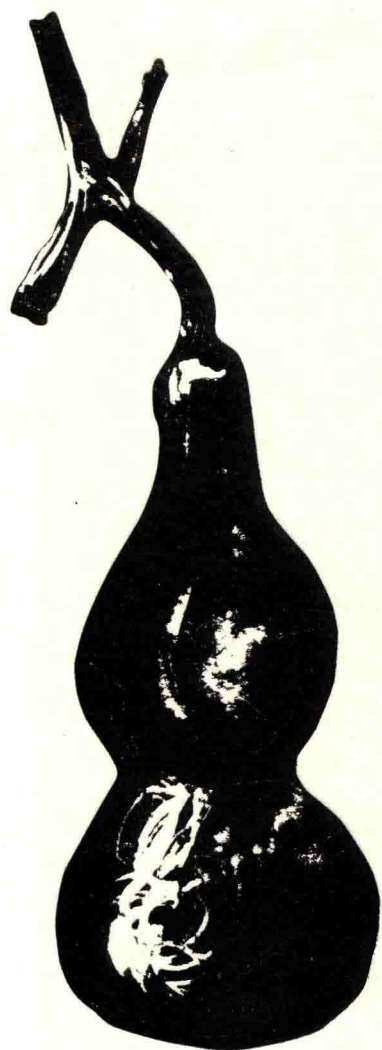


赵彦春

译

赵彦春  
国学经典  
英译系列



英韵 弟子规

Canons for Disciples  
in English Rhyme

世界图书出版公司

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英韵 弟子规

# Canons for Disciples in English Rhyme

王静 绘

高等教育出版社·北京



英韵《弟子规》  
中文朗诵



Canons for Disciples  
in English Rhyme  
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## 总序

由中国先秦史学会国学双语研究分会与高等教育出版社精心策划、精心实施的《百部国学经典英译》系列丛书，适逢我们走进新时代、踏上新征程之际，经过同仁们的共同努力，即将陆续出版发行。这对传播中华优秀传统文化，促进中西文明交流互鉴，具有重要的历史意义和积极的现实意义。

众所周知，我们为中华民族所拥有的五千多年的辉煌文明历史而倍感骄傲和自豪，它支撑着中华民族特有的凝心和聚力，从而使中华民族更坚定地由文化自信走向文化自觉，再到文化自强。

迈向近代以来，随着欧洲所谓的地理大发现，中西文化得以交流。以欧洲为中心的西方文化和以中国为主导的东方文化，几经接触、几经碰撞，两大文化系统需要互相理解、互相认知，于是应运产生了几种学问。在欧洲产生了后来所谓的汉学，在中国产生了后来所谓的西学，同时，与西学相区别，又产生了所谓的

中学，也就是后来所谓的国学。

我们从中可以清楚地看到，每当我们中国历史重要转折的关头，一定会出现中学和西学或者说国学和西学问题的大讨论、大辩论。萌芽于明清之际，继之于清代中叶，特别是晚清到民初、到五四运动的東西文化之争，乃至我们今天持续的国学热，无不是时代的呼唤，无不是历史的需求。在我们中华民族伟大复兴的征程上，重新认识我们的历史，重新认识我们的文化，不仅仅是物质方面的需求，更是精神方面的需求。在我们的文化走向世界之际，我们必须认识自己的优秀传统文化。

那么，什么是国学呢？简单地说，国学也就是中学，也就是中国固有的传统文化。如何学习国学？如何继承国学？我们觉得，应当抓住它最核心的部分、最优秀的部分。也就是说，从整个历史的潮流、历史的过程来看，国学的主流肯定是儒学，它所占的比例最大，影响最深，历史也最为久远。当然，儒学的核心肯定是经学，这不是一个价值判断，而是一个事实判断。我们今天要认识国学，要进一步阐扬国学里面的优秀传统文化，就一定要对中国传统文化的儒学，特别是儒学经典，也包括中国古代一些其他的经典，有重新的认识和重新的诠释。这一点，近年很多学者都讲过了。

其实，我们从历史上看，对于过去的文化重新认识和继承，一定要依赖于对经典的重新发现和重新诠释。比如大家常说的文艺复兴时期，希腊、罗马时代的一些经典性的著作，有不少是重新发现、重新审读、重新注释，甚至是从阿拉伯世界等地方发现

