TRANSLATION STRATEGIES OF PHILOSOPHICAL CONCEPTS IN SIDDHARTHA

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I

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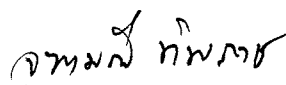
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เรื่อง : กลวิธีการแปลแนวคิดด้านปรัชญา ในเรื่อง สิทธารถะ

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ศัพท์สำคัญ : การแปล กลวิธีการแปล แนวคิดด้านปรัชญา

งานวิจัยนี้ได้ศึกษากลวิธีการแปลแนวคิดด้านปรัชญาในระดับคำของสดใสและฉุน ประภาวิวัฒน์ ในการแปลเรื่อง สิทธารถะ จากต้นฉบับภาษาอังกฤษของ ฮิลดา โรสเนอร์ งานวิจัยได้คัดเลือกคำที่มีความด้านปรัชญามาทั้งหมด 12 คำ เพื่อนำมาศึกษา ได้แก่ awakening, bliss, circle, desire, disillusionment, knowledge, meditation, perfection, reality, salvation, samsara, และ wisdom จากการศึกษาพบว่าผู้แปลทั้ง 2 ใช้กลวิธีที่แตกต่างกันอันเนื่องมาจากนักแปลทั้ง 2 ท่านมีมุมมองและวัตถุประสงค์ในการแปลที่แตกต่างกัน สดใสแปลในรูปแบบของ formal equivalence และ foreignization ซึ่งคงไว้รูปแบบ โครงสร้างทางไวยากรณ์ และวัฒนธรรมของต้นฉบับ ดังนั้นบทแปลของสดใสจึงเป็นงานแปลที่แปลกสำหรับนักอ่านคนไทย ในทางตรงกันข้าม ฉุนแปลในรูปแบบของ dynamic equivalence และ domestication ทั้ง 2 วิธีนี้ช่วยในการแก้ปัญหาในกรณีที่ไม่มีคำที่มีความหมายเหมือนในภาษาแปลได้ดี ทำให้งานแปลมีความเป็นธรรมชาติตามวจนะภาษาไทย และผู้อ่านเข้าใจเนื้อหาได้ดี

ABSTRACT

TITLE   : TRANSLATION STRATEGIES OF PHILOSOPHICAL
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The research studies strategies employed by two Thai translators to translate philosophical concepts expressed at the word level in Herman Hesse's Siddhartha. The English version of Siddhartha translated from the original German by Hilda Rosner constitutes the source text of the two Thai translations. Twelve philosophical terms: awakening, bliss, circle, desire, disillusionment, knowledge, meditation, perfection, reality, salvation, samsara, and wisdom have been selected for the study. The findings reveal that the two translations differ in some important respects. The first translator, Sodsai, translates according to the principle of formal equivalence, emphasizing a close approximation of the text's grammatical forms. She tries to retain linguistic forms and cultural peculiarities of the source text at the expense of accuracy. In contrast, the second translator, Choon, translates according to the principle of dynamic equivalence. His dynamic equivalence strategies and skillful use of domestication technique help resolve the problem of non-equivalent words and improve the accuracy in translation, while preserving the original concepts and culture of the source text. As far as translating of philosophical concepts is concerned, dynamic equivalence coupled with domestication overall yields a more accurate translation than formal equivalence and foreignization.

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CHAPTER 1

INTRODUCTION

This chapter consists of five parts beginning with background and rationale, the research questions, the goals of the study, scope of the study and significance of the study.

1.1 Background and Rationale

If people spoke the same language, translation would be unnecessary. Translation, therefore, needs to be as accurate as possible in order for the meaning of the original message in the source language to be properly conveyed in the target language. The difficulties of translation tend to vary with the genre of the original text and the purpose of the translation. If the original text is simply for entertainment, the translation may be somewhat free, not as strictly literal as, for example, a legal document. Unlike the translation for entertainment, the translation of philosophical works needs to be accurate since philosophical concepts constitute the essence of the text. For example, the term "circle" can refer to a philosophical concept "the round of rebirth," or a non-philosophical one, "a round shape."

In Siddhartha, the first use of the term as referring to a philosophical concept is in the following passage when Govinda says: "Are we gaining knowledge? Are we approaching salvation? Or are we perhaps going in **circles**—we who thought to escape from the cycle?" (18) The main idea here is that of ending, or staying in, the cycle of life, expressed respectively as "approaching salvation" or "going in circles." If the translator mistranslates "circle" as "a round shape," the phrase "going in circles" would be "going in round shapes." The translated phrase would lose the main concept of not only the original phrase but also the main idea of the text.

In Janel Olearski's children's book, The Sunbird Mystery, the word is used in this latter sense. "The bird turned in **a small circle,**" she writes, "and then, with a flash of color, it flew away between the trees." (21) "A small circle" here refers to "a small round shape," a non-philosophical concept. It indicates only a moment in the sentence and, even if the translator were to mistranslate this point, the main idea of the text would still be maintained. A translator of philosophical works must, therefore, worry less about such things as the author's style or other literary aspects of the source text and focus primarily on producing an accurate translation of the philosophical ideas.

But preserving the original concepts without distortion in translation can be a formidable task. Philosophers write about philosophical ideas in their own language, while frequently expressing their own opinions. They also use signs, symbols and other subtle devices to describe their ideas. Some of them are easily understandable; some are not.

N.S.S. Raman (2004: 27) remarks that forms, styles, and conceptual frameworks can make translating philosophical concepts especially tricky. Words and symbols in philosophical works are difficult to comprehend and to communicate across cultures. For example, one of the important Buddhist concepts, Three Jewels, found in English translations of Buddhist texts should be translated into Thai as rattanatrai or trairat which refers to the Buddha, the Dharma (the Buddha's Doctrine) and the Sangha (monks, nuns, laymen, and laywomen) (Smart, 2000).

If translators do not know the connotative meaning of this word, they may inappropriately translate this term as keawsamdong (Mediawiki, 2008), which is its literal meaning. This literal meaning would be unacceptable because the term "rattanatrai" or "trairat" are Sanskrit loanwords whose literal meanings are also three jewels, but whose connotative meaning -- the Buddha, the Dharma, and the Sangha -- is the one that is meant. Adding to the difficulty of translating philosophical terms is that is it is difficult to find a complete encyclopedia of philosophy (Swanson and Heisig, 2005); therefore, translators frequently translate philosophical ideas without reference sources to consult when they have problems understanding philosophical concepts. Finally, words often have connotative meanings -- with allusions to culture and history -- that cannot often be replicated in another language (Swanson and Heisig, 2005).

For example, in English, to refer to someone as "a dog" might mean that he is either physically unattractive or morally reprehensible (Mediawiki, 2008). Only a clear understanding of the language and culture would allow a translator to render the meaning accurately.

Certain theories and strategies have been developed to help translators produce accurate translations. Domestication is a strategy in which translators attempt to explain foreign concepts in the source text by using linguistic and cultural aspects of the target text. Foreignization, the opposite strategy, is where translators maintain the original linguistic forms and concepts, thereby allowing readers to gain insight into foreign cultures. Dynamic equivalence is a method that gives translators more freedom in translating complex sentences, allowing them to choose linguistic forms in the target text in order to produce a more accurate translation. In contrast, formal equivalence attempts to maintain original forms and concepts particularly crucial for holy books, the translation of which requires the so-called literal fidelity. Translators themselves can, therefore, decide which strategies or approaches are the most appropriate for their particular translation, while attempting to preserve the meaning of the original text in the process.

This study examined two Thai translations of Hermann Hesse's novel, Siddhartha, for their accuracy. The novel revolves around the philosophical principles central to Hinduism and Buddhism as well as Hesse's own ideas. Hinduism and Buddhism share several beliefs; however, the same terms found in both religions do not always denote the same religious concepts. For example, wisdom and meditation are words common to both religions and are used in descriptions of both religions in the novel. But each religion actually defines the terms and practices differently. Wisdom, for Buddhists means intellect, (Payutto, 2003:383), but for Hindus it means sacred knowledge (Thiroux, 1985:415). Meditation in Buddhism is a practice to attain enlightenment. But in Hinduism, the term not only can refer to the contemplative religious practice, but can also refer to one of the six schools in Hinduism. A translator may miss this simple distinction if he is not altogether fluent in the original source language or if his understanding of the two religions is incomplete. Many other terms common to both religions are also found in Hesse's classic book and this is why it is a good novel for investigating what strategies translators use to translate philosophical concepts and ideas.

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1.2 Research Questions

The study focuses on two questions:

1.2.1 What strategies are employed to translate philosophical concepts in the novel?

1.2.2 What strategies yield more accurate translations of philosophical concepts?

1.3 The Goals

There are two goals of the study:

1.3.1 To investigate and evaluate the strategies used by two Thai translators to translate the philosophical concepts in Hesse's Siddhartha.

1.3.2 To find out which strategies are more effective in producing accuracy in translation for translating philosophical concepts.

1.4 Scope of the Study

The English version of Siddhartha translated by Hilda Rosner (1951) is used as the source text. The two translations or target texts to be evaluated are those by Choon Phapawiwat (1974) and Sodsai (1983).

1.5 Significance of the Study

This study is an attempt to investigate and evaluate the strategies employed by two Thai translators to translate the philosophical concepts in Hesse's Siddhartha. The results of the study are useful for translators, students and other people who are interested in translation. Thai amateur and professional translators can adapt useful strategies found in the study to their own translation. The strategies found in this study to be effective in producing accurate translation can be taught in translation classes.

CHAPTER 2

LITERATURE REVIEW

This chapter begins with a definition of translation. The second path defines the term "accuracy" in translation. The third part, translation strategies, looks briefly at studies in contemporary translation strategies, general translation strategies and translation equivalence, and discusses changes in translation strategies from the past to the present. The fourth part looks at problems in translating philosophical concepts. The fifth part presents an assessment of a good translation in the studies of the two novels and two philosophical translations. The sixth part concerns basic aspects of philosophy and the philosophy found in Siddhartha. The seventh part is the conclusion and includes comments about Chapter II. The last part discusses related research works.

