

The background of the book cover is a detailed illustration. On the right side, there is a close-up portrait of a young woman with long, wavy brown hair and bangs. She has a soft, contemplative expression and is resting her chin on her hand. To the left of her face, there is a sketch of a cityscape, likely Shanghai, featuring a prominent clock tower and other classical buildings. The overall style is a blend of realistic painting and architectural sketching.

爱在上海诺亚方舟

Love in Shanghai Noah's Ark

中英对照
Chinese-English

原著 / 改编：于强
Originally written and adapted by Yu Qiang

绘画：尤山
Illustrated by You Shan

英译：黄福海
English Translation by Huang Fuhai

上海人民美術出版社
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序言

陈俭

于强的小说《爱在上海诺亚方舟》出版后，很多朋友通过这部作品，全景式地了解了 20 世纪三四十年代，德国和德占区的犹太难民在上海避难的历史。小说串起了一个个波澜起伏、扣人心弦的故事，谱写了中犹人民风雨同舟的大爱篇章。从作品中，读者看到了犹太人与中国人之间炽热的爱，大劫难中人们舍生忘死的爱，以及逆境中的犹太同胞之间相濡以沫的爱。令人印象更深刻的还有饱受战火蹂躏的中国人民对另一个需要帮助的民族所给予的无私大爱。

这样一部催发人们对爱作深刻思考，对历史作特别体验的优秀文学作品，今天又以连环画的形式呈现在读者面前。作家和画家的亲密携手，文学和艺术共同进发的艺术魅力，使这部珠联璧合的艺术作品显得尤为珍贵。

一部优秀的文学作品如以连环画的形式来表现，两者必须是相得益彰。显然，这部作品是成功的。

作家于强的文风热情饱满又严谨细致。而在当前快餐文化流行的时代，一位画家愿意用传统的艺术手法，去再现远去的历史，他必须作

周密严谨的考证。他作品中的房屋、环境、人物形象、用品器具等等，都能真实细腻地再现出那个时代的氛围。这样的艺术家是必须付出真诚和努力的，这样的艺术家是让人不由得心生敬意的。

中国的连环画发端于上海，是上海多元文化的一种体现，而犹太难民避难上海的历史，又使上海的多元文化得到了发展。愿流淌着多元文化血液的连环画《爱在上海诺亚方舟》，能吸引和感染更多的海内外读者，让全世界更多的人通过这本书了解这段历史，了解这段历史中的中国人民。

（作者为上海犹太难民纪念馆馆长）

Preface by Chen Jian

Love in Shanghai Noah's Ark, a novel written by Yu Qiang, provides a panoramic view of what happened in Shanghai during the 1930s and 1940s when the Jewish refugees, who had fled from Germany or German-occupied regions, took shelter in Shanghai. Many readers find the novel, strung together with many short stories, shocking and breathtaking, for it shows the greatest love between the Jewish people and the Chinese people during the stormy days. It was the kind of love that the Jewish people and the Chinese people were deeply attached to each other, that they saved each other from the disastrous fate disregarding death, and that the Jewish people helped each other when they were in poverty. More impressive is the selfless love of the Chinese people for another nation in need of help, when they themselves were suffering from the brutality of war.

This outstanding literary work, which inspires serious consideration about love and historical empathy, now has been presented to the readers in the form of a picture-story book. The author and the illustrator have worked closely together, and added more luster to the wonderful work by combining the literary and artistic marvels.

If an outstanding literary work is represented in the form of a picture-story book, the latter must be equally outstanding. Obviously, this picture-

story book is successful.

Yu Qiang's writing style is both passionate and exquisite. While the fast-food culture is prevailing, an artist who wishes to represent an historical event with the traditional means of artistic creation must first do profound researches into history. Houses, streets, human figures as well as the utensils and clothes appearing in his work must conform with historical reality. Such an artist must make a genuine effort, and must be given high respect for it.

