

De-coding the Dharma (continued)

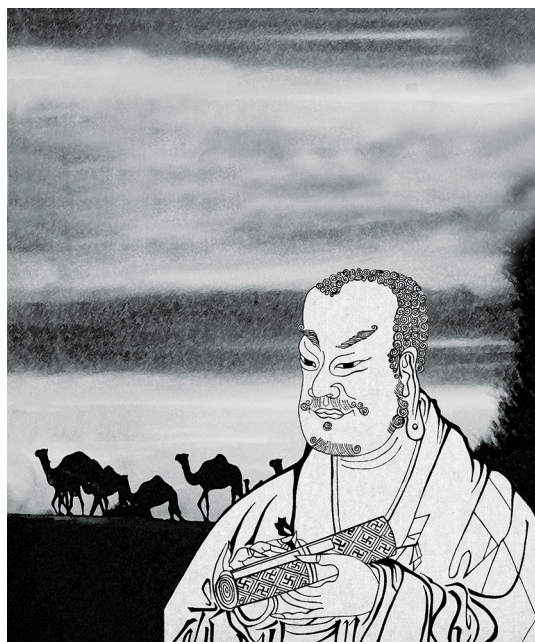
A Dharma talk given by Reverend Heng Sure at the DRBU Translation Seminar on August 12, 2019

Editor's Note: Participants in the seminar were from a range of diverse backgrounds and included monastics, visiting scholars, translators actively translating Buddhist texts, and current DRBU students.

Anyway, I thought this is so good. I wanted to translate it for people who can't read the Chinese. I started looking, and sure enough, there was the Xuyun Order, Robert Akin's translation. There was also the Dragon Flower Chan temple's version. And there was the Dharma Realm Buddhist Association (DRBA) version in my hands, which various people have worked on. This one has Shifu's commentary, and also a vow Shifu made when he first explained it in 1965. So it was really, really early when Shifu explained *Song of Enlightenment*. There is a copy of that translation. There is a Buddhist Text Translation Society (BTTS) and lots of other different versions online. And so I set about translating.

We do Buddhist music every day. What else do we have? We have sacred names—Namo Guanshiyin Bodhisattava. We have mantras and sutras. And each one of these has a musical setting. Another thing that we have abundance of, that people don't talk about very much, is songs. We have praises, (彌陀讚 mí tuó zàn,) the *Amitabha Priase*.

Christianity is a praise tradition, and Buddhism is also



編按：參加此次譯經班的成員來自不同的背景，有出家眾、法界佛教大學學生、訪問學者，以及正在翻譯佛教典籍的譯者。

佛法解碼 (續)

恒實法師二零一九年八月十二日
開示於法大暑期譯經班

無論如何，我認為《證道歌》實在太好了，我想為不懂中文的人翻譯它。於是我開始蒐集資料，有羅伯特·艾金翻譯的虛老版本，有龍華禪寺的版本，還有多人參與的法總版本。現在這個版本包括師父的淺釋，以及他在1965年首次講解《證道歌》時所發的願。所以這是上人早期講《證道歌》的版本和當時的翻譯。佛經翻譯委員會和網絡上也有許多不同版本的《證道歌》，因此我們將盡快完成它。

我們每天都沉浸在佛教音樂中。我們有什麼呢？我們有聖號—南無觀世音菩薩；我們有經咒……，每種都有其音樂格式。另外，我們還有很多平時人們很少談論的歌曲；我們有讚頌：彌陀讚。

a praise tradition. So we've got all these different kinds of musical genres. Within Buddhism, we also have songs, and they're meant to be sung. If you translate it without the meter, then you've made it into something that wasn't meant to be. So when I looked at *Song of Enlightenment*, what I discovered was first of all, Master Xuanjue, who's called Yongjia Dashi, Great Master from Yongjia's place, his name was Xuanjue. His story about how he woke up is in the *Sixth Patriarch Sutra*. He's one of the hosts in the *ji yuan pin* who wakes up. He's the one who comes in, raps his staff and doesn't bow. And the Sixth Patriarch says, "Boy, you're pretty arrogant, aren't you?" Master Xuanjue goes right back at him, they have this wonderful dialogue, check it out in *Sixth Patriarch Sutra*.

After he woke up, he went back to Yongjia. I tried to analyze the sixty-three verses in *Song of Enlightenment*. There doesn't seem to be any particular pattern, nor does it seem to have any particular theme. Sometimes two verses will talk about the same thing. Why are they in the order that they are? It's hard to say, but I couldn't find anything like it, and I don't think anybody else has that I've come across.