2.1 The Definition of Translation

Translation derives from Latin transferre. Trans means across and ferre means to carry or to bring. Therefore, translation is essentially a carrying across from one language to another (Wikemedia, 2008). Translation is the attempt of the translators to replace a written message in one language (or source language) with the same message in another language (the target language). Modern theorists generally have their own definition. Roger T. Bell (2001: 5) says that translation is the explanation of a source text from a source language into a target language, while maintaining a semantic and stylistic equivalence to the original. Perter Newmak (1982) says, Translation is a craft consisting of the attempt to replace a written message and/or statement in one language by the same message and/or statement in another language.

2.2 "Accuracy" in Translation

Siriporn Sudjing (2004) studied factors of good translation of fourth-year English major students at Khon Kaen University. She says, "Meaning accuracy is the most important factor in a good translation." Keerata Hasanee (2005) studied An Analysis of the Translation of Tony Parsons' Man and Boy from English into Thai. She analyzed the translation accuracy in terms of meaning, naturalness, and equivalent effect. She indicates that "accuracy" is essential for conveying the true "power" of the original text. Therefore, "accuracy" is one of the most important factors in translation. For Katherine Barnwell (cited in Anurat, 1998), "accuracy" simply refers to the accurate meaning of the translated text. The goal thus is simple: when reading the translation, the reader feels like he is reading the original text in his own language. Nongnut Tankawatanakun (2006) used the standard of "accuracy" to evaluate the English-Thai translation of Krishnamutir's the network of thought. She analyzed data divided into three levels: (1) word, (2) grammatical and (3) sentential and discourse level. She evaluated the accuracy of the Thai translator by comparing the meaning of the translation with the meaning found in the dictionary. For example, at word level, the translator translated the term "salvation" as ความหลุดพ้น or "the state of extrication" but in the dictionary, this term means การช่วยให้รอด or "a way of being saved (from danger, loss or harm)."

Therefore, she determined that the translation of "salvation" into ความหลุดพ้น was a "mis-translation" because ความหลุดพ้น expresses a different meaning from การช่วยให้รอด

The term "accuracy" is also used by Wang Hui (2007) and John Gledhill (2001) as a criterion to evaluate, respectively, James Legge's translation on the Zhongyoug and Lowe-Porter and David Luke's Translations of Thomas Mann. Hui finds that Legge's translation is more accurate when, instead of analyzing on a word-by-word basis and employing a literal translation, he first gains understanding of the entire context in which philosophical ideas are discussed. Gledhill uses a self-defined standard of "accuracy" to evaluate the translation of Helen Lowe-Porter and David Luke's Translations of Thomas Mann's works by investigating the accuracy of sentence construction. (Hui's and Gledhill's studies are discussed further in the section on translation strategies.)

As seen in these earlier studies, "accuracy" is effectively used to evaluate a good translation. The study uses it as a criterion to evaluate Choon's and Sodsai's translations of twelve philosophical terms, namely, awakening, bliss, circle, desire, disillusionment, knowledge, meditation, perfection, reality, samsara, salvation, and wisdom. The original concepts of the twelve terms are investigated to find out what the subtle ideas of the twelve terms are most likely to be. The study uses the results found while investigating to evaluate the two Thai translations and judges which translation conveys the original senses more accurately. The term "accuracy" in this study not only refers to the correct meaning of the term as found in the dictionary, but, as revealed by the context in which the term is used. In fact, a full understanding of the context is critical in generating an accurate translation.

2.3 Translation Strategies

2.3.1 The Studies of Contemporary Translation Strategies

Contemporary translators have borrowed and modified traditional translation strategies for their own use. For instance, John Richard Morton Gledhill, and Wang Hui offer especially helpful insights for translating books of a philosophical nature.

Hui's (2007: 41) "A Postcolonial Perspective on James Legge's Confucian translation: Focusing on His Two Versions of the Zhongyoug" compared two translations of the Zhongyoung. The first version titled The Chinese Classic, (1860) focused on correctness or faithfulness to the original text. According to Hui, the text was considered by many critics to be unintelligible. The second version was part of the series Sacred Books of China (1885). In this version, Legge emphasized context rather than a literal reading of the text, and this version was more intelligible. To give one example, in the first version, Legge translated cheng as sincerity which is its literal meaning, but later he realized that given the context, this literal rendering was not accurate. In the second version, and after studying of the entire Zhongyoung, he used the phrase perfection of nature which better fits the whole context.

John Gledhill's study (2001) "Strategies in Translation: A Comparison of the Helen Lowe-Porter and David Luke's Translations of Thomas Mann's Tonio Kroger, Tristan and Der Tod in Venedig within the Context of

Contemporary Translation Theory" uses a method of translation that he calls the academic approach. Based on the teacher's own translation of the text, the academic approach uses a strict – although arguably personal – set of criteria for evaluating a translation. The criteria include accuracy, strong sentence construction, and readability. This method allows the translation teacher to have an answer key to a translation test, to which all other translations must conform. The teacher determines that the closer the translations match the essential criteria met in his own translation, the better they are.

Nevertheless, Gledhill uses the academic approach when he evaluates Lowe-Porter's and Luke's translations of Thomas Mann's prose. Gledhill comes to the conclusion that Lowe-Porter's translations are deeply flawed while those of Luke are generally reliable (Gledhill, iv). He concludes that Lowe-Porter should have used an alternative method such as domesticating (defined below) for his translation of Thomas Mann's works.

2.3.2 General Translation Strategies

General translation strategies have been developed from the studies of contemporary translation strategies. In the past, many translation theorists such as Eugene Albert Nida and Lawrence Venuti created strategies that are helpful to solving the problems of translation. Many different strategies have emerged recently that can be divided into two large groups: domestication and foreignization (Baker, 2001: 240).

A domestication strategy is the rendering of the source text by employing ideas that are more familiar to the target audience. Translators who domesticate a text assimilate the peculiar culture of the source text to the more familiar cultural norms of the readers of the target text. This allows readers to feel comfortable and understand the text better (Baker, 2001).

For example, the rendering of the first person pronoun I in Siddhartha varies depending on the context. If Siddhartha spoke to his friend, Govinda, "I" was translated as "ฉัน (chan)," to his father, "I" would be "ลูก (luk)," and to someone important such as Gotama, "I" would be "karpraputtajaow." There are several renditions of the term because in Thai different personal pronouns are used depending on the status

of the person in question. In English, there is only one first person pronoun. Therefore, this type of translation is a domesticating strategy which adjusts the linguistic features of the source text to those sociolinguistic aspects of the target text, emphasizes the familiarity of the readers with their own native language.

A foreignization strategy is one in which the translators preserve the foreign cultural concepts of the source text, different as they may be from the target language (Baker, 2001). The example of translating "I" as explained above is a good example of a foreignization strategy. If a translator translates "I" as "ฉัน (chan)" throughout the whole text without considering the social status of the person, the translator is using a foreignization strategy.

Friedrich Schleiermacher (1813, cited in Baker, 2001), the translator and the translation theorist, suggests that the foreignizing strategy is more "ethical" since it maintains all of the information in the source text. It also provides benefits for its readers by exposing them to foreign cultures. In addition, Schleiermacher, however, claims that the domestication strategy is "unethical," in the sense that it is ethnocentric and suppresses difference. The source text, according to Schleiermacher, is distorted as it is assimilated into the target culture and language.

2.3.3 Translation Equivalence

The term equivalence has been in use for more than forty years. The translation theorist Eugene Albert Nida (1993 cited in Huijuan, 2003) defined equivalence as closeness or approximation. He explains that this concept of equivalence is useful in translating religious texts such as Buddhist scriptures and the Christian bible, because the concepts of Buddhism and Christians are difficult to translate (Nida, 1959 cited in Huijuan, 2003). If some concepts cannot be translated perfectly, the translator approximates as best as he can. The translator translates in this way because at least he can convey some information.

Terms such as literal, free, and faithful have been widely used, especially in translation of scripture and other religious works (Munday, 2001). Literal or word for word translation is that in which the target text maintains the grammar and the nature of the source text (Venuti, 2004).

Zhi Qian made literal Chinese translations of Sanskrit Buddhist scriptures before 401 AD. Zhi's idea was to translate the meanings of all the words and not to "polish" the translation in any way—that is, not to take out any word or to change the nature of the source text in any way. However, without the freedom to polish the translation in this way, the translation was deemed "incomprehensible" (Translation Theory, 2003).

Free translation, on the other hand, is less restricted (Supol, 1998:17). The translator adds what is needed to capture the nuance of the text so that even though the translation is perhaps not concerned as much with accuracy, yet it conveys the essence of the passage (Anurat, 2001). Chawang Chantarakate (cited by Supol, 1998: 17) remarks that free translation is used widely in all mass media. The translation of entertainment and news requires only the rendering of concepts without any need to faithfully reproduce linguistic forms.

Faithful translation is the opposite of free translation in the sense that a literal translation tries to stay loyal to both the sense and the linguistic aspects of the original text. This technique is used widely in translating religious canons, which must be as accurate as possible (Baker, 2001).

Nida (cited in Munday, 2001: 41) says that the terms literal, free, and faithful are not useful. Literal translation places emphasis on the accuracy of the literal meaning, thereby maintaining the original sense without subtracting or adding any information. Therefore, according to Nida, some passages are difficult to understand for the readers, since the translators do not consider the differences between the target and source languages. Free translation can catch the original sense, but the linguistic forms are often changed. And although faithful translation fixes the problems of both literal and free translations, this method is not fully adequate to the task of translating the exact meanings of words.

As a result, Nida has designed an entirely different methodology for solving these problems, which she calls designating equivalence, which she divides into formal equivalence and dynamic equivalence (Munday, 2001).

Formal equivalence focuses on the source text in form and content with the assumption that the target text should correspond to the source text as closely

as possible—sentences correspond to sentences, and concepts correspond to concepts (Venuti, 2004).

For example in Siddhartha:

The source text: I have never been a drunkard. (Rossner, 1951:17)

Sodsai : ผม ไม่เคยเป็น คนขี้เมา (pom mi kary pan kon kee mow) (p.18)

This example shows Sodsai translates the sentence above using formal equivalence because she maintains both forms and concepts of the sentence. "I" corresponds to "ผม (pom)," "have never been" corresponds to "ไม่เคยเป็น (mi kary)," "a drunkard" corresponds to "คนขี้เมา (kon kee mow)" and the meaning and structure of the English sentence corresponds to the Thai sentence. Sodsai does not translate the article "a" which indicates a number "one" in the phrase of a drunkard because "ผม (pom)" already designates one person for "คนขี้เมา (kon kee mow)."

