

中国长沙·湖南少年儿童出版社



THE CANADIAN  
CHILDREN'S TREASURY  
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加拿大儿童文学精萃

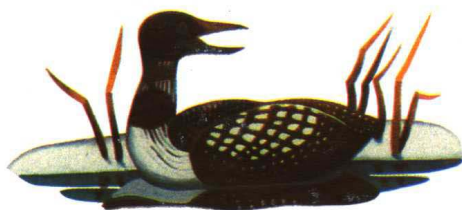
闪亮的红苹果

THE SHINING  
RED APPLE  
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THE  
SHINING RED  
APPLE



主编 李奔疾 郭先林

THE SHINING RED APPLE  
THE CANADIAN CHILDREN'S TREASURY



## 闪亮的红苹果

加拿大儿童文学精萃

主编 李弃疾 郭先林  
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中国长沙·湖南少年儿童出版社

(湘) 新登字 006 号

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湖南少年儿童出版社出版 湖南省新华书店发行  
(长沙市东风路附1号) 湖南省新华印刷二厂印刷

字数:26.6万 开本:850×1168 1/32 印张:13.875 插页:10

1993年9月第1版 1993年9月第1版第1次印刷

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责任编辑:张天明

封面设计:曹武亦

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ISBN7-5358-0831-x/1·237(儿) 精装 定价:9.80元

# Preface

Changsha, June 6, 1992

The Shining Red Apple——The Canadian Children's Treasury contains selections from some of the best known and enduringly favourite children's stories written by Canadian authors. It introduces the legendary Anne of Green Gables, heroine of at least 8 books by Lucy Maud Montgomery, and beloved by children in Canada and around the world. It includes some of Canada's most popular animal stories, both traditional and modern, that reflect the importance of nature and wildlife in Canadian culture. Several of the myths and legends presented here illustrate the rich heritage of Canadian native peoples and the contribution they have made to our literature. The collection also includes fantasy, humour and poetry, so opening up a multi-faceted

world of imagination and thought.

Many of the selections in this book can be found in textbooks used in Canadian schools, and so the reader will gain an understanding of the key images and ideas that shape the minds of children growing up in Canada. This book also opens a door to the social world of Canadian children, their families and communities, at different periods in the history of our country. It will be a window of understanding, through which Chinese children and adults can see their Canadian friends.

Special appreciation and congratulations are due to Professor Li Qiji of the Hunan Canadian Studies Centre and her colleagues, Guo Xianlin, Ouyang Hanwei and Cheng Li, for their vision in preparing this first Chinese collection of Canadian Children's Stories. Their dedication is evident in every aspect of the volume—the demanding work of translation, the explanatory notes provided for each selection, and the introduction to each of the Canadian writers. Sincere congratulations are also due to the Hunan Canadian Studies Centre, and its director, Professor Cheng Jianhua, also the Hunan Association of Canadian Studies, for the wide-ranging efforts made to introduce Canadian literature, education and culture to the people of Hunan, and of China.

It was my pleasure to visit the centre very soon after it was established in the spring of 1990, when I was responsible for academic and cultural affairs at the Canadian Embassy in Beijing. After returning to academic life in Canada in the summer 1991, I come now to Hunan as a colleague and scholar, and I am impressed by the achievements of the centre in this brief two year period. It is thus an honour and privilege to write these few words of appreciation for my friends who are doing so much to promote understanding between Canada and China here in Hunan.

