SUMMARY

Ye Shaojun (1894–1988), who wrote under the name of Ye Shengtao, is one of China's leading writers of Children's Literature. From 1921, when he published his first piece of children's story, "Xiao Bai Chuan" (Little White Boat), Ye Shengtao not only wrote prolifically but also took an active interest in the development of Children's Literature. Using simple and everyday Chinese (as against Classical Chinese) Ye produced children's rhymes, poems, stories, and essays, and played to enrich and stimulate the little minds. In the course of his life he also wrote a large number of textbooks for primary and middle schools.

Whereas Children's Literature had started in Europe in the 19th century, modern Chinese Children's Literature only grew and flourished after the May 4 Movement in 1919. Following the influx of European ideas and thoughts, including European Children's Literature, Chinese intellectuals began to recognise the need for books catering to the special interests of children. An increasing number of Chinese writers began to study and translate European Children's Literature as well as to produce original works of Chinese Children's Literature. Ye Shengtao was one of the leading writers in this group.

Ye Shengtao's "Dao Cao Ren" (The Strawman) written in the 1920's has been highly praised and recognised as a representative work of early Chinese Children Literature. The well-known Chinese writer, Lu Xun noted that "Dao Cao Ren" "opened the way for Chinese Children's Literature."

It can be said, therefore, that Ye Shengtao was one of the founding fathers of Chinese Children's Literature. His writings not only contributed towards the early growth of Chinese Children's Literature, they also greatly influenced the development of Chinese Children's Literature for almost half a century. His children's books have also been extensively used in Chinese schools outside China.

Ye Shengtao's works are remarkable in that the writer was not only able to reflect the best of Western ideas and traditions, but also succeeded in retaining a special Chinese flavour. In his choice of subjects, contents, style and usage of the language, Ye Shengtao wrote as a Chinese for Chinese children.

Because of his immense contributions towards Chinese Children's Literature, Ye Shengtao merits special attention. His writings in the 1920's and 1930's when he was at his peak, were especially representative of Chinese Children's Literature. During the eight years of Sino-Japanese War and the subsequent civil war between the Communists and the Kuomintang forces, Ye Shengtao's output was considerably reduced. After the establishment of the People's Republic of China in 1949, the author devoted his time and energy to improving the teaching of the Chinese language. When the Cultural Revolution broke out in 1966, Ye Shengtao was a Senior Officer in the Ministry of Education. He was accused of being the "originator of revisionist education" by the revolutionary faction and compelled to stop writing temporarily. Research articles reviewing Ye Shengtao's writing only began after the Cultural Revolution ended in 1976.
Much has been written about the individual works of Ye Shengtao, but to date there has not been a comprehensive and in-depth study of his complete works.

This thesis has been divided into nine chapters. Chapter 1 deals with the objectives, scope and methodology adopted for the study. Chapter 2 covers the origin and development of modern Chinese Children’s Literature from the May 4th Movement in 1919 to 1937, the outbreak of the Sino-Japanese War. Chapter 3 studies Ye Shengtao’s life so as to better understand the environment surrounding his writings.

Chapter 4 analyses the contents of Ye Shengtao’s 44 Children’s Literature publications. Chapter 5 discusses the special appeal of these publications. Chapters 6 and 7 examine the two main categories of Ye Shengtao’s novels: those specially written for children and those short stories using children as the main characters.

Chapter 8 discusses Ye Shengtao’s perspectives on Children’s Literature. The concluding chapter analyses Ye Shengtao’s contributions towards and influence on the development of modern Chinese Children’s Literature.

My study of Ye Shengtao and his writings has led me to the following conclusions:

1. Ye Shengtao’s works for the young readers helped to promote and develop modern Chinese Children’s Literature.

2. His works are reflective of the Chinese society in the 1920’s and 1930’s.

3. Ye Shengtao’s stories not only portrayed the living conditions of Chinese children in the various historical periods; they also examined educational issues as well as the problems faced by young girls. All the stories were masterfully crafted and enriched with the writer’s strong sentiments. In this way he was able to attract attention to these social problems.

4. By studiously preserving Chinese elements in his works, Ye Shengtao was able to influence other writers to do the same to the extent that Chinese Children’s Literature has become a major segment of Children’s Literature.

5. Ye Shengtao’s Children’s Literature is generally simple to understand and easy to read. His writing is clear, concise and smooth flowing. He has tight control of sentences and punctuation marks. His craftsmanship makes his writings an encyclopedia of Children’s Literature.
6. Although he is recognised as a founding father of Chinese Children's Literature, the frequent accusation that some of Ye Shengtao's stories are sometimes too difficult for children to understand is not altogether unjustified. Several of his children's stories dealt with political issues of the day. Ye Shengtao has even admitted that apart from his earlier works which portrayed "beauty" and "love", his subsequent Children's Literature was mainly a tool to express his unhappiness with the prevailing situation. His writings in the 1930's, which were filled with the "pains of adulthood", have become a unique feature of Ye Shengtao's Children's Literature.
提要

