

浙江美术馆藏 赵延年作品

鲁迅《狂人日记》三十八图

A Collection of Zhao Yannian's Works in Zhejiang Art Museum
---38 Illustrations for *A Madman's Diary* by Lu Xun

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我读“狂人”

——为鲁迅先生《狂人日记》作插图的创作体会（代序）

赵延年

我大约在十四五岁时，读过一次鲁迅先生的《狂人日记》。

当时年少，无知。读后，我仅记得鲁迅先生写的是一个发“狂”的人，他眼睛里看到的“话中全是毒、笑中全是刀”……狂人为什么会狂？狂人又怎么样狂？不懂。也没有去想。

随着年龄的增加，阅历丰富起来。再读鲁迅先生的作品，越来越感到真是深刻之极。但，也没有对《狂人日记》作更进一层次的研读。因此思维中还只是保留了一个“狂”的身形。

从1974年起，我为在“文革”中被关“牛棚”时立下的决心刻《阿Q正传》着手构图，到1978年正式动刀。期间，由此陆续涉及创作了鲁迅先生其它一些文学作品的插图。到了八十年代，随着创作鲁迅先生文学作品插图的逐渐增多，和对其作品所揭示的人性的认识不断加深，我感到要为鲁迅先生的名著《狂人日记》创作插图的欲望不断在增强，增强。

我拿着《狂人日记》再三阅读，才认识到“狂人”不仅不“狂”，而且是最最是非分明的真正的人。

他是那样“率真”、“明理”、“勇敢”。

他慷慨伸出手臂，大声地喊出自己心中被压制得最深最痛的呼唤——“救救孩子！”

为把这种感受用画笔以形象表现出来，我经历了相当长的推敲过程。鲁迅先生在《狂人日记》中主要描述人物的内心活动，文章不长，画幅也就不宜多。

怎样才能将构思与构图在有限的画幅上通过形象真切表现出狂人受到的压抑和他的反抗？是最先遇到也是最难解决的问题。我画了大量的草图，排列起来反复斟酌，揣摩鲁迅先生的原著思想和我构图画面之间的关系。

最终，我选择运用清隽、明理、勇敢、自信的形象和气质来塑造狂人。刻作时以平刀为主，造型表现上强调块面结合，画面处理方面则通过大面积的黑白对比来营造强烈的动势基调。我所反映的，是狂人内心深处那澎湃不已的思绪，是他那伴随着绝望的希望。

在此谨举几幅画面为例

——插图之二“今天晚上，很好的月光。”

门外的白色是月光，门两边的窗棂构成了如同“枷”的形状，这是禁锢狂人的“枷”，但它遮不住窗外自由的月光。画面两边的黑色映衬出中间的白——月光显得更为皎洁，也使得在月光中剪影似的狂人，瘦弱然而气质清高，表现出被视为叛逆、癫狂的狂人，实际上却有着月光一般透亮、纯美的内心。

——插图之七“晚上总是睡不着，凡事须得研究，才会明白”。

睡不着就睁着双眼。整个画面因此处理成狂人面部的上半部，集中突出一双眼睛：眼神中刻画的是一种似朦胧非朦胧的神色，在研究与怀疑生活中的种种矛盾和困惑；在黑白对比下，呆滞而又清澈的眼睛，体现出他思考得却既深且广。狂人头上边缘粗糙近似对等的大块白黑，象征着狂人复杂的思想漩涡，使空灵的画面愈显出思维的深沉和苦恼。

——插图之卅五“我晓得它的沉重是假的，便挣扎出来”。

挣扎是使用全身力量苦苦对抗的过程。木头构成的山字形堆积体占据了大量画面，加上凝厚的天空乌云，以及人身上的黑白相间，形成了一个横与竖对比强烈的动感画面。狂人不屈的身形刺破了山字形、乌云、天空的封锁，“挣扎出来”站在压迫的峰顶，既用来加强狂人抗争动态，也表达了他坚决斗争到底的决心。在构图的处理上较好地反映了主题思想，运用大块黑、白、灰色的明快对比，表达了力量而且充满动感。

——插图之卅八“救救孩子……”

