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Yang Hongying's World of Literature

# 杨红樱 的文学世界

长江出版传媒  
湖北少年儿童出版社



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有孩子的地方，就有美丽的故事要发生。

每个人的内心深处，都有一座梦幻的城堡。

我喜欢有孩子的地方。

当你微笑时，整个世界都在与你一起微笑。

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# 杨红樱的文学世界

乔世华 著

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## 图书在版编目(CIP)数据

杨红樱的文学世界 / 乔世华著. —武汉:湖北少年儿童出版社,  
2013.5

ISBN 978-7-5353-8040-1

I. ①杨… II. ①乔… III. ①杨红樱—儿童文学—文学研究  
IV. ①I207.8

中国版本图书馆 CIP 数据核字(2013)第 000828 号

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出版发行: **长江出版传媒**  
湖北少年儿童出版社

出品人: 李 兵

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社 址:武汉市雄楚大街 268 号出版文化城 B 座 7—8 楼 邮政编码:430070  
业务电话:(027)87679199 (027)87679179 电子邮件:hbcpl@vip.sina.com  
网 址:<http://www.hbcpl.com.cn>

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承印厂:武汉贝思印务设计有限公司

经销:新华书店湖北发行所

---

规格:787 毫米 × 1092 毫米

开本:16 开

字数:300 千字

印张:22

印次:2013 年 5 月第 1 版,2013 年 5 月第 1 次印刷

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书号:ISBN 978-7-5353-8040-1

定价:35.00 元

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本书如有印装质量问题,可向承印厂调换。



## 在儿童文学的坐标上

在过去一个多世纪的中国儿童文学的坐标上，不论我们以怎样的线段或者图形来描绘，杨红樱都注定是这一线段或图形中最能显现历史进程自然也无法绕开的那一个“点”。之所以做出这样的判断，是因为她所达到的令人难以企及的艺术高峰及其无可否认的对千千万万读者所产生的巨大而深远的影响力。

在三十余年的儿童文学创作生涯中，杨红樱一直游刃有余地穿梭在童话和小说两种文体之间，并在这两种文体的建构上有着卓绝的贡献。她的童话富想象力、有哲思，兼具多副笔墨，唯美而抒情，谐趣而智慧，流溢着独特的艺术个性和浓郁的民族色彩，童话的表现力在她那里得到了富有成效的拓展。她的小说风格多样，诗意优美，幽默风趣，有着至为纯正的儿童本位叙述，真实地反映了当下中国儿童的现实生活与心灵生活，表达了她对儿童身心成长的关注与关怀；她不但提升了儿童幽默小说的艺术品质，更将对童心的呵护对童年的捍卫以及对自由、快乐精神的理解融入小说中，同时教导处于功利化教育重压下的儿童从中学会如何积极应对来自家庭、学校、社会等各方面的压力、挫折，从而走出心理阴影，心智得到健全的成长。她的语言文字行云流水般清新自然，清浅平易却从来不缺乏深刻，内中包蕴着凝重睿智的人生思考，传递着丰富深邃的生活哲理。所以，我们就不难理解这样的事实：《淘气包马小跳》的法文版译者——一位当过小学老师的法国汉学家，会在地铁里为马小跳笑得前仰后合；《笑猫日记》的德文翻译者——一位对中国文化素有研究的德国汉学家，会由衷欣赏《笑猫日记》浓厚的文学意味和哲学意味。

杨红樱似乎与生俱来就有一种与孩子沟通交流的能力。而她后天的勤奋习得更令她的“天赋”得到了无限伸展：她认真研读了大量的儿童教育学、儿童心理学著作，而且她总是不断地走到孩子们当中，与孩子们同喜同悲，她的目光、心灵、笔触始终没有离开过孩子，孩子就是她的世界。

