

Now, presuming that there was some understanding between Simpson and these gipsies,

might he not have been leading the horse to them when he was overtaken, and may they not have him now?'

(p.27) 'I wish you would come back with me, Inspector,' said he. 'There are several points on which I should like your advice, and especially as to whether we do not ⑤ owe it to the public to remove our horse's name from the entries for the Cup.'

'Certainly not,' cried Holmes, with decision; 'I should let the name stand.'

The Colonel bowed. ⑦ 'I am very glad to have had your opinion, sir,' said he. 'You will find us at poor Straker's house when you have finished your walk, and we can drive together into Tavistock.'

(p.33) ① 'A more perfect compound of the bully, coward, and sneak than Master Silas Brown I have seldom met with,' remarked Holmes, as we trudged along together.

'He has the horse, then?'

(p.34) ② 'But his stables had been searched.'

'Oh, an old horse-faker like him has many a dodge.'

(原文7行省略)

'The matter does not rest with Colonel Ross. I follow my own methods, and tell as much or as little as I choose. That is the advantage of being unofficial. ③ I don't know whether you observed it, Watson, but the Colonel's manner has been just a trifle cavalier to me. I am inclined now to have a little amusement at his expense. Say nothing to him about the horse.'

'Certainly not without your permission.'

'And ⑧ of course, this is all quite a minor case compared with the question of who killed John Straker.'

'And you will devote yourself to that?'

'On the contrary, we both go back to London by the night train.'

(pp.35 - 36) 'My friend and I return to town by the midnight express,' said Holmes.

⑨ 'We have had a charming little breath of your beautiful Dartmoor air.'

The Inspector opened his eyes, and the Colonel's lips curled in a sneer.

'So you despair of arresting the murderer of poor Straker,' said he.

Holmes shrugged his shoulders. 'There are certainly grave difficulties in the way,' said he. ⑥ 'I have every hope, however, that your horse will start upon Tuesday, and I beg that you will have your jockey in readiness. Might I ask for ⑩ a photograph of Mr John Straker?'

(原文5行省略)

⑫ 'I must say that I am rather disappointed in our London consultant,' said Colonel Ross, bluntly, as my friend left the room.

'I do not see that we are any further than when he came.'

'At least, you have his assurance that your horse will run,' said I.

'Yes, I have his assurance,' said the Colonel, with a shrug of his shoulders. 'I should prefer to have the horse.'

I was about to make some reply in defense of my friend, when he entered the room again.

'Now, gentlemen,' said he, ⑪ 'I am quite

ready for Tavistock.'

映画

HOLMES: ①A more perfect compound of the bully, coward, and sneak than Master Silas Brown I have seldom met with.

WATSON: He has the horse, then?

H: Of course.

W: ②But his stables have been searched.

H: An old faker like him knows many a dodge. ③Watson, I don't know whether you have observed, but Colonel Ross' manner to me has been somewhat cavalier. I'm inclined to have a little amusement at his expense. Say nothing to him about the horse.

W: I shall say nothing without your permission.

H: Splendid.

INSPECTOR GREGORY: ④We have found traces which show that a party of gipsies encamped on Monday night within a mile of where the murder took place. Fitzroy Simpson may well have an understanding with them over hiding the horse.

COLONEL ROSS: Nevertheless, I think I ⑤ owe it to the public to remove Silver Blaze's name from the entries for the Cup.

H: No, certainly not, Colonel. I should let the name stand.

R: But I've already withdrawn Bayard.

H: ⑥But I have every hope that Silver Blaze will start on Saturday. Have your jockey in readiness.

R: ⑦I'm very glad to have your opinion, sir.

H: ⑧That is a minor point, of course, compared with the question of who killed John Straker.

R: Doubtless you will be devoting yourself to that problem.

H: On the contrary, Dr. Watson and I are taking the night express to London. ⑨We've had the most charming little breath of your country air.

R: Ha, ha, ha! So you've despaired already of arresting the murderer of poor John

Straker.

H: There are certain grave difficulties.

Do you have ⑩a photograph of Straker?

Thank you, Inspector. ⑪I'm quite ready now for Tavistock. Linger.

R: ⑫I must say that I'm rather disappointed in our London consultant. I don't see that we are any further than when he came.

W: At least you have his assurance, Colonel, that your horse will run.

