

彩绘注音·汉英对照·谚语注解
与圣贤对话 与经典同行

英文弟子规

三词韵译

GUIDELINES FOR CHILDREN

覃 军 译·注

Translated by Qin Jun



中山大学出版社
SUN YAT-SEN UNIVERSITY PRESS

彩绘注音·汉英对照·谚语注解
与圣贤对话 与经典同行

英文弟子规

三词韵译

GUIDELINES FOR CHILDREN

覃 军 译·注

Translated by Qin Jun



中山大學出版社
SUN YAT-SEN UNIVERSITY PRESS

· 广州 ·

版权所有 翻印必究

图书在版编目(CIP)数据

英文弟子规:三词韵译/覃军译注. — 广州:中山大学出版社, 2016.9

ISBN 978-7-306-05811-9

I. ①英… II. ①覃… III. ①古汉语—启蒙读物—英文 IV. ①H194.1

中国版本图书馆CIP数据核字(2016)第203717号

英文弟子规(三词韵译)

Guidelines for Children

出版人:徐劲

策划编辑:陈露

责任编辑:吕贤谷

封面设计:汤丽

责任校对:秦夏

责任技编:汤丽

出版发行:中山大学出版社

电话:编辑部 020-84111996, 84113349, 84111997, 84110779

发行部 020-84111998, 84111981, 84111160

地址:广州市新港西路135号

邮编:510275 传真:020-84036565

网址: <http://www.zsup.com.cn> E-mail: zdcbs@mail.sysu.edu.cn

印刷者:虎彩印艺股份有限公司

规格:880mm×1230mm 1/32 6.75印张 106千字

版次印次:2016年9月第1版 2016年9月第1次印刷

定价:48.00元

如发现本书因印装质量影响阅读,请与出版社发行部联系调换

我国著名诗词翻译家、北京大学教授许渊冲先生题字
Inscription by Xu Yuanchong, a well-known poetry translator at Peking University



北京大学
PEKING UNIVERSITY

覃军

美就是真，真就是
美。(济慈) 美也是善，
还是优势。

Beauty is truth, truth
beauty. (Keats) Beauty is a
virtue, a kind of excellence.

许渊冲



Why Need We Study *Dizi Gui*?

Dizi Gui, or “Guidelines for Children”, a primer formerly popular in China for making young people into proper Chinese gentlemen nowadays seems to be popularly read again. What’s the reason? And why need we study it? What do these old precepts from the bygone days of Imperial China have to do with us? Well, there are two main reasons: learning about the Chinese intellectual heritage, and helping us live a happy and successful life.

First, learning about the Chinese intellectual heritage: a very important part of the Chinese heritage is in the intellectual sphere; our forefathers have made remarkable contributions to the realm of thought and philosophy, including the discourse on perennial questions facing the great thinkers throughout world history. Questions such as “What is the good life?” and “What makes a good man?” have been answered with some very unique Chinese answers. *Dizi Gui* is a succinct summary of much of that traditional thought and philosophy. Used in traditional China for raising young people into gentlemen, today *Dizi Gui* offers a good introduction to the world of traditional Chinese thought. The text is a rich repository of Chinese philosophy, values, mores and norms. Studying *Dizi Gui* enables us to learn about the Chinese intellectual heritage. Moreover, the moral precepts and standards taught in *Dizi Gui* are universally applicable and, since they are not based on any particular religious doctrine, are compatible with any religion. So, everyone, regardless of ethnicity or religious faith, not just Chinese, can and should profit from studying this book.

The second reason for studying *Dizi Gui* is that, as previous mentioned, doing so will help us live a happy and successful life. The precepts, values, and norms taught in *Dizi Gui* are still suitable for us

today. In fact, I discovered *Dizi Gui* in 1980's. I read it and I went, "Wow! This is exactly what my kids need! This is what I've gotta teach them!" They were newborn, five and seven then.