此外，她从小就徜徉在文学的世界里，这令她一直拥有异常敏锐的艺术感觉和扎实稳健的文字功底。由于谙熟孩子心理，她知道儿童在想什么、想说什么、有什么企望，所以她凝练而含蓄的文字总是能那样准确且传神地捕捉住真切自然的童真童趣，最终抵达儿童心灵深处。尽管杨红樱从没有获得过儿童教育学家、儿童心理学家的桂冠，但是孩子们发自内心地认可她是“能读懂孩子心的老师”。杨红樱用心经营的文学世界，不但属于她自己，也属于所有的孩子。

要看到，杨红樱文字的纯净清新一方面是其淡泊心灵、优雅性情的自然而然的流露，正所谓“金声玉韵，蕙心兰质”；另一方面则源于其对儿童文学的理解，她知道儿童文学理所应当是一门浅语的艺术，所以她一定要寻找到那最能触动孩子心弦、又一定能被孩子接受的方式，正所谓“善为文者，富于万篇，贫于一字”。而在忠于内心的写作中，杨红樱融入了自己的人生体验，以生动洗练的文笔把她对于友谊、快乐、爱情、亲情、教育、责任、生命等的理解、把这些孩子们成长当中应该懂得的道理灵动而智慧地表达出来，这让我们再清楚不过地看到，杨红樱是一位有社会理想、有个人担当和文化责任感的作家。而真正懂儿童、真正关注和引领儿童精神成长的作家一定会赢得孩子们的热爱。

北京开卷信息技术有限公司设置的开卷畅销榜单的权威性向来为业界所公认，据其调查显示：从2004年开始，杨红樱成为中国最畅销的儿童文学作家，改变了中国童书市场上一直以来的“西强中弱”格局；杨红樱还是21世纪第一个十年里国内少儿作家作品总销量的冠军。截止到2012年6月，杨红樱图书的总销量已经超过5000万册，其中，《淘气包马小跳系列》、《笑猫日记系列》等都已成为畅销品牌图书，长期占据童书排行榜前列。也是因为此，杨红樱屡屡成为中国年度最具市场价值作家，她是名副其实的“中国童书皇后”、“中国童书畅销第一人”。图书销量高，意味着受众数量多。而这一切既不是靠王婆卖瓜自卖自夸所吆喝出来的，也不是靠行政命令、阅读推广或专家推荐推销出来的，而是千千万万既不看书评广告、更不操持话语权的儿童自发、自主选择阅读的结果。换言之，是无数忠于内心阅读感受的小孩子发现的杨红樱。

2006年，杨红樱的《淘气包马小跳》在崇尚幽默的法国出版；2007年，在法兰克福国际书展上，德国艾阁蒙集团购买了杨红樱的长篇童话系列《笑猫日记》的德语版权；2007年和2008年，出版过《魔戒》等经典作品的英国哈珀·柯林斯集团先后购买了《淘气包马小跳系列》和《笑猫日记》在全球发行的多语种版权。在此之前，哈珀·柯林斯集团从未购买过

同一作家的两个系列作品，杨红樱之所以能破天荒，是因为在该集团看来：

“说英语的孩子们能够通过阅读杨红樱的作品，通过那些生动幽默、简单易懂而又极富时代感的故事，来了解当代中国儿童的生活现状，打开一扇了解中国的窗口。”2010年，《淘气包马小跳系列》6本图书的英文版在英美地区销售已达10万册。2011年9月，《杨红樱画本》系列的版权已输出至我国台湾地区以及韩国、泰国、英国、西班牙等多个国家。一切正如哈珀·柯林斯的CEO布莱恩·莫雷曾表示过的那样：“我们发现，杨红樱已成为真正的国际性少儿作家。”的确如此，杨红樱的作品已成为海外读者理解当下中国以及中国文化、中国孩子的有效媒介。

