

Chinese Children's Literature in the Golden Age



黄金时代的 中国儿童文学

《乌丢丢的奇遇》 高洪波
“小猪波波飞” (羽毛)
金波 (超人阿晴) (天吃星下凡)
叶君健
(孙小圣和猪小能) 张之路 董宏猷
“丁丁当当” (森林手记) 郑渊洁
曹文轩
葛翠琳 (舞眼睛) 白冰 程玮
《蓝皮鼠大脸猫》 沈石溪 (奇迹花园)
秦文君 (天吃星下凡) 徐鲁
(男生贾里全传)
高洪波 包蕾 萧袤 郑春华
王一梅
郑渊洁 (怪老头) (千变之舞) (月光下的肚肚狼)
(草房子) 张秋生 任溶溶
汤素兰 梅子涵 葛冰
(皮皮鲁和鲁西西)
(木偶的森林) 叶君健 (女儿的故事)
冰波
(龙和贝塔历险记) (小巴掌童话)

朱自强 / 著

Written by Zhu Ziqiang

徐德荣、梁道华、何青梅、李孝谦 / 译

Translated by Xu Derong, Liang Dao-hua, He Qingmei, Li Xiaolian

克劳迪娅·尼尔森 / 英文审校

English Translation Edited by Claudia Nelson



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PROFILE OF THE AUTHOR

绪言 / INTRODUCTION

中国儿童文学以1908年《童话》丛书的诞生为标志，走过了起落消长的百年历程。

我在《中国儿童文学与现代化进程》一书中，曾经把中国儿童文学自1949年以后的八年称为“短暂的‘黄金时代’”。本书中所论述、评介的“黄金时代”则是指自1978年改革开放以来的这段时期。

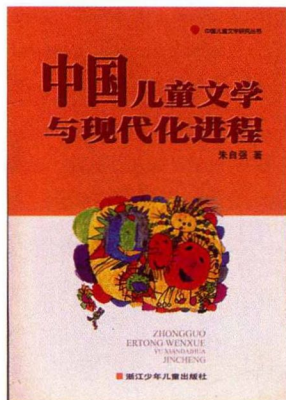
自1978年以来的三十多年间，中国社会在政治、经济、文化等各个领域发生了巨大而深刻的变化。中国儿童文学也在这个时期里取得了前所未有的蓬勃发展，创造了一个史无前例的“黄金时代”。

Chinese children's literature has experienced ups and downs over the more than one hundred years since the publication of the book series *Fairy Tales* in 1908, which marks the birth of Chinese children's literature.

In *Chinese Children's Literature and China's Modernization Drive*, I identify the eight years since 1949 as the “short ‘Golden Age’” for Chinese children's literature. “The Golden Age” mentioned in this book refers to the period of time from the launching of reform and opening up in 1978 to the present.

The decades since 1978 have witnessed tremendous and fundamental changes in China's politics, economy and culture. During this period, Chinese children's literature has seen unprecedented progress and created a “Golden Age” that has no parallel in our history.

■ 朱自强 《中国儿童文学与现代化进程》
Zhu Ziqiang
*Chinese Children's Literature and
China's Modernization Drive*



在这个时代里，中国儿童文学继承和发展“五四”时期被大力倡导的“儿童本位”的思想，克服了以往“儿童文学是教育儿童的工具”这一观念的束缚，经过向“文学性”回归、向“儿童性”回归，建构了“儿童的文学”。

本书选择构成儿童文学主体的也是成绩最为显著的幻想儿童文学和写实儿童小说做重点评介，同时介绍特色显著的儿童诗歌以及新兴的图画书创作这两个门类。

本书不是查户口簿式地罗列作家作品，而是讨论那些给我理解、阐释黄金时代的儿童文学带来启示的作家和作品。由于篇幅所限，本书只能通过对一部分作家、作品的评介，勾勒“黄金时代”中国儿童文学的发展走向，而不可能呈现这一时期儿童文学的全貌。对那些我未及评论到的作家和作品，我深怀遗珠之憾。另外需要说明的是，本书评介的儿童文学作家与作品范围不包括台湾、香港和澳门地区。

In this era, Chinese children's literature adopted and further developed the "child-oriented" thoughts first advocated during the May Fourth Period; it shook off the confining belief that children's literature is only a tool for children's education, and succeeded in forging real children's literature through returning to literariness and child-orientation.