在画面整版的黑色上方，从上往下竖一个倒三角形，既表

达了一种迫切的不安定，使危机感油然而生，又像是在黑暗中出现的裂口，让人看到了一线希望。狂人张开的双臂加上长衫的飘动，充分展示出他不顾一切地冲出去，使他在呼喊中跃动欲起。头上的白三角形、脚下的白块和整版的黑块，强烈对比衬托着狂人小小的身形，在灰白黑、动静、大小的冲突中构建了激烈又协调的画面，表达了压迫的现状，更表达了呐喊和希望。

我为《狂人日记》创作了三十八幅木刻插图。在为这篇文章作画的过程中，切实感受到鲁迅先生对人性、对封建社会最深刻的剖析、揭露、批判。而它的丰富内涵只有在仔细阅读、认真思考以后，才会一步、一步，深入理解领悟鲁迅先生的原著精神。

这些就是我在创作《狂人日记》卅八图过程中获得的心得、体会。

2010年7月于杭州

Preface

Read the "Madman": My Experience as A Reader of and an Illustrator for Lu Xun's "A Madman's Diary"

Zhao Yannian

I first encountered Lu Xun's story "A Madman's Diary" at about the age of fourteen or fifteen. As a boy, who knew little about the world, I was only impressed by the absurdity of the protagonist, in whose eyes "people's talks are all poison, and their smiles are all daggers." But then I neither understood nor tried to understand such issues as why he was mad and in what ways he showed his madness.

When I read the story again and again as a more and more mature man, I became increasingly touched by its profoundness. However, I went no further than the impression of the mad image itself.

It was not until the 1970s and 80s that I began to gain better understandings of the story. I began to pay attention to what human nature Lu Xu was trying to expose. From 1974 to 1978, I was making preparations for my woodblock prints of Lu Xun's "The True Story of Ah Q", which I had promised myself to do when I was a despised old fashioned artist under custody in the depth of the Cultural Revolution. During this time, I read and illustrated a number of Lu Xun's works and began to feel a strong desire to illustrate "A Madman's Diary". This desire grew stronger in the 80s after I had illustrated more of Lu Xun's works.

By now I had read the story many times. Now I knew the "Madman" was not mad at all. In fact, he was a most conscientious man who followed the common sense of the right and wrong.

He was a man of sincerity, sympathy and courage.

It was this man who gallantly held out his arms and appealed loudly to the world: "Save the Children!"

It took me quite some time to find the best way to express this feeling with my knife. As the story was short, I must do it in small number of pictures. My first and biggest difficulty was to put into visible form the suppression that the Madman deeply felt in him and his bitter resistance, yet my space was very limited. So I did a lot of sketches and lined them up, trying to figure out the relationship between what Lu Xun wanted to say in the story and what I would compose in the pictures.

At length I came up with a clear image of my Madman. I decided that he must be a handsome man of pure and noble air, a man that sees the world clearly and faces it with courage and confidence. Straight chisel would be used as the major tool for the effect of combination of blocks and planes, and contrast between large areas of black and white would be created for a dynamic keynote. What I tried to convey was the Madman's restless thoughts and his hope unquenched by desperation.

A few examples are in order.

---Illustration II.

Tonight the moon is very bright.

The white colour out of the door symbolizes the moonlight. The window lattices on both sides of the door form the shape of a cangue, which imprisons the Madman, but could not stop the moonlight of freedom beaming from outside the window. The blackness on both sides of the picture stands in contrast to the whiteness in the middle, making the moon brighter, and the silhouetted Madman, weak but with a noble air, is presented as pure and

beautiful as the moon, though the world regarded him as a crazy monster.

---- Illustration VII

I can't sleep at night. Everything requires careful consideration if one is to understand it.

In a sleepless night a man keeps his eyes wide open, therefore my picture only shows the upper part of the Madman's face, focusing on the pair of eyes, in which there is a half-misty look, as if their owner is meditating over the paradoxes and puzzles of life, doubtfully. With the contrast of black and white, the eyes impress one as both dull and clear, showing that he is thinking profoundly and widely. About his head are large blocks of white and black, about the same size, rugged in shape, symbolizing the complicated thoughts swirling in the Madman's mind, which adds to the space in picture an intangible air of profoundness and distress.