However, to teach my North American-born kids I had to translate the work myself, write the Cantonese pronunciation in English next to the Chinese words so my kids can recite the Chinese, and with scissors and much photocopying create my own bilingual textbooks. My 4 little ones have all been good as children, they have grown up to be pretty nice people, and, I risk sounding like a cocky parent but I have to put this in: they all got into good colleges —McGill, Harvard, and two in Stanford. And I credit a lot of it to *Dizi Gui*. I think studying it has not only given them a moral mooring, but has also given them a sense of pride and identity in their Chinese heritage, a quiet self esteem and self confidence that drives them to always do their best, and an inner strength that helps them overcome setbacks and adversity.

A great world event is taking place: the Chinese Cultural Renaissance. The revival of *Dizi Gui* is merely part of this great event. We are at the very beginnings of a several-hundred-year long Chinese Cultural Renaissance. Just as in the West's Renaissance, old culture that has been shunned and forgotten will be rediscovered and synthesized with modern life, giving rise to a new and much more advanced culture. Also, just as has happened with the West, the resultant new culture will belong not only to China, but also to the whole world.

Feng Xin-ming

A Chinese scholar in North America

(冯欣明：华裔学者，居北美 50 余年，
长期从事中华文化推介与研究工作)

自序

“世界上并不缺少美，而是缺少发现美的眼睛。”去年初冬，一次偶然的机会，我在一微信公众平台读到天津外国语大学赵彦春教授刚刚付梓的《英韵三字经》片段，顿时被其独特的英文译文所吸引：

人之初 / 性本善 / 性相近 / 习相远。

Man on earth / Good at birth / The same nature / Varies on nurture

译文工整、韵律得当，读来朗朗上口。于是，我便迫不及待购买了赵教授的大作，以期享受一顿翻译盛宴。拜读完《英韵三字经》全书，我突然萌生一个想法，用赵教授的翻译风格来翻译另一部作品。

思索数日，我选择了蒙学经典读物《弟子规》。原因有二，首先，《弟子规》同《三字经》一样，三字一句，两句或四句连意，合辙押韵，朗朗上口。再则，《弟子规》融汇了古代圣贤对青少年的训诫，包含了孝敬父母、尊敬长辈、关爱兄弟、修身养性、为人处世、读书求学等基本礼仪规范，是启蒙养正的最佳读物之一，也是中华文化很重要的一部分。因此，《弟子规》的译介工作也就自然举足轻重。

杨炳均先生曾说道：“译本比较是评价翻译的一种有效手段。”在伏键盘翻译前，我查阅了《弟子规》现有英译本的情况。其中流传较广的版本有 James Legge 译本、郭著章译本、顾丹柯译本（据说王宝童先生也译了部分内容，因尚未出版，无法考证），其中除了顾丹柯先生采用了诗性翻译外，其他版本均是阐释性翻译，或是对原文的一种注解。然而，关于译诗，许渊冲先生主张，“译诗要做到‘三美’，意美、音美、形美。”即译诗要传达原诗的意义，要保留原诗的韵律，要和原诗保持同样的形式。只有做到这三点，译文才能“戴着音韵和节奏的镣铐跳舞”，才能舞出优美舞姿、灵活自如、令人称赞。如此说来，以“三词”对应“三字”，韵译《弟子规》也就显得十分重要了。于是，刚过完农历春节，我就独自一

人从农村老家赶回学校，夜以继日，用了几天时间完成了译文初稿。

翻译的过程痛并快乐着，有时为了找到一个恰当的词，绞尽脑汁，心急如焚，思索良久不得其解。真可谓是“一名之立，旬月踟蹰”。可一旦找到恰当的词，痛快感油然而生，个中滋味只有译者自己方能体会。比如，翻译“话说多，不如少”时，我最初的译文是“It is better / Be doer than speaker”。此译文不但形式上脱离了“三词”的限制，意境上也未能舞出“优美的舞姿”。其实原文真正想表达的是要“少说空话，多干实事”。于是，转换思路，灵感造访，当即将译文修改为“Walk the walk / Not talk th' talk”。可谓“译意”又“译味”。

