

● Bilingual Edition / 中英对照

今
趣
集

Wit and Humour in Modern China

— 100 Cartoons by Ding Cong



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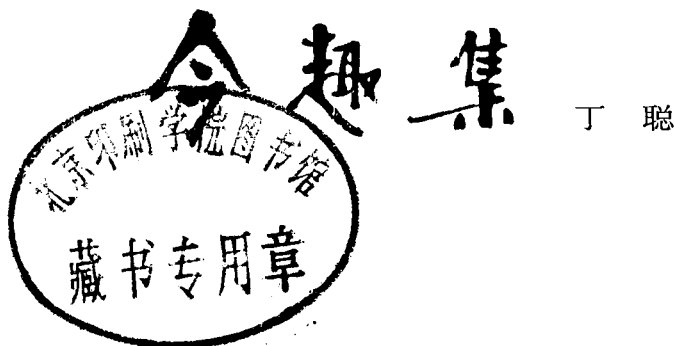
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· 丁聪 编绘

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Ding Cong and His Cartoons

In 1985 Ding Cong published a collection of his cartoons entitled *Wit and Humour from Ancient China*. It ridicules stupid officials, pokes fun at pretensions or follies and records smart repartee, displaying much the same style of humour throughout two millennia. The book was very well received. Readers have been suggesting that the artist should produce another collection of cartoons reflecting the ignorance, stupidity and other irrational phenomena that still exist in present-day Chinese society; so this present collection *Wit and Humour in Modern China* is a sister volume to the former book.

Seven years have passed since the publication of the former volume, and Ding Cong is now seventy-six. He still enjoys good health and works hard, still signs his work Little Ding. He first did so in his teens to distinguish himself from his father Ding Song, a veteran cartoonist in Shanghai. Ding Song's home was frequented by actors, writers and painters, and from his boyhood Little Ding loved art. But an artist's life was so hard in those days that his father did not want him to follow his steps; he refused to teach him. Art was the youngster's hobby and he learned from life, taking a sketch-book with him wherever he went. His only formal training was a term of drawing classes at the Shanghai Fine Arts Institute.

Like virtually all Chinese artists of his generation Ding Cong has had a very chequered career. The Anti-Japanese War forced him to move from Shanghai to the interior. Later, Kuomintang censorship and persecution of radicals drove him from Shanghai to Hong Kong. After Liberation the Anti-Rightist Movement and the "cultural revolution" robbed him for twenty years of the freedom to publish under his own name. Under these circumstances it is amazing that he has achieved so much. On the other hand, the ups and downs of his life have toughened him, enriched his experience and deepened his sympathy for all underdogs.

Ding Cong started his career by drawing cartoons and helping to edit film magazines

and pictorials. In the interior and Hong Kong he also designed stage sets and costumes experience which stands him in good stead when illustrating stories from the past. After the outbreak of the Pacific War in 1942, he went back to the interior and contributed to the exhibition "Hong Kong in Torment." His travels with a repertory company brought him in touch with social outcasts, whose sufferings he often took as his theme. Thus his *The Red Light District* and other drawings of social phenomena portray the hard life of prostitutes in Chengdu as well as the rampant corruption in wartime China. In recognition of his outstanding work he was made a member of the Modern Art Association.

In 1944 he drew brilliant illustrations for Lu Xun's masterpiece *The True Story of Ah Q*, satirizing the landlord and Imitation Foreign Devil but showing sympathy for feckless Ah Q, considering him as a victim of his times. This sympathy for the poor and ignorant pervades all his illustrations.

Returning to Shanghai in 1945, and later when he returned to Hong Kong, Ding Cong drew cartoons attacking the Kuomintang's reactionary regime. "Cartoons can be compared to daggers," he said. "Armed with them I have pierced through dark and gloomy times."

After Liberation Ding Cong came to Beijing, became an editor of the *China Pictorial*, drew cartoons, illustrated stories and helped to design exhibitions. One of our earliest recollections of him is when, like a smiling Buddha, he showed us round the fascinating exhibition of the classical novel *A Dream of Red Mansions* which he had been instrumental in arranging. The wealth of material assembled shed light on the novel and its historical background, the costumes and furnishings of that time, even the tricks resorted to by desperate candidates to cheat in the imperial examinations.... That was one of the best exhibitions we have seen.

In 1957, wrongly labelled as a Rightist, Ding Cong was sent to the Great Northern Waste to work on the land. Though the temperature sometimes dropped to 30 degrees below zero, he never complained but retained his sense of humour. In 1960 he was cleared and given a job in the National Art Gallery. But in 1966 came the "cultural revolution," he was sent to a cadre school and then to the countryside to work as a swineherd.

When rehabilitated in 1979, Ding Cong determined to make up for lost time. His work is in great demand. His cartoons keep appearing in papers and magazines. He has illustrated many books by such famous writers as Lu Xun, Lao She and Mao Dun, as well as many others. After making a careful study of these works he faithfully reflects and illuminates them with his meticulous draftsmanship and his keen sense of character and period.

Ding Cong is an all-round artist but above all a brilliant cartoonist and illustrator. A good illustration should do more than simply reproduce what a writer has said: it should give it a new dimension by adding the artist's insight. This Ding Cong does most successfully, using his cartoonist's eye to select significant details and bring out salient features without drawing caricatures. His illustrations in this book are not merely amusing but forceful and thought-provoking. Over the years he has evolved his distinctive style and simplified his compositions. His drawings can be recognized at a glance. The speed with which he now works is based on painstaking practice.