R: Oh yes, I have his assurance. I should prefer to have the horse.

3. 2 THE GRADUATE

Charles Webb の小説の映画化作品で、邦題は「卒業」。ほとんどの映画ダイアログが原作の中にあるので、二元方式の教材としては理想的とも言えるもの。内容も面白いし、なによりも原作が読みやすいのが特徴。最後の所は少し原作と映画では描き方が異なっており、ダイアログも同じではない。ベンジャミンの放浪の旅は、映画ではあつかわれていない。語学テキストとして編集された版³を使うことも考えられるが、原作⁴の pp.29 - 48, 4章全部, pp.115 - 118, 7章全部が省略されている。字幕無しのビデオも入手可能。シナリオはNCI版⁵と BEST AMERICAN SCREENPLAYS⁶ 所収版があるが、後者は実際に映画化されたものとは、かなり異なっている。

以下の例は、Mrs. Robinson が主人公 Benjamin を誘惑する場面である。

原作⁷

(p.19) 'Oh no, Mrs Robinson. Oh no.'

'What's wrong.'

Benjamin looked at her a few moments longer, then turned around and walked to one of the curtains. 'Mrs Robinson,' he said,

'you didn't -- I mean you didn't expect ...'

'What?'

'I mean you -- you didn't really think I would do something like that.'

'Like what?'

'What do you think!' he said.

'Well I don't know.'

'Come on, Mrs Robinson.'

'What?'

'For God's sake, Mrs Robinson. Here we are. You've got me in your house. You put on music.'

You give me a drink. We've both been drinking already. Now you start opening up your personal life to me and tell me your husband won't be home for hours.'

'So?'

'Mrs Robinson,' he said, turning around, 'you are trying to seduce me.'

She frowned at him.

'Aren't you.'

She seated herself again on the couch.

'Aren't you?'

'Why no,' she said, smiling. 'I hadn't thought of it. I feel rather flattered that you ...'

Suddenly Benjamin put his hands up over his face. 'Mrs Robinson?' he said. 'Will you forgive me?'

'What?'

'Will you forgive me for what I just said?'

映画^a

(pp.17 - 18) Ben: Oh no, Mrs. Robinson, oh no.

Mrs. Robinson: What's wrong?

B: Mrs. Robinson, you didn't ... I mean you didn't expect ...

MR: What?

B: I mean you didn't really think I'd do something like that!

MR: Like what?

B: What do you think?!

MR: Well, I don't know.

B: For God's sake, Mrs. Robinson. Here we are.

You've got me into your house and you give me a drink ... you put on music. Now you start opening up your personal life to me, and tell me your husband won't be home for hours.

MR: So?

B: Mrs. Robinson, you're trying to seduce me. Aren't you?

MR: Well, no. I hadn't thought of it. I feel very flattered.

B: Mrs. Robinson, will you forgive me for what I just said?

3. 3 LOVE STORY

Erich Segal の同名小説の映画化作品。邦題は「ある愛の詩」。この作品にも THE GRADUATE ほどではないが、原作小説のダイアログが多く使われている。内容的にも、現代英語で描かれたアメリカの学生生活なので、この点でも教材として好適である。

以下の場面は、主人公オリバーと父親が、女友達ジェニファーの件で喧嘩別れをするところである。

原作^b

(pp.51 - 53) "Father, you haven't said a word about Jennifer."

"What is there to say? You've presented us with a fait accompli, have you not?"

"But what do you think, Father?"

"I think Jennifer is admirable. And for a girl from her background to get all the way to Radcliffe ... "

With this pseudo-melting-pot bullshit, he was skirting the issue.

"Get to the point, Father!"

"The point has nothing to do with the young lady," he said, "it has to do with you." "Ah?" I said.

"Your rebellion," he added. "You are rebelling, son."

"Father, I fail to see how marrying a beautiful and brilliant Radcliffe girl constitutes rebellion. I mean, she's not some crazy hippie -- "

"She is not many things."

Ah, here we come. The goddamn nitty gritty.

"What irks you most, Father -- that she's Catholic or that she's poor?"

He replied in kind of a whisper, leaning slightly toward me.

"What attracts you most?"

I wanted to get up and leave. I told him so.

"Stay here and talk like a man," he said.

As opposed to what? A boy? A girl? A mouse? Anyway, I stayed.