一位在加拿大多伦多七年级毕业的女生几乎读完了杨红樱所有的校园小说，她在写给杨红樱的信中这样说：“我把您所有您的书都看了一百遍，每读一次就会有不同的发现和感觉。现在，除了您写的中文书和我妈妈的一套《哈利·波特》，别的都是英文书。在这些书里面，您的书是最真实和最好看的。”还有一位加拿大的华人女孩儿光是杨红樱的《超级市长》就读了五十多遍。国内一个中学生写给杨红樱的信件是这样深情而令人动容：“您写的书一直伴随我成长，我也相信在我的未来，您的书同样是我如影随形的老朋友。读了您的童话，似乎又听见了童心在跳，您的书让我找回了曾经的自己，曾经的童心，这是我一直支持您的理由。您的一本本书，就像一个个知心朋友，让我读起来有种久违的亲切感。您真的很理解孩子。我觉得您是每一个孩子心目中的知己，您不是以大人的角度居高临下地去看孩子的世界，而是把自己放在跟孩子平等的位置上，所以您才如此理解我们的欢乐与忧伤。杨红樱阿姨，我永远是您的忠实粉丝，感谢您让我们感受了真正的童年、童真、童趣，我将珍藏好您的书，将来有孩子的时候，就把这些书传给他。”……

已经有许多鲜活生动的个案、也还会有更多的个案告诉这个世界：有华人的地方，就一定要有马小跳，就会有笑猫，就会有杨红樱！有朝一日，当孩子们整理自己的童年记忆的时候，他们发现，原来是杨红樱精心营造的笨笨猪、冉冬阳、马小跳、笑猫等文学形象陪伴着他们一天天长大的；越来越多的家长和老师认真阅读了杨红樱的作品之后，由衷地感到杨红樱是懂孩子的，她的文字唤醒了他们沉睡已久的童心，更新了他们的教育观念，让他们学会了与孩子沟通交流的正确方法；而且，他们明白了一个事理：优秀的儿童文学作品不仅仅会让孩子爱不释手，也会征服成人的心灵，原来承载着民族童年记忆的儿童文学是属于全人类的宝贵精神财富。

# The Foreword

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## In the Coordinate Plane of Children's Literature

Whatever segments or graphics we draw in the coordinate plane to depict the history of children's literature in the past century, Yang Hongying is bound to be a point that best demonstrates its historical process and that naturally can not be bypassed. Such a high estimation is based on the leading artistic peak she has reached and her undeniably great and far-reaching influence over millions of readers.

In her 30 years of children's literary career, Yang Hongying has been a writer capable of shuttling with skill and ease between fairy tales and novels and a writer to give extraordinary contribution to both literary forms. Packed with imagination and wisdom, her fantasies have effectively expanded the expressiveness of fair tales in terms of her colorful and varied descriptions, beautiful and expressive words, humorous and smart language, unique artistic personality and profound Chinese characteristics. Her novels are varied in style and with poetic, elegant and humorous language, she writes from children's perspective, aiming at faithfully reflecting the real life and thoughts of Chinese children today. In her novels, she expresses her concern and care of children's growing up in body and in soul. Not only has she enhanced the artistic quality of children's humorous novel, she also integrates into it her care for nurturing children's innocence, her protection for childhood and her understanding of freedom and happiness. She believes that in the present utility-orientated educational environment, children should learn to respond

positively to school, parental and social pressure, set their hearts free and therefore have health and sound mind. The flowing, fresh and natural language, written simply but far from shallowness, contains serious and wise reflections on life and conveys rich and profound philosophical thoughts. So it's no wonder that the translator of the French version of her *Mo's Mischief* (known in Chinese as "Naughty Boy Ma Xiaotiao"), a French sinologist and a former elementary schoolteacher, laughed himself into convulsions in the subway at Mo's stories and that the translator of the German version of her *Laughing Cat Diary*, a Germany sinologist who studies Chinese culture, sincerely praised the inspiring literary and philosophical significance of the book.