Dynamic equivalence focuses more on the target text emphasizing complete expression. If the translator thinks that a literal rendering of the idea would be strange for the target audience, he adjusts it to the more common conceptions of the target readers' language and translates it in a smooth way. Meanwhile, he tries to preserve the original meaning as much as possible (Venuti, 2004: 156). For example, a comparison below shows how dynamic equivalence is helpful in translating a sentence that is subtle and difficult to understand.

The source text: Siddhartha had begun to feel the seeds of discontent within him. (p.5)

The target text:

Choon: สิทธารถะเริ่มรู้สึกไม่สมถวิลแล้ว (p.7)

Sodsai: สิทธารถะเริ่มได้สัมผัสกับพืชพันธุ์แห่งความไม่พอใจในตัวเอง (p.5)

In this situation, if the phrase to feel the seeds of discontent is translated on a standard of formal equivalence or literal translation, the translated meaning would be the same as in Sodsai's translation. She translates the phrase as som phat kap phuet pan hang khwam mi po jai (touched with the seeds of dissatisfaction). The meaning of phuet

pan or the seeds is not relevant to khwam mi po jai or unsatisfactory, which involves human minds. Sodsai's translation does not catch the meaning of the sentence. In contrast, Choon used dynamic equivalence in this case and translated it as mi som ta win (unsatisfied). The unsatisfied feeling makes more sense for the readers than touched with the seeds of dissatisfaction. Therefore, Choon's translation would be easy for Thai readers to understand.

2.4 Problems in Translating Philosophical Concepts

The problems in translating philosophical ideas have been discussed widely by many scholars and translators. Raman (2004) compiled a list of problems that often occur in translating philosophical concepts.

2.4.1 Translators often have different knowledge and training from the authors or philosophers they are translating, and may simply translate passages incorrectly (Raman, 2004: 54-55). For example, Thai translators who have never studied Plato's philosophy are likely to find Plato's ideas difficult to translate accurately.

2.4.2 Philosophers, like authors of literary works, have their own styles and an extensive vocabulary. The ideas are not easy to comprehend for someone who is not familiar with them (Raman, 2004: 62). For example, the concepts of Nirvana in Buddhism are peculiar concepts to people who are not Buddhists.

2.4.3 Objectivity in translation is difficult to achieve or define due to the fact that there are no exact equivalents for some terms in different languages. Objectivity generally consists of finding the correct equivalents for individual terms, both technical and non-technical, and the words convey the total sense of the passage and the work (Raman, 2004).

Certainly, the term objectivity as Raman uses it, is similar to the term accuracy, which is frequently used to evaluate translation's works. The term accuracy simply refers to the selection of correct equivalent words in the target language to best convey the original sense of the source text. For example, the term circle generally means a completely round shape and is the first meaning in the dictionary. But as a philosophical term found in Hesse's Siddhartha, circle means a round of rebirth. Therefore, when translating the term circle in the philosophical sense, the translator has to know this distinction in meaning in order to make an accurate translation.

2.5 Assessment of Good Translation

Even though Siddhartha is a novel, it contains many philosophical ideas. So, it is often referred to as a philosophical novel. Few novels of this type have been translated into Thai and there has been little or no assessment of this type of translation. In order to determine valid criteria for evaluating the two Thai translations of Siddhartha, we will first look at the concepts of closeness, style, naturalness, and accuracy.

There have been four studies evaluating translations using the criteria based on closeness, style, and accuracy. Panitee Trachoo (2001) and Ratchanee Piyathamrongcha (2002) have evaluated Thai translations of English novels, and Wang Hui (2007) and John Richard Morton Gledhill (2001) have evaluated English translations of Chinese and German philosophy.

Panithee Trachoo (2001) evaluated two Thai translations of John Steinbeck's book Of Mice and Men: one by Pracha Attatorn and the other by Pattama Wannatad. Trachoo reported that Pracha Attatorn's version was closer and more accurate to the original than Wannatad's version. She investigated at the word level according to two basic criteria: closeness and accuracy.

Closeness, for Trachoo, refers to the greater clarity of the meaning in the target text translated by the two Thai translations at the lexical level. Then, she indicates that which translator translates the original words clearer than the other as the example below. The source text: Candy looked helplessly at **him**, for Slim's opinions were law. (p.41)

Attatorn: แคนดี้มองดู<u>เขา</u>อย่างหมดหวัง เพราะว่าความเห็นของสลิมก็คือกฎหมาย (p.57)

Wannatad: แคนดี้มองดู<u>หมาของตนเอง</u>อย่างสิ้นหวัง เพราะความเห็นของสลิมก็เหมือนคำ พิพากษา (p.62)

According to Trachoo, Attatorn translated "**him**" as "เขา" (he) in Thai while Wannatad translated "it" as "หมาของตนเอง" (Candy's dog). "เขา" (he) is commonly used as a pronoun in Thai for a man, but not for a dog. Therefore, Trachoo concludes that Wannatad's translation is clearer than Attatorn's translation because หมาของตนเอง meaning Candy's dog, is used properly according to the Thai function words.

Accuracy, for Trachoo's study, refers to the meaning of the translated words which is accurate according to the dictionary. Then, she compares between the two Thai translations to find which translation is accurate or inaccurate as the example below.

For example in the source text:

He took off his hat and wiped the sweat-band with his **forefinger** and snapped the moisture off. (p.8)

Attatorn: เขาถอดหมวกออก ใช้<u>นิ้วชี้</u>ปาดเหงื่อสะบัดทิ้ง (p.3)

Wannatad: เขาถอดหมวก ใช้<u>นิ้วมือ</u>ปาดเหงื่อออก (p.3)

According to Trachoo's analysis, the word **"forefinger"** means **"index finger"** in English or "นิ้วชี้" in Thai. Attatorn translates **"forefinger"** as "นิ้วชี้," which is the correct meaning, while Wannatad translates it as "นิ้วมือ," which was incorrect. Thus, Trachoo concludes that Attatorn translates this sentence better than Wannatad.

Ratchanee Piyathamrongchai (2002) evaluates two translations of George Orwell's Animal Farm. She compares the translations of Wichian Attichattakan and Kiatikajorn Chaisaensukkakul at the word and sentence level according to the three criteria: closeness, style, and naturalness.

Closeness. for Piyathamrongchai's study, refers to the degree of preserving the meanings and ideas of the original text. Then, she compares the two translations to find which translation can convey the meanings and ideas of the original text more than the other.

For example:

The source text: **Mr. JONES**, of the Manor Farm, had locked the hen house for the night, but was too drunk to remember to shut the pop-holes (Orwell, 1945:5).

Attichattakan : <u>นายโจนส์</u>เจ้าของฟาร์มแมเนอร์ ใส่กุญแจเล้าไก่กันภัยเมื่อตกค่ำ แต่แกเมา จนลืมปิดประตูเล็ก (1975: 49)

Chaisaensukkakul : คืนนั้น<u>มิสเตอร์โจนส์</u> เจ้าของไร่แมนเนอร์ ได้ปิดเล้าไก่เป็นที่ เรียบร้อยแล้ว แต่เขาเมามากไปจนลืมที่จะปิดช่องประตูด้วย (2000: 16)

Piyathamrongchai evaluates both Thai translations by choosing the proper name, '**Mr. JONES**.' Attichattakan translates 'Mr. JONES' as นายโจนส์ whereas Chaisaensukkakul translates it as มิสเตอร์โจนส์. She analyzes that นาย is a title before a man's first name, but Mr. is a title before a man's surname. Chaisaensukkakul borrows this word and rewrites it in the Thai pattern, so his translation kept the original meaning of Mr. JONES. In contrast, Attichattakan used นายโจนส์, so his translation lost the original meaning. Therefore, Chaisaensukkakul's translation is closer to the original than Attichattakan.

Style, for Piyathamrongchai, refers to the translator's ability to maintain the spirit and manner of writing in the original passage. For example, Attichattakan translates the words cow, hen, and gander as วัว, ไก่ and ห่าน whereas Chaisaensukkakul translates them as วัวตัวเมีย, ไก่ตัวเมีย, and ห่านตัวผู้. Piyathamrongchai reports that Chaisaensukkakul's translation is better than Attichattakan's translation because Chaisaensukkakul properly translates the gender from the source text while Attichattakan does not translate for gender.

Naturalness, for the study of Piyathamrongchai, refers to the correctness of the meaning at the word and structure level while achieving a smooth and natural translation in the target language.

For example:

The source text: "It is my lung," said Boxer in a **weak** voice." (p.101)

Attichattakan: "ปอดของข้าเอง" บ๊อกเซอร์พูดด้วยเสียงอ่อนเปลี้ย (p.152)

Chaisaensukkakul: "มันเป็นที่ปอดของข้าเอง" บ๊อกเซอร์พูดด้วยเสียงที่อ่อนแรง (p.123)

Attichattakan translates weak as "อ่อนเปลี้ย," meaning exhausted, while Chaisaensukkakul translates it as "อ่อนแรง," meaning tired. However, Piyathamrongchai believes that "อ่อนเปลี้ย" used here is smoother than "อ่อนแรง." Then, she concludes that Chaisaensukkakul's translation of this passage is better than Attichattakan's. Piyathamrongchai makes an unclear conclusion since she does not explain clearly what
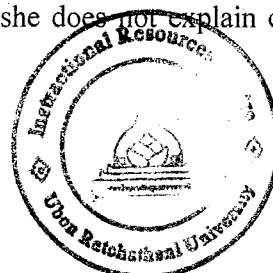
smooth means. Therefore, the readers can not see why "อ่อนเปลี้ย" is smoother than "อ่อน

แรง."

