

SATIRE and HUMOUR

from A CHINESE CARTOONIST'S BRUSH

Selected Cartoons of Hua Junwu ('83-'89)

汉英对照 / Bilingual Edition

华君武漫画选

一九八三年至一九八九年



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SATIRE AND HUMOUR FROM A CHINESE CARTOONIST'S BRUSH

Selected Cartoons of Hua Junwu (1983~1989)

Translated by Gladys Yang

Edited by Han Le

Design and layout by Li Yuhong

*With comments and the English words in the cartoons written
especially for this bilingual edition by Hua Junwu*

华君武漫画选

1983年至1989年

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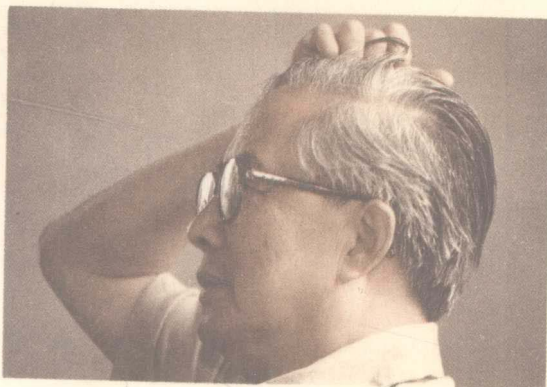
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Born in Hangzhou in 1915, I began to take an interest in drawing cartoons while in junior middle school, and in 1930 a local paper published one of my works. In 1933 I went to Shanghai to study in a senior middle school and began my career as a cartoon artist, contributing my works to various papers and periodicals regularly. Between 1936 and 1938 I worked as a junior clerk in a bank in Shanghai. In 1937 the Japanese War of Aggression Against China started. Not wanting to live under Japanese rule I went in 1938 to Yan'an, the resistance base against Japan, and worked in the Lu Xun Academy of Art and Literature. In 1945, after the Japanese surrender, I went to the Northeast Liberated Area and became a regular cartoonist for the *Northeast Daily*. After the founding of New China in 1949, I was transferred to Beijing to take charge of the art section of the *People's Daily*, a post which I held till 1966. From 1953 onwards I have been in charge of the Chinese Artists' Association, of which I am now a vice-chairman.

Since 1948 I have published eighteen albums of cartoons (two more albums are in preparation), made illustrations for seven volumes of satirical prose and poetry, and also published a volume of articles.

I have had no regular training in any art school or college. I was a deputy to the National People's Congress between 1954 and 1974, and since 1978 have been a member of the National Committee of the Chinese People's Political Consultative Conference.



Hua Junwu/ 华君武

Photo by Guo Tao

我1915年出生在杭州。1930年念初中时就喜欢画漫画,当地的一家报纸曾经发表过我的一幅漫画作品。1933年到上海念高中,正式开始了漫画创作,经常向一些报刊投稿。1936年至1938年在上海的一家银行当小职员。1937年日本侵华战争爆发,我不愿当亡国奴,1938年我奔赴抗日根据地延安,在鲁迅艺术文学院工作。1945年日本投降,我去东北解放区,在《东北日报》担任专栏漫画作者。1949年新中国成立后,我被调到北京《人民日报》负责美术工作迄1966年止。1953年起负责中国美术家协会工作,现任协会副主席。

