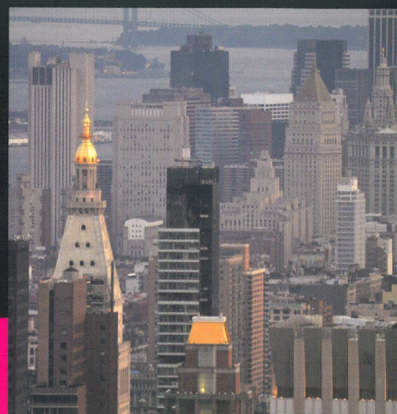


William Faulkner  
Ernest Hemingway  
John Steinbeck  
Saul Bellow  
Hisaye Yamamoto  
Leslie Marmon Silko

# Let's Learn English from American Literature II

アメリカ文学から英語を学ぼう II



Edited with Notes by  
HIRONORI HAYASE  
RIE EGASHIRA

EIHOŠHA



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## まえがき

本テキストは、2010年に出版した『アメリカ文学から英語を学ぼう』（英宝社）の第2弾である。これらのテキストは、文学作品は英語教材としては不適切であるとして排斥され、代わりにTOEIC®やTOEFL®対策用のテキストが花盛りである現状に対して、逆に「いや、文学作品は英語教材の宝庫である」ことを実証するための挑戦である。

第2弾の出版という運びになったのは、私たちの思いに共感くださった方々のお陰である。第1弾をお使いいただいた多くの先生方から、「文学作品の面白さを学生に伝えられた」「文学概論の導入として最適だった」「訳読のみであった講読の授業が活性化した」とか、「問題がTOEIC®形式でよかった」「物語の魅力が、学生の興味を引いた」といった嬉しい言葉をいただいた。そのような声に支えられ、第2弾の運びとなった。前回は19世紀から20世紀初頭の作品を題材にしているが、今回は、その続編として、20世紀初頭から現在も活躍し、学生にも人気のある作家と作品を厳選し、それぞれの作品のエッセンスともいべき箇所を題材としている。問題は、前回同様、TOEIC®形式とし、レベル的にはTOEIC®550点に設定している。

日本人に今求められている英語力は、相手の言っていることを十分に理解し、それに対して、自らの意見を、分かりやすく述べ、説得したり交渉したりできる、骨太の英語コミュニケーション能力である。そのような英語力をいかにして身につけるかが重要で、その場合、文学作品はとても有効な教材となりうる。

文学作品を読み解くという作業は、単に表面的な読みだけでは不十分であり、その根底に流れている、考えや感情、さらには思想まで理解する必要がある。作家たちの英文は、言葉も選び抜かれたもので、これほど手本としてすばらしいものはない。そして、なにより物語の面白さが、読み進める力となってくれるので、さらなる取組へのモチベーションにもつながる。

まずは、本書に付属している作品の朗読から聞いてもらいたい。それは作品世界への大事な導入となるはずである。問題は、本文を理解しているかをチェックするもので、いちいち訳読しなくても、問題の解答ができれば、本文は十分理解できたといえよう。注釈や英語問題は、佐賀大学准教授Terry Fellnerさんにチェックをお願いした。本書を使って、英語を読む楽しさと同時に、しっかりとした英語力を身につけてもらいたい。

最後に、このようなユニークな企画に賛同し応援していただいた英宝社の方々には、心より感謝申し上げます。

2014年 盛夏

編 注 者

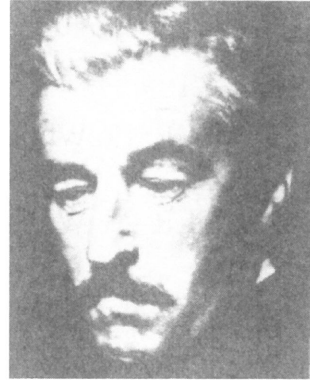
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## “A Rose for Emily” (I)