**Ruth Hayhoe**, Professor,  
Ontario Institute for Studies in Education,  
University of Toronto, Toronto, Canada.

## 代 序

《闪亮的红苹果——加拿大儿童文学精萃》选收的篇目，是加拿大作家撰写的一些最有名的儿童故事，它们脍炙人口，历久不衰。书中介绍了传奇人物《绿墙安妮》中的主人公——她在露西·莫德·蒙哥马利创作的至少八部作品中，都是女主角，深受加拿大乃至全世界儿童的喜爱；还收进了在加拿大流传最广的几篇动物故事，既有古典的，也有现代的，反映了大自然和野生生物在加拿大文化中的重要地位。本书收录的几篇神话传说，展示了加拿大土著民族的丰富遗产，证实了他们对加拿大文学的巨大贡献。这本选集还包括幻想故事、幽默作品与诗歌，它们展开了想象与思维的多面世界。

本书选收的许多篇目都可以在加拿大学校所用的课本中找到。因此，读者将能了解到形成加拿大现代儿童思想的主要形象与观念。本书还打开了通向加拿大儿童世界的大门，可以了解我国历史上各个时期儿童的家庭和社会情况。它将成为中国儿童与成人理解加拿大朋友的窗口。

对湖南加拿大研究中心的李弃疾教授及其同事郭先林、欧阳捍卫和程立，我要特意表示赞赏与祝贺。他们高瞻远瞩，译注出了中国第一部加拿大儿童故事集。他们对本书各方面的奉献都是

令人瞩目的——有一丝不苟的翻译，有各篇注释，还对每位加拿大作家作了介绍。我还要衷心祝贺湖南加拿大研究中心及其主任程建华教授，还有湖南加拿大研究会——他们为向湖南人民、中国人民介绍加拿大文学、教育和文化，作了极为广泛而富有成效的工作。

1990年春该中心成立不久，我就有幸造访过，当时我在驻北京的加拿大使馆负责学术文化事务。我于1991年夏重返在加拿大的学术生涯之后，现在又作为同行与学者来到湖南，对这短短两年中该中心的成就印象极深。我的朋友们正在湖南为增进加中两国的了解作出巨大的努力。我能在此写下寥寥片语以表赞赏，实在是一种殊荣。

加拿大多伦多大学  
安大略教育研究院教授

**Ruth Hayhoe**

**许美德（博士）**

1992年6月6日于长沙



## 前 言

加拿大儿童文学有着悠久的历史。早在加拿大建立以前，在民间特别是在印第安人和爱斯基摩人中，就口头流传着各种传说和故事。但作为书面文学的加拿大儿童文学的存在，还只不过是近百年来的事。即使如此，它的成就仍是巨大的。

60年代以来，在西方国家特别是英美等国，儿童文学正在随着社会的变化而变化，特别是电视的发展使儿童过早地进入了成人世界。社会上的问题、怀疑和动荡开始影响着儿童的生活和成长。广大的儿童不得不遭受不负责任的父母、没有父母、以及单亲家庭为其带来的痛苦，不得不面临蹲监狱、进教养院、吸毒酗酒、搞同性恋、受到种族歧视等可怕的命运。这些严重问题都必然反映到儿童文学中来，成为当前西方儿童文学的基本主题。

然而，不管是主观愿望或者是客观环境的影响，在加拿大儿童文学中至今还看不到这种显著的变化，加拿大儿童文学作家也没有加入到这股写作的洪流。如果不是完全保守的话，他们仍然保持着显著的稳定。因此，加拿大儿童目前仍然处于参观灯塔、横过沙漠、发现印第安人的宝藏、逃避敌人的追杀、抓获抢劫银行的大盗和获得珍贵的圣诞礼物的时代。其故事情节大都是以原始森林、冰封雪冻、大漠北国、暴风骤雨、峭壁悬崖等大自然为背景，以动物、印第安人、爱斯基摩人、毛皮商、捕兽人、老渔翁等为主角。

加拿大当代著名女作家玛格丽特·艾特伍德曾论证加拿大文学的基本主题是“幸存”。这同样反映在儿童文学作品中，只是两者的调子有所不同罢了。加拿大成人文学的“幸存”是带有疏远、冷漠和敌意，而儿童文学的“幸存”则是奋力向上，具有挑战性和愉快欢乐的气氛；而且，正如作品中所描写的那样，加拿大儿童可能面临着威胁或成功，但从来不会失望或忧郁；他们从未听到过个性转变期，不知道如何反省，也从来不会撒谎。同加拿大成年人或同英美的同龄儿童相比较，他们显得额外单纯、莫名其妙的爽快，并总是感到无忧无虑。