John Gledhill (2001) used the academic approach to evaluate Lowe-Porter's and Luke's translation of Thomas Mann's three stories. In the academic approach, the teacher makes his own translation of the text in which he tries to balance accuracy, maintenance of the sentence structure of the source text, and readability. He then uses this version to evaluate students' translations. Using this approach, Gledhill created his own key to evaluate Lowe-Porter's and Luke's translation of Thomas Mann's three stories, Tonio Kroger, Tristan, and Der Tod in Venedig, and he points out the problems in each version. The academic approach of Gledhill is similar to dynamic equivalence of Nida in the way that both methods emphasize readability and accuracy. However, the academic approach focuses mostly on translating the accurate sentence structures of the source text while dynamic equivalence does not pay any attention to the structures at all.

The example below demonstrates how Gledhill analyzes errors of Luke's and Low-Porter's translation based on the academic approach.

The error lexical confusion in Tristan

Thomas Mann: Es gibt Zeiten, in denen ich das Empire einfach nicht entbehren kann, in denen es mir, um einen bescheidenen Grad des Wohlbefindens zu erreichen, unbedingt notig ist. (1977:171-172)

Lowe-Porter: There are times when I cannot endure Empire and then times when I simply must have it in order to attain any sense of well-being. (1978:95)

Luke: Now, there are times when I simply cannot do without "Empire", times when it is absolutely necessary to me if I am to achieve even a modest degree of well-being. (1988:163).

Misunderstanding of entbehren probably because of its superficial resemblance to the false friends entbehren and bear. This could, indeed, be regarded as an example of what Luke condemns as 'undergraduate howlers'. Luke's version is adequate

(Gledhill, 2001: 199)

Using the academic approach to evaluate Luke's and Lowe-Porter's translation, Gledhill found that even though Luke translated Thomas Mann's stories completely, he still could not capture the literary, philosophical and humorous aspects of the stories. Gledhill realized that different genres, such as philosophy and comedy, need to be

translated differently. To deal with this problem, Gledhill advanced what he called the strategic approach —a set of two translations: a source-oriented text and a target-language-oriented text. The source-oriented text focuses on an accurate rendering of the source text, sometimes described by either foreignizing or semantic translation, while the target-language-oriented text focuses on readability in the target language and

is described by domesticating, communicative, or Skopos-oriented translation. Foreignizing refers to the translation of the source text rendering strange notions, customs, etc. without simplification or modification. Domesticating has been mentioned earlier as modifying strange ideas and customs to something more familiar to the target audience. Semantics emphasizes rendering as accurately as possible the semantics and syntactic structure of the foreign source text, while a communicative translation focuses on producing a target text which is understandable for the target readers. A Skopos-oriented translation is similar to domesticating and communicative translation in which the readers' comprehension is emphasized. The translator who follows the Skopos-oriented standard needs to translate the language and culture of the source text into the patterns of the target-language. With a set of two translations, a source-oriented text and

a target-language-oriented text, Gledhill created the strategic approach consisting of two suggested versions. One is translated by retaining the linguistic structures and culture of the source text. The other seeks to produce

a more target-language-oriented text. Gledhill translated both versions from the same source text. He chose what he deemed an appropriate strategy for each context and explained why he did so. For example,

> Thomas Mann: "Der Autor der klaren und machtigen Prosa-Epopoe vom Leben"
> Lowe-Porter: "Gustave Aschenbach was born at L -, a country town in the province
> of Silesia."
> Luke: "The author of the lucid and massive prose-epic on the life of Frederic of Prussia;..."
> Gledhill: suggested semantic version
> "The author of the lucid and massive prose epopee on the life of Frederic of Prussia,..."
> Gledhill: suggested communicative version
> "The author of that colossal prose epic on the life of Frederick of Prussia - ..."
>
> (Gledhill, 2001: 261-262)

Later, Gledhill developed the strategic approach along these lines. He created one, two or, sometime, several versions depending on the context. The example below shows only one suggested version because Gledhill believes that the communicative translation is the best in this context.

> Thomas Mann:
>
> "Nun, und 'Eckhof'? Ist Eckhof schoner? Mein Vater heißt Eckhof."
>
> "Oh, sehen Sie! 'Eckhof' ist etwas ganz anderes! Eckhof hieß sogar ein großer Schauspieler. Eckhof passiert." (Mann 1977:175)
>
> Lowe-Porter:
>
> 'Well, and how about Eckhof? Is that any better? Ecknof is my father's name.'
>
> 'Ah, you see! Eckhof is quite another thing. There was a great actor named Eckhof, Eckhof will do nicely.' (Lowe-Porter 1978:100)
>
> Luke:
>
> "Well, what about 'Eckhof'? Is Eckhof any better? My father's name is Eckhof."
>
> "Ah, there now, you see! 'Eckhof' is quite another matter! There was once even a great actor called Eckhof. Eckhof is appropriate." (Luke 1988: 107)
>
> Suggested version (Gledhill)
>
> "Well, what about 'Eckhof'? Is 'Eckhof a nicer name? That was my father's name."
>
> "Aha, now you can see that 'Eckhof' is a completely different story. 'Eckhof' was the name of that Immortal Creator of the German theatre. 'Eckhof' is fine."
>
> (Gledhill, 2001: 184)

Gledhill translated the above passages based on communicative translation. His suggested version, he says, makes more sense for non-German readers. A great actor named Eckhof or a great actor called Eckhof of Lowe-Porter and Luke is vague for most English readers to draw a picture of the meaning because they have no idea who Eckhof is. Gledhill, thus, added the full name, the name of that Immortal Creator of the German theatre, to provide a better image of the man and convey his importance to English readers. Therefore, Gledhill's version is better than Lowe-Porter's or Luke's.

2.6 Philosophical Concepts in Siddhartha

Philosophy is derived from two Greek words: philo (love) and sophia (wisdom). The term philosophy, thus, means the love of wisdom (Russo and Fair, 2000).

It involves a "quest" for the fundamental truth about humanity and the world. For example, where the man comes from, and how the world is created.

As mentioned earlier, Siddhartha centers on the fundamental truths of Hinduism and Buddhism. Choon and Sodsai, the two Thai translators, encounter with the difficulty in translating the philosophical terms since one term in the English version convey several subtle ideas. The Thai translators have to make it clear in each point by using very specific words to translate the term. For example, a philosophical term such as salvation, commonly means to be saved from sin in Hinduism and to attain enlightenment or Nirvana in Buddhism. But it is uncommon in Thai to use both meanings to describe the term salvation. Thai people use words that have very specific meanings, more so than in English. Thais also use words differently depending on sociolinguistic aspects unlike in English. For example, a philosophical term such as wisdom would be translated dending on to whom the wisdom refers. When wisdom refers to the Buddha, the translator would use phaprechayan (Insight of the Buddha). But when wisdom refers to common people, the translator would use panya (intellect). Translation in this way makes the translation of philosophical terms intelligible to the readers. It helps readers to become familiar with the text.

The above examples show that philosophical concepts cannot be translated simply by selecting lexical equivalents from the dictionary. Translators must understand more than just the basic content of the text. They must fully understand the philosophical concepts the author's attempting to illustrate, while also knowing about any relevant cultures. The more they know about these subjects, the more accurately they can translate.

This study focuses on the translation of philosophical concepts in Siddhartha at a word level. Terms central to the meaning of the novel will be investigated— awakening, bliss, circle, desire, disillusionment, knowledge, meditation, perfection, reality, salvation, samsara, and wisdom—to evaluate the accuracy of the Thai translations.

2.7 Conclusion and Comments

Translation is the expression of information from the source text in one language to the target text in another language. The quality of translation thus depends on

the translators' ability to thoroughly and accurately translate the source text to the target language.

To improve the translator's ability in translation, contemporary translators and translation theorists have enhanced traditional translation strategies while developing new ones to help improve their translations. Each strategy has its significant features that distinguish it from other strategies.

A free translation is the easiest to do in one respect because it focuses merely on the sense, but not the forms, of the original text. The translator writes freely in the target language, adding, subtracting, and altering words and structures as much as is necessary in order to convey the meaning of the source text. This technique produces a highly polished translation.

A literal translation focuses almost entirely on the linguistic aspects of the source text, which is on the grammar, structure, and the literal or denotative meaning of its vocabulary. In this approach, less attention is paid to the overall sense of the original text. This style of translation is in some sense easy for translators because the translator simply substitutes a word in the original text with its equivalent in the target language, thereby producing a translation that is as close to the original linguistic forms of the source text as possible. However, the literal translation can be difficult to understand, since keeping the same original linguistic form of the source text may result in a translation that does not convey its original sense. Literature that depends heavily on context, such as comedies, usually cannot be translated in this way.

A faithful translation is a compromise of sorts between the free and the literal styles since it tries to preserve the linguistic aspects and the sense of the source text. The translator using this strategy does not add or polish to the extent allowed by the free translation, and the linguistic aspects do not have to be the same as those in the source text. This method is difficult for the translator to follow.

Nida (cited in Munday, 2001) felt that these three traditional terms, free, literal, and faithful, were imprecise and not useful in evaluating a given translation. Nida used the term equivalence as a standard of measure for the accuracy of a text, with respect to its sense and its linguistic forms. Nida used the term dynamic equivalence to judge the accuracy of translation with respect to the meaning of the original text, and formal equivalence to indicate faithfulness in translation to linguistic forms.

Formal equivalence, therefore, stresses only the linguistic aspects of the source text. The linguistic aspects are the primary concern, and the sense is somewhat secondary. If the linguistic aspects are accurate but cannot convey the sense of the source text, the translator can make small changes—such as linguistic—to preserve or enhance the meaning.

Dynamic equivalence is a method quite similar to a free translation. The translator can adjust the linguistic aspects of the target language as much as he needs to do in order to maintain the original ideas of the source text.

The readers often complain that the translations with a high level of formal equivalence are hard to follow since the literal meaning is often stressed at the expense of the idea. For example, idioms such as hold your horses, which means be patient translated literally into Thai would not make any sense to Thai readers.
In addition, such idioms often have different connotations or overtones that are difficult to translate either by the free or literal approach. The translation with the high degree of dynamic equivalence, while easier to understand in one respect, does some violence to the formal structure and vocabulary of the original text. Therefore, two more ways of solving this problem have developed, referred to as domesticating and foreignizing.