The present booklet takes fantasy literature and realistic novels for children as its focal points. At the same time, children's poetry and a newly emerging genre, picture books, are introduced because of their distinctive features.

I have tried to avoid simply listing all the writers with all their works in this book. Instead, I discuss only writers and works that have inspired me in my understanding and interpreting of this Golden Age. Due to the limited space, this booklet is only capable of sketching the development trend of Chinese children's literature in its "Golden Age" by taking a number of writers and their works as examples, instead of presenting a panoramic picture. Therefore, I am profoundly sorry for those writers whose works have not been covered in this book. Moreover, please note that the authors and works covered in this introduction do not include those in Taiwan, Hong Kong, and Macau.



第一部分 幻想儿童文学的演进

PART ONE

THE DEVELOPMENT OF CHILDREN'S FANTASY LITERATURE

幻想儿童文学作品，可以构成儿童文学的半壁江山。幻想儿童文学的水准，在很大程度上代表着一个国家的儿童文学的水准。

1992年，我在《小说童话：一种新的文学体裁》一文中指出：“从 Fairy tales 到 Literary fairy tales，再到 Fantasy，这是世界儿童文学中的幻想故事型作品发展的三个阶段。”

改革开放以来的幻想儿童文学创作，呈现出明显的演进态势。从文体上看，呈现出从童话（Literary fairy tales）向幻想小说（Fantasy）演进的大趋势。

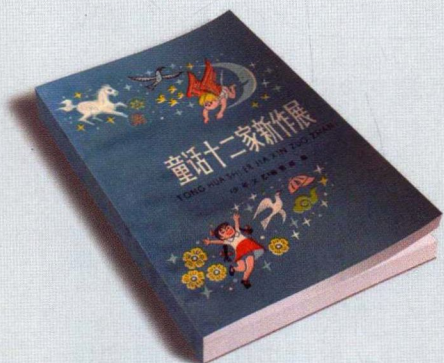
Fantasy literature constitutes half of children's literature. The quality of fantasy literature in a country reflects that of the country's children's literature in general.

Early in 1992, in "Fictional Fairy Tales: A New Literary Genre," I noted that fantasy in children's literature has experienced three stages of development: from collected folk fairy tales to literary fairy tales, and then to fantasy novels.

Similarly, China's children's fantasy literature since the launching of reform and opening up has also exhibited an unmistakable trend of evolution from literary fairy tales to fantasy novels.

1 / “热闹派童话”和“抒情派童话” “The Hilarious Fairy Tales” versus “The Lyrical Fairy Tales”

我想先从《童话十二家新作展》这本书谈起。该书于1984年11月出版，书中依次收入了贺宜、洪汛涛、金近、宗璞、包蕾、陈伯吹、叶永烈、郑文光、孙幼军、任溶溶、葛翠琳、叶君健这十二位童话名家发表于1982年的新作。实际上，在童话创作上成名成家的不止这十二人（比如严文井就继续在写），童话名家发表的新作更不限于1982年。我提及这本书，是想说明，不仅二十世纪五六十年代的重要作家在延续着艺术生命，而且其中的孙幼军、任溶溶、葛翠琳等人还成为近三十多年儿童文学的重要存在。



Before I begin the main part of my discussion, I want to start by briefly identifying a milestone in Chinese children's fantasy: the book *The Latest Fairy Tales of Twelve Authors*, published in November 1984. The book includes works published in 1982 by twelve famous writers of fairy tales, He Yi, Hong Xuntao, Jin Jin, Zong Pu, Bao Lei, Chen Bochui, Ye Yonglie, Zheng Wenguang, Sun Youjun, Ren Rongrong, Ge Cuilin, and Ye Junjian, in that order. Needless to say, there have been famous writers of fairy tales other than the twelve listed above. Yan Wenjing, for example, was still publishing at the time, and there were also works by new authors published before or after 1982. Nevertheless, I have singled this book out because the writers of the 1950s and 1960s were still active, and among them, Sun Youjun, Ren Rongrong, Ge Cuilin, and others have been prominent in the world of children's literature in the three decades since the book's publication.

