

中国传统蒙学精品系列

A CHINESE-ENGLISH COLLECTION OF THE BEST CHINESE TRADITIONAL PRIMERS

汉英对照蒙学精品

郭著章 编译

第三分册

BOOK III



全国优秀出版社
武汉大学出版社

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A Chinese-English Collection of the
Best Chinese Traditional Primers
(Book III)

Compiled and translated from ancient Chinese into
modern Chinese and English by Guo Zhuzhang

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前 言

在过去大约 2 000 年间,中华民族的先人一直重视儿童的启蒙和早期教育。因此,在中华大地上,一代又一代人编撰的蒙养书或蒙学读物,或称为中国儿童启蒙著作,可谓是层出不穷,其确切数量是无人可以说清楚的。自 20 世纪 80 年代以来,本书作者或编译者(下称作者)就关心此类书籍和论著的出版情况,阅读和购置的已近 50 种(其主要的都列在了本书的“主要参考文献”之中),其中收录传统启蒙读物最全的,当推《中国儿童启蒙名著通览》一书,计 53 篇。书后所附“中国儿童启蒙著作选目”共收 400 多种。由此可以推算,中国传统启蒙读物现存的最大数量不过 500 来种。

由于蒙养读物旨在对儿童开蒙养正,引导他们健康成长,它们自然具有较好的思想性、知识性和通俗性等诸多为人所喜爱的自身特点。传统蒙学产生的时代虽然与我们今日所处的时代大不相同,但书中所保存的中华民族的许多传统美德和博大精深的文化思想,对今日的儿童和成人仍有教益和启迪作用。这作用正如全国人大常委会原副委员长、著名学者周谷城在《传统蒙学丛书》序中所说:“有的蒙

书能够长久流行,为社会长期接受,在传授基础知识、进行道德教育、采取易于上口易于记忆的形式方面,确实有其长处和优势,是不能也不应一笔抹杀的。仅仅在这一点上,即自有其文化史和教育史上的价值。”

近 20 年来,国内不少出版社颇具慧眼,也有国外少数出版商,为益于社会的精神文明,出版了传统启蒙读物。据作者所知,在国外,新加坡很重视这类书籍。在 20 世纪 90 年代,出版的有《千字文》、《朱子家训》和《增广贤文》等及其英译本;在英语国家,这类图书的英译本也偶有出版,《通书》的问世就是例证之一。中国出版了此类图书的出版社,仅仅根据作者见到的书籍就有岳麓书社,黄山书社,三秦出版社,京华出版社,台海出版社,书海出版社,广州出版社,陕西人民出版社,北岳文艺出版社,北京燕山出版社,湖南人民出版社,西北大学出版社,大众文艺出版社,山西古籍出版社,吉林文史出版社,宗教文化出版社,安徽人民出版社,贵州人民出版社,中国少年儿童出版社,北京师范大学出版社,商务印书馆香港分馆,内蒙古少年儿童出版社和中国对外翻译出版公司等不下 20 余家。业已出版的书目中,有合集和单行本,不同的集子所收读物的数量有多有少,单行本数量较多,且重复出版的情况也不在少数。如:仅《三字经》,作者看到的单行本就不下 5 种。除《三字经》之外,各家出版社争相出版较多的读物有:《千字文》,《百家姓》,《千家诗》,《名贤

集》,《弟子规》,《弟子职》,《训子词》,《教子语》,《好人歌》,《仪小经》,《女儿经》,《劝孝歌》,《神童诗》,《菜根谭》,《小儿语》,《小儿语补》,《续小儿语》,《演小儿语》,《古文观止》,《龙文鞭影》,《训俗简编》,《醒世要言》,《增广贤文》,《朱子家训》,《幼学琼林》,《童蒙须知》,《声律启蒙》,《二十四孝》,《四言杂字》,《六言杂字》,《唐诗三百首》,《劝报亲恩篇》和《童蒙须知韵语》等 30 余种。作者对这 30 余种读物进行了长期阅读,认真思考和比较后,选出本书所收的 10 种。作者认为,这 10 种不管在思想内容上还是在语言质量上,都是比较优秀的,堪称传统启蒙读物之精华。