Domestication is a technique in which the translator focuses on the target audience, its cultural norms and habits and then, while retaining the sense and linguistic aspects of the source text, alters any peculiar cultural values expended in the original text into something more familiar to the target audience. This method helps readers understand the translated text, although they do not learn as much about the new culture as they would from a literal translation.

Foreignizion focuses on retaining the sense, linguistic aspects, cultural norms and habits of the source text. The translator leaves in any peculiar cultural aspects of the source text for the target readers to experience. Translators should consider these factors in improving the effectiveness of these translations.

Every approach has advantages and disadvantages, and no approach or strategy is the best in an absolute sense. Which approach or strategy is appropriate depends very much on the "context" in which translation takes place. The context varies and it may be the genre of the source text, the purpose of translation, and the target audience, etc. that must be considered more closely. Translators, when translating a particular work, do not

usually entertain the question of which strategy or approach they would employ, but rather how best to translate the work by considering the contexts.

The goal of this study is to investigate the translations of two translators in order to determine the appropriateness of strategies employed by them. The term appropriateness here refers to how accurately they translate.

2.8 Related Research Works

Rotchana Anothayanon (2001) studied "An Analysis of Strategies and Reasons in Translating an English Business Article of Thai Translators in the Department of Curriculum and Instruction Development, Ministry of Education." There were two main purposes of the study. The first purpose was to analyze translation strategies used by a group of five professional Thai translators in translating an English business article into Thai. The second purpose was to find out the reasons why they used those strategies. The results revealed that most translators added conjunctions between phrases or sentences in most sentences. They also added Thai idioms and selected the equivalent vocabulary into a translated text. The translators used all three strategies to make sentences sound smoother.

Orasa Tawornlertrat (1987) studied "A Comparative Analysis of Two Thai Translation: Deal-Dry translated by Nida and Lonely Lady translated by Suwit with the Original Text: The Lonely Lady." Tawornlertrat investigated five issues: translation techniques and language usage, equivalence, accuracy, style and readers' preference. The results indicated that both versions had similar results in maintaining completeness and being accurately translated. However, in term of style, Nida translated smoother than Suwit. For readers' preference, the readers preferred to read Deal-Dry more than Lonely Lady because Deal-Dry was translated smoother and was easier to read.

CHAPTER 3
RESEARCH METHODOLOGY

This chapter describes the methodology used in the analysis of the English-Thai translations Siddhartha. The materials, procedures and data analysis are provided here, as well as additional information on how this study was done.

3.1 Materials

The source text is the English version of Siddhartha by Hilda Rosner (1951). The two translations evaluated are those by Choon (1974) and Sodsai (1983).

3.2 Procedures

Twelve philosophical terms were used as "data" in this study: awakening, bliss, circle, desire, disillusionment, knowledge, meditation, perfection, reality, salvation, samsara and wisdom.

3.2.1 The original concepts of each term in the source text, the English version, were investigated to find out what the original concepts in the novel are most likely to be.

3.2.2 The translations of the twelve philosophical terms were investigated to determine strategies employed by the two Thai translators and discover which strategies yield more comprehensive results in translating philosophical concepts.

3.2.3 Each translated term was evaluated according to "accuracy." The term "accuracy" refers to the accurate translation as found in the dictionary and revealed by the context in which the term is used.

3.2.4 The comparisons were made between Choon's and Sodsai's translations to seek for the better translation in which the audience are able to understand the translations, and the translator has more ability to convey the philosophical concepts of the twelve terms.

3.2.5 The conclusion was drawn from the comparison and analysis.

3.3 Data Analysis

This study analyzed the twelve philosophical terms that appeared in the source text, Siddhartha. Every occurrence of each occurrence of these twelve terms was identified collected from the English source text and the two Thai versions (See Appendix for information of the context in which each occurrence of these terms appears in the source text as well as in the target text, occurrences used for references in analysis of each term). The evaluation and the comparison were made according to the principle of "accuracy" mentioned in chapter 2.

CHAPTER 4
ANALYSIS AND DISCUSSION

This chapter discusses the original concepts of the twelve philosophical terms in the source text in which the concepts appear. The twelve terms are "awakening," "bliss," "circle," "desire," "disillusionment," "knowledge," "meditation," "perfection," "reality," "salvation," "samsara," and "wisdom." Then, it analyzes Choon's and Sodsai's translations based on the criteria of "accuracy" as mentioned before.

4.1 Awakening

The term "awakening" in Siddhartha suggests two different ideas. The first is the metaphorical use of the term, describing a realization, understanding or a "feeling." For example, in the first occurrence (39) of "awakening," Siddhartha has been seeking the mysterious nucleus and source of all things—variously referred to as Atman, Life, the Divine, or the Absolute—in order to achieve enlightenment. But one day while reflecting on this fact, Siddhartha realizes that these efforts have been a waste of time and that peace really lies within himself. His sudden understanding is described by the term "awakening." In the second occurrence (41), Siddhartha has an awakening after he leaves Govinda. After initially abandoning himself to despair, loneliness, and homesickness, he suddenly realizes that leaving Govinda is part of a changed world. The sun, stars, animals, and all of nature are there to be explored. In the third occurrence (76), Siddhartha awakens when he listens to the Buddha's preaching. The teaching encourages him to find peace by himself. The term "awakening" suggests this kind of sudden understanding.

The second type of "awakening" describes the act of waking from sleep, and can be found in the fourth (82) and fifth occurrences (90). In the fourth occurrence, Siddhartha has a nightmare in which Kamala's beautiful songbird dies in its cage. He takes it out, holds it for a moment, and then throws it on the road. As he

throws away the dead bird he realizes that he has thrown away what was best in himself.

After he wakes up from this dream, Siddhartha tries to flee the passion life and he goes to the forest with no destination. This is fifth occurrence. He feels like he has awakened from a nightmare into a new life.

Choon and Sodsai should have used different words to make the subtle distinctions between these two ideas. They translate "awakening" as the act of waking from sleep with the term tuen (to wake up), the literal meaning of "awakening." In the first occurrence, where the term "awakening" is used to describe the sudden realization of Siddhartha in seeking for Atman or the Absolute, Sodsai translates it as tuenlaeu (already awake) while Choon translates this idea as khantuenkhuen (waking up). In other words, no distinction is made in the translation between the metaphorical and literal uses of the term. The religious or spiritual dimension—the act of realization—is not accounted for in this single Thai term.

In the second occurrence, where the term "awakening" again carries this metaphorical sense of the immediate understanding of Siddhartha through which the world is transformed, Sodsai uses "tuen" (to wake up) while Choon uses "tuenkhuen" (to wake up) to translate it. In the third occurrence, again the metaphorical sense is not retained. Where "awakening" describes the sudden understanding of Siddhartha through the Buddha's teachings, Sodsai translates this idea as "khwamtuen" (waking up) while Choon uses "pawahangkhwamtuen" (the state of waking up). Again, neither Thai translator uses words to distinguish the two different ideas contained in the term awakening.

"Kaowjai-jamjang (a clear understanding)" is appropriate to be used for the meaning of understanding or realization. Although "tuen" (to wake up) can be used correctly to the literal meaning of "to wake up from sleeping" and the metaphorical meaning of "to clearly understand something," the translator needs to make distinction between the two meanings. If Sodsai and Choon use "tuen" for the literal meaning, they should use kaowjai-jamjang" (a clear understanding) for the metaphorical meaning. Therefore, the Thai readers can understand obviously the different meanings of "awakening" throughout in the novel.

Choon and Sodsai employed the same strategies by using the literal meaning or equivalent words to translate the term "awakening." Neither Choon nor Sodsai is the best

in translating this term since they do not distinguish the two concepts of "awakening" in their translations. They need to make their translation clear, so the audience suddenly understands the translations.

4.2 Bliss

The term "bliss" literally means extreme happiness (Oxford Advanced Learner's Dictionary, OAL, 2005). It occurs three times in Siddhartha, but between them, the two translators render the term in six different ways through the use of five different words and a phrase. Sodsai translates the word as sa-ngoupsuk (peace and bliss), khwamsuk-phaset (excellent happiness) and phorn (blessedness). Choon translates it as khwamsuk (bliss), suksanti-lea-phawa-halukhan (peaceful happiness and joyful state) and santi (peace). Although the translators use different words in translating this term, those words convey the original term in a similar way. The strategies they use to translate the terms include equivalent words or the literal meaning, compound words, as well as an actual explanation of the concept via a phrase. Both translators use equivalent words. Sodsai translated "bliss" as khwamsuk-phaset (excellent happiness), in the first occurrence, while Choon rendered it as khwamsuk (happiness). This is an example of formal equivalence as defined by Nida. It makes the translation understandable to readers and maintains the original forms and sense. Sodsai uses compound words, an example of dynamic equivalence. In the first occurrence, Sodsai coins a compound word sa-ngoupsuk (peace and bliss) by joining two synonyms into a single word to avoid repetition. Peace and bliss always go together in Thai, so these words can be combined, resulting in a compound of this term that is more concise and intelligible than Choon's translation in the same context.

Choon employs the compound to translate this term as well. This translation found in the third occurrence (19) when he translates this term as suksanti (happy peace) which is derived from suk + santi (happy + peace) in the third occurrence. Choon also actually explains the concept in order to achieve dynamic equivalence. He uses a phrase, suksanti-lea-phawa-halukhan (peaceful happiness and joyful state) to express "bliss" in the second occurrence (12).   The strategy makes Choon's translation smoother than Sodsai's, but the meaning is the same. These above translations are accurate. But however, there is an inaccuracies found in Sodsai's translation. She translates the term as

phorn (blessedness) incorrectly because it is not the literal meaning or the subtle meaning according to the original context.

In translating the term "bliss," Choon uses equivalent words or the literal meanings and an explanation of the concept while Sodsai uses equivalent words and compound words. Although both translators use different techniques in translating this word, their translations are equally accurate and smooth in the Thai style of writing.

4.3 Circle

The term "circle" literally means a completely round shape, and the Thai word for "circle" is "woungkloum." In the novel, the term is always used in the plural, "circles," and it is typically used in the metaphorical sense, to describe the cycle of birth, death, and rebirth. Samsara is the Sanskrit term for this round of birth and death to which all men are subjected. The term "salvation" typically refers to rescue from this endless round of birth and death. "To be saved" means the end of Samsara for an individual soul.