郑渊洁

Zheng Yuanjie

改革开放初期的童话创作还处于五六十年代的童话传统的惯性影响之下。这一点，在郑渊洁的创作上体现得很明显。郑渊洁曾经这样表达对张天翼的感谢：“我小时候喜欢张天翼的童话。我长大后也写童话了，我在心底感激他，感激他在我童年时给我的快乐，感激他在我的大脑里埋下了童话的种子。”^①郑渊洁早期的童话，如1979年发表的处女作《黑黑在诚实岛》，其故事的趣味性和立意的教训性，都能令人明显感觉到受了张天翼童话的影响。

China's fairy tales at the outset of the reform and opening up in the late 1970s and 1980s were still under the lingering influence of the fairy tale tradition of the 1950s and 1960s, and that influence was obvious in Zheng Yuanjie's works. Once, Zheng thus acknowledged his gratitude to Zhang Tianyi: "When I was a boy, I loved Zhang Tianyi's fairy tales. When I grew up and began to write fairy tales myself, I have always been deeply indebted to him for the joy his books gave me in my childhood and for the seed of fairy tales he sowed in my heart."¹ The funny stories and instructive morals of Zheng's early fairy tales, e.g. his first attempt *Hei Hei on the Honest Island*, published in 1979, bear the noticeable influence of Zhang Tianyi's fairy tales.



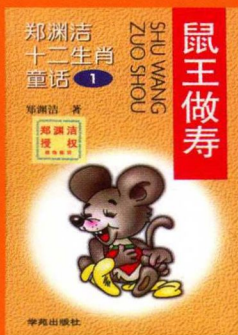
① 郑渊洁：《〈鲁西西失踪记〉后记》，见郑渊洁著：《鲁西西失踪记》，安徽少年儿童出版社1989年12月第1版。

1 Zheng Yuanjie (1989). "Afterword to *Lu Xixi Was Lost*," in Zheng Yuanjie, *Lu Xixi Was Lost*, first edition. Hefei: Anhui Children's Publishing House.

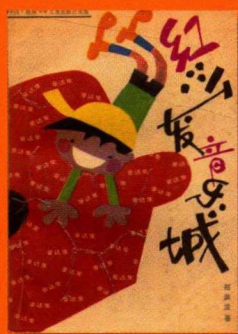


不过郑渊洁生逢其时，这个释放创造力的时代，为郑渊洁淋漓尽致地发挥想象力（必然摆脱掉教训的束缚）创造了条件。在时代观念的演进之下，郑渊洁很快就显露出了超越的姿态。他曾说道：“我感觉到，我们的孩子太可怜了，没时间玩，繁重的功课压得他们喘不过气来，众多名目的考试像魔鬼一样卡住他们的脖子，令他们窒息。我希望我的童话是一个自由的天地，孩子们置身其中能发展自己的个性。我希望我的童话是一个娱乐的场所，小读者可以在书中玩个痛快，从早笑到晚。”^①

However, Zheng Yuanjie has been a lucky dog, born at the right time. The new era starting from the opening up, which unyoked creativity, gave free rein to his imagination. And while the mindset of the time was evolving, Zheng himself soon sought to transcend the times. He once observed, “Alas, our poor children are such wretched, pitiable creatures. They have no time for play. They are forever burdened with too many assignments. They have been strangled by tests of all kinds, as if by monsters. I wish my fairy tales could create an entertaining world, in which my young readers could laugh to their heart’s content, from beginning to end.”¹