The Sonovabitch derived enormous satisfaction from my remaining seated. I mean, I could tell he regarded it as another in his many victories over me.

"I would only ask that you wait awhile,"

said Oliver Barrett III.

"Define 'while,' please."

"Finish law school. If this is real, it can stand the test of time."

"It is real, but why in hell should I subject it to some arbitrary test?"

(原文10行省略)

"Marry her now, and I will not give you the time of day." Who gave a shit if somebody overheard.

"Father, you don't know the time of day." I walked out of his life and began my own.

映画¹⁰

(pp.34 - 36) Oliver: That's bad. You haven't mentioned Jennifer.

Barrett: What's there to say? You're presenting us with a "fait accompli," are you not?

O: But what did you think?

B: I think she's absolutely charming. And I think, for a girl from her background, to get all the way to Radcliffe is ...

O: Get to the point.

B: The point doesn't concern the young lady; it concerns you.

O: Ahhh.

B: Your rebellion.

O: Ahhh.

B: And you are rebelling, Oliver.

O: (*angrily*) I fail -- (*then lowering his voice*) I fail to see how marrying a beautiful and brilliant Radcliffe girl constitutes rebellion. I mean she's not some crazy hippie.

B: She's not many things.

O: What irks you most, Father, that she's -- Catholic or that she's poor?

B: What attracts you most?

O: (*throwing his napkin on the table*) I'm leaving.

Barrett stops Oliver from rising.

B: Don't go off half-cocked, damnit! I would only ask that you -- wait a bit.

O: Define "bit."

B: Finish Law School. If this thing is real,

it'll stand the test of time.

O: It is real but I don't see why I have to put it to some arbitrary test.

B: Because I'm asking you to.

O: (*Loudly*) You're commanding me!

B: Oliver -- if you marry her now I'll not give you the time of day.

O: Father, you don't know the time of day. *Oliver leaves.*

3. 4 ANNE OF GREEN GABLES

原作はカナダ人作家 Lucy Maud Montgomery による、「赤毛のアン」シリーズの第一作。この日本でもポピュラーな小説が母国カナダでTV映画として、原作に忠実に映画化されたもの。映画に使われている原作からのせりふや表現は、割合まとまって抜き出しているため、二元方式の教材として扱いやすい。映画に採り入れられているエピソードを、小説として読んだあとで、その部分の映画を見て英語を聞き取る方法が効果的であろう。

原作は Puffin Books 版¹¹で250ページ程の教材としては結構長いものなので、語学テキストとして原作から一部を抜粋したり、あるいは要約したりして編集されたもの¹²を使うのも一方法である。

なおこの映画の続編が、ANNE OF GREEN GABLES -- THE SEQUEL (邦題「続・赤毛のアン」)として日本でも公開されている。これは原作のシリーズ第2～第4作を映画化したもので、内容的にも大分脚色がほどこされておき、二元方式の教材としては不向き。

以下の場面は、第3章前半、男の子を孤児院から引き取るつもりだった Matthew と Marilla 兄妹の元に、手違いから主人公の女の子 Anne が連れてこられたところ。小説は原文と書き直した版の両方を比較のために挙げておく。

原作¹³

(pp.25 - 27) 'Matthew Cuthbert, who's that?' she ejaculated. 'Where is the boy?'

'There wasn't any boy,' said Matthew wretchedly. 'There was only her.'

He nodded at the child, remembering that he had never even asked her name.

'No boy! But there *must* have been a boy,' insisted Marilla. 'We sent word to Mrs Spencer to bring a boy.'

'Well, she didn't. She brought *her*.'

I asked the station-master. And I had to

bring her home. She couldn't be left there, no matter where the mistake had come in.'

'Well, this is a pretty piece of business!' ejaculated Marilla.

During this dialogue the child had remained silent, her eyes roving from one to the other, all the animation fading out of her face. Suddenly she seemed to grasp the full meaning of what had been said. Dropping her precious carpet-bag she sprang forward a step and clasped her hands. 'You don't want me!' she cried. 'You don't want me because I'm not a boy! I might have expected it.

Nobody ever did want me. I might have known it was all too beautiful to last. I might have known nobody really did want me. Oh, what shall I do? I'm going to burst into tears!'

(原文11行省略)

... Oh, this is the most tragical thing that ever happened to me!'