----Illustration XXXV

However, knowing that the weight was false I struggled out.

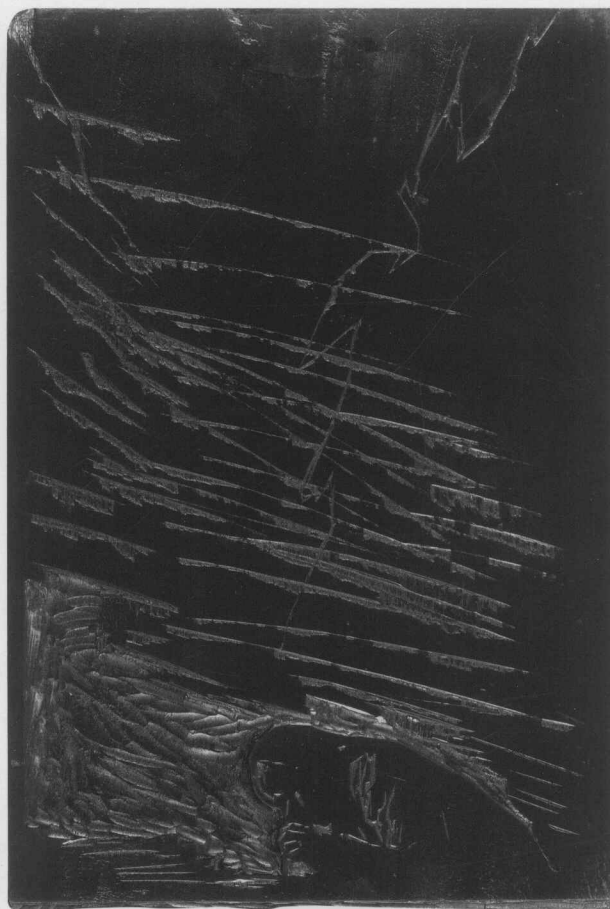
Here I tried to show the bitter resistance with all one's strength. Most of the picture is occupied with pyramid-shaped piles of logs, and the thick clouds in the sky. Against this horizontal heaviness stands the vertical black and white man, forming a dynamic pose. The Madman's unyielding figure pierces through the pyramids, clouds and heavens, "with every effort", to stand upon the top of the oppressive mountains. There is both dynamic defiance and determination to fight to the last. In the composition I tried to express the theme forcefully and dynamically with contrasts between large blocks of black, white and gray colours.

----Illustration XXXVIII

Perhaps there are still children who haven't eaten men? Save the children....

I put a reversed triangle in the black upper part of the picture, pointing downward to bring in a sense of impending crisis; yet the triangle is also a split in the darkness, suggesting of hope. The Madman's open arms and the flapping gown indicate his determination to break out of bondage at all cost. He seems ready to make his leap with the war cry. His small figure stands in contrast to the white triangle above, the white block underneath and the blackness that fills the whole picture, where both violence and harmony are created from the conflicts between gray, white and black, between activity and stillness, and between the big and the small. The picture not only shows the present situation of oppression, but also expresses defiance and hope.