本书与业已出版的种种传统蒙养书均不相同:它旨在博采众长,选集精品,形式刷新,可谓是国内外同类书中的嚆矢。这不仅表现在每种读物都有新的英译文,而且还表现在其新颖的编排形式和内容的集中而全面上。书中 10 种读物每一种的编排都自成体系,均包括原文、英译、今译、简注和评介 5 项内容。原文的选取,均在校勘的基础上完成,使收进本书的每种原文都来自于比较可靠和具有权威性的版本。作者对原文均按其中的意义单位进行了编号,编了号的每一条可以独立使用,为的是便于读者将具有相同编号的英译、今译和原文进行对照阅读。今译,顾名思义,是指把文言原文逐句或逐条地译成今天通用的白话汉语,帮助读者读懂原著。简注是对原文中的难点进行尽量简明的解释,也包括对难

字或易读错字的注音。评介即简介与简评:介绍原作的有关知识,评论思想内容,尤其是批判其中的糟粕,以免误导读者和谬种流传。因为,传统蒙养书毕竟是我国封建社会的产物,即便是再优秀的读物,也难免有其封建糟粕。英译是本书中最重要的内容和突出特色,也是作者用力最巨的部分。本书中的10种读物,只有一部分被前人英译过,且英译之不尽如人意之处颇多。因此,除《三字经》的英译是在整理原译的基础上而成之外,另外9种读物的英译全系作者新译。其英译原则定为:力使译文最大限度地近似原文的意思和风格。原著的语言形式多韵语和联语,语言风格特点多为言简意赅、通俗易懂、易学易记、琅琅上口。英译时,自然要尽量与原文的形式与风格相似。比如:原文押韵者,英译要尽可能押韵;原文字数固定,形式齐整,英译的词数也应力求对应,长度基本一致,等等。

本书共收10种读物,其中两种分别以诗和词为体裁,即《神童诗》,34首和《醒世要言》,31首。34首诗全系五绝,31首词全以“西江月”为词牌。大家都知道,我国的古诗词,特别是本书中的五言绝句和西江月词,都有严格的韵律和语言形式,每行的字数都是固定的,其精品都是意美、形美和音美为一体的艺术品。作者在英译时尽了最大努力以保持原诗、词的内容和风格。比如:每行诗都译成10个音节,以对应5个汉字;原诗多为一、二和四行押韵,英译则采用a a b a的韵式。西江月词每首共8行,50个

字:第3行和第7行各为7个字,其余6行各为6个字;除第1和第5行外,其余6行多押同一韵。其英译均做到6字行译成12个音节,7字行译成14个音节,并且使用了与原文相同的韵式。

押韵是个很复杂的问题,英、汉两种语言的押韵又有诸多不同之处。为了帮助读者大众便于理解本书诗词英译押韵的具体情况,作者认为有必要在此简介一点英诗押韵的基本知识。在我国英语界,特别是在汉语古诗英译界,人们所说的英语押韵,一般是指押全韵,即 perfect rime。实际上,要押全韵是很难的。因为,押全韵必须做到:1. 两个词的重读音节中的元音必须相同。2. 相同元音前的辅音必须不同。3. 若此元音后有辅音和更多的音节,这元音后的所有辅音和元音都必须相同。如:may 和 day, make 和 take, distorting 和 importing 三组词押的就是全韵(perfect rime)。诸位不难想见:在译诗实践中,要同时做到每行的音节固定,又要忠于原文内容,又要押全韵,谈何容易!迄今古诗英译最优秀的译家,比如许渊冲教授,虽然在这方面取得了巨大成功,但始终无法完全避免以韵害义等情况的出现。本书作者对诗词的英译摆脱了押全韵这一限制,做到了:能押全韵就押全韵,不能时绝不勉强,而改用其他形式的押韵,其中一些也能取得音美之效果。就作者所知,英语押韵除 perfect rime 外,尚有另外9种,即:①imperfect rime (非全韵),②eye rime (视