In the first (18) and second (18) uses of the term in the novel, Govinda and Siddhartha discuss the role of asceticism in attaining salvation. Asceticism, the denial of human, bodily or spiritual desires, is understood to be one means to attain release from the round of birth and death. Siddhartha's discovery, akin to that of the Buddha himself, is that asceticism is ineffective in attaining release. So, when Siddhartha uses the term "circle," he implies that he and Govinda are still stuck in the cycle of rebirth, despite their rigorous ascetic practice. Therefore, the literal meaning of the term "circle," "wongloum" in Thai, is not the correct translation in this context. Yet Sodsai uses it anyway. Choon, on the other hand, translates it as "wattajak" meaning a cycle of life in this case which is more accurate term.

In the third use (97), "circles" here is used in a slightly different sense. That is, it refers to the cycle of Siddhartha's life. The cycle implies the changes in this life from when he was a child up until now. He realizes his life is not getting anywhere, despite all his efforts. He is, like a dog chasing his tail, simply "going in circles." Like the first two uses of the term, "circles" is used here in a metaphorical sense. Here, however, it does not refer to Samsara or final release, but the typical sense of frustration and futility we sometimes experience in life. Both Choon and Sodsai translate it literally as wongloum and miss the metaphorical sense.

Throughout the novel, Sodsai and Choon use equivalent words to translate "circles." But Sodsai uses formal equivalence and foreignization, translating "circles" as "wongloum" in all three uses. Choon, on the other hand, seeks dynamic equivalence, bearing context in mind when translating this word and, as a result, giving a more precise translation.

4.4 Desire

Throughout the novel, the term "desire" is used to suggest three different kinds of human desire. The first refers to our highest desire for enlightenment or spiritual liberation which we might call "pure desire." In the novel, for example, Govinda asks Siddhartha whether he has a desire to hear the Buddha's teachings. If he does, this would constitute "pure desire" since it can lead to Siddhartha's liberation or the attainment of Nirvana.

The second use of the term "desire" in the novel refers to the fulfillment of ordinary human needs, such as our basic desires for food, shelter, and society. We might term this general desire. For example, in the novel, the seventh occurrence (51) of the term "desire," Siddhartha finally emerges from his long residence in the forest: "Before evening of that day he reached a large town and he was glad, because he had **a desire** to be with people." Siddhartha wants to live with people again, an expression of an ordinary human desire for society.

The third type of "desire" might be called "selfish desire" and would include "low" desires such as lust or greed. "Selfish desire" is a consequence of enslaved ignorance, a generator of karma (kamma) in Buddhist philosophy. For example, in the sixth occurrence (50), this low type of "desire" is illustrated by the lust of the young woman Siddhartha meets in the village: "Looking up he saw her face smiling, full of **desire** and her half-closed pleading with longing."

All three of these distinct types of human desire are designated in Siddhartha simply as "desire," without the dual-term qualifications described above. So the Thai translator has to make it clear each time the term is used which type of "desire" is being referred to. English readers may also be at a loss to make these fine distinctions, since the English language lacks the more specialized vocabulary--a single term for spiritual desire, for example.

Because English does not have this more specialized vocabulary, for the two Thai translators to understand the subtle distinctions among the three different types of "desires" can be difficult. For example, in the second occurrence (22) of "desire," Siddhartha's goal is to let the self die by silencing its passions and desires. The term "desires" here, then, refers to "selfish desires" as revealed in the baser emotions of lust, anger, greed, vanity, and the like. Choon translates "desire" here as "rakha," which means specifically "sexual desire." This is not broad enough to refer to "selfish desires" in general, as required by the context.

In the fifth occurrence (46), in a conversation about his teachings with Siddhartha, the Buddha uses the term "desire" to refer to all passions: "Do you think, O Samana from afar, that it would be better for all these to relinquish the teachings and to return to the life of the world and **desires**?" The term "desires" here refers again to those selfish desires which further ensnare us in the life of the world. But Choon specifically translates this term as kamtanha (sexual desire), interpreting desire as sexual desire. Again, this is not broad enough for the context.

Sodsai, on the other hand, when referring to selfish desire translates it as "kilet" (passion or desires), which is the exact meaning of passions and "desires" as found in the second and the fifth occurrences. She also seems able to distinguish between the other two types of "desire," pure and general in other occurrences. For example, in the third occurrence, Govinda asks Siddhartha: "Do you not also feel a longing, a **desire** to hear this teaching?" This use of "desire" refers to "pure desire." Sodsai translates it as "tongkan" which means "the need for something." For her translation of the sentence, "a **desire** to hear this teaching?" she uses "tongkan" (need for), which is the appropriate meaning for this context.

In the first occurrence (14): "Siddhartha had one single goal—to become empty, to become empty of thirst, **desire**, dreams, pleasure and sorrow—to let the self die." The use of "desire" in this context refers to "general desire," the desire for everyday needs. Sodsai translates it as khwamyakdai khrai mee (need to have something). The phrase khwamyakdai khrai mee does not refer to "desire" for the highest things or for bad things, but rather for basic things such as food, clothes, medicine, etc. Therefore, this phrase is accurate in this context.

In general, Sodsai translates the term more accurately than Choon, since she uses Thai words to refer to different types of "desire." Choon uses terms. But, ironically, he uses the terms that tend to distort the general meaning of text in some places.

4.5 Disillusionment

The term "disillusionment" appears five times in the novel. It literally means the realization that something that a person thought was true or good is not really true or good (Longman Dictionary of Contemporary English, LDC, 2005). Because "disillusionment" has no lexical equivalent in Thai, each translator mistranslates it in many places. Choon translates it incorrectly as moha-khwammuamau (indulgence in delusion), mohakati (a wrong way of behavior consisting in delusion) and khwamloungphit (prejudice caused by delusion or stupidity). Sodsai also mistranslated the word as pablaungta-tee-phangmodsinpai "suddenly disappeared illusion" and modpablaungta (the end of illusion). Although neither translator seems to understand the actual concept, the words are not completely wrong either because they are based on the negative meaning of illusion. That is, "illusion" is a negative term, so "disillusion" must be a positive term. But "disillusion" in current use has a negative connotation in the sense of destroyed idealism. Thus, the connotative meaning is not enlightenment or knowledge, but rather lost idealism.

Sodsai determines the meaning via a straight morphological translation (dis+illusion+ment). The prefix, typically dis-, shows an opposite or negative (LDC, 2005). The root, illusion, means pablaungta (English-Thai Aksorn's Thai Learners'Dictionary (ETAT, 1995). The suffix, -ment, is used to form a noun from a verb (LDC, 2005:1030). Thus, Sodsai always translates it as the opposite of illusion. In addition, both translators use compound words and a somewhat misguided explanation of the concept to translate the word. Even though both strategies are helpful in translating "bliss," they are not helpful in translating "disillusionment."

Choon translates "disillusionment" as a phrase samneuk-naikhwam-khaujaiphit — here meaning "to realize that something which someone thought was true or good is not really true or good" which is the literal meaning given in LDC. In this context, Siddhartha wanted to find "bliss" in the forest. He asked his father's permission to leave. His father allowed him to go on two conditions, "If you find bliss in the forest, come back

and teach it to me. If you find **disillusionment**, come back and we shall again offer sacrifices to the gods together (12)." The word used to render "disillusionment" should denote Siddhartha's realization that going into the forest was the wrong idea. Therefore, Choon correctly explains what the term means.

Sodsai's translation (in the second occurrence (78)) uses phonjak-pablaungta (to escape from illusion). This phrase is derived from two words, phonjak (to escape) + pablaungta (illusion). The meaning of the phrase is not typically equivalent to the connotation of the term "disillusionment," but it is appropriate to the context. Siddhartha's new life, one without his friend Govinda, is sad. There are actual signs of his sadness, but Siddhartha does not realize it. He is fascinated with money and power although they will become a chain and a burden later on. The phrase "hidden in the depths…waited disillusionment" indicates that Siddhartha would eventually realize his new life is not satisfactory and would not lead him to nirvana. Therefore, phonjak-pablaungta (to escape from illusion) is proper for this context.

Both Thai translators, however, translate the other uses of "disillusionment" inaccurately. For example, the fifth use (121) of the term is: " Do you think, my dear friend, that anybody is spared this path? Perhaps your little son, because you would like to see him spared sorrow and pain and **disillusionment**?"
The term "disillusionment" in this context suggests the similar meaning as given in LDC as the realization of something which one thought was true or good is not really true or good any more. In other words, "disillusion" means an accurate understanding. In the context, Siddhartha conceals his son from an accurate understanding because he does not want his son to be aware of the accurate understanding which would cause his son pain and sorrow. Sodsai, however, improperly translates "disillusionment" as lokmaya (the world of Maya) because lokmaya (the world of Maya) is not the literal meaning or the meaning suggested in this context. Similarly, Choon makes mistake in translating this term in the same occurrence because he translates it as khwamlongpit (misunderstanding), the opposite meaning from the accurate understanding. In addition, the meaning of khwamlongpit (misunderstanding) is not the meaning that is suggested in the context either.

Choon and Sodsai use the same technique which is the explanation of the concepts in translating "disillusionment." Although Sodsai properly translates this term in

one occurrence, she mistranslates it in the other four places. Similarly, Choon translates it accurately in one place, but he makes mistake in the rest four occurrences. Therefore, this technique is not effective in translating this word because both translators do not understand the idea of "disillusionment," and this word also has no equivalent word in Thai. Therefore, both translations are equal.

4.6 Knowledge

Throughout Hesse's Siddhartha, a philosophical distinction is made between the terms "knowledge" and "wisdom," whereby "knowledge" is said to be communicable or transferable and "wisdom" is incommunicable or non-transferable. The term "knowledge" generally suggests facts and information, or "profane knowledge," while the term wisdom generally refers to an understanding or intuition that transcends such ordinary communicable knowledge. In addition, where "knowledge" as information can be acquired comparatively quickly and through multiple sources (books, other people, etc.), wisdom can only be acquired individually and from extensive life experience as in the case of the Buddha, through intense and prolonged meditation. In short, one cannot be "taught" wisdom. It must be acquired through one's own unique life experience and subsequent reflection. This is what the source text means in the twenty-ninth occurrence, where it says "Knowledge can be communicated, but not wisdom."