## 作家を知ろう！ William Faulkner (1897-1962)

フォークナーは、テーマの奥深さと斬新なモダニズム技法を駆使した、20世紀アメリカ文学の巨匠といえる。ヨクナパトファ郡ジェファソンという南部の架空の町を舞台とし、奴隷制度、人種問題、南北戦争での敗戦と近代化など南部の抱える問題を通して、人間の葛藤や苦悩を描き続けた。時間軸の流動化、物語の断片化と再配置、視点の複数化といったモダニズム技法を駆使し、真実をよりリアルな形で描写しようと試みた。代表作は、『響きと怒り』(*The Sound and the Fury*, 1929)『八月の光』(*Light in August*, 1932)『アブサロム、アブサロム!』(*Absalom, Absalom!*, 1936)など。



## 作品紹介 “A Rose for Emily” (I)

「エミリーへのバラ」旧南部の名家グリアソン家の娘エミリーは、家柄を重んじる父のために結婚もできずにいた。父が亡くなると、北部の日雇い人夫ホーマー・バロンと恋仲になり、エミリーはバロンとの結婚を考えるが、バロンにその気がなかったため関係は消滅。その後のエミリーは、町の人から見れば70歳余りで亡くなるまで、屋敷に籠り孤独な一生を送った女性であった。しかし、最終部(本テキスト第2章に掲載)で驚きの真実が明かされる。本章は、5部構成になっている作品の第1部である。物語は、「エミリーが亡くなった」という1行で始まり、10年程前に、町の職員が納税のことでエミリーの屋敷を訪れた際の話となる。

## CHECK THE VOCABULARY

- |               |   |   |
|---------------|---|---|
| 1) affection  | • | • (a) duty or commitment                      |
| 2) curiosity  | • | • (b) go down                                 |
| 3) obliterate | • | • (c) unable to be seen; hidden               |
| 4) stubborn   | • | • (d) strong desire to know or learn          |
| 5) anonymous  | • | • (e) difficult to move or change; hardheaded |
| 6) obligation | • | • (f) love or fondness                        |
| 7) archaic    | • | • (g) state of lasting forever                |
| 8) perpetuity | • | • (h) not identified; unknown                 |
| 9) descend    | • | • (i) very old or old-fashioned               |
| 10) invisible | • | • (j) destroy utterly                         |

When Miss Emily Grierson died, our whole town went to her funeral: the men through a sort of respectful affection for a fallen monument, the women mostly out of curiosity to see the inside of her house, which no one save an old man-servant—a combined gardener and cook—had seen in at least ten years.

It was a big, squarish frame house that had once been white, decorated with cupolas and spires and scrolled balconies in the heavily lightsome style of the seventies, set on what had once been our most select street. But garages and cotton gins had encroached and obliterated even the august names of that neighborhood; only Miss Emily's house was left, lifting its stubborn and coquettish decay above the cotton wagons and the gasoline pumps—an eyesore among eyesores. And now Miss Emily had gone to join the representatives of those august names where they lay in the cedar-bemused cemetery among the ranked and anonymous graves of Union and Confederate soldiers who fell at the battle of Jefferson.

Alive, Miss Emily had been a tradition, a duty, and a care; a sort of hereditary obligation upon the town, dating from that day in 1894 when Colonel Sartoris, the mayor—he who fathered the edict that no Negro woman should appear on the streets without an apron—remitted her taxes, the dispensation dating from the death of her father on into perpetuity. Not that Miss Emily would have accepted charity. Colonel Sartoris invented an involved tale to the effect that Miss Emily's father had loaned money to the town, which the town, as a matter of business, preferred this way of repaying. Only a man of Colonel Sartoris' generation and thought could have invented it, and only a woman could have believed it.