Yang Hongying seems to be born with the ability to communicate with children. And diligent learning helps her talent to develop infinitely. She has an extensive reading of the classics of children's education and children's psychology. She always walks into children's world and shares their happiness and sadness. Her eyes, her mind and her writings are always on children. Her world builds on children. What's more, she was brought up and nurtured by literary works. Therefore she is extraordinarily sensitive to art and has sound and solid writing skills. Familiar with children's psychology, she knows what they are thinking of, what they want to say and what they long for. So her concise and subtle language always accurately and vividly captures real and natural childlike innocence, and eventually touches the children's soul. Yang has never been crowned as child educator or child psychologist, but the kids recognize her as the teacher who can read their hearts. The literary world Yang has carefully built not only belongs to her, also belongs to all the children.

It should be noticed that the purity and freshness of Yang Hongying's language is on one hand attributed to her quiet mind and graceful disposition; on the other hand, it is based on her understanding of children's literature. She believes that simple language should be used in children's literary works and she is seeking for the style that most touching and acceptable for children. Just



as the saying goes, a good writer ponders deeply over each word of his writing. Yang's writings are faithful to her heart. Integrated with her own life experience and in vivid and succinct language, Yang's writings wisely express her understanding of friendship, happiness, love, family, education, responsibility and life, which are important for children's growth. So it's obvious that Yang is a writer imbued with social ideal, individual and social responsibility. As a writer who truly understands children, truly pay close attention to and guide children's spiritual growth, she definitely wins children's love.

According to an authoritative best-selling list of the industry launched by Beijing OpenBook Information Technology Co., Ltd, Yang Hongying has been the best-selling writer of children's literature in China since 2004 and has changed the pattern of children's literature market in China, which has long been occupied by western works. Besides, she is also the champion of all-over sales of domestic children's writers' works in the first decade of the 21<sup>st</sup> century. Up to June 2012, total sale of her books has exceeded 50 million volumes. *Mo's Mischief series* and *Laughing Cat Diary* are best-selling brand books and has long occupied top of best-selling list of children's book. Hence Yang has been repeatedly named the most valuable writer of the year in Chinese market. Known as "China's J.K. Rowling", she is a veritable "queen of children's books in China" and "the top best-selling writer of children's books in China". The high book sales indicates a large number of audience, which is neither acquired by the writer's boastful talks, nor by administrative orders, reading promotion or experts recommendation, but by spontaneous and independent choices of millions of children who do not read book review ads and can not manipulate discourse power. In other words, Yang was found by the numerous children who are loyal to their inner feelings.

In 2006, Yang's *Mo's Mischief* was published in France, a country that advocates humor; in 2007 Frankfurt Book Fair, German Egmont Group purchased the Germany copyright of Yang's long fairy tale series *Laughing*

*Cat Diary*; in 2007 and 2008, British HarperCollins Group, the publisher of classic works such as *The Lord of the Rings*, acquired the multilingual copyrights of Yang's works, like *Mo's Mischief* and *Laughing Cat Diary*. This was the first time that HarperCollins ever bought two series of works of the same writer. According to HarperCollins, "The humorous and smart language, written simply, makes her books a window to know China. In English-speaking countries, children read Yang's works and learn something about life of contemporary Chinese children from those stories embodying characteristics of times." Up to 2010, it has sold 100,000 copies of six books from the *Mo's Mischief* series in English, targeting countries like the United States and Britain. In September 2011, the copyright of *Picture Books of Yang Hongying* series was exported to Taiwan area, Korea, Thailand, Britain, Spain and etc. "We find that Yang has become a real international children's literature writer." said Brian Murray, CEO of HarperCollins<sup>1</sup>. Indeed, Yang's works has become an effective medium for oversea readers to understand contemporary China, Chinese culture and Chinese children.

