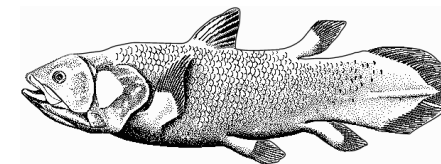


# 入試問題対策演習：慶應大学文学部 日本語記述問題



慶應義塾大の英語出題内容と対策 【文学部】記述型 試験時間 120分 / 辞書持ち込み可（電子辞書不可）

## 【出題内容】 大昔から変化しない「受験英語のシーラカンス」

	和訳	内容 説明	要約 長め記述	語彙	英作文	空所 補充
2016	3	20字/字数指定なし1	100~120		1	2
2015	3	30字/指示内容選択1	120~150		1/整序1	2
2014	3	15字1	120~150	1+15	1	1
2013	3	50字/同意文選択1	100~120		1/整序1	3
2012	3	同意文選択1/30字×2	100~120		1/整序1	1
2011	4	下線部指示内容 字数指定なし1	100~120	1	1	1
2010	3	同意文選択/30字 文整序	100~120		1	2
2009	3	25字	100~120	7	1	1
2008	3	25字	100~120	7	1	

**【慶應大・文】 100～120語の日本語記述問題の3タイプ：「具体」と「抽象」を考える。**

- ① **本文の該当箇所を要約して解答するもの。**
- ② **本文全体から解答に必要なエッセンスを抽出して解答するもの。**
- ③ **下線部（抽象）を本文の具体例を用いて展開して解答するもの。**



□ 慶應大(文) 2009年 日本語記述問題 <1344語>

① 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 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.

protagonist: 主役・首謀者

impersonate : play

adulterate: to make a substance less pure by adding something else to it

(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。

② 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.

hold A in high [great] esteem : A を大いに尊敬する

charge A with B: A を B のことで責める

escapism: 現実逃避主義

infantilism: infantile behavior in mature persons

perverse: ひねくれた / contrary to the accepted or expected standard or practice / strange and not what most people expect or enjoy

manipulation: the process of skillfully handling, controlling, or using something

<誤答例>

現実逃避や自己の幼児性のために子供を利用すること。(25字)

**下線部周辺だけで解答出来る場合もあるが、問われているのは和訳問題同様全体の理解度。**

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 whimsical man who could be generous and cruel at the same time. He was unpredictable and moody. He had great difficulty loving and being loved. 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 inner 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. 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.

*doppelgänger* : 分身      telltale:隠し切れない      whimsical: made or done for fun, not seriously / unusual and strange in a way that might be funny or annoying  
incorporate:取り入れる      oedipal 【édəp(ə)l】 :エディプスコンプレックス      infatuation:心酔      pedophile:小児性愛者  
closested:内緒にしている      elaborate: 詳しく論じる      engender:～を生じさせる

<解答作成>

taking some kind of perverse delight in **the manipulation of children** を本文に即して 25 字以内の日本語でまとめる

× escapism and infantilism ⇒ a very short person～の段落前半を指している

task for exploiting these boys in his works and in real life

involves exploitive if not sadistic treatment of the characters of children in narratives

representations of childhood that basically satisfy the desires, urges, and drives of the author, rationalizing his or her behavior

not for the benefit or delight of children

★ the narrative manipulation

<解答例> 作者の欲求充足と正当化のために子供を利用すること。(25 字)



(cf.) desire: a strong feeling of wanting to have or to do something

urge: an instinctive motive

drive: feeling that makes you act in a particular way

(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。

③ Viewed from a biographical and psychoanalytical perspective, the Peter Pan writings may indeed be loaded with controversial issues. 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.

prowess: great skill or ability

integrate: to make someone become a full member of a group or society and be involved completely in its activities

icon 【áíkan】 : someone who is very famous and who people think represents a particular id

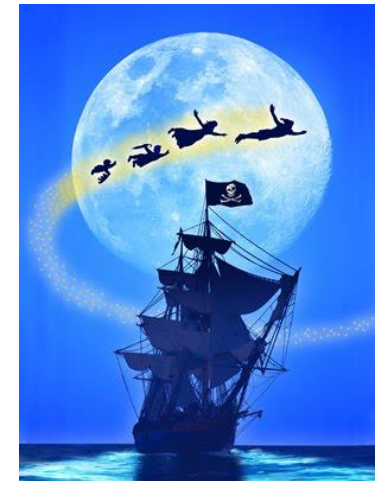
Peter Pan の解釈：筆者の立場は ① < ②

① 作者の精神生活の投影

② 文化的象徴

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? 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?

defiance: refusal to obey a person or rule



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\* *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.



④ 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, 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.

signification: the message that is intended or expressed or signified

interwoven < interweave : 織り交ぜる

unravel:解決する

Peter Pan の解釈 : 筆者の立場は ① < ②

① 作者の精神生活の投影

② 文化的象徴

(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。

### <生徒の解答例>

ピーター・パンは作者自身の人生やその中での様々な苦悩だけでなく、自分の欲求に子供たちを利用し描いたものだ。しかし、作者の意図する外に、物語の中でしか表現することのできない文明化を嫌い孤独に生きることを敢えて選択する主人公は 21 世紀のアメリカとイギリスで大きな意義を持った。(135 字)

### <解答の問題点>

- 制限字数を守っていない。
- 本文の内容理解・解釈に誤りがあること。
- 全体図を考えずに本文から「切り貼り」の解答を作成している。

⇒ Topic (何が言いたいのか?) + Logic (どう論じている) を考える!



(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。

Peter Pan の解釈：筆者の立場は ① < ②

解答は 「①という見方もあるが、②」という形で、②を重点的にまとめる。

作成に当たっての方針は、「まず②をエッセンスとして記述し、①にあてられる語数を考えて①をコンパクトにまとめる」

### ① Peter Pan = 作者の精神生活の投影

- Viewed from **a biographical and psychoanalytical perspective**
- 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
- the struggles of Barrie's life
- The story behind the writer of the Peter Pan works

### ② Peter Pan = 文化的象徴

- something appealing **on a broad cultural level** about the rebellious character of Peter Pan
- Peter Pan is **a cultural icon, a lonely rebel who refuses to be civilized.**
- Moreover, he vigorously **defends his lifestyle** despite his loneliness
- these protagonists, who reject their societies to live in other realms
- continued to play such a powerful role in American and British culture, up through the beginning of the twenty-first century
- the "essential" meaning of the Peter Pan icon
- the story about the signification of the Peter Pan works

<超ミニマムにまとめると・・・>

ピーター・パンは作者の精神生活の投影として解釈することも出来るが、文明化を拒否する孤独な反抗者という文化的象徴として解釈すべきである。(67 字)

<これに②の要素を中心に情報を足していく>

ピーター・パンは**様々な劣等感を抱える**作者の精神生活の投影として解釈することも出来るが、**広い文化的視点から文明化を拒否し自らの生活様式を守る孤独な反抗者として今日まで大きな役割を果たし続ける**文化的象徴であると解釈すべきである。(112 字)