和介绍回来的。与希腊、罗马时代的情况有所不同，古代埃及文明的阐扬和解释则是依靠考古发现，比如著名的罗塞塔石解读，包括希伯来的文明也是一样，死海文书的发现，改变了基督教史的一些根本认识。我们中国的例子，历史上已经有过实例，不过也有所不同。

现在，我们正处于一个大发现的时代。改革开放四十年来，国家夏商周断代工程的成功实施，中华文明探源工程的持续开展，极大地推动了中国古代文明研究并取得了丰硕的学术成果。特别是20世纪末郭店简、上博简，包括21世纪初清华简等等的发现与研究，为重新审视、重新诠释我们的国学经典，创造了良好的条件，奠定了可靠的基础。

中国的国学这样博大，我们主要认识什么呢？我们认为，还是那些经典的、最有影响、起最根本作用的一些文献。

毫无疑问，让世界了解国学的最佳途径是国学的翻译。高等教育出版社出版的这套图书以还原中华文化为旨归，以诗译诗，以经译经，向世界展现原作的文辞之美和思想境界。因其翻译思想和方法上的突破，可以说这套书就是用英语撰写的原著。

衷心期待《百部国学经典英译》系列丛书早日面世。

李学勤

2018年7月1日于北京

## Introduction

*A Hundred Chinese Classics in English*, initiated and implemented by Chinese Classics Bilinguals' Association and Higher Education Press, is coming out at the right time we enter a new era and embark on a new journey. It is of great historical and practical significance to introduce the best of traditional Chinese culture to the world and promote the exchange and mutual learning between Chinese and Western civilizations. The efforts and achievements are worth our congratulations.

As we all know, the Chinese nation has a civilization that has been shining with great splendor for more than five thousand years, which gives Chinese people an unparalleled pride while reinforcing the unique coagulant and cohesive might of the nation and propelling the nation from self-confidence to self-awareness and then to self-development.

Since the dawning of modern times, with the so-called geographical discoveries in Europe, cultural exchanges between China and the Western countries have been on the way.

Eurocentric Western civilization and the oriental civilization led by China that have gone through all shocks, conflicts and clashes, need to understand and recognize each other. In due course, several kinds of learning have emerged. The so-called Sinology came about in Europe, and the so-called Western learning came to be in China. At the same time, different from Western learning, the so-called Chinese learning (Chinese classics in particular) came on the stage.

It can be clearly seen that there must be great discussions or debates between Chinese learning and Western learning, or sinology and Chinese classics at every important turning point in Chinese history. The contention between Western and Eastern cultures that sprouted in the Ming and Qing dynasties, continued in the middle of the Qing dynasty, and surged from the late Qing dynasty to the early Republic of China and the May 4th Movement, and even today's continuous craze for Chinese classics can all be seen as the call of times and the need of history. On the journey of Chinese rejuvenation, it is a necessity, not only materially but also spiritually, to recognize our history and culture again. As our culture is going out to the world, we must know our own culture and tradition.

Then, what is Chinese classics as a subject? Generally speaking, Chinese classics is Chinese learning, that is, the traditional Chinese culture. How to study Chinese classics and how to carry it on? We believe that the most crucial and the best part should be seized. In other words, from the trend and process of history, the mainstream of Chinese classics should be Confucianism, which has the largest proportion, the deepest influence and the longest history. Of course, the core of Confucianism must be Confucian classics, which is a judgment of facts rather than values. In today's world, we need to have a new understanding and reinterpretation of



traditional Chinese Confucianism, especially the Confucian classics and some other classics, in order to know traditional Chinese culture and its quintessence. It is a point that many scholars have mentioned in recent years.

In fact, from a historical point of view, recognition and inheritance of a past culture must rely on the rediscovery and reinterpretation of classics. For example, in the Renaissance, some classics in Greece and Rome were rediscovered, reexamined, reannotated, or even found and introduced back from Arabia and other places. Different from the times in Greece and Rome, the exposition and interpretation of ancient civilization in Egypt relied on archaeological discoveries such as the famous Rosetta Stone Deciphering. The same is true of Hebrew civilization. The discovery of Dead Sea Scrolls has changed some fundamental understandings of the history of Christianity. China also had some examples in history, somewhat different though.

We are now in an age of great discovery. Since the reform and opening up forty years ago, with the successful implementation of the national Xia-Shang-Zhou chronology project, the sustainable development of the Exploration of the Source of Chinese Civilization Project has greatly promoted the academic achievements of ancient civilization in China. In particular, at the end of the 20th century, the discoveries and study of Guodian Bamboo Slips, Shangbo Bamboo Slips, including Tsinghua Bamboo Slips at the beginning of the 21st century, have laid a good foundation for a re-examination and reinterpretation of Chinese classics.