But in the English language, the term "knowledge" is sometimes used to mean wisdom, depending on the context. Wisdom, after all, is a kind of "knowledge" -- as in sacred knowledge or knowledge of the Self. The kind of "knowledge" which means wisdom is generally translated as panya (intellect) while "profane knowledge" is translated as khwamrue (learning). For example, in the second occurrence (5) of the word in Siddhartha, "knowledge" is used as a term to describe that which can be communicated or relayed from one person to another:

> [Siddhartha] had begun to suspect that his worthy father and his other teachers, the wise Brahmins, had already passed on to him the bulk and best of their wisdom, that they had already poured the sum total of their **knowledge** into his waiting vessel; and the vessel was not full, his intellect was not satisfied, his soul was not at peace, his heart was not still.

Sodsai translates the use of the term "knowledge" in this passage correctly, as khwamrue (learning). Similarly, Choon translates the term as wichakhwamrue (academic learning), which is the correct meaning of this type of "knowledge" as well.

However, in another example, namely in the fifteenth occurrence (76) of the term "knowledge", we read:

> However, many things which he had learned from the Samanas, which he had learned from Gotama, from his father, from the Brahmins, he still retained for a long time:
> a moderate life, pleasure in thinking, hours of meditation, secret **knowledge** of the Self, of the eternal Self, that was neither body nor consciousness.

"Knowledge" here indicates "wisdom" since it is used in reference to the Self. But both Thai translators fail to make the important distinction between "knowledge" as information and "knowledge" as "wisdom." Sodsai and Choon both render the term incorrectly. Sodsai translates "knowledge" as khwamruesuksupson (confusion), which yields secret "confusion" of the Self. The meaning of "confusion" is not equivalent to the meaning of "knowledge" -- in the sense of wisdom -- at all. Similarly, Choon translates the term as khwamrue (learning), but this translation is also not correct because khwamrue (learning) only refers to "profane knowledge", not "sacred knowledge" nor "wisdom."

Further problems in translation derive from the failure to correctly interpret metaphor, as in the sixth occurrence (19) of the term "knowledge:

> There is, my friend, only a **knowledge** that is everywhere, that is Atman, that is in me and you and in every creature, and I am beginning to believe that this **knowledge** has no worse enemy than the man of **knowledge**, than learning.

The first and second uses of "knowledge" in this passage refer to wisdom -- an understanding of the divine (Atman) that is everywhere and in everything. However, to the intelligent reader doing his best to correctly determine context, the third use of the term -- in man of knowledge -- might suggest a wise man. Instead, the phrase is here used cynically, even derisively, suggesting someone who possesses only the intelligence of mere book learning, while believing he is wise. The phrase "man of knowledge" is used

by Hesse in this passage to suggest one who possesses lesser or profane knowledge, knowledge that can be acquired, like facts and information, from only material sources.

A good analogy might be the person who reads Buddhist scripture and, in the process, acquires a vast store of knowledge and a conceptual understanding of Buddhist principles. He may then discuss such principles with others and, thereby, be deemed a wise man. However, as long as he does not practice seriously in the Buddhist way -- that is, to meditate and live according to those principles he espouses (in English, the idiom is "to walk the talk") --thus, lifting his mind up to higher levels of awareness and compassionate understanding, he cannot truly be called a man of knowledge or a wise man. For the translation, therefore, panya (intellect) or khwamruejang (insight) is more appropriate.

Thus, even a translator who understood the context here might miss the subtle metaphor and end up with a wrong translation. Choon, for example, translates the term "knowledge" into khwamrue (learning) in the first and the second uses. Khwamrue (learning) means profane knowledge, which is not the actual meaning in this metaphorical sense. He also translates "the man of knowledge" into "the learned man." Therefore, Choon fails to correctly translate these three uses of the term "knowledge." Sodsai, however, correctly translates the above passage in the first and second uses as "panya (intellect)." Yet she translates it incorrectly in the third use as "manut pu song khwamrue (book-learned men)," because "manut pu thong khwamrue" actually refers to "a man who studies a lot" and becomes a "book-learned man." But it is not the man of wisdom as referred to in the above passage. Thus, neither translator uses an adequate explanation or other proper techniques to translate "man of knowledge."

Throughout their respective translations, Sodsai and Choon mostly translate the term "knowledge" as profane knowledge, or khwamrue in Thai. Both of them retain a word-for-word translation for this term. They rarely use different words to translate the term despite the fact that it is used in various ways to express different concepts. This shows that both translators fail to understand the actual philosophical concepts at work.

4.7 Meditation

The term "meditation" is commonly defined as "a mental practice of emptying one's mind of thoughts and feelings" or simply which literally means "absorption," but

whose connotative meaning is "deep meditation" (LDC, 2005). Sámadhi is the Sanskrit term. Hindus and Buddhists use the term Samadhi to refer to meditation practice (encyclopedia.farlex.com). Both religions consider "meditation" as a means of release from the material world, or the end of suffering (www.themystica.com). The practical technique of Buddhist meditation is called "khwammathan" which is classified into two types: "vipassana khwammathan" and "samatha khwammathan." "Vipassana khwammathan" is the practice of insight in order to reach wisdom and enlightenment, and "Samatha khwammathan" is the practice of concentration to calm the mind (www.igetweb.com).

In the novel, "meditation" occurs fifteen times. The two translators translated it in different ways. Sodsai produces some different renditions of this term such as "bompen-samadhi" (practice of meditation), "Samadhi" (meditation), and "khantom-samadhi" (the practice of meditation). Meanwhile, Choon simply translated it such as "vipassana-khwammatthan" (vipassana khwammatthan), "vipassana" (vipassana), and "khanpatibat-vipassana-khwammatthan" (the practice of vipassana khwammathan). The terms, "vipassana-khwammatthan" (vipassana khwammatthan), "vipassana" (vipassana), and "khanpatibat-vipassana-khwammatthan" (the practice of vipassana khwammathan), are used as a method that is very specific for meditation practice in Buddhism, but not for Hinduism. Hindu uses only the term Samadhi for practicing meditation.

Sodsai translates "meditation" with a generic word, samadhi (meditation). This word is commonly used in both religions, Hinduism and Buddhism. However, Choon renders "meditation" based on vipassana-khwammatthan (vipassana khwammatthan), a specific term used in Buddhism. By using the generic term samadhi, Sodsai correctly translated the term "meditation" in all contexts. But by using the specific term, Choon mostly mistranslates it, particularly where the term is not used as a Buddhist term, such as in the second (8), fourth (9), and fifth (15) occurrences. Choon's translations distort the original concept and mislead readers to think that the term is being used to refer to a Buddhist concept.

Choon is always more accurate and deliberate in translating most words than Sodsai. However, with the technique of using specific words, he makes mistakes in many occurrences in translating "meditation," while Sodsai correctly translates the term in all occurrences by using generic words. Therefore, for the translation of "meditation" the

technique of using a generic word Samadhi is more accurate than using a specific word "vipassana kammatthan."

4.8 Perfection

The noun "perfection", means "the state of being complete or excellent" and can be translated in Thai as "khwamsoumbun" (completeness) or "khwamdiloet" (excellence). In Buddhism, the Buddha is described as the Perfect One and in Hesse's novel, "perfect" is used to refer to the Buddha. Choon and Sodsai try to use the most appropriate words to represent the Perfect One for the Buddha, such as phasomma-somphudtha (The Fully Enlightened One), phapumephapak (the Blessed One), and phaborommasardsada (the Great Master). These words are correct in referring to the Buddha and Thai people are familiar with them. Moreover, "perfect" refers to the Buddha's primary characteristic, as one who has extinguished (i.e. completed) the cycles of life. This use appears in the first occurrence (29) of the word when Siddhartha describes the unique completeness of the Buddha. No one is as complete or perfect as he. The translators have to select an appropriate word to make the translation of perfect distinguish from the literal meaning of "perfect" in common uses.

Sodsai uses an equivalent word and seeks formal equivalence. She translates "perfect" as "soumbun" (complete), which is its literal meaning. Her translation seems normal in this context because intelligent people can be complete or soumbun as well. Choon, on the other hand, translates Siddhartha's idea more precisely. Instead of using any equivalent word, he translates "perfect" as a phrase "tee luksana pen lert ni rueang ne doui mi mee pu dai mee kunnasombat samer muean rue teap dai" (possessing the highest quality with which no one can compare).

In addition, "perfect" is used to describe the Buddha's voice. Siddhartha describes to Kamala that the Buddha's voice is "perfect." Sodsai translates it as soumbun (complete) which is literally correct according to the meaning in the dictionary, but her translation loses the sense of the Buddha's voice. Choon skillfully translates it as pawaborisut (the state of purity). The Buddha, resting in a state of purity such that all his passions have come to an end, could only have a voice that possesses this "pawaborisut." Therefore, Choon's translation is more accurate.

Besides expressing the completeness of the Buddha, "perfect" is also used to describe the completeness of the world when Siddhartha says that, despite its darkness and limitation, the world is perfect at every moment. The use of the word "perfect" here conveys the completeness of the world, because all things carry their opposites with them. For example, every sin carries grace within it and all new born babies have death within them. Sodsai still translates "perfect" into the same word as soumbun (complete) which is the correct translation, but it is too general for the meaning of "perfect" in this context. Choon tries to emphasize this word by translating it with a conjoined noun phrase with lae (and) as borisut lea soumbun (pure and complete). His conjoined noun phrase captures the fact that "perfect" is the perfect world of the Buddha.

