

中国儿童文学 四十年

Four Decades of
Chinese Children's Literature –
A Historical Overview

方卫平 / 著

Written by

Fang Weiping

霍跃红 / 译

Translated by

Huo Yuehong

阿丽达·阿利森 / 英文审校

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序

2014年秋天，在第二届中国上海国际童书展（CCBF）期间，中国少年儿童新闻出版总社的领导与编辑朋友专门与我会面，提出由我撰写一部介绍中国当代儿童文学发展历程和面貌的小书，由该社组织专业人士译成英文，并以中文、英文双语形式出版，希望这部小书的出版，能有助于国内外关心中国儿童文学的读者朋友们了解其在当代发展的艺术特点和历史轮廓。

由于篇幅、读者等方面的原因，我把本书的叙述内容设定为最近四十年中国儿童文学的发展——本书的书名即由此而来。我希望本书的叙述既要有一以贯之的历史眼光和文学线索，又不失当代儿童文学生活推进在某些细节上的准确性和生动性。我盼望我能在一定程度上实现这一初衷。

我知道，四十年中国儿童文学的发展可以说是跌宕起伏、气象万千。本书所述，充其量也只能是我个人见闻、印象、思考的某些侧面和记忆的记录和复述。盼望有心的读者不吝指教。

感谢中国少年儿童新闻出版总社的信任和召唤，感谢为这部小书的启动、资料、翻译、校译、编辑、出版等环节提供珍贵帮助并付出心血的人们。

方卫平

2018年3月4日于丽泽湖畔

Preface

Some leaders and editors from China Children's Press & Publishing Group (CCPPG) present at the 2nd Shanghai International Book Fair arranged a talk with me and suggested that I write a book giving a historical overview to the development of contemporary Chinese children's literature and that they have the book translated into English and published in bilingual form. It is hoped that the publication of this book will help readers concerned with Chinese children's literature both at home and abroad better understand its artistic features and historical outline.

In consideration of the length limit and the intended readership, I've decided to focus on the development of Chinese children's literature within the last forty years, thus the title of the book. It is my original intention that the book carries both accuracy and vividness in the details of children's literature development as well as a consistent historical view and literary clues. I sincerely hope that this has been achieved to some degree.

With a full understanding what a rich tapestry the forty years' development of Chinese children's literature has woven with ups and downs, I know this small book can provide no more than my personal observation, impression and ideas of some aspects and the recording and recounting of my personal memory. I do welcome comments and feedback in any form.

My sincere gratitude goes to China Children's Press & Publishing Group for the trust and arrangement and to all those people who have helped bring this book into birth, including those who initiated the project, prepared material, translated, proof-read, edited and published the book.

By Fang Weiping
March 4th, 2018
by Lake Lize

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“新时期”的开启

The Dawn of the “New Era”



任溶溶们的复出

1976年10月，中国发生了一个令人震撼的事件：一个被称为“四人帮”的政治集团被粉碎了。不久以后，延续了十年的“文化大革命”被宣布结束——这段历史也被定性为一场“浩劫”和“动乱”。历史由此进入了一个被称为“新时期”的阶段。

“文化大革命”的结束，对于当时的中国人来说，意味着一种新的生活可能性的开启，包括政治的、经济的、文化的，等等。当然，也包括整个儿童文学局面的重新开启。

The Return of Ren Rongrong and Other Writers

October 1976 witnessed a political earthquake in China—the smashing of the “Gang of Four”, followed shortly by the official ending of the decade-long catastrophic and turbulent Cultural Revolution. Thereafter dawned the “New Era” of Chinese children’s literature.

For the Chinese people, the end of the Cultural Revolution meant a new life with political, economic, and cultural possibilities, including the coming of a bright new children’s literature.

大约是1977年初夏的某一天，已经离开儿童文学工作岗位的翻译家、作家任溶溶突然接到一个电话，接听之后他才明白，这是当时上海的《红小兵报》（后改名《少年报》）负责人李仁晓打来的。李仁晓在电话中约他为报纸写一首与儿童生活有关的讽刺诗，“活跃活跃儿童文学的空气”。任溶溶后来回忆说，“对于我这个久已噤若寒蝉的人，这电话犹如一声春雷，使我终生难忘。”^①



任溶溶
Ren Rongrong

不久以后，一位戴着眼镜、略显黑瘦的年轻人，来到位于上海延安中路955弄14号、即将成立的上海译文出版社（前身是成立于20世纪50年代的上海新文艺出版社和人民文学出版社上海分社的外国文学编辑室）。年轻人名叫班会文——后来，20世纪80年代，他以班马为笔名，成为中国儿童文学艺术探索与实验的一员骁将，而此时他还是《红小兵报》文艺组的一位年轻编辑。此行，他是代表报纸来向任溶溶先生约稿的。