In Toronto, Canada, a girl just graduated from her seventh grade has almost finished reading all Yang's campus novels. In a letter she wrote to Yang, she said: "I have read a hundred times your books that I own and each time I have different findings and feelings. Your books and the *Harry Potter* series of my mother are the only Chinese book I have. All the other books are in English. Of all the books I have, yours reflect the reality of life most and are the most attractive." Another Canadian Chinese girl even read one book of Yang's *Mo's Mischief* series, the *Super Mayor*, as much as fifty times. A middle school student in China also sent Yang an affectionate and touching letter, in which he wrote: "I have grown up with your books. And I believe, in future, your books will still accompany me like an old friend. When I read your fairy tales, it seems that I once again hear my heart beating like a child. Your books help me find myself back and find my childlike innocence back. That is why I will always support you. Your books are like bosom friends, in

which I can feel the long-lost warmth. You really understand children. I think you are a good friend in all children's heart. You see our children's world not from a condescending adult's point of view, but stand in our shoes and see from our perspectives. That's why you understand our joys and sorrows so well. Aunt Yang, I will always be your loyal fan. Thank you for making us feel the real childhood, childlike innocence and children's fun. I will treasure your books and when I have a kid, I will hand the books to him."

There are already many vivid examples and there will be more to let the world know: where there are Chinese there always will be Ma Xiaotiao, Laughing Cat and Yang Hongying! One day, when the kids recollect their childhood memories, they will find that Yang's elaborately created literary characters such as the Piglet Benben, Ran Dongyang, Ma Xiaotiao and Laughing Cat have accompanied them while they grew up. More and more parents and teachers, after carefully reading Yang's works, sincerely feel that Yang truly understand children and her words have waken up their long-sleeping childlike innocence, renewed their ideas of education, and taught them the right methods of communicating with children; and they realize that outstanding children's literary works not only fascinate children, but also conquer the hearts of adults. It turns out children's literature loaded with a nation's childhood memories is the precious spiritual wealth to all mankind.

# 我为什么为孩子们写作

主讲人：著名儿童文学作家 杨红樱

2011年9月7日

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Postscript

## 「小荷才露尖尖角」

在谈到自己的创作时，杨红樱从来不会忘记告诉别人：她最早是写科学童话的。在出了大名之后，杨红樱也始终没有忘记利用既有优势来推广科学童话。杨红樱曾解释过自己最初的写作选择：“在我的童年时代，小孩子能读到的图书非常有限，《十万个为什么》、《安徒生童话》和《红楼梦》是我反反复复读的几种书。最初的写作是为我的学生写故事。那时我刚当老师，还没什么生活经验，只好借助我的阅读经验。写科学童话是一个比较明智的选择。知识点是从《十万个为什么》中来的，童话意境借鉴安徒生童话，叙述的语言从《红



楼梦》学到了很多。”<sup>①</sup>她“对孩子们的最高期望是爱上科学童话，最低期望是知道什么是科学童话。”<sup>②</sup>杨红樱以她的科学童话写作让我们对科学童话这一文体有了更多的期许，她给孩子打开了一片知识的天空、插上一双文学的翅膀，让他们自小对科学童话、对科学、对文学都有了比较清晰的认识和瑰丽的想象。

杨红樱是一个善于总结和善于发现的作家。这一点对于她的成长至关重要。当她还是小学语文教师时，发现可供孩子们阅读的读物不多，就想自己给所教的孩子们创作阅读课的读物，因为不知道孩子们喜欢什么样的读物，于是在学生中展开调查，了解学生究竟喜欢什么样的语文课文，结果发现学生们最喜欢的还是像《小蝌蚪找妈妈》、《小公鸡和小鸭子》、《骆驼和羊》这一类的文章，而它们的共同特征就是都属于科学童话。细心的她还发现，这一类科学童话除了有故事，有知识点，有优美的语言和意境，还有爱的教育蕴藏其中，这恰好暗合了儿童的阅读心理和阅读需求，满足了他们的求知欲、想象力以及心灵成长的需要。由此，开始了自己的科学童话写作之旅。最初，当童话写好后，她不好意思告诉学生那是自己写的，便装模作样地把写在几页纸上的文章夹在一本书中间，声情并茂地读给学生听，此时，她就格外注意观察学生的“阅读”反应：看到学生听得津津有味时而捧腹大笑时而泪流满面时，就知道这一处写得好，能抓住学生的心；当注意到有学生在下面做小动作、交头接耳或者埋头搞自己的东西时，就知道这一处描写得不够好——尽管可能这是她最得意的描写，但因为意识到孩子们不喜欢、不感兴趣，于是回过头来再对这一部分进行修改。显然，她是蹲着写作的，始终注意和孩子们保持着心灵的贴近、姿态的同一。