■ 郑渊洁《鼠王做寿》
Zheng Yuanjie
*Mouse King Holds
a Birthday Party*



■ 郑渊洁《红沙发音乐城》
Zheng Yuanjie
*The Recording Studio
in the Red Sofa*



■ 郑渊洁《皮皮鲁和鲁西西》
Zheng Yuanjie
Pipilu and Luxixi

① 郑渊洁：《郑渊洁童话选·自序》，辽宁少年儿童出版社，1987年版。

1 Zheng Yuanjie (1987). “Preface to Zheng Yuanjie’s Collection of Fairy Tales,” in Zheng Yuanjie’s *Collection of Fairy Tales*. Shenyang: Liaoning Children’s Press.



郑渊洁《皮皮鲁与鲁西西新奇遇记》
Zheng Yuanjie
The New adventures of
Pipilu and Luxixi

郑渊洁不再用童话帮助儿童改正所谓的“缺点”，而是表现儿童在成长中的愿望以及喜怒哀乐。在大量的童话中，他往往以儿童代言人的形象出现，批判压抑儿童天性的教育，探讨“儿童应该成长为什么样的人”这一儿童文学要面对的根本问题。比如，《驯兔记》这个故事，讲的是皮皮鲁进小学读书，学校要把孩子们培养成“最老实、最听话”“温柔、顺从，不调皮捣蛋，不惹是生非”的人，结果班上的同学在徐老师的教育下，纷纷变成了乖乖的小兔子。可是，到了四年级，聪明、淘气又有主见的皮皮鲁就是变不成兔子，于是老师对他加强教育，爸爸、妈妈也积极配合，每天只给他吃胡萝卜，帮他抻耳朵，还把房间漆成红色，好让他的眼珠儿变成红色。看到徐老师为了让自己变成兔子，连瘫痪在床的儿子都顾不上，皮皮鲁感到非常内疚，就“真心诚意想变成兔子，还写了决心书交给徐老师”。可是，上课时，发现徐老师出错了题，皮皮鲁还是指了出来，结果被徐老师批评说，只有变兔子的“决心”，“可没有行动”。皮皮鲁很惭愧，“他清楚，反驳老师同学，有自己主见的同学，是变不成兔子的。”最后，皮皮鲁只好“每

Zheng Yuanjie stopped trying to cure children of their “faults,” endeavoring rather to represent their wishes and emotions as they grow up. In his many fairy tales, he often presents himself as the children’s spokesperson, who attacks education that suppresses children’s nature, and explores the essential theme in children’s literature, namely, what kind of people children should grow into. Take “Taming Rabbits”. The story tells how Pipilu starts his education in primary school. But the school is designed to mold children into “the most honest and obedient children” who are “gentle, submissive,” and who are “never naughty or trouble-making.” Eventually, all the pupils, under the instruction and coercion of their teacher, Mr. Xu, become tamed rabbits, except Pipilu, who is smart, playful, and true to himself. So the teacher gives him special attention, and his parents actively cooperate, feeding him carrots only, stretching his ears for him, and painting his room red so his eyes may turn red too. Seeing how Mr. Xu ignores his own paralyzed son in helping Pipilu change into a rabbit, Pipilu feels very guilty, and “submits a written resolution promising to change into a rabbit.” However, when

天二十四小时穿着兔子模拟衣生活、上学”，“他不敢张嘴说话，他不能说出自己的主见，”而“徐老师、皮皮鲁的父母和兔班同学，都为皮皮鲁的转变感到由衷的喜悦。”郑渊洁在故事的结尾写道：“皮皮鲁生活中的唯一希望，就是能有一天脱掉这模拟兔衣。”这个故事，以轻喜剧的方式表现了一个严肃的关于儿童教育与儿童成长的主题，很能引起孩子们的共鸣。郑渊洁之所以拥有大量的儿童读者，被称为“童话大王”，除了其作品独特的想象力、有趣的故事性之外，说出了孩子们的心声亦是一个重要原因。