班马
Ban Ma

One day in the early summer of 1977, Ren Rongrong, a prolific translator and writer long blocked from publication, received an unexpected phone call. On the other end of the line was Li Renxiao, who was in charge of a Shanghai newspaper named *Little Red Guards* (later renamed as *Teenagers' News*). Li requested that Ren write a satirical poem about childhood to “activate the atmosphere of children’s literature a little bit more”. Ren later commented, “Long silenced as a cicada in cold weather, I felt the call was just like a spring thunderclap that I would never forget”.¹

Soon after, Ren was visited by a rather thin, dark young man wearing spectacles. At No. 14, Lane 955, Yan’an Road in Shanghai, where Shanghai Translation Publishing House was to be founded (its predecessors were Shanghai New Literature and Art Publishing House), established in 1950s, and the Foreign Literature Editorial Office of the Shanghai branch of the People’s Literature Publishing House. Serving as an art editor for *Little Red Guards*, the young man, Ban Huiwen, came personally to ask Ren to write for the newspaper. (Ban went on to play an important role in the artistic exploration of Chinese children’s literature in the 1980s under the name of Ban Ma.

① 任溶溶，感谢编辑，转引自马力：《任溶溶评传》[M]，太原：希望出版社，1998：161-162。

1 Ren Rongrong, “Gratitude to the editors” in Ma Li’s *A Critical Biography of Ren Rongrong* [M], Taiyuan: Hope Press, 1998: 161-162.

年轻人后来告诉我，他还记得，沿着狭窄的楼梯往上走，在楼梯口的一侧就是任溶溶的办公室。

这次来访显然也让任溶溶感到意外。这位天性爽朗、身子骨儿仍然壮实的作家笑着说：“你是来这里找我的第一个编辑！”^①

那一天还谈了一些什么，多年以后，年轻人已经不太记得了，但是，有一个细节令他无法忘记：中午，在出版社的食堂里，兴致勃勃的任溶溶跟他说，他在学习意大利文。（2017年7月3日，笔者通过电话向班马了解当年情形时，他向笔者叙述了这一细节。）

一个电话，一次拜访，这位沉寂已久的作家，在“文革”结束后的第一个夏天，重新拾起了他无比眷恋的儿童文学创作和翻译工作。那一年，任溶溶 54 岁。

Ban later told me he still remembered that, walking up a narrow staircase, he found Ren's office right on one side of the landing.

His visit obviously surprised Ren Rongrong. With a smile, the sturdy writer told Ban, "You are the first editor to find me here."^①

Years after, Ban hardly remembered what they had talked about except for one detail he could never forget: at noon while they were having lunch in the canteen, Ren told him excitedly, "I'm learning Italian!" (On July 3rd, 2017, Ban Ma confirmed this detail when I called him for information.)

Thanks to Li's phone call and Ban's subsequent visit, the long-silenced writer resumed his beloved work, the creation and translation of children's literature, during the very first summer after the Cultural Revolution ended.

Ren Rongrong was then 54 years old.

① 班马. 前艺术思想——中国当代少年文学艺术论[M]. 福州: 福建少年儿童出版社, 1996: 26.

① Ban Ma. Pre-artistic ideas: art theory of contemporary Chinese juvenile literature[M]. Fuzhou: Fujian Children's Publishing House, 1996: 26.

1977年8月10日,《红小兵报》如约发表了任溶溶复出后的第一首儿童诗《我们班里的“嘴巴”》。1981年,任溶溶在“文革”后翻译的第一部童话、意大利作家贾尼·罗大里的《假话国历险记》,由上海的少年儿童出版社出版。与他在20世纪40年代末至60年代初从俄语、英语翻译的大量儿童文学译著相比,他在“文革”岁月里自学意大利语所取得的第一项翻译成果,显然是这位重新归来的著名翻译家在新的时代门槛上所做的一次雄心勃勃的亮相。

后来,任溶溶在一篇题为《感谢编辑》的文章中,把这首诗的发表和这部译著的出版,看成是自己“第二个创作高潮的开始”。



■ 贾尼·罗大里
Gianni Rodari
*Gelsomino nel paese
dei bugiardi*

On August 10th, 1977, *Little Red Guards* published Ren's first poem written for children after his reappearance on the literary scene, "The 'Mouthpiece' of Our Class". In 1981, the Shanghai Juvenile & Children's Publishing House published the first fairy tale Ren translated after the Cultural Revolution, from Italian writer Gianni Rodari's *Gelsomino nel paese dei bugiardi*. He had translated a large number of children's works from Russian and English from the late 1940s to the early 1960s, but the first work he got published was from the Italian he had taught himself during the Cultural Revolution. This choice was a clear declaration of his return as a famous translator on the threshold of a New Era.