从1948年迄今出版漫画选集18本(另有两本正在编辑出版中),为讽刺文学及讽刺诗插图共7本,文集1本。

未进过美术院校。曾任全国人大代表(1954年至1974年),从1978年起担任全国政协委员。

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PREFACE

I was fond of drawing cartoons as soon as I entered middle school, preferring this to still-life in class because I could give free rein to my imagination. In 1930 I began to send my cartoons to a local newspaper. I sent more then two hundred cartoons, and the editor finally accepted one for publication. This probably influenced my later choice of a career. In 1933 I left my hometown Hangzhou to enter a senior middle school in Shanghai. There I discovered several cartoon magazines and humorous periodicals, which aroused my interest in cartoon-drawing again. When some of my cartoons were accepted by the magazine *The Analects* which published humorous essays and the magazine *Modern Cartoons*, I became more enthusiastic. My textbooks of mathematics which I disliked were all scrawled over with little figures. In Shanghai there were two bookstores selling foreign books and magazines and there I could often find magazines carrying cartoons, which broadened my horizon. These magazines were too expensive for me to buy, but I could look through them pretending to be a customer. Famous Western cartoonists, such as George Groze of Germany, E.O. Plauen who created the strip cartoon *Vater und Sohn* (Father and Son), David Low from England and O.Sogolo from the United States, all made a deep impression on me. Even now I can still remember some of the contents and styles of their works. Outstanding foreign artists have always been my teachers and friends. One artist I specially admired was a Russian cartoonist whom I never met. His pen-name was Sapajou; I suspect he was a White Russian. I was captivated by his fluent lines and his caricatures. It may have been childish of me, but I even imitated his signature.

As I gradually won recognition from editors and readers, I was full of youthful dreams. However, I had to face harsh reality. My family was poor, the society was rotten, and Japanese imperialism was encroaching on China at that time. It was almost impossible to earn a living by drawing cartoons. After I dropped my studies, I worked as a bank clerk for two years. In those days social injustice and the growing national crisis were my major themes. Of course, some of my cartoons done during that period were puerile and immature.

Chinese of my generation in those days hated the Japanese aggressors. In 1937 the Japanese War of Aggression Against China started, and the following year the Japanese occupied Shanghai. Since I did not want to live under the Japanese and detested the old society under Kuomintang rule, I went to Yan'an, the anti-Japanese base area led by the Chinese Communist Party. I worked for eight years in the Lu Xun Academy of Art and Literature. My cartoons were published in the *New China Daily* and the *Liberation Daily*. As material conditions were poor at that time, I also edited a wall-paper of cartoons

inside the academy.

This wall-paper was welcomed by the young intellectuals in the academy, but local peasants and cadres of peasant origin found it difficult to understand. I had not been so conscious of this contradiction in Shanghai, where readers were mostly intellectuals like myself. But Yan'an was a world of peasants. Many cadres came from the peasant class, while the Eighth Route Army, in Mao Zedong's words, were peasants in army uniform. So Western -flavoured cartoons were hard for them to appreciate and accept. I believe that artists always wish to have an appreciative audience and like their works to be appreciated by the majority of people. Before 1942 I had already read Mao Zedong's thesis "On New Democracy", and in 1942 I took part in the Yan'an Forum on Literature and Art convened by Mao Zedong. So I had come to accept the viewpoint that literature and art should serve the people and should have a Chinese style. This decided my future path. In the same year Mao Zedong received in his Yan'an residence the three cartoon artists Cai Ruohong, Zhang E and me, and a writer Shu Chun. He explained to us that in writing satire or drawing cartoons, one should pay attention to the relationships between the general and the particular and between the whole situation and a partial aspect. This was a great lesson for me. It has charted my course ever since. In our cartoons we must try not to be one-sided. For in China a one-sided satire may have the opposite of the intended effect.

After the Japanese surrender in 1945, I went to the Northeast Liberated Area to work for the *Northeast Daily*. At that time I drew a caricature of Chiang Kai-shek wearing an American G.I. uniform with a plaster for curing headaches on his head. This cartoon was so popular that it was enlarged and stuck up on the street, at railway stations and army camps. The underground agents of the Kuomintang in Harbin blacklisted me as a target for assassination; my alleged "crime" was "insulting the Leader". So the newspaper office gave me a pistol to protect myself, though I knew quite well that I could not use a gun properly.

After the founding of New China in 1949, I was transferred to Beijing to work in the *People's Daily*. In the fifties most of my cartoons dealt with international current affairs. By the sixties I turned to cartoons about Chinese society. For I felt that although our social system had changed, the old ideas, viewpoints and working style of our people would not disappear with the old order. There would still be contradictions and conflicts between the new and the old ideas interwoven in every aspect of our social life. I believe that such contradictions will always exist in this historical period and that to criticise the old is to defend the new system and its ideology and the cartoon is a form of criticism. In

my work, my life and social contacts, whether listening to reports, or reading the newspaper, I always try to search for new themes for my cartoons.