自1980年代初期起，中国的童话创作出现了一个崭新的流派。这一流派很快就被人以“热闹派”命名。热闹派童话的出现具有不可低估的文学史意义。

由于童话中大胆奔放的想象力、怪诞的夸张性和热闹的游戏性，郑渊洁被视为热闹派童话的领军人物。郑渊洁的童话创作成为1980年代儿童文学的重要景观。其“皮皮鲁和鲁西西系列童话”“十二属相系列童话”《舒克和贝塔历险记》等作品深受儿童读者和幼儿读者的喜爱。

Pipilu next notices a mistake Mr. Xu makes in class, he points it out, upon which Mr. Xu scolds him for having the “resolution” but not the “deed” to become a rabbit. Pipilu is very ashamed of himself, as he knows fully well that “those students who challenge their teachers and stand up for themselves shall never become rabbits.” At last, Pipilu has no choice but to “live and go to school in rabbit-like clothing day and night.” He dare not open up to speak, much less to speak his mind, while Mr. Xu, Pipilu’s parents, and his classmates are all overjoyed with the changes Pipilu has made. At the end of the story, Zheng writes, “The only dream in Pipilu’s life is to get out of the rabbit-like clothing one day.” This story highlights in the form of light drama the serious theme of children’s education and development, and strikes a chord in children’s hearts. That Zheng boasts the largest child audience among Chinese fantasists for children and has been crowned the “king of fairy tales” is attributable not only to the singular imagination and interest of his works but also to the echo he finds in children’s hearts.

In the mid-1980s, there emerged a new school of Chinese fairy tales, which was soon dubbed “the hilarious school.” The fairy tales of the hilarious school have inestimable significance in China’s literary history.

The wild imagination, grotesque exaggeration, and exciting playfulness in Zheng’s fairy tales have also won him the title of “the spearhead of the hilarious school.” Zheng’s fairy tales were a bright light in 1980s children’s literature. The most popular with children are “The Pipilu and Luxixi Series”, “The Twelve Animals of the Chinese Zodiac Series” and *The Adventures of Shuke and Beita*.



周 锐
Zhou Rui



■ 周 锐《孙小圣和猪小能》
Zhou Rui
Monkey King Jr. and Pigsy Jr.

周锐是热闹派童话的另一位代表性作家。与主要创作中长篇和系列作品的郑渊洁不同，周锐在相当长的时期里，基本上是一个短篇作家，直到1992年创作出版《孙小圣和猪小能》，才开始成为长篇作家。

Another leading writer of the hilarious school is Zhou Rui. Unlike Zheng Yuanjie, whose works range from long stories to mid-length stories to serials, Zhou produced mainly short pieces until 1992, when he published *Monkey King Jr. and Pigsy Jr.*, the first of his long pieces.

F星人的耳朵同地球人几乎一样。鼻子呢？好像也差不多。从内部器官来比较，件件相似，只有一件显得小了些，那就是：胆。

F星的自行车，不管是小孩儿骑的还是大人骑的，都是三个轮子。这样不怕摔。

跳水池上跳台的高度，不超过水面20公分。

F星也有爆竹，不过都是低音型的，爆炸时只发出轻轻的一声“啵”，就像捏瘪一只臭虫。为了不再使大家受到惊吓，有关技术人员正在努力把低音爆竹改进为无声爆竹。

The creatures on Planet F have ears like the humans on the earth. And the nose? Roughly the same. The organs are very much similar too, except for one, the gallbladder, which is smaller. [Note: In Chinese, when someone is said to have a small gallbladder, it means he or she is timid.]

Both children and adults on Planet F ride tricycles, so they do not have to worry about falling over easily.

The diving board over the pool is less than 20 centimeters above the water.

There are also firecrackers on Planet F, but they are of a quiet kind. When they go off, they give a soft popping sound, like a flea bursting when it is squeezed with a fingernail. In order not to frighten people, experts are working to mute all crackers.