When the next generation, with its more modern

- 5 **save**=except  
 5- **combined gardener and cook**「庭師兼料理人」  
 7 **frame house**「(枠組壁構造の)木造家屋」  
 8 **cupolas and spires**「(屋根の上の)小塔や尖塔」  
 9 **lightsome**「優雅な」  
 11 **cotton gin**「綿繰り機」南部の産業化の象徴。  
 12 **august**「威厳のある」  
 14 **coquettish decay**「艶かしい没落」  
 17 **cedar-bemused**「ヒマラヤ杉が思いに耽っているような」  
 18- **the ranked...soldiers**「(南北戦争の)北軍や南軍の兵士が眠る有名無名の墓」  
 20 **Jefferson** フォークナーの多くの作品の舞台となっている架空の南部の町。  
 22 **hereditary**「代々受け継がれている」  
 24 **father**「(計画などを)始める」  
**edict**「条例」  
 26 **dispensation**「免除」

ideas, became mayors and aldermen, this arrangement created some little dissatisfaction. On the first of the year they mailed her a tax notice. February came, and there was no reply. They wrote her a formal letter, asking her to call at the sheriff's office at her convenience. A week later the mayor wrote her himself, offering to call or to send his car for her, and received in reply a note on paper of an archaic shape, in a thin, flowing calligraphy in faded ink, to the effect that she no longer went out at all. The tax notice was also enclosed, without comment.

They called a special meeting of the Board of Aldermen. A deputation waited upon her, knocked at the door through which no visitor had passed since she ceased giving china-painting lessons eight or ten years earlier. They were admitted by the old Negro into a dim hall from which a stairway mounted into still more shadow. It smelled of dust and disuse—a close, dank smell. The Negro led them into the parlor. It was furnished in heavy, leather-covered furniture. When the Negro opened the blinds of one window, they could see that the leather was cracked; and when they sat down, a faint dust rose sluggishly about their thighs, spinning with slow motes in the single sun-ray. On a tarnished gilt easel before the fireplace stood a crayon portrait of Miss Emily's father.

They rose when she entered—a small, fat woman in black, with a thin gold chain descending to her waist and vanishing into her belt, leaning on an ebony cane with a tarnished gold head. Her skeleton was small and spare; perhaps that was why what would have been merely plumpness in another was obesity in her. She looked bloated, like a body long submerged in motionless water, and of that pallid hue. Her eyes, lost in the fatty ridges of her face, looked like two small pieces of coal pressed into a lump of dough as they moved from one face to another while the visitors stated their errand.

1 **aldermen**  
「市会議員」

12 **deputation**「代表団」

17 **disuse**「使っていない」

23 **motes**「(空中のホコリ)の微片」  
**tarnished gilt**「光沢のなくなった金メッキの」

28 **ebony cane**「黒檀の杖」

29 **spare**=thin

30- **what would...her**  
「他の人だったら単にぼっちゃりしていると思われたが彼女の場合は肥満に見えた」

33 **pallid**=pale

35 **a lump of dough**  
「こね粉の塊」

She did not ask them to sit. She just stood in the door and listened quietly until the spokesman came to a stumbling halt. Then they could hear the invisible watch ticking at the end of the gold chain.

5 Her voice was dry and cold. “I have no taxes in Jefferson. Colonel Sartoris explained it to me. Perhaps one of you can gain access to the city records and satisfy yourselves.”

“But we have. We are the city authorities, Miss Emily.

10 Didn’t you get a notice from the sheriff, signed by him?”

“I received a paper, yes,” Miss Emily said. “Perhaps he considers himself the sheriff . . . I have no taxes in Jefferson.”

15 “But there is nothing on the books to show that, you see. We must go by the—”

“See Colonel Sartoris. I have no taxes in Jefferson.”

“But, Miss Emily—”

“See Colonel Sartoris.” (Colonel Sartoris had been dead almost ten years.) “I have no taxes in Jefferson. Tobe!”