韵),③consonance (辅音韵),④pararime (似韵),⑤alliteration (头韵),⑥assonance (准韵),⑦reverse rime (反向韵),⑧paregmenon (同源词韵)和⑨homeoteleuton (后缀韵)。关于这9种韵式的定义,可以通过例词对之有个基本了解。如:time 和 nine 押的是 imperfect rime; watch 和 catch 押的是 eye rime; best 和 worst 押的是 consonance; mill 和 meal 押的是 pararime; safe 和 sound, beautifully 和 brushed (black, bright)押的都是 alliteration; mad 和 action 押的是 assonance; mad 和 dam 押的是 reverse rime; succeed 和 success 押的是 paregmenon; shooting 和 aiming, happiness 和 business 押的都是 homeoteleuton。由于英汉语两种语言差别很大,在汉诗英译时,上述10种韵式不一定完全适合采用。中国人比较喜欢的可以多采用,如 perfect rime, consonance, pararime 和 homeoteleuton 这么4种。因为这4种韵式均出现在词尾,和汉语押韵颇为相似,中国人感到习惯,听起来舒服。特别是 perfect rime 和 consonance 这两种。作者采用的基本上是上述4种韵,以 consonance 为最多。因为:英语中以辅音结尾的词,尤其是以 s 和 d 两个字母结尾的词,数量极多,且没有 perfect rime 那么多限制,使用起来既可以使音韵优美又不影响原文内容之表达。

根据本书上述的内容和特点,因此我们可以说,此书集阅读、欣赏、研究和收藏价值于一身,又具有

汉译英和英译汉比较研究方面的参考作用,尽管书中会有缺点和错误,却不失为一种雅俗共赏、老少咸宜的读物。

郭著章

2002 年 6 月于珞珈山

Preface

During the past two thousand years or so, the ancestors of the Chinese nation constantly attached importance to the enlightening and early days educating of their children; therefore the primers for children or traditional Chinese primers written and compiled by the scholars of different generations appeared in China one after another, and today nobody can tell exactly how many primers can be found as a cultural inheritance. Since the 1980s, the author, or rather the compiler and translator of this book (hereinafter called the author) has been so interested in the situation concerning the publication of the primers and their studies that he has read and bought some 50 primer writings which are mostly listed in this book's "bibliography". Among the works cited, the most comprehensive book is entitled *An Overall View of Famous Chinese Children's Primers* which includes 53 traditional primer works. 400-odd primer titles are listed in the appendix to this most comprehensive book, according to which, it can be calculated that the

title number of existing traditional children's primers is about 500.

Owing to their purpose of educating and enlightening children to grow healthily, the Chinese traditional primers naturally have the characteristics of their own, such as being instructive, informative, and popular. Although the times when the primers came into being differ greatly from the present times, the primers are still educational and inspiring to today's children and grown-ups alike because many traditional virtues and profound cultural knowledge of the Chinese nation are preserved in them. This educational role can be seen clearly in the sentences in the foreword to the traditional primers series published by a Hunan Press written by Zhou Gucheng, a well-known contemporary scholar and a former vice-chairman of the Standing Committee of the National People's Congress of the People's Republic of China: "Some of the primers could be handed down and widely accepted in society for long, which has revealed that they do have their own strong points in the aspects of imparting basic knowledge, giving moral education, and adopting the language forms easy to read and remember. All these merits cannot and should not be gainsaid and negated. For this reason alone, the primers are of course of great value in the histories of both culture and education."

During the last two decades, quite a number of presses of no little discernment in China and some foreign presses published many Chinese traditional primers in order to promote the social spiritual civilization. So far as the author knows, Singapore paid special attention to this kind of books, so in the 1990s alone, such Chinese primers as *Qian Zi Wen*, *Zhu Zi Jia Xun*, *Zeng Guang Xian Wen* and their English translations were published; in English-speaking countries the books of this kind occasionally got published, and the publication of *T'ung Shu* (*The Ancient Chinese Almanac*) is one of the examples in this aspect. In China, different presses in recent years vied with one another in publishing Chinese traditional primers. To the author's knowledge, there are over twenty presses in China that have published the primers. These presses are named respectively Yuelu, Huangshan, Sanqin, Jinghua, Taihai, Shuhai, Guangzhou, Shaanxi People's, Beiyue Literature and Art, Beijing Yanshan, Hunan People's, Northwest China University, Popular Literature and Art, Shanxi Ancient Books, Jilin Literature and History, Religious Culture, Anhui People's, Guizhou People's, Chinese Children, Beijing Normal University, the Commercial Press Hongkong Branch, Inner Mongolia Children, and Chinese Foreign Translation Publishing Company.