Something like a reluctant smile, rather rusty from long disuse, mellowed Marilla's grim expression.

'Well, don't cry any more. We're not going to turn you out of doors tonight. You'll have to stay here until we investigate this affair. What's your name?'

The child hesitated for a moment.

'Will you please call me Cordelia?' she said eagerly.

'Call you Cordelia! Is that your name?'

'No-o-o, it's not exactly my name, but I would love to be called Cordelia. It's such a perfectly elegant name.'

I don't know what on earth you mean. If Cordelia isn't your name, what is?

'Anne Shirley,' reluctantly faltered forth the owner of that name, 'but oh, please do call me Cordelia. It can't matter much to you what you call me if I'm only going to be here a little while, can it? And Anne is such an unromantic name.'

'Unromantic fiddlesticks!' said the

unsympathetic Marilla. 'Anne is a real good plain sensible name. You've no need to be ashamed of it.'

'Oh, I'm not ashamed of it,' explained Anne, 'only I like Cordelia better. I've always imagined that my name was Cordelia -- at least, I always have of late years. When I was young I used to imagine it was Geraldine, but I like Cordelia better now. But if you call me Anne, please call me Anne spelled with an e.'

'What difference does it make how it's spelled?' asked Marilla with another rusty smile as she picked up the teapot.

'Oh, it makes such a difference. It looks so much nicer. When you hear a name pronounced can't you always see it in your mind, just as if it was printed out? I can; and A-N-N looks dreadful, but A-N-N-E looks so much more distinguished. If you'll only call me Anne spelled with an e I shall try to reconcile myself to not being called Cordelia.'

'Very well, then, Anne spelled with an e, can you tell us how this mistake came to be made? ...

原作(書き直し版)¹⁴

(pp.7 - 8) "Matthew Cuthbert, who is this?" she exclaimed. "Where is the boy?"

"There wasn't any boy," Matthew said wretchedly. "There was only her."

"There must have been a boy. We sent word by Mrs. Spencer to bring a boy."

During this dialogue Anne had remained silent, her eyes roving from one to the other. Suddenly she grasped the meaning of what was being said. "You don't want me?" she cried.

"You don't want me because I'm not a boy! I might have known nobody really wanted me. Oh, what shall I do?" Covering her face with her hands she burst into noisy sobs.

(原文7行省略)

... This is the most tragical thing that has ever happened to me."

A tiny smile tugged at Marilla's mouth.
 "Well, don't cry any more. We're not going to turn you out-of-doors tonight. You'll have to stay here until we've investigated this affair. What's your name?"

"Anne Shirley." She hesitated for a moment, then said quickly, "And would you please call me Anne spelled with an 'e'?"

"What difference does it make how it's spelled?"

"When I hear my name, I see it printed out in my mind. And A-n-n-e looks so much nicer."

"Very well then, Anne with an 'e'," Marilla snapped in exasperation, "can you tell me how this mistake came to be made? ...

映画¹⁵

(pp.18 - 19) MARILLA: Matthew Cuthbert, who is that?

MATTHEW: It's a girl.

Ma: I can see that. Where's the boy?

Mw: There weren't any. Just her. I figured we just couldn't leave her there no matter what the mistake was.

Ma: You figured? Oh, this is a fine kettle of fish. This is what comes of sending word instead of going ourselves, Matthew.

ANNE: You don't want me? You don't want me because I'm not a boy? Nobody ever did want me. I might have known this was all too beautiful to be true.

Ma: Come, come now, don't cry. It is not your fault.

A: This is just the most tragical thing that has ever happened to me.

Ma: Well, what's your name?

A: Would you please call me Cordelia?

Ma: Call you Cordelia?

A: Don't you think it's a pretty name?

Ma: Is that your name?

A: Well, no, it's not exactly my name. But oh, I would love to be called Cordelia.

Ma: I don't understand what you mean.

A: Cordelia is a perfectly elegant name.

Ma: What is your name, child, and no more nonsense.

A: Anne Shirley. Plain, old unromantic Anne Shirley.

Ma: Anne Shirley is a fine, sensible name and hardly one to be ashamed of.

A: Oh, I'm not ashamed, but if you're going to call me Anne, would you please be sure to spell it with an "e".

Ma: What difference does it make how it is spelled?