So what I believe he has done is, he traveled throughout all the different monasteries and loose communities and temples, in Tang Dynasty China, and gathered together all the sayings that people had about the awakened mind. The feeling that I get when I read the *Song of Enlightenment* is somebody right in front of me saying, "Wake up, wake up!" They are grabbing you saying, "Wake up! What are you waiting for? It's fresh, it's in your face. It's direct. It's not literary. There are lots of allusions that he talks about. There are lists: the three poisons and five skandas, four truths and six pāramitā. But more importantly, you get the feeling that this monk has awakened. And if there is any genre in western music that is similar, I would say it is probably hip-hop. Because hip-hop has a pure musical form that comes directly from the street. It's people's experience in language that communicates now and is linguistically alive. Right? Because there's that mirror: people's genuine experience. That's what I find in *Song of Enlightenment*.

So I looked at the English translations, and there are a lot of scholarly translations of *Song of Enlightenment*. They put Master Yongjia in some sort of a heaven in the library somewhere. But he's not; he's in the street telling you to wake up. If you want to know what he was like, read the *Sixth*

基督教有唱讚美詩的傳統，佛教也有。因此，我們擁有所有這些不同類型的音樂風格。在佛教中，我們也有各種歌曲，而且是用來唱的。如果翻譯的時候沒有考慮節拍，那麼這個翻譯就讓作品失真。因此，當我看著《證道歌》時，首先注意的是寫歌的玄覺大師，他也叫永嘉大師，是永嘉這個地方著名的大師，他的名字叫玄覺。《六祖壇經》裡有關於他如何悟道的故事，他是〈機緣品〉中談及的開悟高僧之一。他去拜訪六祖時，振錫杖而立，卻不叩頭頂禮。六祖說：「唉呀，你真是個貢高我慢的人，是不是？」玄覺大師立即回應，他與六祖大師進行了一場精彩的對話，請看《六祖壇經》。

一宿覺之後，他就返回永嘉。我試著分析《證道歌》中的63首偈頌。在我看來，似乎沒有什麼特定的模式，也沒有什麼特定的主題；有時兩首偈頌會談論同一件事。但為什麼按這樣的順序，很難說，我什麼也沒有發現，我認識的其他人也說不出個所以然。

因此，我相信他所做的是，他在唐朝時期走遍中國所有不同的寺院、廟宇和散居的社區，收集了各種開悟偈。當我讀到《證道歌》時，感覺好像有人在我面前說：「開悟！開悟！」他們抓住你喊：「開悟！你還等什麼？」活生生的，就在你面前，直抒胸臆，而不是文學作品。他也談了種種虛妄的相，詳細列出三毒、五蘊、四諦和六度。但更重要的是，你感覺到這個和尚開悟了。如果在西方音樂中有什麼類似的流派，我想可能是「嘻哈音樂」。因為「嘻哈」是一種起源於街頭的音樂形式。這是人們把生活經驗用現在的語言來表達，在語言上是生動的，對吧？因為那是面鏡子，反映人們真實的體驗；這就是我在《證道歌》裡發現的。

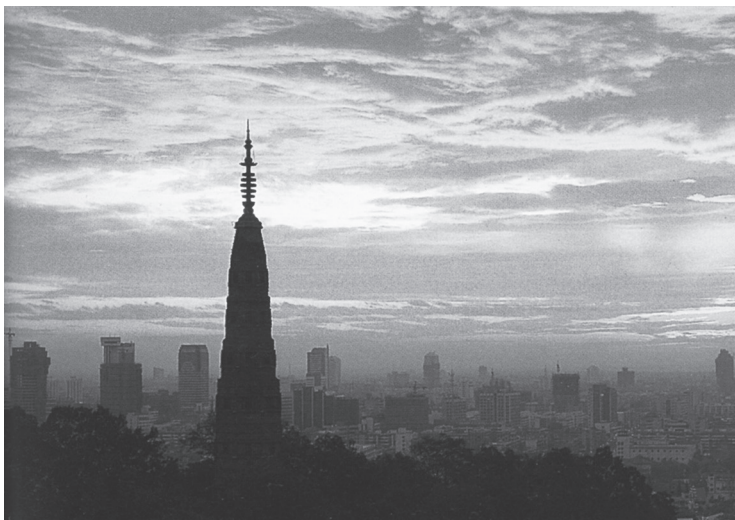
我讀英文譯本，有關《證道歌》的學術譯本相當多。他們把永嘉大師列入

Patriarch Sutra when he throws “enlightenment” back at the Sixth Patriarch and the Sixth Patriarch says, “Oh, you’re okay, you, you’ve seen the nature.” So he is fearless. That’s what I get from this text.