20 The Negro appeared. “Show these gentlemen out.”

9 **have**=have gained

15 **go by** 「～に従って」

20 **show ~ out** 「外へ送り出す」

## Exercises

### TRUE OR FALSE

1. Miss Emily died before the battle of Jefferson. ( T or F )
2. Colonel Sartoris was a very progressive politician in the South. ( T or F )
3. Nobody had visited Miss Emily’s house these eight or ten years. ( T or F )
4. Miss Emily was very big and fat. ( T or F )
5. The city spokesman persuaded Miss Emily to pay her taxes. ( T or F )



## QUESTIONS & ANSWERS

- 1. Why did Colonel Sartoris decide to remit Miss Emily's taxes?**
  - a) Because her father had loaned money to the town.
  - b) Because Colonel Sartoris sympathized with her when her father died.
  - c) Because she was the town's representative.
  - d) Because her father was a brave soldier.
  
- 2. How did Miss Emily's house look like at present?**
  - a) It looked elegant.
  - b) It looked still white and heavily decorated.
  - c) It looked big and grand.
  - d) It looked decayed.
  
- 3. Why was Miss Emily called "a fallen monument"?**
  - a) She had been the representative of the town.
  - b) She had been a tradition of the town.
  - c) She was stubborn and old-fashioned.
  - d) She was very much respected by the townspeople.
  
- 4. What was their errand?**
  - a) They came to let Miss Emily know Colonel Sartoris' death.
  - b) They came to ask Miss Emily to pay her taxes.
  - c) They came to check Miss Emily's house.
  - d) They came to tell Miss Emily that the city would admit that she was free of taxes.
  
- 5. How did Miss Emily respond when the city send her a tax notice?**
  - a) No reply.
  - b) She visited the mayor.
  - c) She returned the tax notice.
  - d) She paid the tax.

## GRAMMAR

1. Colonel Sartoris invented an involved tale to the ( ) that Miss Emily's father had loaned money to the town.  
a) effect                      b) story                      c) rule                      d) fact
2. They wrote her a formal letter, asking her to call at the sheriff's office ( ) her convenience.  
a) for                      b) to                      c) at                      d) with
3. It smelled ( ) dust and disuse.  
a) with                      b) of                      c) in                      d) for
4. They could hear the invisible watch ( ) at the end of the golden chain.  
a) tick                      b) ticked                      c) ticking                      d) to tick
5. One of you can gain ( ) to the city records and satisfy yourselves.  
a) close                      b) access                      c) touch                      d) end
6. Colonel Sartoris had been ( ) almost ten years.  
a) die                      b) died                      c) dead                      d) death

## AGREE OR DISAGREE?

1. 昔のこととはいえ、温情で税の支払いを免除するのもおかしいし、さらに、新しい世代になったのに市がエミリーに納税を強制できないのもおかしい。
2. エミリーの屋敷の無惨な様子は、南北戦争で敗北した南部の衰退をうまく表している。

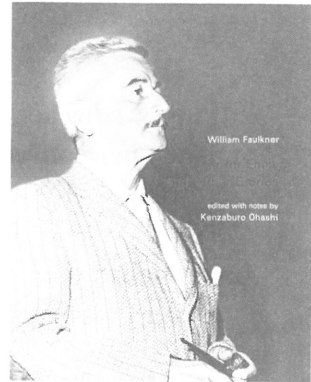
## “A Rose for Emily” (II)

## 作品介绍

## “A Rose for Emily” (II)

作品の最終部に当たる第5部である。エミリーの葬儀のあと、屋敷内に40年間誰も入ったことがない部屋を町の人々がこじ開けて入ってみると、男性の死体を発見する。語り手も読者もこの死体がバロンだと判断する。それは作品の第2部で語られる、30年ほど前にエミリーの屋敷周辺から「異臭」がしたという事件と、第3章で挿入されている、エミリーがバロンと別れたあと、薬局でヒ素を購入した話からである。様々な過去の事実が最終章でつながるように構成されている。