A: It makes a lot of difference. Print out "A-n-n", it looks absolutely dreadful. But Anne with an "e" is, quite distinguished. So if you'll only call me Anne with an "e", I'll try and reconcile myself to not being called Cordelia.

Ma: Very well then, Anne with an "e". How is it that you happen to be brought and not a boy?

3. 5 PARTNERS IN CRIME

Agatha Christie の Tommy と Tuppence という若いカップルを主人公とする軽いタッチの推理短編集 PARTNERS IN CRIME を、イギリスの London Weekend Television でTV映画としてシリーズ制作されたもの。日本でも以前にNHK衛星放送から、「二人で探偵を」の題で放映されたことがある。ビデオも市販されており、入手が容易である。

このシリーズは全部で10回分のエピソード¹⁶に分かれており、エピソードによっては大分脚色されているところもあり、原作に無いせりふもかなりあるが、各エピソードの長さ、英語の聞き取りやすさ、などから二元方式に適した教材と言える。原作の小説は軽妙な会話体を多用して読みやすく、それにも増してこのTV映画は、ウィットに富んだファッションナブルな作品に仕上がっている。

次に挙げる例は、第1話 THE AFFAIR OF THE PINK PEARL から、依頼者の女性が Tommy と Tuppence の事務所を訪れる場面である。紙面の都合上、映画のスク립トのみを挙げ、原作¹⁷の pp.25 - 26 と同じせりふを、ボールド体にしてある。

映画

ALBERT: A lady to see you, Mr Blunt.

TOMMY: Ah, good morning. Do take a seat.
My confidential secretary, Miss Robinson. You are in need of our services, Miss ...?

KINGSTON BRUCE: Kingston Bruce.

T: Yes. You must have found travelling in a bus rather crowded at this time of day.

KB: I came in a taxi.

T: Oh?

KB: oh, you mean this? I picked it up outside. A small neighbour of ours collects them.

T: Really?

KB: We live in Wimbledon. Last night a lady who is staying with us lost a pink pearl -- apparently of some considerable value. A Mr St Vincent was also dining with us.

T: Mr St Vincent?

KB: During dinner he'd happened to mention your firm. This morning my mother sent me along here to ask if you could look into the matter for us.

T: I see, but you haven't called in the police?

KB: It would be idiotic to call them in and find the stupid thing had rolled under the fireplace or something.

T: Yes. So you suspect it may only be mislaid.

KB: People make such a fuss about things.

T: Hmm. Well, of course I am extremely busy at the moment ...

KB: I shan't trouble you any more. I quite understand.

T: Nevertheless I think I could manage a run down to Wimbledon. Could you give me the address?

KB: The Laurels, Edgeworth Road. We'll expect you then. Good-morning.

TUPPENCE: Good-morning.

T: Good-morning. Well, what an odd girl.

T: Yes.

T: I couldn't quite make her out.

TP: Makes you wonder if she took the thing herself.

3. 6 THE RAILWAY CHILDREN

イギリスの児童文学者 Edith Nesbit の子供向けの物語 THE RAILWAY CHILDREN (「鉄道の子どもたち」)¹⁸の映画化作品(邦題は「若草の祈り」)¹⁹で児童文学のせいか, 原作は非常に読みやすい英語で書かれている。映画には原作のダイアログが多数採り入れられており, 映画のプロットもだいたい原作どうりなので, 二元方式の教材として適当である。

次の場面は, Roberta (愛称 Bobbie), Peter, Phyllis の三人きょうだが, 崖崩れを発見して走ってくる列車を危機一髪で止めるという, 原作では 104~107 ページにあたるところで, 映画の脚本だけをあげておく。ボールド体のところが, 原作と照応するところ。

映画

PETER: Look at that tree over there.

BOBBIE: Lord! It's moving. So are the others.

PHYLLIS: It's magic. What is it? What is it? It's much too magic for me. I don't like it. I'm going home.

PE: God! That'll take some sweeping up. Hey, the 11:29 hasn't gone by yet. We must let them know at the station, or there'll be an accident.

B: Let's run.

PE: No! Come back! It's too late. It's two miles away.

PY: We could always climb up a telegraph post and do something to the wires.

PE: We don't know how. If we only had something red, we could go down on the line and wave it.

B: The train wouldn't see us till it came round the corner and then it would be too late.