I wanted to put it into English in a way that reflected that, so it can be sung, so it has that fresh flavor, and there’s lots of passive voice in it. It should be done by one who would have awoken and doesn’t have the bump ba da bump ba da bump. What is it? 頓覺了。如來禪。六度萬行體中圓。夢裡明明有六趣。覺後空空無大千。[Suddenly you taste the Chan of the Thus Come One: Perfections Six, the Myriad Gates inside you now are done. / While you dreamt you lived them all, the Six Destinies, / Now you’re awake the world wide world is empty as can be.] It’s da, da, da. And it’s very regular. There’s three verses in there that are not that way, they are irregular.

So I wanted to show you what I did with the Sixth Patriarch with the song. There’s the question of melody. What melody did Master Yongjia use? And that’s a question. We don’t know. There’s no recording certainly. The musical transcription gives you melody; it doesn’t give you rhythm. 古琴譜 (character notation for Qin) right gives you melody. We don’t know if it was 4/4, waltz time. So my guess is that Master Yongjia was probably was using melodies from the street, kind of like jump rope tunes. “My mother says to choose the very best one and OUT.” means out you go. Probably like that, because I listened to Shifu, and Shifu goes...

I was looking for a deep-rooted musical genre. I put



諸天之一，在圖書館裡束之高閣，但永嘉大師不是那樣子的，他是在街上告訴你：「開悟！」如果你想知道永嘉大師是什麼樣的人，請讀讀《六祖壇經》，看他如何和六祖打機鋒。六祖說：「哦，你可以了，你已經明心見性了。」他是無所畏懼的，這是我從經文中理解到的。

我想用英文把這一點表達出來，讓它可以唱，讓它感覺很生動。我們的譯本其中使用很多被動語態。《證道歌》是一個開悟的人寫出來的，但是這個譯本毫無節奏感。「頓覺了。如來禪。六度萬行體中圓。夢裡明明有六趣。覺後空空無大千。」這是很很有韻律的，但有三首偈頌，是沒有韻律可言的。

因此，我想藉由這首歌讓你們知道我怎麼用音樂詮釋六祖。這裡有一個旋律上的問題，永嘉大師是用何種旋律？這是一個問題。我們不得而知，當然也沒有錄音可參考。樂譜上也沒有記錄旋律；也或許樂譜只記錄了旋律；卻沒有節奏。古琴譜

it to some of my musical friends including Peter Rowan, who played with Bill Monroe and the Bluegrass Boys; also Allison Aki, and Jody Stecher, your scholars of full-time music and we came up with the *Blind Fiddler*. The *Blind Fiddler* goes like this:

*The mirror of the mind, is bright without a flaw,
everything's reflected, you can see it all.
All ten thousand things revealed,
perfect, round and bright, no inside, no outside,
just brilliant pure light.
The mind is the root, dharmas are all dust.
Mind and dharma both are like a mirror stained and cracked.
Polish out the stains and cracks, the mirror shines like new.
Forget both mind and dharmas, the nature now is true.*

Every verse is right on the awakened mind. They're so powerful. When you can put it into English and sing it like a West Virginian, it's ours.

*Goodbye to good and evil, goodbye to loss and gain.
In stillness and tranquility you never ask again.
Your wisdom mirror was coated thick,
you never wiped it clean, now it shines without a flaw,
there's nothing you can't see.*

I mean, tell me, that's what it says in Chinese, right? It says it in a way that we can approach what is ours and what is not, you know when you look at some choices, and how they have been done before. This is verse number four.

*No offense or blessings, no benefit or loss,
in the still, extinct nature no questions or seeking.
Recently the dusty mirror has not been polished.
Today we must analyze and make clear distinctions.*

It reads like instructions for your hot water pot or vacuum cleaner. That's okay. Through the lens of trying to sing it makes the experience of it different. If this were a scholarly translation, it would be different. Okay, I pulled out three that have to do with the mani pearl. If you look at Earth Store Bodhisattva, what's he holding? If you look

上有旋律，但是我們無從得知它是否是四四拍子的華爾茲節奏。所以我的猜測是，永嘉大師可能是採用街上人人琅琅上口的調子，就像跳繩時唱的歌一樣：「我媽媽說選擇最好的一個，然後就出去。」意思是你該跳出去了。大概就像這樣，因為我聽過上人唱過，上人的版本是這樣……

我一直在尋找一個淵遠的音樂風格。我把它寄給了一些樂友，包括彼得·羅恩，他和比爾·門羅、藍草男孩一起演奏。還有艾利森·艾基和裘蒂·史黛徹爾這些專業的音樂學者，我們想到了「盲人提琴手」這首歌的旋律。它的旋律是這樣的：