有人说，“译诗离不开灵感”。但我要说，任何灵感的造访都不是凭空而来，需要长期的语言积累与磨练。因此，我常背诵英文谚语的习惯也让此次翻译受到启发，顿开茅塞。如在翻译“事勿忙，忙多错”时，拙译“Rush and haste / Make only waste”就是根据英文谚语“Haste makes waste”修改而来。“居处变，酒肉绝”的译文“Bread and water / Make your dinner”也套用了英文常用语“bread and water（粗茶淡饭）”的表达。

翻译除了文字层面的转换，也是文化价值的一种传播手段。说“诗歌不可译”，和说“诗歌很难译”是一个意思，难就难在源语与译语文化差异的转换。如原文论“谨”的部分，在强调人生如白驹过隙，需分秒必争时写道：“朝起早 / 夜眠迟 / 老易至 / 惜此时”。

其中“朝起早”，西方读者容易理解，可对于“夜眠迟”西方读者就不一定能够理解。因为西方强调的是“早睡早起”，这样才利于身体健康。富兰克林的名言也说，“Early to bed and early to rise, makes a man healthy, wealthy, and wise.”如果经常熬夜，累垮身体，得不偿失。考虑到这种差异，拙译最初的译文便删去了“夜眠迟”的表达，译为：

Early to rise / For time flies / Time ticks away / Seize the day

但翻译完毕，仍觉不妥。唯恐有曲解、亵渎原文神圣之嫌。试想，中国古代虽有“日出而作，日落而息”之说，但古今中外，大有建树者，不都是惜时如金、秉灯夜烛？晋朝陶渊明常感叹，“盛年不重来，一日难再晨。”法国作家巴尔扎克把时间比作资本；德

国诗人歌德说时间是自己的财产；周恩来总理几十年夜以继日，每每工作到凌晨。因此，从这个层面来讲，中西是相通的，保留原意也是必要的。法国翻译理论家布朗绍 (Blanchot) 就曾说过，“翻译是纯粹的差异游戏，翻译总涉及差异，也掩饰差异，同时又偶尔显露差异，甚至经常突出差异。这样翻译本身就是这差异的活命化身。”故又将拙译修改为：

Early to rise / For time flies / Late you stay / Seize the day

《弟子规》是蒙学读物，她的读者大多以青少年为主。为便于这群特殊的读者理解原文，方便诵读，我将原文注上了汉语拼音，又将文本配上了中英对照的释义。我们知道，人是视觉动物，人脑对图片的反应快于对文字的理解。因此，我将每一节文本都配上了插图，这里的插图不只是对书本空白的装饰，它更是一种不需翻译的“世界语”，与文字阅读息息相关，可极大地提高读者的阅读效果。

天同覆，地同载。中西人们生活在同一个地球上，同一片蓝天下，就必然有很多相通之处，人们对世界的认知也可能存在相近的方面，而这些相同或相近的认知最可能通过各自的谚语来表达。就如培根所说：“一个民族的天赋、智慧和精神都从他们的谚语中表现出来”。因此，本书的另一个特点，就是将每一节文本都配上了英文谚语。谚语与小节内容息息相关，目的是让西方读者能够通过自己熟悉的谚语，更加准确地理解原文，产生共鸣。

有人说，“书能成为书，不管大小，都需要一些不可少的特定条件。”就我这本小书来说，虽然自最初萌生翻译想法，到最后定稿所用时间不长。但其中也少不了很多“特定条件”。其中最不可或缺的条件，就是自求学至今，深受许渊冲先生诗词英译本的影响，为我走上诗歌翻译之路奠定了基础。同时，许老书信中的谆谆教诲也使我受益匪浅，影响终身。

此次译文能得以成形，其中最直接的条件当属赵彦春教授首创的三词韵译法。正是因为赵教授译文的启发，才有了今天的“三词韵译弟子规”。当然，学生时代，我在赵教授的翻译哲学课堂也收获不少。