叶圣陶（1894至1988），原名叶绍钧，是中国现代儿童文学史上的一位重要作家。自他1921年创作了第一篇童话《小白船》后，在以后的一二十年间，就努力地为儿童写童话，而他的一生也从不间断地关心中国儿童文学的发展。此外，在叶圣陶七十年的创作生涯中，他也为儿童写了不少儿歌、儿童诗、儿童小说和散文、儿童歌剧和剧本，同时，还编写了大量中小学生的语文课本，以白话文的方式丰富了中国儿童的精神生活。

中国现代儿童文学是在二十年代初期“五四”运动过后才真正萌芽与发展起来的，它的起步要比欧洲的儿童文学慢了许多（欧洲的儿童文学是在十八世纪后期发展起来的），但是，由于西方的新思潮在这段时期不断涌入中国，西方的儿童文学也大量地被译介过来，中国的知识份子和广大接受西方新思想的人士，才开始接受儿童应该有属于他们自己的文学，于是，研究、翻译、改编和创作儿童文学的人才越来越多。叶圣陶就是其中的一位重要作家。

叶圣陶在二十年代创作的《稻草人》，长期以来都享有很高的声誉，这篇作品也被认为是中国早期儿童文学的代表作，中国作家鲁迅也曾赞《稻草人》“是给中国童话开了一条自己创作的道路。”因此可以说，叶圣陶是中国现代儿童文学发展史上的一个奠基人，他的作品不只带动了中国现代儿童文学的发展，还深深地影响了中国将近半个多世纪的儿童文学的创作。此外，他的儿童文学作品长久以来，也是中国以外华文语文教材中重要的组成部分。他的作品不只吸收了当时大量译介的西方童话的精华，更重要的是，它具备了中国民族特有的风格，在摄取题材、思想内容、表
现手法和语言技巧上，也充分地表现了这一点，使叶圣陶的童话作品，成为中国童话的代表。

作为一位重要和有代表性的儿童文学家，叶圣陶的创作是应该受到特别重视的，特别是在二三十年代，他的创作量最丰富及最有代表性的时期，他的作品不只具有民族风格，更具有时代特色。由于政治和时局的变迁，到了八年内战期间，叶圣陶才减少了他的创作，而到了中华人民共和国在1949年成立以后，叶圣陶的儿童文学作品就更少了。1960年，中国社会开始了一场长达十年的“文化大革命”，叶圣陶当时是教育部的一位领导干部，却被当时的“革命派”指为“修正主义教育路线的祖师爷”，这使他停止了一切创作，人们对他作品的研究工作也因此被迫取消。直到1976年“文化大革命”结束以后，有关研究叶圣陶的文章与书籍才陆续出现。虽然在这些作品中，有不少是研究叶圣陶的儿童文学作品的，但是，对于叶圣陶一生的儿童文学作品作广泛和深入研究的，可说是完全没有。

本论文一共分为九章，第一章讨论研究叶圣陶儿童文学的目的、范围和方法。第二章研究中国现代儿童文学的萌芽和发展，时间是从1919年“五四”新文学运动开始至1937年中日战争爆发前。第三章是简介叶圣陶的生平，以进一步了解叶圣陶创作儿童文学的背景。第四章是对叶圣陶的二十篇童话作品的内容进行分析；第五章则对这些作品的艺术特色作广泛的讨论。第六章讨论叶圣陶的两类小说：第一类是作者为儿童创作的小说；第二类是作者以儿童为题材所写的短篇小说。第八章讨论叶圣陶的儿童文学观。最后一章讨论叶圣陶对中国现代儿童文学发展的贡献及影响。

在讨论了叶圣陶的儿童文学作品以后，本论文得出以下的结论：第一，叶圣陶的儿童文学作品协助推动了中国现代儿童文学的发展。第二，他作品中的现实主义作风也体现了二三十年代中国的社会面貌。第三，叶圣陶的儿童小说不只反映儿童在不同时代的生活状况，同时，还广泛地讨论当时的教育和妇女人格的问题，除了稳健的技巧以外，作者还以敦厚的感情，提出了严肃的问题，引起社会人士的注意。第四，叶圣陶的童话也开
辟出一条具有浓郁的中国民族风格的道路，影响了现代儿童文学史上的几代儿童文学作家，使中国的儿童文学作品自成一格。第五，叶圣陶的儿童文学作品语言简练、修辞严谨，他为儿童创作的作品语言朴素、明白、流畅，大至句子，小至标点符号，都可以成为儿童文艺作家学习的典范。第六，叶圣陶的儿童文学也出现了一些值得争论的问题，那就是他的部分作品中的含意太深，儿童恐怕无法了解，甚至有许多作品还渗透了当时的政治背景，就连作者自己也曾经认为除了早期那些反映“美”和“爱”的童话以外，他的儿童文学在后来已经渐渐脱离了儿童的世界，而是以童话作为工具，表示自己对当时时局的不满，于是，那种充满“成人悲哀”的作品才在三十年代大量出现，构成了叶圣陶儿童文学的另一大特色。