心鏡明。鑒無礙。廓然瑩徹周沙界。
萬象森羅影現中。一顆圓光非內外。
心是根。法是塵。兩種猶如鏡上痕。
痕垢盡除光始現。心法雙忘性即真。

每首偈頌都是直指開悟的心，這些偈頌如此有力量。當你把它翻譯成英語，並且唱得像西維吉尼亞人一樣道地，它就變成我們的歌了。

別了，善與惡；別了，失與得。
寂靜中，你永不再問。
你的智慧之鏡曾經污垢層層，
從未擦乾淨。
如今，它閃閃發亮，纖塵不染，
一切都看得一清二楚。

我的意思是，請告訴我，那是中文的意思，對吧？當它以一種我們美國人可以接受的方式表達，它就歸化成我們的故事了。你知道，當你去看之前其他的譯本，它們就沒有變成我們能夠接受的表達形式。這是第四首偈頌。

無罪福。無損益。
寂滅性中莫問覓。
比來塵鏡未曾磨。
今日分明須剖析。

at dragons, dragons are pursuing that wish fulfilling pearl. Guanyin Bodhisattva's very first one of the forty-two hands [and eyes] is the wish fulfilling pearl.

*This is the mani pearl, a treasure still unknown.
Look to the Tathagata but find it in your own.
It works six uncanny ways, it's here and now it's gone.
A single round and perfect light, now it's hidden now it's shown.
Once you get the root, you can let the branch tips be,
like a jeweled moon that shines in lapis lazuli,
now that you have understood the wish fulfilling gem,
your benefits to self and others truly never end.*

So you get the point, right? I think, *Song of the Enlightenment* is necessary for us to help us replace the original stories that we have about who says heaven and earth is built this way with the Proper Dharma, the point of view of somebody who's really truly seeing his or her nature, the way the Buddha described it and left it behind. Anyone who can memorize the *Song of the Enlightenment*, recite it, that day they will have no affliction. I'm still working on it myself. I haven't finished translating it yet, there's about three verses in here that are slightly irregular and I haven't got them. There are sixty-three verses and I've got about sixty of them in a form that I think is singable. That was what made this version different was through the lens of ge qu, song.

In translating all kinds of things, if we can identify the stories in our texts that carry that vision forward, then our texts really will speak to those who read them. Behind us there will be another group of people that do a better job than we do. It's an ongoing process, all the way back to where you wake up to the point that sutras come alive in your nature. Amitufo. 𑖀

這個英文翻譯讀起來就像熱水壺或是吸塵器的說明書一樣。沒關係，因為我的出發點是要能夠把偈頌唱出來，所以翻譯的版本可能會與眾不同。如果這是學術翻譯，那肯定就不一樣。好吧，我選出了三首與摩尼珠有關的偈頌。你看地藏菩薩，他手裡拿著什麼？你看龍，龍就是在追尋那顆如意珠。觀世音菩薩四十二手眼的第一手眼就是實現願望的如意珠手。

摩尼珠。人不識。如來藏裡親收得。
六般神用空不空。一顆圓光色非色。
但得本。莫愁末。如淨琉璃含寶月。
既能解此如意珠。自利利他終不竭。

大家明白今晚的重點了吧？我認為，《證道歌》對我們來說是非常需要的，它能幫助我們用正法、用悟道者的觀點、用佛陀描述和流傳下來的方法來取代我們有關天地起源的原始故事。因此，無論如何，誰能記住《證道歌》並且唱誦它，那一天他們將不會有煩惱；我自己仍在努力。我也還沒翻譯完。這裡大約有三首偈頌有規則/不規則的韻律，我還沒能夠詮釋出來。63首偈頌中，我已完成其中60首可以歌唱。通過歌曲的角度來翻譯《證道歌》，使這個譯本與眾不同。

翻譯各種文本的時候，如果我們能夠在文本中找到和我們自身文化相關聯的要素，就可以輔助將作者的願景向前推，我們的翻譯版本就能真正與讀者對話。將來，會有另一群人做得比我們更好，這是一個後浪推前浪的過程，當你開悟了，佛經會在你的自性中變得鮮活。阿彌陀佛。 𑖀

清淨心生出，就是極樂世界。琉璃世界及極樂世界，彼此沒有什麼分別。

—摘自《世紀末警鐘》宣公上人法語彙編

When the mind of purity emerges, the Land of Ultimate Bliss is revealed. Whether it is the Land of Ultimate Bliss or the Land of Vaiḍūrya, there isn't much difference between them.

—Excerpted from the *Warnings at the End of the Century*, a compilation of Venerable Master Hua's Instructional Talks