Chinese classics is so extensive and profound. What should we mainly know about it? We believe it is the most classic, the most influential and the most fundamental literature that we must get to know.

Without doubt, the best way for the world to know Chinese classics is through their translations. This series of books published by Higher Education Press, aimed at rendering Chinese culture as it is, that is, translating Poesie into Poesie and Classic into Classic, will show the world the charm and profundity of the originals. These translations can be regarded as “originals” in English because of the epistemological and methodological innovations embodied therein.

I'm sincerely looking forward to the coming of *A Hundred Chinese Classics in English*.

Li Xueqin  
Beijing, July 1, 2018

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## 序

为久负盛名者作序，诚惶诚恐自不必说。谦虚的赵彦春教授早就把译稿发给我，景仰与敬畏之情难以言表，而真诚的约请更是难以婉拒。由于学识所限，恐怕难以进行独到的分析和评价，故不揣浅陋，从翻译学习者、译文鉴赏者、译本使用者的角度谈谈我对《英韵〈弟子规〉》的感受。

蒙先师汪榕培先生不弃，入师门学习典籍翻译；却天性愚钝，又诸多懒散，除与先生合译汤显祖的《南柯记》和完成几篇论文外，无他建树。但跟随先生求学的经历培养了我终身学习的热情和能力，也使我对经典译作批评赏析非常感兴趣并对各位译界大家无限仰慕。有些大家因年代、年龄、地理距离，于我如璀璨的星辰挂于天际，熠熠生辉却遥不可及；也有些大家因为同时代的缘故，有如灯盏，闪耀着自己，也照亮着别人，似乎更能让人感受到他们的光芒和温度。

翻译，特别是典籍翻译，绝不单纯是翻译技巧的问题，更需要文化能力、语言能力，甚至是与原作感同身受的移情能力。亲身实践，在做中学，能够有很大的助益，但自己动手翻译之前阅读学习一些经典译作可能要比盲目的、低层次的反复实践更有益一些。

在收到赵彦春教授的译稿之前，其实我已经通过微博、微信公众号等渠道密切关注他的国学典籍译作。又读《英韵〈弟子规〉》，妙译佳句俯拾即是，信手拈来便都朗朗上口。虽是蒙学典籍，看似容易，实则是对译者功底的严格考验。《弟子规》是三字一行，四行形成一个诗节，表达一个完整的意思；隔行押韵，但也偶有AABB韵式，如“财物轻，怨何生？言语忍，忿自泯”一节。《弟子规》和其他蒙学典籍一样，也具有行短句、用韵律、重整齐来表达丰富的思想内容和文化内涵的特点，具有重要的教化作用。若能在翻译中把语言形式、思想内容、文化内涵这三个方面完整地表达出来，做到形神兼备，当是译功了得，而在严格的限定之下潇洒自如地表达又是一个怎样的境界。赵彦春教授的《英韵〈弟子规〉》一如原文，堪当教科书式的译本。

赵教授的译本在我的教学实践中确实是起到了教科书的作用。每年的春季学期我会为本科生开设一门公选课，课程名称就叫“国学经典诵读与英译”。这门课属于通识类课程，学生不限年级和人数，有时选课者多达百人。我们通常从蒙学典籍入手，到史学典籍选篇结束。学生首先是诵读国学典籍，在此基础上比较、选择英译本。

我一般在开学初布置了要学习的篇目以后，让学生自己回去选择译本，在课堂上主要分享、比读、赏析。我鼓励学生有自己

的偏好，鼓励他们表达自己的看法。现在的学生如初生牛犊，多了些锐气和勇气，少了些对权威大家的推崇。

就《弟子规》来说，学生找到三个可获得的译本，选择赵彦春教授译本的学生占绝对的比例，学生给出的理由包括三词对三字、形式齐整；用词精到准确；韵律清晰上口；有语内翻译帮助理解，语际翻译帮助提高英语水平；思想表达到位。

翻译是容易引发质疑的存在。比如前面举过的例子“财物轻，怨何生？言语忍，忿自泯”一节，赵教授给出的译文是：

Properties you despise;  
No disputes arise.  
Harshness you restrain;  
None will complain.