另外，我要提及一位特殊的华裔朋友——冯欣明老师。冯老师

在北美生活五十余年，创办了中华“才德网”，长期致力于中华文化的推介与研究工作，对中华典籍的翻译与研究颇有建树。此次冯老师欣然同意将其大作作为小书代序，实感意外，也深表谢意。

在此，我还要特别提及同事兼好友（陈）池华兄，虽远处地中海畔的贝鲁特美国大学，仍专门抽出时间通读全稿，对小书的语言措辞、排版设计提出了诸多宝贵的修改意见。同时，他还专门对尤显牵强的译文进行了艺术处理，或润色、或修改，其中不乏很多经典。如原文“物虽小，勿私藏，苟私藏，亲心伤”就被池华兄艺术地处理为“Things even small / Get 'em by law / Stealing is bad / Makes parents sad”。“进必趋 / 退必迟”被修改为“Hurry t' say Hi / Patient t' say Bye”。着实为小书增色不少，实表谢意。

同时，一群挚友，如中心、元军、前润等，在过去的日子里的互相鼓励，也为小书的面世提供了必要条件。另外，本书插图绘画者李飞飞、徐稳为使小书尽早与读者见面，他们“朝起早，夜眠迟”，为文本配上“视觉语言”，提高了本书的可读性。

最后，我要感谢妻子向云（我每每译文的第一位读者）在教学之余通读全稿，承担了校对、润色等工作，为译文的完善提出了很多建设性建议。

“翻译是令人遗憾的艺术。”因受字数、音节、韵律的限制，译文中很多地方句法只能隐含，有些译文略显牵强，实难尽善尽美。作为《弟子规》第一个三词韵译本，只能算是抛砖，若此片砖块实在粗糙，不能引玉，也希望抛出去不要砸伤读者。期望得到同行们的批评指正。

此乃为书序！



2016年3月11日夜
于湖北恩施 沙湾小居

Preface

Many of you will probably wonder what *Guidelines for Children* is all about. What is in this book that made it so important in ancient China? Can it still be relevant today? Does the translation keep the original content and style? If we read it, what influence will it have on our present society? The following tries to seek the answers.

Guidelines for Children (Dizi Gui) is one of the most popular primers in China, written by Li Yuxiu in the Qing Dynasty during the reign of the Kangxi Emperor (1661—1722). It is based on the ancient teaching of the Chinese philosopher Confucius that emphasizes the basic requisites for being a good person and guidelines for living in harmony with people. The book consists of 7 parts relying on what Confucius had said in *Analects of Confucius (Lun yu)*, Chapter 6, Book 1:

“All children must first learn to be dutiful to their parents, and be respectful and loving to their siblings. Next they must be trustworthy, be cautious with all people, matters and things in daily life. They must learn from the virtuous and put what they have learned into practice. Love people equally and be close to high-minded people. When all the above have been accomplished, they should then do further study and learn literature and art.”

From the above it can be found that what the book talks about is Chinese philosophy, values, mores and norms. Even though these are unique to the Chinese culture, they can be universally applicable in other countries in the world. As Mr. Feng Xinming has said, “the Chinese cultural heritage is more than just kungfu, Chinese food, Chinese dress, or Chinese paintings. Even more important, Chinese culture also

includes an intellectual heritage thousands of years old, an intellectual heritage of thought, philosophy, norms and mores.” The thought, philosophy, norms and mores which were formed thousands of years ago still make up the main domain of Chinese culture and are regarded as the root of it. They are not only compatible with but also conducive to our modern society. So it is of great significance to introduce this book to the western readers and share with them the essence of human civilization.