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①《让科学走进儿童文学》，《杨红樱作品精选导读·科学童话系列》，浙江少年儿童出版社2008年6月第1版，222—223页。

②《让科学走进儿童文学》，《杨红樱作品精选导读·科学童话系列》，浙江少年儿童出版社2008年6月第1版，231页。



在香港图书节给小朋友讲科学童话

1981年，杨红樱在《少年报》发表了第一篇作品——科学童话《穿救生衣的种子》。这篇童话是为着向孩子讲述睡莲种子的神奇传播功能和成长方式的，很大程度地满足了孩子的好奇心。但它更是一篇具有唯美品质追求的艺术童话。杨红樱说过，写科学童话的压力很大，“想给孩子们一杯水，自己就得有一桶水”。童话中，杨红樱采取了直抵孩子内心深处的表达方式，选择以“救生衣”这个孩子能理解的语词很形象地说明



了睡莲种子是怎样漂在水面上的。这篇初次试笔之作，一开始就展现了它的不俗的笔力，值得我们细细咂摸。

首先可以肯定地说，它的写作得益于方惠珍、盛璐德创作于 50 年代的《小蝌蚪找妈妈》这样的科学童话的启示。《小蝌蚪找妈妈》采取一系列的“误会法”让我们知道了蝌蚪变成青蛙的整个过程：先是长出后腿、然后长出前腿，最后尾巴消失了；同时这个童话又与母爱、成长的主题相关。《穿救生衣的种子》有模仿，但更有创造，它也同样采取了“误会法”——最初，小鲤鱼错把睡莲种子当成了“小球”；再后来，长大了的鲤鱼姑娘错把成长后的睡莲当成了掉进水里的花。由此，再由睡莲向鲤鱼介绍自己非同寻常的有趣的传播生长方式：在童话前半部分，睡莲种子向无知而好奇的小鲤鱼介绍自己的特殊本领——因为身上穿着一件充满空气的救生衣而能够“在水上自由自在地，一点也不用担心会沉下去”；在童话后半部分，睡莲向青春活泼的鲤鱼姑娘讲述自己何以跑到了地底下——“我的种子在水里漂了很久很久，救生衣里的空气跑掉了，种子就沉到水底，到了春天，我就生长出来了”，在具体可感而又客观实在的叙述中科学知识得到了传递，《小蝌蚪找妈妈》中的“成长”主题同时也潜在地被承续了下来——小鲤鱼成长为鲤鱼姑娘、种子成长为睡莲，而且明显是“青出于蓝而胜于蓝”的。杨红樱在书写生物时非常注意不离开它们的自然本性——动者如鲤鱼欢快活泼，静者如睡莲恬淡自然。鲤鱼和睡莲间的友谊以及她们各自成长如蜕的幸福，也都洋溢在整篇童话中，让人内心感到一种淡淡的温暖。

这篇童话让人不自禁地想到了有着“日本的安徒生”之美誉的儿童文学作家新美南吉的《去年的树》：一只小鸟和一棵树是好朋友，鸟天天给树唱歌，树天天听着鸟儿唱。冬天要到了，小鸟必须飞到很远的地方去，它们约好明年春天再见面，鸟儿再给树唱歌听。春天，鸟儿飞回来了，它先后通过询问树根、工厂大门和小女孩，得知树已被工人伐倒、造成火柴、在煤油灯里燃烧着。小鸟最后找到了煤油灯里燃着的灯火盯着看了一会儿，唱起去年给树唱的歌，之后又对着灯火看了一会