My first album of cartoons in Chinese and English contains works done between 1955 and 1982. The present selection contains works dating from 1983 to 1989. During this period, our country has been carrying out reforms and opening to the outside world with economic construction as the main task. As we open our gates to the outside world, fresh air comes in; at the same time this brings in some dust, even stifling pollution. Decadent ideas and baneful practices such as adulation for the West, hankering for our old feudal culture, seeking profit at the cost of self-respect and decency, and corruption have started to spread. Venereal diseases which had been stamped out are cropping up again, pornographic publications have appeared. Trends such as selfishness and greed, departmentalism and national nihilism have been shamelessly adopted by certain people as their philosophy. In this confusing atmosphere, I have to use cartoons to oppose these objectionable things and express my views.

Ever since my youth I have suffered from foreign imperialist aggression. I love my people and my nation and I despise those who do not love our own country. I have lived through two different societies. I am convinced that only socialism can save China and make China strong and prosperous again. I shall continue to use my cartoons to sweep away dust and pollution and criticise all such evil influences.

I have added some comments (which appear beneath the captions of the cartoons) to most of the cartoons in this bilingual edition to help provide readers abroad with a better understanding of the contents.

For the English translation, editing and designing of this album, Gladys Yang, Han Le and Li Yuhong have given me much help, and I would like to express my heartfelt thanks.

Hua Junwu

Beijing
April 1990

序言

我上初中时就喜欢漫画,我觉得它比课堂上静物写生课有趣,可以无拘无束去想象。1930年我开始向当地一家报纸投稿,画了两百多幅,编辑在最后采用了一幅,这一幅作品的发表,我想对我以后走上漫画创作道路是起了作用的。1933年,我离开出生的杭州到上海去念高中,上海有几家专门发表漫画的杂志和幽默文学的刊物,使我又萌发了创作的欲望。我受到当时的幽默文学《论语》杂志和《时代漫画》主编的青睐,我画兴大发,在我不喜欢的数学课本上也画满了小人。上海有两家外文书店,那里经常有一些有漫画的杂志,使我大开眼界,我没有钱去购买,但我可以去装作买书的样子翻阅一阵。许多外国的漫画家如德国的乔治·格罗斯(G. Groze),《父与子》的作者卜劳恩(E.O. Plauen),住在英国的大卫·劳(David Low)和美国的苏格洛(O. Sogolo)都给我留下很深的印象,至今我还记得他们的一些作品的内容和风格。外国优秀的艺术永远是我们的良师益友。

使我尤其倾倒的,是一位从未见到过的俄国画家,我猜想他也许是一个白俄,他的笔名叫萨巴乔(Sapajou)。我对他的流利的线条和造型上的夸张佩服得几乎五体投地。年青人不免幼稚,我在画上的签名也是模仿他的。

我渐渐被编辑和读者所承认,振奋不已,充满了前程似锦的憧憬,但是在严峻的现实面前,我的家境贫寒,社会的黑暗和日本帝国主义步步进逼,在中国要成为一个职业的漫画家是几乎不可能的。我在辍学后当了两年银行小职员。社会的不公和日益严重的国难,是我经常创作的题材,当然也有一些思想幼稚模糊的作品。

我们这代人从小就痛恨日本侵略者,1937年日本侵华战争爆发,1938年上海沦陷,我不愿当亡国奴,又厌恶国民党统治的那个旧社会,我奔赴中国共产党领导的抗日根据地延安。延安八年我在鲁迅艺术学院工作,漫画发表在《新中华报》和《解放日报》,当时物质条件困难,我在学院办了个小小的漫画墙报。