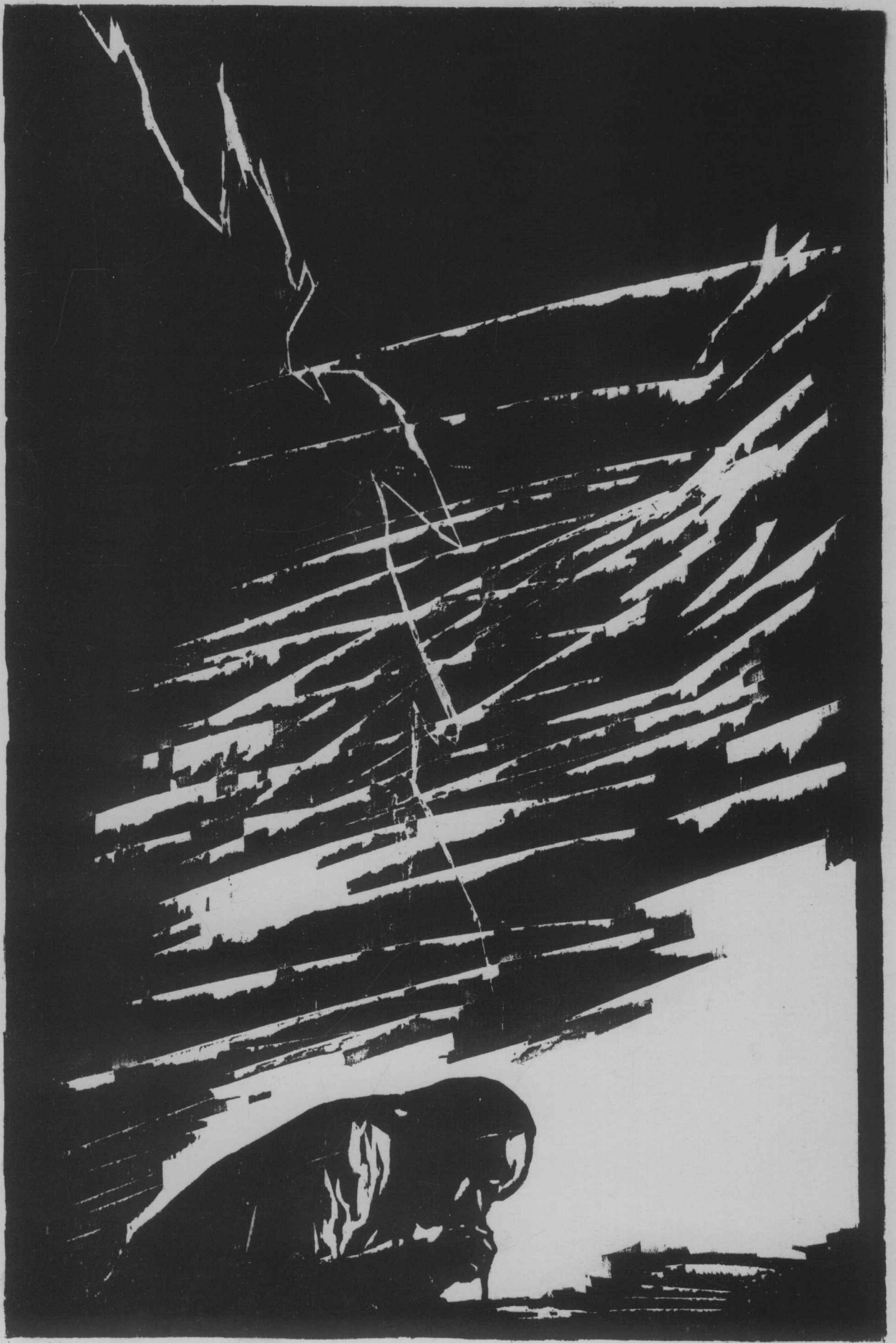
All together I created 38 illustrations of the print for *The Madman's Diary*. When I was doing this, I almost physically felt the impact of Lu Xun's sharp analysis, revelation and criticism of human nature and of China's feudalistic society. I have come to realize that the richness of Lu Xun's thoughts could not be fully grasped and understood before his original works has been very carefully read and thought over.



[1]

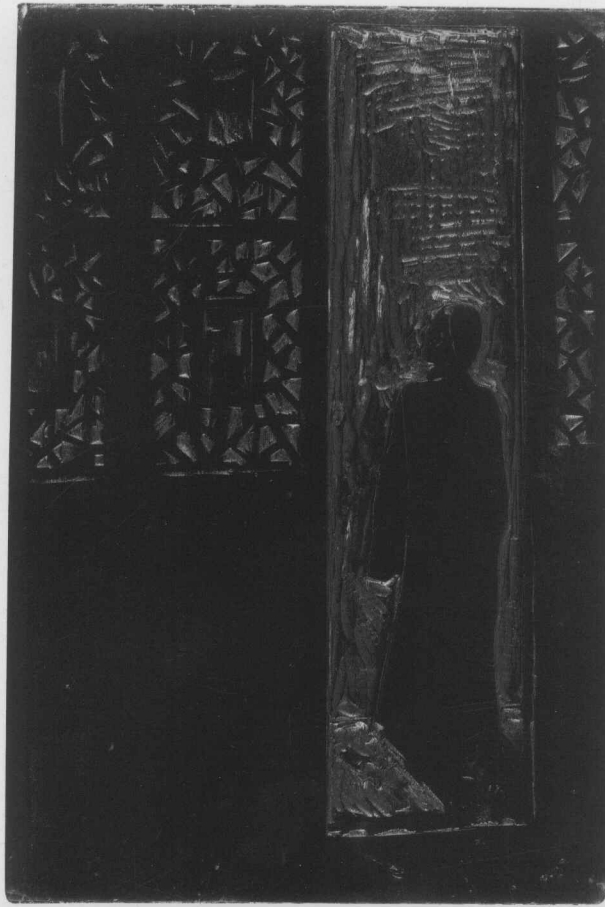
某君昆仲，今隐其名，皆余昔日在中学校时良友；分隔多年，消息渐阙。日前偶闻其一大病；适归故乡，迂道往访，则仅晤一人，言病其弟也。劳君远道来视，然已早愈，赴某地候补矣。因大笑，出示日记二则，谓可见当日病状，不妨献诸旧友。