By reading, you can find that the original Chinese text was written in three-character verses, a special poetic form. The translation of it in some sense is the translation of poetry, which is considered, by many, to be the hardest nut to crack. Hard as it is, it is still worth trying and trying well. For the American translation researcher Eugene Nida holds that “things that could be expressed in one language could also be said in another”. Poetic languages of various cultures, though slightly different from languages of daily use, still have things in common. And rich historical evidence has already proved that poems can not only be translated, but also translated well. With this faith, the Chinese version is translated in three-word English verses as a correspondence to the Chinese three-character ones without the loss of message. Moreover, for the sake of smooth reading the English version is also creatively written with a rhyme scheme of *aabb*, though different in sound values but faithful in musicality.

As it is said in this book that all humankind are sheltered by the same sky and live on the same planet, so there must exist things in common for people in this world though they have different backgrounds. People in the west may not have such a book called *Dizi Gui*, but they share the same norms, mores and spirit. And these norms, mores and spirit are most often reflected in the old sayings people use. As Francis Bacon said, “Genius wit and spirit of a nation are discovered by their proverbs.” So the translator has given 90 English proverbs with

corresponding meaning to the 90 Chinese stanzas for the purpose of easy understanding. Furthermore, to arouse the interest of both Chinese and English readers, 90 pictures are drawn and tagged to each stanza. The pictures here do not only serve for ornament of the book but also act as an “Esperanto”, a universal language which needs no translating.

Lastly, it is sincerely hoped that, with this book, more English readers will know what Chinese *Dizi Gui* is all about and have better understanding on Chinese culture; and with this book, more translators will join us in the translation of Chinese and English classics to make the marrow of human knowledge, the essence of human wisdom shared by people all over the world.

Qin Jun

Mar, 11th, 2016

Enshi, China

目 录

冠 叙

Introduction

01. 弟子规	圣人训	首孝弟	次谨信	.....	2
02. 泛爱众	而亲仁	有余力	则学文	.....	4

入则孝

On Being Filial

03. 父母呼	应勿缓	父母命	行勿懒	.....	8
04. 父母教	须敬听	父母责	须顺承	.....	10
05. 冬则温	夏则清	晨则省	昏则定	.....	12
06. 出必告	反必面	居有常	业无变	.....	14
07. 事虽小	勿擅为	苟擅为	子道亏	.....	16
08. 物虽小	勿私藏	苟私藏	亲心伤	.....	18
09. 亲所好	力为具	亲所恶	谨为去	.....	20
10. 身有伤	贻亲忧	德有伤	贻亲羞	.....	22
11. 亲爱我	孝何难	亲憎我	孝方贤	.....	24
12. 亲有过	谏使更	怡吾色	柔吾声	.....	26
13. 谏不入	悦复谏	号泣随	挹无怨	.....	28
14. 亲有疾	药先尝	昼夜侍	不离床	.....	30
15. 丧三年	常悲咽	居处变	酒肉绝	.....	32
16. 丧尽礼	祭尽诚	事死者	如事生	.....	34

出则弟

On Practicing Brotherhood

17. 兄道友	弟道恭	兄弟睦	孝在中	38
---------	-----	-----	-----	-------	----

18. 财物轻	怨何生	言语忍	忿自泯	.....	40
19. 或饮食	或坐走	长者先	幼者后	.....	42
20. 长呼人	即代叫	人不在	己即到	.....	44
21. 称尊长	勿呼名	对尊长	勿见能	.....	46
22. 路遇长	疾趋揖	长无言	退恭立	.....	48
23. 骑下马	乘下车	过犹待	百步余	.....	50
24. 长者立	幼勿坐	长者坐	命乃坐	.....	52
25. 尊长前	声要低	低不闻	却非宜	.....	54
26. 进必趋	退必迟	问起对	视勿移	.....	56
27. 事诸父	如事父	事诸兄	如事兄	.....	58