しかし、町の人々が直面する真実はそれだけでなく、さらなる驚愕の真実を知ることになる。旧南部の伝統に縛られた女性の悲しい真実が衝撃とともに明らかにされる。



## CHECK THE VOCABULARY

- |                |   |  |
|----------------|---|--|
| 1) funeral     | • | • (a) spread through                                       |
| 2) progression | • | • (b) get rid of; throw away                               |
| 3) diminish    | • | • (c) progress of moving gradually                         |
| 4) pervade     | • | • (d) get control over something                           |
| 5) deck        | • | • (e) become smaller and smaller                           |
| 6) obscure     | • | • (f) religious ceremony for a dead person                 |
| 7) discard     | • | • (g) not well seen and difficult to understand            |
| 8) embrace     | • | • (h) put your arms around someone and hold them           |
| 9) grimace     | • | • (i) expression of your face by twisting it, feeling pain |
| 10) conquer    | • | • (j) decorate with something                              |

The Negro met the first of the ladies at the front door and let them in, with their hushed, sibilant voices and their quick, curious glances, and then he disappeared. He walked right through the house and out the back  
5 and was not seen again.

The two female cousins came at once. They held the funeral on the second day, with the town coming to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father musing profoundly  
10 above the bier and the ladies sibilant and macabre; and the very old men—some in their brushed Confederate uniforms—on the porch and the lawn, talking of Miss Emily as if she had been a contemporary of theirs, believing that they had danced with her and courted  
15 her perhaps, confusing time with its mathematical progression, as the old do, to whom all the past is not a diminishing road but, instead, a huge meadow which no winter ever quite touches, divided from them now by the narrow bottle-neck of the most recent decade  
20 of years.

Already we knew that there was one room in that region above stairs which no one had seen in forty years, and which would have to be forced. They waited until Miss Emily was decently in the ground before they  
25 opened it.

The violence of breaking down the door seemed to fill this room with pervading dust. A thin, acrid pall as of the tomb seemed to lie everywhere upon this room decked and furnished as for a bridal: upon the  
30 valance curtains of faded rose color, upon the rose-shaded lights, upon the dressing table, upon the delicate array of crystal and the man's toilet things backed with tarnished silver, silver so tarnished that the monogram was obscured. Among them lay a collar and tie, as if

2 **hushed, sibilant voices** 「押し殺したひそひそ声」

10 **bier** 「棺台」  
**macabre** 「不気味な」

11- **brushed Confederate uniforms** 「ブラシがかけられた南軍の軍服」

14 **courted** 「求婚した」

15- **confusing time ... progression** 「数学的に進行していく時の流れが混乱して」

19- **the narrow...years** 「最近10年という狭いピンの首」

27- **acrid pall** 「つんと鼻をさすホコリの帳(とばり)」

30 **valance curtain** 「飾りカーテン」

32- **the man's...silver** 「変色した銀で裏打ちされた男性用洗面道具」

33 **monogram** 「イニシャル」 頭文字などを組み合わせる図案化したもの。

they had just been removed, which, lifted, left upon the surface a pale crescent in the dust. Upon a chair hung the suit, carefully folded; beneath it the two mute shoes and the discarded socks.

5 The man himself lay in the bed.

For a long while we just stood there, looking down at the profound and fleshless grin. The body had apparently once lain in the attitude of an embrace, but now the long sleep that outlasts love, that conquers even the grimace of love, had cuckolded him. What was left of him, rotted beneath what was left of the nightshirt, had become inextricable from the bed in which he lay; and upon him and upon the pillow beside him lay that even coating of the patient and biding dust.

15 Then we noticed that in the second pillow was the indentation of a head. One of us lifted something from it, and leaning forward, that faint and invisible dust dry and acrid in the nostrils, we saw a long strand of iron-gray hair.