Two brothers, whose names I need not mention here, were both good friends of mine in high school; but after a separation of many years we gradually lost touch. Some time ago I happened to hear that one of them was seriously ill, and since I was going back to my old home I broke my journey to call on them. I appreciate your coming such a long way to see us, but my brother recovered some time ago and has gone elsewhere to take up an official post. Then, laughing, he produced two volumes of his brother's diary, saying that from these the nature of his past illness could be seen and there was no harm in showing them to an old friend.



44/50 《人生》 卅一 卷一

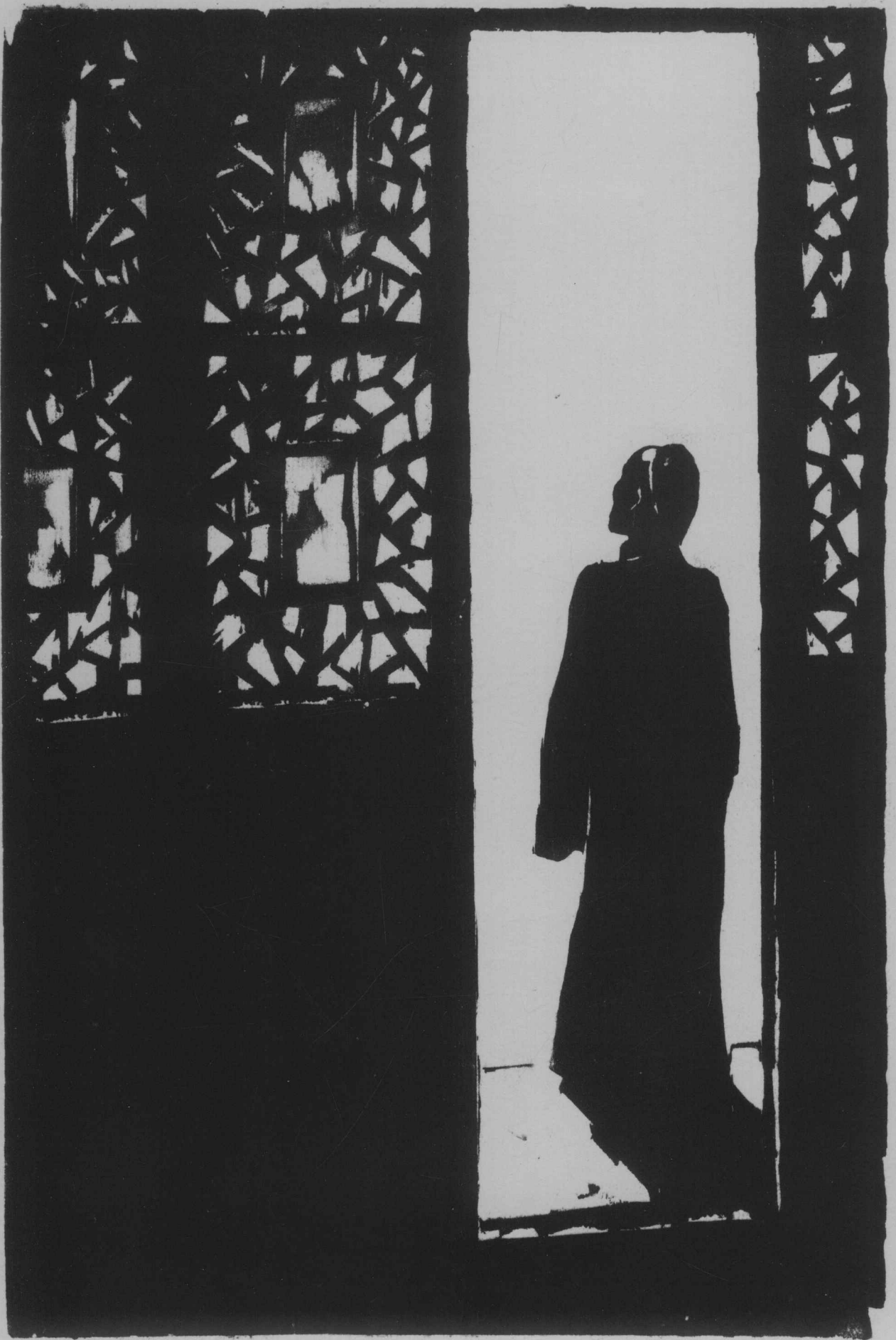
又古也 1985



[2]

今天晚上，很好的月亮。

Tonight the moon is very bright.