PE: We can go round the corner and wave to the train.

PY: We might wave, anyway.

B: No, they'd only think it was us, as usual. We've waved so often before.

PY: Flannel petticoats.

PE: Beg your pardon?

PY: Flannel petticoats.

B: Of course. Take them off.

PE: Now.

PY: You're not going to tear them, Pete?

PE: Oh, shut up.

B: Oh, yes, tear them into little bits if you like. Don't you see, Phil, if we can't stop the train, there'll be a real live accident, with people killed.

3. 7 A CHRISTMAS CAROL

Charles Dickens 原作. 映画は, 1984年制作のTV映画. 監督 Clive Donner, 主演 George C. Scott. 原作の英語は150年前のもので, やはりやゝ古くさく感じられるし, Dickens 特有の饒舌さが気になるが, この映画は非常に感動的な作品に仕上がっている. 英語もわかりやすく, 原作の中のせりふもかなり使われているので, 教材として適している. 原作を一部割愛するなり, 書き直し版を使うことも考えられる. またこの映画は原作の鑑賞の助けにもなる.

以下は, Scrooge の甥がクリスマスの挨拶を訪れる映画の場面である (原作²⁰pp.12 - 13). ボールド体が原作との照応部分.

映画

SCROOGE'S NEPHEW: A merry Christmas, uncle! I said, "A merry Christmas," uncle.

SCROOGE: Ha, ha, ha. Humbug!

N: Christmas a humbug, uncle! Surely you don't mean that?

S: I do. What's Christmas but a time for buying things for which you have no need, no money; a time for finding yourself a year older, not an hour richer. If I could work my will, every idiot who goes about with "Merry Christmas," on his lips, should be boiled in his own pudding, and buried with a stake of holly through his heart. Ha, ha, ha.

N: Come now, uncle.

S: Nephew, you keep Christmas in your own way, and let me keep it in mine.

N: Keep it! But you don't keep it.

S: Let me leave it alone, then. Much good it may do you! Much good it has done you!

3. 8 THE THIRD MAN

この小説は, 著者 Graham Greene が "THE THIRD MAN and THE FALLEN IDOL" の PREFACE で述べているように, 彼が Carol Reed 監督のため

に映画脚本を書くための前段階として書き始めた作品である.

... To me it is almost impossible to write a film play without first writing a story. ...

... THE THIRD MAN was never intended to be more than the raw material for a picture.

The reader will notice many differences between the story and the film, ... ²¹

これからもわかるように, 原作小説と映画脚本, さらに最終的に出来上がった映画のSCRIPTには, かなりの違いが見られる²². しかし, ある程度まとまって原作中のせりふが採用されている所があるので, 読解-聴解二元方式の教材として使えると思う. かえて小説を読む場合に, 映画とのプロットの比較などが出来る利点があると言えよう.

同じ Graham Greene - Carol Reed コンビによる THE FALLEN IDOL は, 主演の Ralph Richardson 等の英語が魅力的な佳作であるが, 小説のせりふがあまり映画に採り入れられていないので, 二元方式の教材としては不向きである.

以下は主人公 Holly Martins (小説では Rollo Martins)が「第三の男」Harry Lime と大観覧車の中で会う場面である.

映画²³

(pp.99 - 100) MARTINS: Have you ever seen any of your victims?

HARRY: You know, I never feel comfortable on these sort of things. Victims? Don't be melodramatic. Look down there. Would you really feel any pity if one of those dots stopped moving for ever?

If I offered you twenty thousand pounds for every dot that stopped, would you really, old man, tell me to keep my money -- or would you calculate how many dots you could afford to spend? Free of income tax, old man.

Free of income tax. It's the only way to save money nowadays.

M: Lot of good your money will do you in jail ...

H: That jail is in another zone ... There's no proof against me besides you ...

M: I should be pretty easy to get rid of.

H: Pretty easy.

M: I wouldn't be too sure.

H: I carry a gun. Don't think they'd look for a bullet wound after you hit that ground.

M: They dug up your coffin.

H: And found Harbin? ...

4. おわりに

近頃はヒットした映画の脚本が小説の形にして刊行されるケースも多く、そういう本が書店の棚を飾っているのが目につくようになった。今までの、小説から映画化されたものだけでなく、映画から小説化された作品という新しい分野も含めて、「読解-聴解」二元方式に適した教材探しをさらに続けてみたい。

(注)

¹ 山田 勝他編注, SILVER BLAZE & A SCANDAL IN BOHEMIA, 北星堂書店, 1991.