Ding Cong's old friends still call him Little Ding, not simply because he won fame under this name but because of his lovable childlike qualities. He is frank, enthusiastic and straightforward, full of fun and with no malice in his make-up. Wherever he goes we hear laughter. "The style is the man" this applies to both writers and artists.

Ding Cong now still advises the literary journal *Du Shu*. One of China's prolific artists, he is working tirelessly to delight the reading public.

**Gladys Yang
and
Yang Xianyi**

September 1992

丁聪和他的漫画

1985年丁聪曾出版过一本古代笑话插图集，内容是讽刺某些昏庸官僚和装模作样的愚蠢人物，表现了近两千年间中国人民古老的幽默。这本集子受到读者极大的欢迎，他们要求作者再画一本反映当今社会中存在的愚昧、不合理现象的讽刺作品，成为《古趣集》的姐妹篇——《今趣集》。

《古趣集》出版至今已7年，丁聪也已到了76岁高龄，他的身体仍然很健康，不断作画，画稿上依然署着“小丁”的笔名。他的父亲丁悚是过去上海的漫画家。丁聪在十几岁时就随父亲作画。因为家中经常有一些著名戏曲演员、作家和美术家来作客，因此他从小就喜爱艺术。当时的画家生活很艰苦；他的父亲并不想鼓励他成为画家，也不愿意教他画画；他开始只是把绘画当作业余爱好，作一些生活速写。后来也只在上海美专正规学习了一个学期。

与他同时代的大多数画家一样，丁聪经历过颠沛流离的生活。抗日战争迫使他离开上海去内地，后来由于国民党对文艺的审查制度和政治迫害，他被迫流亡到香港。解放后的反右运动和“文化大革命”又剥夺了他20年的创作自由，许多署自己名字的作品不能发表。即使这样，他还是创作了大量的作品，这确令人惊异。艰苦生活环境磨炼了他的意志，丰富了他的生活经验，也增加了他对过去受苦受难的老百姓的感情。

丁聪开始主要是创作漫画，同时也编辑过电影画报，从事美术编辑工作。在内地和香港期间还设计过舞台布景。这些经验对他为小说作插图很有帮助。太平洋战争爆发以后，他从香港回到内地参加“香港受难”展览，并随剧团到各地写生，接触到当时难民的生活，画出他们困苦的处境。如他在成都曾为当时妓女的悲惨生活画了一幅“花街”，还画了其它揭露战时国民党腐败社会的作品。由于他的贡献，他成为当时中国美术家协会的一位杰出代表。

1944年，他为鲁迅的名著《阿Q正传》画了插图，讽刺了当时的地主阶级和假洋鬼子，对天真的阿Q的苦难遭遇表示了同情。他对贫苦大众的深厚感情都体现在他那个时期的作品之中。

1945年他回到上海，后来又去香港，在那个时期作了不少抨击国民党反动统治的漫画。他曾经说过：“漫画犹如匕首，可以用来刺穿那个黑暗悲惨的年代！”

解放后，他来到北京，编辑了《人民画报》，又画了不少漫画和书籍插图，设计过各种展览。五十年代初，在丁聪布置的一次古典小说《红楼梦》的展览会上，我们相识了。他笑咪咪地，象个弥勒佛，兴致勃勃地带着我们看他的那些美术设计。那次展览的大量资料提供了“红楼梦”一书的历史背景，当时的服装和生活用具，甚至包括宫廷科举制度下考场作弊的材料等等。那是我们所见过的一次最有趣味的展览。

1957年丁聪被错划为右派，到北大荒劳改。虽然有时气温低到零下30度，他毫无怨恨情绪，仍保持着自己的幽默。1960年他恢复名誉，到美术馆工作，但在1966年“文化大革命”期间又被送到干校，当上了猪倌。

1979年他恢复自由后，决定要补上所失掉的时间。请他作画的很多，他在许多报纸和刊物上发表漫画，并为不少著名作家如鲁迅、老舍和茅盾等人的小说画了插图。在认真研究这些作品之后，他精心绘制了插图，忠实地反映了作品内容、人物性格和时代特征。

丁聪是一位多才多艺、技巧全面的画家，特别擅长的是漫画和书籍插图。一幅好的插图不仅能反映出作家所说的内容，而且能加深作品的艺术深度。丁聪正是成功地做到了这一点。他以画家敏锐的洞察力选出重要的细节，取其精华，而不使人物漫画化。他为这本书所作的插图不仅使人觉得有趣，而且使人深思。他的独特风格和简洁手法是长期探索的果实。他作画速度惊人，画面简洁明了，而这正是他苦心经营的成绩。

丁聪的老朋友们都叫他“小丁”，这不仅是因为他年少成名，而且是因为他“不失其赤子之心”；为人坦率、真诚、正直。他到哪里，人们都会听到他那爽朗的笑声。他的作品风格正反映了他本人的性格。

丁聪现在仍是《读书》杂志的美术顾问，还是中国美术家协会漫画艺术委员会主任。他不知疲倦，经常发表新作品，数量惊人。他常说，自己已到古稀之年了，必须加倍努力。

戴乃迭 杨宪益

1992年9月

1. Leave Together

Wife: "This place is a wreck. I can't stand it anymore, I'm leaving."

Husband: "You're right. This place is a wreck. Wait, I'll go with you."

一 起 走

女：“这个家，我再也呆不下去了，我马上就离开……”

男：“这个家，我也呆不下去了，等等我，我和你一起走。”

