

以下の英文を読み、設問1～4に答えなさい。

Using the themes of rural life and local customs, Fei Ming created a new style of fiction in modern Chinese literature. As a young man from the countryside observing the urban culture, he emphasized an ideal farming civilization of the rural areas to criticize the urban civilization, although he received a modern education in Beijing. In his short stories, readers can see his identification with local villagers' simple life and their innocence; meanwhile, Fei Ming displayed the beauty of both natural scenery and local customs in his hometown. He rebuilt a simple and unadorned kingdom and gave a rebirth to traditional Chinese culture in his stories. Fei Ming sought past experiences of ordinary life through creating fiction. ① Happiness and joy in his stories come from life's small fragments, such as a local festival, a good meal, and a beautiful scene. As the way of cultivating oneself according to religious doctrines, the author creates a peaceful environment for the characters in his fiction and conceals his personal emotions to achieve the temperament of writing about life honestly. Therefore, Fei Ming's stories are all imbued with harmony, flexibility, and silence. To create a traditional style of life in dreams, Fei Ming learned from traditional Chinese literature and adopted aesthetics used by traditional poets. ② When describing the local villages, he used many poetic sentences, but the content of his stories is based on his own experiences. Bian Zhiling mentioned in his preface to Fei Ming's selected works that his own poetic style had been influenced by Fei Ming. When introducing the local culture, Fei Ming adopted the aesthetics of traditional Chinese prose to elaborate the sentences in his stories. As Zhou Zuoren summarized in the preface to Fei Ming's two collections of short stories Zao and Qiao, the value of Fei Ming's writings lies in his expression of beauty. ③ Fei Ming is one of the few writers of the early twentieth century who could

This tradition of treating literature primarily as a tool can be traced back to the theories of *shi yan zhi* (Poetry Expresses Intention) and *wen yi zai dao* (Literature Conveys Principles). At the same time, he frees himself from the burden of revealing realistic problems and awakening the common people's consciousness of a modern society, as advocated by most May Fourth period writers. Fei Ming opposes dramatic changes, interesting plots, or characters with special personalities in his stories. His fiction displays the natural qualities of ordinary life. Zhou Zuoren compared the characteristics of Fei Ming's stories with the movement of water and wind: although water and wind will meet with many impediments when they flow forward or blow, such as waterweeds and caves, they will go on as if nothing has happened. Fei Ming's abstruse writing demonstrates his highly developed techniques learned from different sources to describe complicated things within a short piece. Edward Gunn and Shi-meí Shu have discussed Fei Ming's writing style in detail. Both emphasized how Fei Ming used Western literary techniques and Chinese classical forms in his fiction. Shih characterized Fei Ming's aesthetics as "mutual implication." In this article, I have focused on the influence of the theories and conventions of traditional Chinese poetry and prose on Fei Ming's writing. When his style of language was criticized as too simple to be understood, he retorted by explaining a metaphor in his story "Yangliu" [Willows]. In the story, he described eyes with tears as two willow balls moistened by dew and he thought that it is easy to perceive the meaning. In summary, even though Fei Ming does not belong to the left-wing mainstream of Chinese literature from the 1920s to the 1930s, his intention of creating a pastoral kingdom, his descriptions of the folk culture, and his use of poetic language into composing stories have had a great influence on the following generations, including such writers as Shen Congwen from the 1930s to the 1940s, Wang Zengqi in the 1970s, and Ah Cheng, Jia Pingwa, and Han Shaogong in the 1980s.

(From Ningyi Li, 'Fei Ming's Short Stories: A Poetry of Folk Elements')
The Poetry of Folk Elements in Fei Ming's Short Stories

- 問1 下線を施した英文①②③を日本語に訳しなさい。
- 問2 周作人は廃名小説の特徴をどのような比喩で評したか、日本語で説明しなさい。
- 問3 平明すぎる文体が難解であると批判され、廃名はどのように抗弁したか、日本語で説明しなさい。
- 問4 1930年代以降の中国作家たちに多大な影響を及ぼした廃名文学の特色を3項目、日本語で指摘しなさい。

試験
科目

英語