² 同上書

³ 石山 俊一編注, 「卒業」, 篠崎書林, 1982.

⁴ Charles Webb, THE GRADUATE, (Middlesex: Penguin Books Ltd, 1981).

⁵ 渡辺 幸俊他編, 「卒業」, ニューカレント インターナショナル, 1989.

⁶ Sam Thomas, ed., BEST AMERICAN SCREENPLAYS, (New York: Crown Publishers, Inc., 1986), pp.296-336.

⁷ Charles Webb, 前掲書.

⁸ 渡辺, 前掲書.

⁹ Erich Segal, LOVE STORY 《ある愛の詩》, 英光社 1977. 詳しい注が別冊で付いているので使いやすい.

¹⁰ ナル・イングリッシュハウス, 「ある愛の詩」, スクリーン・イングリッシュシリーズ5, ナルズ・イー・ナル出版, 1992.

¹¹ L. M. Montgomery, ANNE OF GREEN GABLES, (London: Penguin Books Ltd, 1977).

¹² 原作を一部抜粋したテキストとしては, 杉浦 悦子編 「モゴリ: グリーンガブズ07」, 都文堂, 1991. 原文をかなり採り入れて書き直したテキストとしては吉川 道夫編注, 「赤毛のアン」, ピール出版, 1992. 都文堂版には原作の11エピソード, ピール出版版には16エピソードが収録されている.

¹³ Montgomery, 前掲書.

¹⁴ 吉川, 前掲書.

¹⁵ フェイン クリエイティブ グループ, ANNE OF GREEN GABLES, スクリーンプレイ出版, 1992.

¹⁶ TV映画の第1話は原作の1~4章を映画化したもの。以下第2話(17, 18章)第3話(7, 8章)第4話(20, 21章)第5話(15, 16章)第6話(22章)第7話(11, 12章)第8話(9章)第9話(19章)第10話(13, 14章)の構成。なお西川 正身編注, 「英文クリスティー(1)『探偵小説選』」, 英宝社, 1989. には第1話の後半と第6話, 第8話にあたる章が収録されている.

¹⁷ Agatha Christie, PARTNERS IN CRIME, (Glasgow: William Collins Sons & Co. Ltd, 1990). Pontana Paperbacks.

¹⁸ E. Nesbit, THE RAILWAY CHILDREN, (LONDON: Penguin Books Ltd, First Published in Puffin Books in 1960).

¹⁹ 1972年イギリス作品。監督 Lionel Jeffries. 映画では, Station Master と Perks が実質上一人にまとめられており, Bobbie が機関車に乗り込むエピソードや, 三人の主人公が barge の火災から子供を救助するエピソードなどは, カットされている。ビデオも市販されている.

²⁰ Charles Dickens, A CHRISTMAS CAROL, (London: Penguin Books Ltd, 1984).

²¹ Graham Greene, THE THIRD MAN AND THE FALLEN IDOL, (Middlesex, Penguin Books Ltd, 1981), pp.9-10.

²² グリーンの書いた映画台本は小林 庸浩訳注「英和对訳映画文庫『第三の男』」, 南雲堂, 1979 に収録されている。実際の映画スクリプトは, 佐藤 尚孝編注「第三の男」, 開文社出版, 1988にある.

²³ 佐藤, 前掲書。なおこの部分は原作小説, 野崎 孝注釈「(英文)第三の男(完本)」, 南雲堂, 1982. の89~90ページにあたる.

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¹ Sir Arthur Conan Doyle, SHERLOCK HOLMES -- THE COMPLETE SHORT STORIES, (London, John Murray Ltd, 1971).

² Leonard Maltin, ed., LEONARD MALTIN'S TV MOVIES AND VIDEO GUIDE, 1992 Edition, (New York, Penguin Books USA Inc., 1991).

³ Dennis Sanders and Len Lovullo, THE AGATHA CHRISTIE COMPANION, (New York, The Berkley Publishing Group, 1989).

⁴ 瀬田 貞二, 猪熊 葉子, 神宮 輝夫, 「英米児童文学史」, 研究社, 1971.