1- **lifted...the dust**

「(ネクタイを)持ち上げるとテーブルに白い三日月型のあとが残った」

5 **the man** エミリーの元恋人ホーマー・バロン。

7 **fleshless grin** 「肉がなくなった笑い顔」

9 **outlast love** 「愛が終わったあとも生き残っている」

10 **cuckolded** 「寝取った」

12 **inextricable** 「引き離すことができない」

13- **that even...dust** 「根気強くとどまったホコリのあの様な覆い」

16 **indentation of a head** 「頭の形のくぼみ」

18 **strand** 「髪の毛」

## Exercises

### TRUE OR FALSE

1. None of Miss Emily's relatives came to her funeral. ( T or F )
2. Some of the old men in the funeral courted Miss Emily when they were young. ( T or F )
3. There was one room in Miss Emily's house which no one had seen in forty years. ( T or F )
4. The room broken in was decorated like a bridal room. ( T or F )
5. Miss Emily had slept with the man's dead body. ( T or F )

## QUESTIONS & ANSWERS

### 1. How do old men think of the past?

- a) They think of it in a mathematical way.
- b) They think it looks like a diminishing road.
- c) They think of it as a huge meadow with no winter.
- d) They think of it as the narrow bottle-neck.

### 2. Who showed the townspeople into Emily's house when she died?

- a) The Negro servant.
- b) Her two cousins.
- c) The first of the ladies.
- d) Her father.

### 3. When did the townspeople break in the room above the stairs?

- a) On the funeral day.
- b) Two days after Miss Emily died.
- c) After Miss Emily's body was buried.
- d) They waited until the two cousins left the town.

### 4. How was the man's body laid in the bed?

- a) He was covered with his nightshirt.
- b) In the attitude of an embrace.
- c) He lay silently in the center of the bed.
- d) He left the indentation of his head on the pillow.

### 5. What was the evidence to show that Miss Emily had slept with the man's dead body?

- a) His profound and fleshless grin.
- b) The shape of a head in the pillow.
- c) The two mute shoes.
- d) A long strand of iron-gray hair.

## GRAMMAR

1. The town came to look at Miss Emily beneath a mass of bought flowers, with the crayon face of her father ( ) profoundly above the bier.  
a) muse                      b) musing                      c) mused                      d) to muse
2. They talked of Miss Emily as if she ( ) a contemporary of theirs.  
a) is                              b) was                              c) has been                      d) had been
3. The violence of breaking down the door seemed to fill this room ( ) pervading dust.  
a) with                              b) of                              c) in                              d) for
4. A collar and tie, ( ), left a pale crescent in the dust.  
a) lift                              b) lifted                              c) lifting                              d) to lift
5. The man himself ( ) in the bed.  
a) lie                              b) laid                              c) lay                              d) lain
6. The very old men confused time with its mathematical progression, ( ) the old do.  
a) when                              b) as                              c) though                              d) if

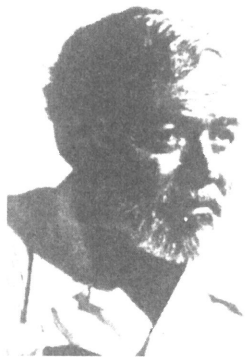
## AGREE OR DISAGREE?

1. どんなに愛していたとはいえ、元恋人の死体と添い寝していたエミリーは、やはり異常で気味が悪い。この短編はアメリカ南部の怪奇な物語と言える。
2. この短編の「エミリーへのバラ」というタイトルは、結婚できなかったエミリーへの作者のせめてもの贈り物としてバラを送りたいという気持ちで付けられたものである。

# Ernest Hemingway “The Short Happy Life of Francis Macomber”

## 作家を知ろう！ Ernest Hemingway (1899 ~ 1961)

ヘミングウェイはシカゴ郊外オーク・パークに、狩猟好きな医師の息子として生まれる。高校卒業後、第一次世界大戦に赤十字軍要員として従軍するも北イタリア戦線で負傷した。その時の経験は、『武器よさらば』(A Farewell to Arms 1929)となつてのちに描かれている。パリでの修行時代、作家ガートルード・スタインのサロンに出入りし、指導を受ける。このサロンに出入りし、戦争体験のある若いアメリカ人作家たちを「ロストジェネレーション(失われた世代“Lost Generation”）」とスタインが名づけたが、ヘミングウェイはその代表的人物である。