China's picture-story book originated in Shanghai, and is a representation of its multi-cultural environment. The history of the Jewish refugees taking shelter in Shanghai is a development of such environment. I wish that the picture-story book, *Love in Shanghai Noah's Ark*, which takes on the multi-cultural appeal, will attract more readers both at home and abroad, and that people all over the world will learn from this book more about that part of the history and more about the Chinese people during that time.

(The author is Director of Shanghai Jewish Refugees Museum.)

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1938 年 11 月 9、10 日，希特勒一手策划了在德国和奥地利许多城市针对犹太人的打、砸、抢、烧、杀的“水晶之夜”，震惊世界。希特勒要将在欧洲的犹太人赶尽杀绝，犹太人纷纷逃离。当时上海是全球唯一不要护照和签证的城市，上海是犹太人的诺亚方舟……

From 9 to 10 November 1938, Hitler staged the “Crystal Night”, a world-shocking event, in many cities of Germany and Austria by robbing and killing the Jews. Hitler wanted to sweep up the Jews from Europe, and the Jews fled in all directions. Shanghai was the only city in the world into which no passport or visa was required for an entry, thus a Noah’s Ark for the Jews...

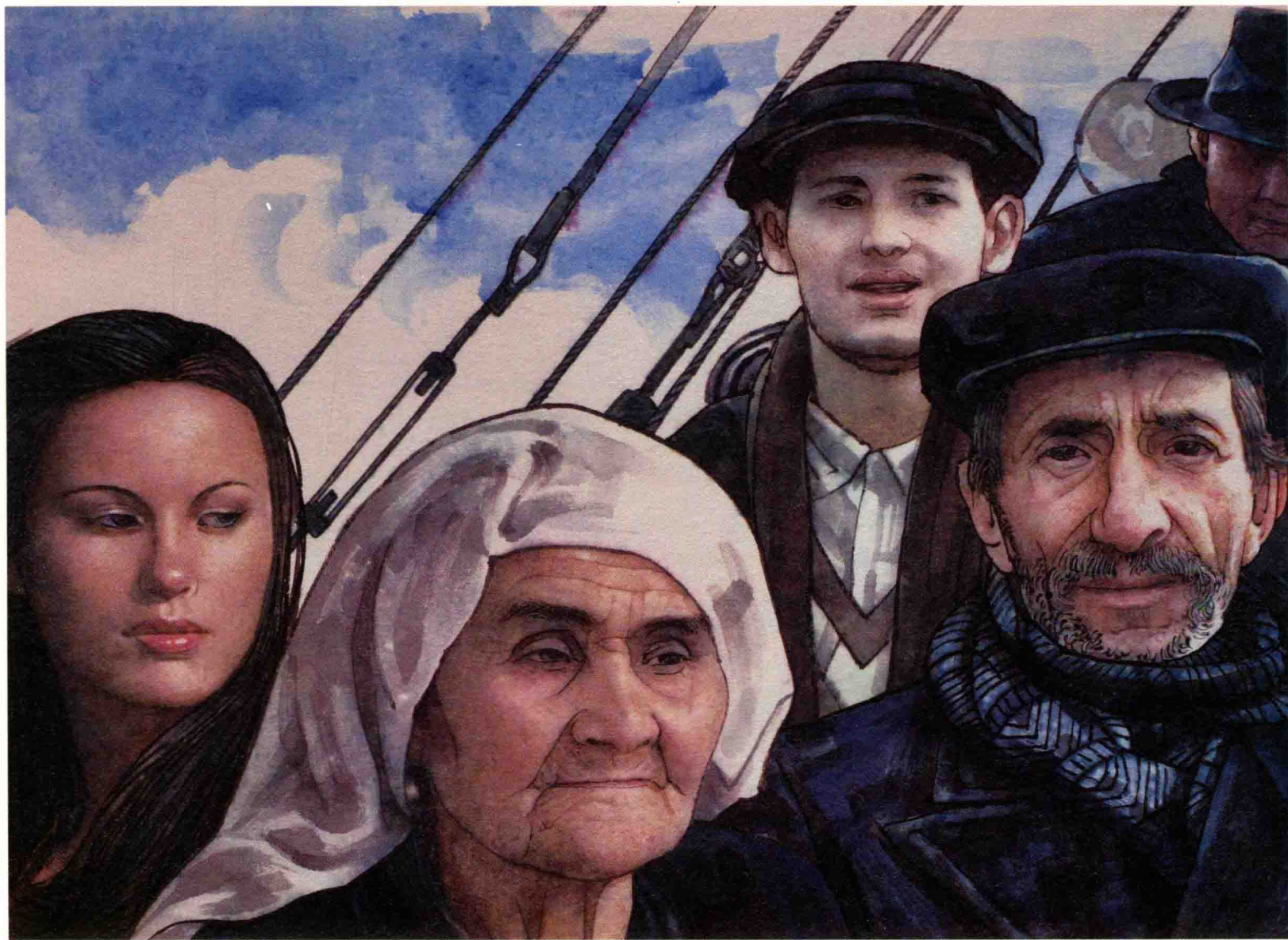
1. 1939 年的春天，一艘邮轮缓缓行驶在地中海，船上载着一群特殊的旅客，他们是从欧洲逃离出来的犹太难民，正前往中国的上海避难。