Those already published include both collections and offprints. The numbers of the primers vary with collections, and comparatively the offprints have been published in a greater number. Take *San Zi Jing* for instance, the author has seen its 5 separate editions at least. Apart from *San Zi Jing* (*The Primer Classic in Three-Character Lines*), the 30-odd primers that have been more frequently published by the presses mentioned above are transliterated as follows: *Qian Zi Wen* (*The Thousand-Character Writing*), *Bai Jia Xing*, *Qian Jia Shi*, *Ming Xian Ji* (*Collected Better-Known Sayings*), *Di Zi Gui* (*Pupils' Rules and Disciplines*), *Di Zi Zhi*, *Xun Zi Ci*, *Jiao Zi Yu*, *Hao Ren Ge*, *Yi Xiao Jing*, *Nü'er Jing*, *Quan Xiao Ge*, *Shen Tong Shi* (*Wonder Child Poems*), *Cai Gen Tan*, *Xiao'er Yu* (*Words Given to Children*), *Xiao'er Yu Bu*, *Xu Xiao'er Yu*, *Yan Xiao'er Yu*, *Gu Wen Guan Zhi*, *Long Wen Bian Ying*, *Xun Su Jian Bian*, *Xing Shi Yao Yan* (*Important Words to Awaken the World*), *Zeng Guang Xian Wen* (*The Popular Collection of Traditional Chinese Wise Sayings*), *Zhu Zi Jia Xun* (*Zhu Family Instructions*), *You Xue Qiong Lin*, *Tong Meng Xu Zhi* (*What Children Must Know*), *Sheng Lü Qi Meng*, *Er Shi Si Xiao*, *Si Yan Za Zi*, *Liu Yan Za Zi*, *Tang Shi San Bai Shou*, *Quan Bao Qin En Pian*, and *Tong Meng Xu Zhi Yun Yu*. 10 out of the above

30-odd primers are selected into this book by the author after his careful reading, considering and comparing for a long period of time. To the author's understanding, the ten selected primers (the above 10 transliterations with English translation in the brackets after them) are comparatively the better ones of excellence both in ideology and in language, that's why they can be named the cream of traditional Chinese primers.

This book is greatly different from all the known primers already published both at home and abroad. It can be said as the first one of its kind because of its new form, fine-quality content, and adopting the best points of many other primer collections and offprints. Besides its well-chosen and comprehensive content and its entirely fresh layout, the most striking demonstration of this book's features lies in its new English translation. Each of the 10 primers in this book is arranged in a system of its own, consisting of 5 parts: the original in ancient Chinese, the English translation, the translation in vernacular (or modern) Chinese, brief notes, and the author's review of the primer. All the originals have been selected and adopted after the author's conscientious collation, so the information contained in this book is reliable and authoritative. For the sake of the readers' convenience, all the originals

and their translations both in modern Chinese and in English are divided by the author into independent sense units and are numbered accordingly. The translation in vernacular (or modern) Chinese, in other words, is the vernacular Chinese translation or the modern Chinese translation of the ancient Chinese used in the original works. The purpose of putting the original into modern Chinese generally used today is to help the readers have a correct understanding of the original primer. Brief notes refer to short comments on and explanations of more difficult language points in the original, such an annotation in brief also includes marking the difficult characters and easily mispronounced characters with phonetic symbols commonly used in China today. To attach importance to making all the notes brief, short or simple aims at the control of the whole book's length. Review means the author's brief introduction to and short comment on the original; its relevant knowledge, its content, and the ideology, particularly how to correctly criticize some dross or dregs, or even certain erroneous ideas in it in order to avoid the dissemination of errors and misleading or harming the readers. It is easily understood that each primer, excellent as it is, contains unavoidably some backward feudalistic ideas because all the primers were the outcome of the past Chinese

feudal society. The English translation is the most important part and the highlight of this book, So it is the product of the author's greatest efforts. Only a small part of this book's 10 primers has been translated before by different translators, and the translations mostly are far from being satisfactory. So, the author for the first time has translated into English all the 10 primers with the exception of *The Primer Classic in Three-Character Lines* which has been completed by the author on the basis of *Elementary Chinese San Tzu Ching* translated and annotated by Herbert A. Giles. The principle the author follows in his English translation is trying to make the translation as close as possible to the original meaning and style. The translated language should also be compendious, readable, easy to understand and remember, and rich in riming and in neat sentence forms, which mostly are the original language features.

The types of the two among the 10 primers in this book are separately poetry and the *ci* poetry, they are *Wonder Child Poems* consisting of 34 poems, and *Important Words to Awaken the World* including 31 *ci* poems. The 34 poems are all *wuyan jueju* (a pentasyllabic quatrain, or: a poem of four lines, each containing five characters, with a strict tonal pattern and rime scheme); and the 31 *ci* poems all have