Later, in an article entitled "Gratitude to the Editors", Ren Rongrong regarded the publication of the poem and the translation as "the beginning of the second peak of my creation".

任溶溶的复出当然不是一个个案。如同当时的整个中国文坛一样，一批长期搁笔的老作家和中年作家的名字，又陆续出现在了北京、上海等地的儿童文学报刊上。叶圣陶、冰心、陈伯吹、严文井、叶君健、贺宜、金近、包蕾、郭风、鲁兵、圣野、黎焕颐、柯岩、何公超、任大霖、任大霖、刘厚明、任德耀、洪汛涛、萧平、葛翠琳、杲向真、孙幼军、金波、田地、刘猛、邱勋、张继楼、赵燕翼、胡景芳、叶永烈、郑文光、童恩正等等，这些从20世纪20年代至50年代陆续进入儿童文学创作领域的作家，有的已经年逾八旬，有的还不到40岁。在经历了堪称漫长的被压抑、被扭曲的社会生活之后，他们与这个国家的人们一起，一脚踏进了一个充满希望的“新时期”。毫无疑问，一段单一、凋零甚至病态的儿童文学历史正等待着他们来终结，一个新的儿童文学时代似乎也正召唤着他们来开启。



叶圣陶
Ye Shengtao



叶君健
Ye Junjian



金近
Jin Jin

His comeback was certainly not isolated. The names of many senior and middle-aged writers who had stopped writing long before reappeared one after another in the children's literature newspapers of Beijing, Shanghai, and elsewhere. Such writers included Ye Shengtao, Xie Wanying (whose pseudonym is Bingxin), Chen Bochui, Yan Wenjing, Ye Junjian, He Yi, Jin Jin, Bao Lei, Guo Feng, Lu Bing, Shengye, Li Huanyi, Ke Yan, He Gongchao, Ren Daxing, Ren Dalin, Liu Houming, Ren Deyao, Hong Xuntao, Xiao Ping, Ge Cuilin, Gao Xiangzhen, Sun Youjun, Jin Bo, Tian Di, Liu Meng, Qiu Xun, Zhang Jilou, Zhao Yanyi, Hu Jingfang, Ye Yonglie, Zheng Wenguang, Tong Enzheng and many others who used to be very active in the field of children's literature from the 1920s to the 1950s. Some now over 80 and some approaching 40, the authors happily embraced the promising New Era, feeling lucky to have survived the Cultural Revolution, the long, repressive period whose monotonous, decaying, even morbid children's literature was waiting for them to end, while a new children's literature awaited their artistry.

从1977年到1978年，柯岩的《陈景润叔叔的来信》、任溶溶的《一个怪物和一个小学生》等儿童诗、冰心的散文《三寄小读者》、金近的《小白杨要接班》、严文井的《南风的话》、叶君健的《磨工，修道院长和皇帝》等童话作品，陆扬烈、冰夫的儿童小说《雾都报童》，叶永烈的科幻小说《小灵通漫游未来》等等，构成了“新时期”中国儿童文学留给人们的最初的历史记忆。

From 1977 to 1978, there sprouted a large variety of works that formed the initial output of Chinese children's literature of the New Era. This creative resurgence included poems for children such as Ke Yan's "A Letter from Uncle Chen Jingrun" and Ren Rongrong's "A Monster and a Pupil"; prose such as Bingxin's *The Third Bundle of Letter to the Young Readers*; fairy tales such as Jin Jin's "A Young Poplar Tree's Story", Yan Wenjing's "The Words of the South Wind" and Ye Junjian's "A Grinder, an Abbot and an Emperor"; as well as Lu Yanglie and Bingfu's fiction *A Newsboy from Chongqing City* and Ye Yonglie's science fiction *A Little Journalist's Adventure in the Future*.



■ 冰 心
Bingxin
*The Third Bundle of
Letter to the Young
Readers*



■ 陆扬烈、冰 夫
Lu Yanglie, Bingfu
*A Newsboy from
Chongqing City*



■ 叶永烈
Ye Yonglie
*A Little Journalist's
Adventure in the
Future*



“庐山会议”

然而，在度过了最初的欢欣鼓舞、意气风发的日子以后，人们很快就意识到，历史的“沉痾”并非轻易可以疗愈。“文化大革命”给儿童文学留下的伤害和遗产不仅是表面的、数量上的，也是内在的、观念上的。

对于“文革”留下的扭曲和伤害，中共中央提出了“拨乱反正”的政治目标。

“Lushan Symposium”

However, when the initial euphoria cooled down, people came to see it was not so easy to cure the history of damage the Cultural Revolution had done to children's literature in China; its effects were not merely superficial and quantitative but also intrinsic and ideological.