In the spring of 1939, a vessel was carrying a number of special people across the Mediterranean Sea. They were Jewish refugees from Europe, and were now heading for Shanghai, China as a place of refuge.



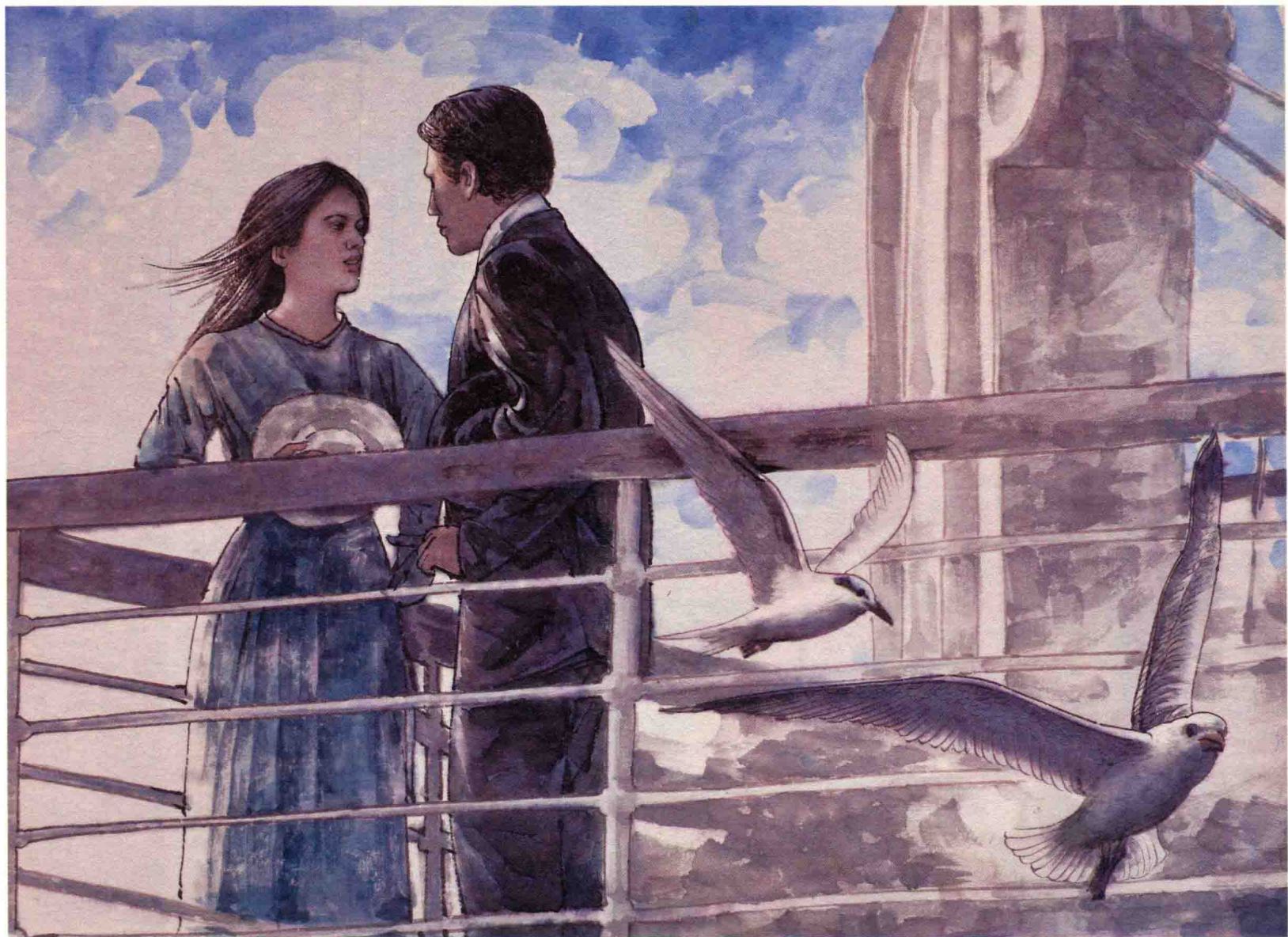
2. 在轮船的甲板上，难民们三五成群地聚在一起。他们望着从云层夹缝里射出的阳光，内心充满希望和感慨，有的说：“只要我们能存活下来就有希望！”有的说：“如果没有中国人民接纳我们，只有死路一条！”也有的说：“世代不要忘记善良的中国人民的宽容和帮助啊！”