办了漫画墙报,学校里的知识分子是喜欢的,但是农民或农民出身的干部就未必看得懂。在上海时这个矛盾并不突出,因为那时看漫画的读者也大多是和我一样的知识阶层。到了延安,变成了一个农民的世界,许多干部出身于农民阶层,当时的八路军按毛泽东的解释就是穿上军衣的农民,因此带有洋味的漫画就难以被他们欣赏和接受。我信奉这种主张,作者总是希望作品得到知音,喜欢得到多数的人欣赏。在1942年前我阅读了毛泽东的《新民主主义论》和1942年参加了他所召集的延安文艺座谈会后,我接受了文艺为人民服务 and 民族化的论点,奠定了我以后创作的道路。1942年毛泽东在延安寓所曾经约见过三位漫画作者蔡若虹、张谔和我及作家舒群。毛泽东对我们谈了在讽刺时需要注意个别和一般、局部和全局的关系,这使我在以后几十年漫画创作上受益非浅,它使漫画尽可能减少片面性,在中国片面性的讽刺可能得到适得其反的效果。

1945年日本投降后,我到东北解放区《东北日报》工作。我创造了一个贴头痛膏药身穿美国大兵衣服的蒋介石形象,群众喜欢我的漫画,把它放大了,画在街头、火车站和兵营里。国民党在哈尔滨的地下特务组织把我列入暗杀的黑名单里,“罪名”是“污辱领袖”,因此,报馆发给我一支手枪作为自卫,其实我很知道自己枪法之拙劣。

1949年新中国成立后,我被调到北京《人民日报》工作。五十年代我较多发表关于国际时事题材的漫画,六十年代左右,我的漫画转向于国内社会生活方面,因为我逐渐感觉到,虽然我们社会制度改变了,但人们旧的思想意识、观点作风,并没有随着制度的改变而消失,新旧思想的矛盾仍旧交织在社会生活的各个方面,我认为这种矛盾将始终存在于这个历史过程中,批判(漫画就是一种批判方式)旧的,也就是保护新生的制度及其思想观点。我在工作中、生活中、在和人的接触时、听会议的报告时、阅读报纸时,我习惯去捕捉漫画的题材。

前一本英汉对照漫画集,选用了我从1955年到1982年的作品,现在这本选集是1983年到1989年期间的作品。在此期间,我国正处于一个以经济建设为中心的改革开放年代,中国的门打开了,在吹进了新鲜空气的同时,也刮来了迷人眼睛的风沙,有时污浊的空气甚至使人窒息。崇洋、复古、重利轻义的思想、贪污、腐败的风气在许多角落里蔓延;已经在中国大陆上被消灭的性病、色情书刊又出现了;那些利己主义、本位主义、民族虚无主义等等毫不知耻地被某些人奉为处世哲学,在这种混乱的氛围中,我以漫画来表示我的看法。

我从小就饱受帝国主义侵略的痛苦,我爱我的国家和民族,鄙视那些不爱自己国家的无耻之徒。我经历了新旧两个社会,我深信只有社会主义可以拯救中国而使她富强起来。

我将继续用漫画去扫除各种灰尘,去鞭挞一切不正之风。

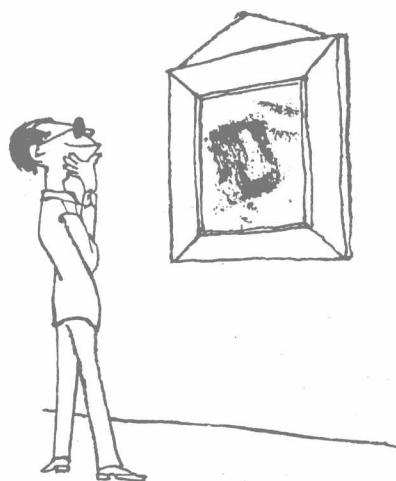
我为这本汉英对照的漫画集中大多数的作品,加写了评语,以帮助国外读者更好地理解这些作品的内容。

此书在翻译、编辑和装帧设计上,戴乃迭、韩乐及李玉鸿各位友好给予极大的帮助,我从心里对他们感谢。

华君武
一九九〇年四月北京

CARTOONS

漫画



八月九日

外国月亮

1. 顾影自怜



顾影自怜

因为只看到自己，便成了天下最美的。