簡潔非情な文体「ハードボイルド」を文学に導入し、20世紀のアメリカ文学を代表する人気作家となつた彼は、1954年にノーベル文学賞を受賞した。代表作はほかに『われらの時代に』(In Our Time 1925)、『日はまた昇る』(The Sun Also Rises 1926)など多数。1961年に猟銃により自ら命を絶つた。

## 作品紹介 “The Short Happy Life of Francis Macomber” (1936)

「フランシス・マコンバーの短い幸福な生涯」 裕福なアメリカ人夫婦、フランシス・マコンバーと妻マーゴットがアフリカに猛獣狩りに行く話である。2人の結婚生活は11年を過ぎているが、実際の夫婦仲は悪く、平静を装つての夫婦生活が続いている。アフリカでのハンティングの途中、ライオンに出遭い狩猟を行うが、仕留め損ねた手負いのライオンに逆に襲われ、フランシスが逃げだしてしまう。そんな臆病な夫を見た妻は、ガイドの男ウィルソンと密通し、それにマコンバーも気付くが、お互い別れる気持ちはない。ライオンを撃ち取ることに失敗した夫は、そのあとの水牛狩りで驚くほど勇敢に戦い、3頭の水牛を撃つことに成功する。しかしそのうちの1頭が手負いのまま、森に逃げ込み、そのあとを追つたマコンバーたちに水牛が襲い掛かってくる。テキスト部分は、物語の結末部分で、水牛に追われる彼らとその後の予期せぬ出来事が描かれている。



## CHECK THE VOCABULARY

- |               |   |   |   |
|---------------|---|---|---|
| 1) sweat      | • | • | (a) pierce or stab with a horn or tusk                          |
| 2) grin       | • | • | (b) see an event, typically a crime or accident happen          |
| 3) charge     | • | • | (c) smile broadly   |
| 4) roar       | • | • | (d) a heavily built wild ox with backward-curving horns         |
| 5) explode    | • | • | (e) a formal written or spoken statement                        |
| 6) buffalo    | • | • | (f) a full, deep, prolonged cry uttered by a large wild animals |
| 7) gore       | • | • | (g) to work hart  |
| 8) hysterical | • | • | (h) a headlong rush forward, typically in attack                |
| 9) witness    | • | • | (i) burst or shatter violently and suddenly                     |
| 10) testimony | • | • | (j) affected by wildly uncontrolled emotion                     |

## Reading



The brush was very thick ahead and the ground was dry. The middle-aged gun-bearer was sweating heavily and Wilson had his hat down over his eyes and his red neck showed just ahead of Macomber. Suddenly the  
 5 gun-bearer said something in Swahili to Wilson and ran forward.

“He’s dead in there,” Wilson said. “Good work,” and he turned to grip Macomber’s hand and as they shook hands, grinning at each other, the gun-bearer  
 10 shouted wildly and they saw him coming out of the bush sideways, fast as a crab, and the bull coming, nose out, mouth tight closed, blood dripping, massive head straight out, coming in a charge, his little pig eyes bloodshot as he look at them. Wilson, who was ahead,  
 15 was kneeling shooting, and Macomber, as he fired, unhearing his shot in the roaring of Wilson’s gun, saw fragments like slate burst from the huge boss of the horns, and the head jerked, he shot again at the wide nostrils and saw the horns jolt again and fragments fly,

2 **gun-bearer** 「銃の担ぎ手」

5 **Swahili** 「スワヒリ語」

7 **He** これはバッファローを指す。

12 **massive** 「大きくて重そうな」

17 **slate** 「スレート版」  
**boss** 「こぶ」