44/50 《XZ人日记》世一高之二

又(也)年(100) 1985.



[3]

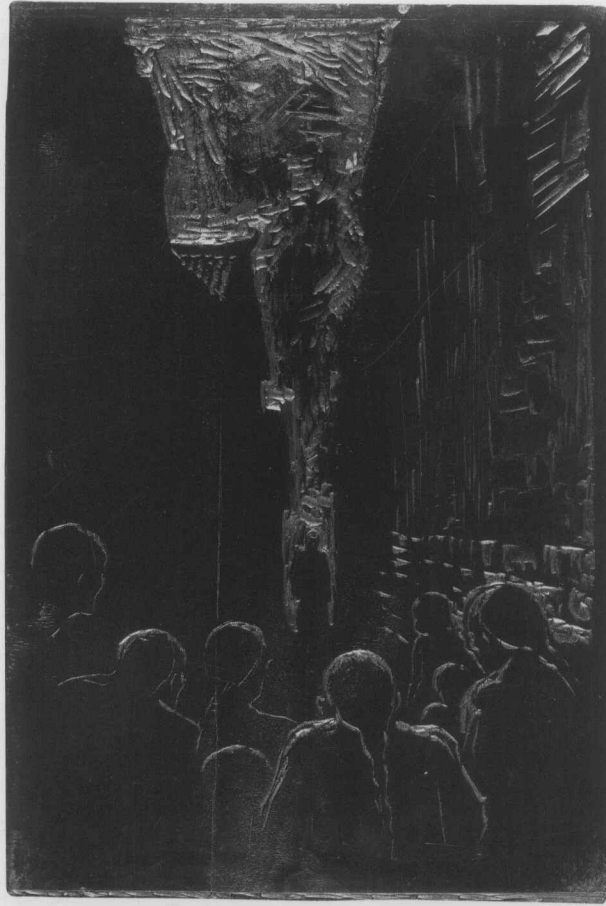
那赵家的狗，何以看我两眼呢？我怕得有理。

Otherwise why should the Zhao's dog have looked at me twice? I have reason for my fear.



44/50 《工人日记》# 六 高 三

《古与今》 1985



[4]

早上小心出门，赵贵翁的眼色便怪，似乎想害我，还有七八个人，交头接耳的议论我。

This morning when I went out cautiously, Mr. Zhao had a strange look in his eyes, as if he were afraid of me, as if he wanted to murder me. There were seven or eight others who discussed me in a whisper.



44/50 《狂人日记》廿八章之9

又在巴拿马 1985.



[5]

我想我同小孩子有什么仇，他也这样。忍不住大声说：“你告诉我！”他们可就跑了。

I wondered what grudge these children could have against me to make them behave like this. I could not help calling out, "Tell me!" But then they ran away.



44/50 《狂人日记》共五幅之五

又吉平作 1985