学生查字典后指出：“怨”字从心，有“怨恨、仇恨”的意思，注重心理感受，未必是“争论”（disputes）。其实能外化表达的仇恨都不严重，最怕郁结于心，终成大患。同样“忿”字从心，“心”指心绪，“分”意为“由一而多”，合起来表示“心绪散乱”“心情由一定变成不确定”。忿是怒的初级阶段。那么译文与原文中的“怨何生？”和“忿自泯”自然有所出入。也有的学生指出“财物轻”中的“轻”作为动词是中性词，强调的是“不看重”，并非“视金钱如粪土”，而despise表示“鄙视”，语气太重。

我对学生的讨论向来是鼓励的，虽然质疑臧否大家也会有些心虚，但大学教育所提倡的不就是不畏权威、批判性思维吗？《弟子规》上也说“心有疑，随札记，就人问，求确义”。当然，

我也会挑战学生，鼓励他们批评别人翻译的同时，尝试找出或自己给出更好的译文。遗憾的是，到现在还没有人做到。

质疑是学术的开端，但它不构成学术本身。学生的质疑应该向更大的系统拓展。翻译不是译文字而是译文学，更不用说说文解字了。语言是表征的，翻译是两种语言系统之间进行妥协找到最佳的表征。反观赵译的“Properties you despise”，它与“财物轻”竟是铢两悉称，而与下一行的“No disputes arise”也顺接自然，可谓天衣合缝。孤立地看，“despise”和“disputes”与原文的“轻”和“怨”有距离，但组合而产生的函项与原文相比照却是如此的贴切。这正是翻译的神奇之处！我想这也是普通译者与大家的根本区别吧。

写到这，映入脑海的是对翻译研究的一个调侃：“Those who can, translate; those who can't, teach translation; those who can't teach translation, teach translation theory.”我虽然偶尔翻译，却不敢声称自己是译者了。我就是那个不翻不研而教的人啊。走下课堂，脑海里一直有一个倔强的念头，想给出一个更逼近原文的译文，以后作为炫耀的资本，说我修正了赵彦春教授的译文。可我终究不能，终究只是一个仰慕者、欣赏者和学习者。

霍跃红

2018年8月1日于大连

## Foreword

I have been fidgeting with trepidation at the attempt to write a foreword for a renowned scholar. It is not hard to imagine with what reverence and awe I accepted the task when Professor Zhao Yanchun contacted me for a foreword to *Canons for Disciples in English Rhyme*. So afraid that I am not in a position to offer any presentable analysis or evaluation, I might as well tell how I feel about this book as a reader, admirer and user.

Brought into the field of translating ancient Chinese classics into English by late Professor Wang Rongpei, I developed keen interest in translation of classics and a passion for life-long learning if nothing else I have published except the cooperated translation of Tang Xianzu's *The Nanke Dream* and several academic papers. In my academic pursuit, I have come to know a great many translators. Some of them twinkle like bright stars in the sky, great but distant due to the differences of time, age and place while some contemporaries shine like lamps, closer, warmer, and shedding lights on those nearby.



To me, translation, especially the translation of Chinese classics into English involves cultural and linguistic competence and even empathy rather than mere language skills. There is some truth in the saying of “In doing we learn”. However, one might learn more and faster by getting nutrition from the masterpieces than by doing translation with eyes closed, repeating mistakes unawares.

Professor Zhao Yanchun is such a lamp that casts warm light on others. Already equipped with a good knowledge of his works through platforms such as MicroBlog and WeChat, I read *Canons for Disciples in English Rhyme* with keen interest and great pleasure, which he emailed to me with the request of a foreword. This work is abundant with lines of exquisite translation, which can be chanted metrically and beautifully. Though a book originally produced for school children, the task of translation could never be taken for granted. It's a great challenge to any translator. The source book is featured with four-lined stanzas with three Chinese characters in each line, rhyming every other line only with occasional exceptions of AABB rhyming scheme, for example, “cai wu qing, yuan he sheng? Yan yu ren, fen zi min”. Taken as a whole, the book is similar to other books written for children's enlightenment with tidy short rhymed lines rich in didactic function. It would be quite challenging and demanding to reproduce the linguistic features, ideas and rich cultural connotations while taking into consideration both form and content in the translation. It should be an impossible mission to achieve total freedom within strict constraints. Professor Zhao has made it! And his translation can serve as a textbook of translation.

I am by no means exaggerating the function of his translation in my teaching experience. Every spring semester I will offer undergraduates an optional course of “Reading Chinese Classics and Their English Translations”. Meant as a course of