Fortunately, the CPC Central Committee quickly established the political objective of “Setting Things Right” in order to redress the distortions resulting from the Cultural Revolution.

配合这一历史要求,1979年1月复刊、由上海的少年儿童出版社主办的不定期理论丛刊《儿童文学研究》第一辑发表多篇文章,批判“文革”时期在极左文艺路线影响下出现的儿童文学作品,像短篇小说《小伟造反》、中篇小说《金色的朝晖》、长篇小说《钟声》等等。这些作品以“文革”时期的儿童家庭生活、校园生活为题材,充斥着图解那个时期童年生活的意识形态及其价值观的内容。例如《小伟造反》,描写的是父子两代人的冲突故事,通过父亲在家里与工业局秘书商量召开抓生产会议、儿子偷听并欲告密(揭发)、父亲怕败露于是关押儿子等情节,试图证明,昔日的革命者、小伟父亲黄民壮,已经变成了“不得人心”的“走资派”。这些贴着儿童文学标签,却有着深刻“阶级斗争”理论烙印的作品,此时被认为是“文革”时期留下的文学“毒草”。^①

In response to this historical requirement, *Children's Literature Research*, a periodical sponsored by the Shanghai Juvenile & Children's Publishing House resurrected in January 1979, published several articles in its first volume criticizing works heavily influenced by extreme-left literary and artistic thought during the Cultural Revolution. Examples are the story "The Rebellion of a Son", the novella *Golden Rays of the Morning Sun*, and the novel *The Toll*. These works about children's family and campus life during the Cultural Revolution were rife with the ideology and values of those days. In "The Rebellion of a Son", the son Huang Xiaowei overhears his father Huang Minzhuang and the Secretary of the Industry Bureau planning at home to hold a meeting so as to improve production. Before he can follow through on his plans to report them to the authorities, his father locks him up out of fear. The author meant to add that Xiaowei's father, a former revolutionary, had ended up as a "repulsive capitalist-roader". Though labeled as children's literature, such works featured "class struggle" and were thus later considered as literary "poison" produced by the Cultural Revolution.¹

① 周晓,“阶级关系变动”论的丑恶图解——评《朝霞》发表的小说《小伟造反》[J].《儿童文学研究》,1979第一辑。

1 Zhou Xiao, The Ugly Illustration of "Class Relations Change" Theory—a Critique of the Short Story "The Rebellion of a Son". *Morning Glow*[J]. *Children's Literature Research*, 1979, Volume 1.



■ 贺 宜
He Yi
A Story of a Chicken Feather



■ 萧 平
Xiao Ping
Snow in March

同时，人们也在努力为“文革”前发表、出版，后来却以不同方式被否定、批判的一些作品进行辩护、平反，这些作品包括贺宜的童话《鸡毛小点儿》、萧平的短篇小说《三月雪》、郭风的散文诗《蒲公英和虹》等等。它们在“文化大革命”中，或被认为是“污蔑新社会”，或被认定为宣扬战争恐怖论，或被指责为吟风弄月，引导小读者脱离政治和现实。现在，它们被重新肯定，与当时整个成人文学领域发生的一切相类似，这些作品被认为是“重放的鲜花”。^①

“拨乱反正”的最终目的，是为了促进“新时期”儿童文学的发展。显而易见的是，紧锣密鼓的“拨乱反正”提供了必要的历史清算，也有利于逐渐恢复业界对于儿童文学常识的了解和尊重。但是，如何为儿童文学的发展进程提供更强有力、更加组织化的机制和力量，1978年在庐山牯岭江西礼堂召开的“全国少年儿童读物出版工作座谈会”，也许在某种程度上回答了这个问题。

At the same time, people also tried to defend and bring back to life works published before the Cultural Revolution, but censored or criticized during that decade, including He Yi's fairy tale "A Story of a Chicken Feather", Xiao Ping's short story "Snow in March", Guo Feng's prose poem "Dandelion and Rainbow", and many others. During the Cultural Revolution, they were accused of "smearing the new society", or spreading the horrors of war, or leading young readers away from politics and reality. During and after the New Era, these and other kinds of literary works were reaccepted and allowed to "re-bloom".^①

The ultimate goal of "Setting Things Right" was to promote the development of children's literature in the New Era. Obviously, the intense process of redress provided a necessary historical rectification, and was conducive to the gradual restoration of the publishing industry's understanding of and respect for children's literature. But the question remained: how to provide a stronger, more organized mechanism and motivation for further development of children's literature? The National Symposium on the Publication of Children's Books held in the Jiangxi Hall at Guling of Mount Lushan in 1978 might offer some answers to this question.

^① 参见《儿童文学研究》1979年8月第二辑，1980年3月第三辑。

¹ See also *Children's Literature Research*. The second volume of August, 1979 and The third volume of March, 1980.