60年代以来，加拿大儿童文学也的确发生了有意义的变化。这些变化包括儿童文学创作主题和背景的多样化、更强调重视当地民族传统的作品、由写成功的冒险故事更多地转向写虚构的幻想小说、更多地注意描写女性和习俗传记等。加拿大的儿童文学作家在这些方面作出了不懈的努力，创作了许多优秀作品，取得了令人瞩目的成就。加拿大儿童文学坚持自己的传统，走自己的路，在发展中形成了自己的风格并不断完善，在世界儿童文学中已独具特色，并将变得更加绚丽多彩。

湖南加拿大研究中心

**李弃疾**

1992年6月1日于长沙

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# Akla Gives Chase<sup>①</sup>

JAMES HOUSTON

*Upik and Pitohok are two Inuit<sup>②</sup> children whose father has died. Now they must fetch food for the rest of the family, or starve. The previous autumn, their grandfather shot a caribou which he was unable to carry home, but left hidden. It is a long journey to the hiding place, but the children are the only hope of their mother, their two baby sisters, and their grandfather. They find the caribou, but on the long journey home they are pursued by Long Claws, or akla—a grizzly bear<sup>③</sup> that is hungry, too.*

The evening sun turned red as it slid down and touched the long, flat white horizon. Pitohok looked back then and groaned beneath the heavy weight of<sup>④</sup> caribou. "Long Claws is still coming after us. Give him a

fish. Hurry and fling it back toward him. ”

Upik did as she was told. Pitohok looked again, then slowed his pace. “He’s lying down,” Pitohok gasped. “He’s eaten the trout. He looks now as if he’s going to sleep. ” It was growing dark and Pitohok was staggering with weariness. “Hold onto me,” he groaned. “Help me. I’ve got to make my feet carry me over that next snow ridge so the akla won’t see us stop to build our igloo<sup>⑤</sup>. ”

When they were beyond the huge bear’s sight, Pitohok collapsed, letting the caribou fall to the snow. Upik helped him up, but Pitohok was so exhausted that he could scarcely rise. With the snow knife Upik cut a shallow gravelike hole and they slid the caribou in and carefully covered it with snow. They built their igloo on top of it.

Once inside, Pitohok wedged<sup>⑥</sup> a snow block firmly into place, trying to jam the entrance. “Let us share our one last fish,” he said. “I have never been so hungry or so tired in all my life. ”

Even while they were eating, they listened carefully. But they did not hear the akla. Upik could not finish her share of the fish, so exhausted was she from their terrible journey. They rolled themselves into the caribou



robe and slept, not knowing if the akla would let them live to see the next day dawn.

When Pitohok awoke, he said, “The weather’s changed. Can you not smell and feel spring’s dampness in the air?”

Cautiously he cut away the entrance block and crawled outside. Upik followed him. The land was blanketed<sup>⑦</sup> in lead-gray fog that hung heavily above the snow, hiding everything from view. The huge akla might have been very close to them or very far away.

Pitohok dug up the caribou and, cutting a larger entrance in their igloo, shoved<sup>⑧</sup> the frozen animal outside.

“There is Long Claws. He is waiting for us,” Upik whispered with terror in her voice.

Pitohok looked up and saw the dark outline of the akla standing watching them. It was less than a stone’s throw<sup>⑨</sup> away, its wide back glistening with silver hoarfrost, which made the coarse hair on its massive shoulders bristle<sup>⑩</sup> like countless needles.

“Shall I try to shoot him now?” Pitohok whispered to his sister.

“No,” she said. “No! I’m afraid that last bullet will break and the noise will only anger him.”

“Then hurry,” he cried. “Help me get this caribou