On board the vessel, the Jews were standing in several groups. They looked up at the sunshine from among the clouds with some hope. Some of them said, "There will be hope as long as we stay alive." Some others said, "We'll definitely die if China refuses to accept us." And still others said, "We will never forget the kindness of the Chinese people."



3. 来自奥地利维也纳大学音乐学院的犹太姑娘安娜，长得妩媚秀丽，她带着妈妈费里姆和弟弟波利贝在甲板上欣赏大海。一阵海风将她的帽子吹落滚动，气宇轩昂的德国犹太青年施若特将帽子拦住后拾起交给安娜，他俩双目相凝，似乎一见钟情。

Anna, a beautiful Jewish girl from a conservatory of Vienna University, was looking at the sea from the deck with her mother Frimu and her younger brother Polsby. A wind blew her hat off to the ground. Schaurte, a handsome German Jewish young man picked it up and handed it back to Anna. Their eyes met for a while with loving affections.



4. 片刻，安娜缓过神来，忙向施若特道了谢，俩人简单交谈了几句后，安娜便陪着有病在身的妈妈费里姆回船舱去了。费里姆进到船舱坐定后，医生罗希主动过来为她检查身体，大胡子罗滕贝尔也走过来安慰她，并告诉她，自己曾与一千多名难民乘邮轮到达古巴和美国，但都不被允许上岸，原因是他们的旅行证要到 1942 年才生效。他回到欧洲，又乘坐上了这艘邮轮。罗滕贝尔试图通过自己这样曲折的经历来鼓励费里姆渡过难关。

Anna realized what had happened and thanked him. They talked briefly before Anna took her mother back to the cabin, who had long been ill. The medical doctor Roche volunteered to do a physical checkup for her. Rottenberg, a man with whiskers, was encouraging her to stay strong. He told her that more than a thousand Jews, including himself, had sailed to Cuba and America, but they were refused to step onshore, because most of their permits were to take effect in 1942. He returned to Europe and took this vessel.