谨

On Being Cautious

28. 朝起早	夜眠迟	老易至	惜此时	.....	62
29. 晨必盥	兼漱口	便溺回	辄净手	.....	64
30. 冠必正	纽必结	袜与履	俱紧切	.....	66
31. 置冠服	有定位	勿乱顿	致污秽	.....	68
32. 衣贵洁	不贵华	上循分	下称家	.....	70
33. 对饮食	勿拣择	食适可	勿过则	.....	72
34. 年方少	勿饮酒	饮酒醉	最为丑	.....	74
35. 步从容	立端正	揖深圆	拜恭敬	.....	76
36. 勿践阈	勿跛倚	勿箕踞	勿摇髀	.....	78
37. 缓揭帘	勿有声	宽转弯	勿触棱	.....	80
38. 执虚器	如执盈	入虚室	如有人	.....	82
39. 事勿忙	忙多错	勿畏难	勿轻略	.....	84
40. 斗闹场	绝勿近	邪僻事	绝勿问	.....	86
41. 将入门	问孰存	将上堂	声必扬	.....	88
42. 人问谁	对以名	吾与我	不分明	.....	90
43. 用人物	须明求	倘不问	即为偷	.....	92
44. 借人物	及时还	后有急	借不难	.....	94

信

On Being Honest

45. 凡出言	信为先	诈与妄	奚可焉	98
46. 话说多	不如少	惟其是	勿佞巧	100
47. 奸巧语	秽污词	市井气	切戒之	102
48. 见未真	勿轻言	知未的	勿轻传	104
49. 事非宜	勿轻诺	苟轻诺	进退错	106
50. 凡道字	重且舒	勿急疾	勿模糊	108
51. 彼说长	此说短	不关己	莫闲管	110
52. 见人善	即思齐	纵去远	以渐跻	112
53. 见人恶	即内省	有则改	无加警	114
54. 唯德学	唯才艺	不如人	当自砺	116
55. 若衣服	若饮食	不如人	勿生戚	118
56. 闻过怒	闻誉乐	损友来	益友却	120
57. 闻誉恐	闻过欣	直谅士	渐相亲	122
58. 无心非	名为错	有心非	名为恶	124
59. 过能改	归于无	倘掩饰	增一辜	126

泛爱众

On Loving All Beings

60. 凡是人	皆须爱	天同覆	地同载	130
61. 行高者	名自高	人所重	非貌高	132
62. 才大者	望自大	人所服	非言大	134
63. 己有能	勿自私	人所能	勿轻訾	136
64. 勿谄富	勿骄贫	勿厌故	勿喜新	138
65. 人不闲	勿事搅	人不安	勿话扰	140
66. 人有短	切莫揭	人有私	切莫说	142
67. 道人善	即是善	人知之	愈思勉	144
68. 扬人恶	即是恶	疾之甚	祸且作	146
69. 善相劝	德皆建	过不规	道两亏	148
70. 凡取与	贵分晓	与宜多	取宜少	150

71. 将加人	先问己	己不欲	即速已	152
72. 恩欲报	怨欲忘	报怨短	报恩长	154
73. 待婢仆	身贵端	虽贵端	慈而宽	156
74. 势服人	心不然	理服人	方无言	158

亲 仁

On Being Close to People of Virtue

75. 同是人	类不齐	流俗众	仁者希	162
76. 果仁者	人多畏	言不讳	色不媚	164
77. 能亲仁	无限好	德日进	过日少	166
78. 不亲仁	无限害	小人进	百事坏	168

余力学文

On Studying

79. 不力行	但学文	长浮华	成何人	172
80. 但力行	不学文	任己见	昧理真	174
81. 读书法	有三到	心眼口	信皆要	176
82. 方读此	勿慕彼	此未终	彼勿起	178
83. 宽为限	紧用功	功夫到	滞塞通	180
84. 心有疑	随札记	就人问	求确义	182
85. 房室清	墙壁净	几案洁	笔砚正	184
86. 墨磨偏	心不端	字不敬	心先病	186
87. 列典籍	有定处	读看毕	还原处	188
88. 虽有急	卷束齐	有缺坏	就补之	190
89. 非圣书	屏勿视	蔽聪明	坏心志	192
90. 勿自暴	勿自弃	圣与贤	可驯致	194