To make the distinction between "perfect" which is used to refer to the completeness of the Buddha, Hilda Rosner, the German-to-English translator, also uses the noun "perfection" (the state of being complete) to refer to "Om," the highest holy Hindu word in Sanskrit. In the novel, the holy "Om" means "the Perfect One or Perfection," which is Brahman. Sodsai and Choon use equivalent words to translate "Perfection." Sodsai translates "Perfection" as "khwamsoumbun" (completeness), which is its literal meaning. But her translation is too general because she also uses "soumbun" (complete) to translate "perfect." However, since the term "Perfection" is used to represent the highest Principle of the Brahman Itself, she should use a different word to emphasize the importance of the Brahman. Her translation does not capture the intention of the English author. Unlike Sodsai, Choon translates "Perfection" into the exact purpose of the English author. He uses "paramattha" (the highest good) to translate this term, so the readers can distinguish "perfect" for the Buddha and "Perfection" for the Brahman. In the second use, "perfection" is also used to describe "Om" as well. Sodsai translates it as "soumbunnapab" (the complete picture) which is slightly different from "soumbun" used in the first translation. "Soumbunnapab" is a compound word between "soumbun" (complete) and "pab" (picture). This word gives a similar meaning to "soumbun" (complete). Therefore, Sodsai's translation is too general for the meaning of "perfection." On the other hand, Choon's translation is more accurate. He translates it as "paramattha," the same word he used in the first instance because it captures the meaning of "Om" as well.

Choon understands the context and the intention of the English author very well since he translates "perfect and perfection" using clear and appropriate words throughout. In contrast, Sodsai translates each term literally. Although the literal meanings are correct, her translations do not convey the full connotative and intended meaning.

4.9 Reality

As part of his spiritual quest for truth and meaning, Siddhartha has sought what he simply calls "reality." Toward the end of the novel, he has made the discovery that this "reality" is ever present and he needs no longer seek it. It is the basis or foundation for all of life, and can be seen and known in the birds, flowers, and rivers. Thus, even in this world, all things an expression of "reality" in each moment of an everlasting or eternal present, not in the past or future, or in some abstract "beyond."

Thai has many words that translate the word "reality," but the trick for the translator is choosing the correct one. In Siddhartha, the term "reality" indicates the basis of all things and so it should be translated into "sing tee pen jing" (thing that is real) or "simply khwamjing" (truth). "Khwamjing" is the true state that is hidden behind appearances and "sing tee pen jing" implies "the thing as it really is." To understand better this philosophical concept of "reality," we might use the analogy of ice. Ice is solid. But the true reality of ice is the water in its normal fluid state.

Sodsai translates "reality" using three different words, two of which essentially mean the same ting. She uses "khwamjing" or "sing jing tae" (the really true thing) and "jing jing" (really). "Khwamjing" and "sing jing tae" both mean the basic truth of things and are a correct translation of the term "reality." "Jing jing," however, emphasizes that something is a fact. For example, John tells Mary that he won the first six numbers of the lottery. Mary responds "really?" and John says "jing jing" to emphasize that the story is true. "Jing jing" underscores the literal or surface fact of a situation, but it does not convey a philosophical or ultimate conception of reality. The fifth occurrence (107) of the "reality" is as follows: "...Siddhartha the mature man and Siddhartha the old man, were only separated by shadows, not through reality." Here Sodsai translates "reality" as "jing jing" as though the meaning were "...Siddhartha the mature man and

Siddhartha the old man, were only really separated by shadows," which is not the meaning of the original sentence.

Choon translates "reality" in six different ways. Three of them —khwamjing tae nae non (the certainly actual truth), sing jing sing tae (something real, something true), and sing tee nap wa jing nap wa tae (something that is true, that is real)—convey the idea of "reality." But three other terms Choon uses—yang jing jung (seriously), satja (the habit of saying the truth), and satjatham (the truth according to the Buddha's teachings)—do not convey the idea of "reality" as Siddhartha intends it. The fourth occurrence (46) of the term "reality," is "He (Siddhartha) did not seek "reality;" his goal was not on any other side." Choon translates "reality" as yang jing jung, as if to say "He did not seek seriously."

The fifth occurrence (107) of "reality" is as follows: "...Siddhartha the mature man and Siddhartha the old man, were only separated by shadows, not through "reality." Choon translates it here using satja, "the habit of saying the truth" as though the meaning were "...Siddhartha the mature man and Siddhartha the old man, were only separated by shadows, not through the habit of saying the truth." The habit of saying the truth suggests a person habitually engaged with the "reality" of things, but the English usage does not indicate speech or the mode by which the truth is expressed. The sixth occurrence (107) is: "Nothing was, nothing will be, everything has reality and presence." Choon uses satjatham, "the truth according to the Buddha's teachings," to translate the term "reality" as though the sentence means "Nothing was, nothing will be, everything has the truth according to the Buddha's teachings and presence." Choon changes the ordinary use of the term "reality" into the truth according to the Buddha's teachings, but Siddhartha's use of the term here is not so specifically Buddhist. This term, for Siddhartha, has a more universal sense.

Both translators use equivalent words to translate the term "reality," but Sodsai uses more accurate words than Choon. Choon actually loses the meaning of the sentence in places.

4.10 Salvation

In Hinduism, "salvation" means "to be saved from sin." For Hindus, this can be achieved through ascetic practices, which can include intense meditation and

prolonged fasting, or any kind of penance which restores balance or equilibrium and neutralizes the effect of past sins. It is also a way to subdue the passions of the body. Siddhartha uses the term in this sense in the first (17) and the second (17) occurrences when he discusses with Govinda how asceticism can bring salvation. Thais commonly use the term khwamlutpon (extrication) or khanlutpon (the process of liberation) to describe this Hindu idea of being saved from sin.

On other occasions in the novel the term "salvation" is used in the Buddhist sense of the path out of suffering or nirvana. In the third occurrence (29), the Buddha describes the Four Noble Truths as release from suffering. He explains that life is painful and the world is full of suffering. There is a path to end the suffering and this he refers to as "salvation"—defined not as penance or asceticism but as the renunciation of desire. In the twelfth occurrence (109) of the term, Govinda travels to see Gotama after hearing Gotama is seriously ill. Enduring his last mortal death, the Buddha will attain "salvation," meaning "nirvana." "Nirvana," in the case of Buddha and arahants, implies the extinction of all definition or all limiting self-concepts, and the total universalization of the being. The meaning is different from the more typically Hindu or Christian definitions of being saved from sin.

Because of these two contrasting uses of the term, in Hindu or Buddhist contexts, the Thai translators have to render the term appropriate to these contexts. For the English translators, the term "salvation" can refer to a host of different concepts including the more technical Christian sense of the term and a more general one for everyday speech. But in Thai, there are numerous terms which could be loosely translated as "salvation," each with different shades of meaning. Indiscriminate use of these terms will confuse the reader.

In the first (17) and the second (17) occurrence of "salvation," for example, khwamlutpon (extrication) or khanlutpon (the process of liberation) accurately capture the Hindu concept of to be saved from sin. In the third occurrence, a Buddhist context, the appropriate Thai word is thanglutpon (the path to be free) since the Buddha says that "salvation" is a path to end suffering. In the twelfth occurrence of this term, however, thanglutpon (the path to freedom) is not an appropriate rendering. The accurate translation would be nirvana since the term specifically is being used to refer to the Buddha's or arahant's death and the release from the cycle of death and rebirths.

Another difficulty in translating "salvation" comes in distinguishing formal, philosophical, or religious uses of Thai terms, and their use in colloquial everyday speech. In the novel, "salvation" is used to translate Hindu and Buddhist philosophical ideas, and can be translated as khwamlutpon (extrication) or khanlutpon (the process of liberation). However, a colloquial use of "salvation" means escape in a general sense and can be translated as lutpon (to be free from/of), neepon (escapable), or leeklee-neepon (to evade). Khwamlutpon (extrication) and khanlutpon (the process of liberation) convey the same meaning as lutpon (to be free from/of), and can be used in a technical and non-technical sense. But when "salvation" and escape appear in the same context, the translator has to make the casual sense different from the philosophical sense.

Choon distinguishes between the philosophical and common uses of the term "salvation." He uses the word khanlutpon (the process of liberation) for a philosophical sense and neepon (escapable) for a common sense. In the first occurrence (17), "salvation" and "escape" appear in the same context, so Thai readers can see the difference between the translation of "salvation" and "escape." Sodsai, however, makes no such distinction. She translates "salvation" as khwamlutpon (extrication), and she also translates escape as lutpon (to be free from/of) and the reader does not get the precise meaning.

In all the examples above, the translators use a single Thai word to translate a single English word, such as khwamlutpoh (extrication) for "salvation." This is word for word translation. Another style of translating which Choon has pioneered in Thai is a conjoined noun phrase, two words put together with a conjunction, such as rue (or), to form a single term as an aid in translating more complicated or subtle ideas. In the first (17) and the second (17) occurrences of "salvation," where the context is Hindu, Choon translates "salvation" as khanlutpon (the process of liberation) in the first occurrence, and khwamlutpon (extrication) in the second. In the third occurrence (29), a Buddhist context, Choon uses vimuttisuk (bliss of freedom), a Thai Buddhist term, conjoined with khwamlutpon (extrication) by adding the conjunction rue (or). This forms the conjoined noun phrase, vimuttisuk rue khomlutpon. In the fourth occurrence, Choon drops khwamlutpon (extrication) and uses only vimuttisuk (bliss of freedom) to translate "salvation". He continues using vimuttisuk (bliss of freedom) until the context changes. Then, he changes vimuttisuk (bliss of freedom) to another double noun. This technique

helps readers keep track of the philosophical idea of "salvation" by using a word appropriate to the context.

Sodsai, on the other hand, changes to a new word whenever she wants to without regard to changing contexts. For example, she translates "salvation" as khwamlutpon (extrication), lutpon (to be free from/of), thanglutpon (the path to be free), and khanlutpon (the process of liberation) in the first through the ninth occurrences. All these renderings convey a similar meaning in Thai. In the tenth occurrence, however, she suddenly uses the different word, mokkathom (the doctrines of Buddha's teaching to bring creatures to attain Nirvana) which is a very specific Buddhist Thai term. This word is only used on particular occasions, such as in Buddhist scriptures, so ordinary Thai readers have difficulty understanding it.

Choon's techniques, distinguishing between the philosophical and non-philosophical uses of words and using conjoined noun phrases to suit different contexts, make his translations more intelligible and precise for Thai readers.

4.11 Samsara

The term "samsara," a Sanskrit term, means wandering. In Hinduism and Buddhism, samsara refers to "the bondage cycle of birth, death, and rebirth." People are determined by their karma to wander in the cycle of rebirth. Sodsai translates the term using two different words, "vattasongsan" and "sangsara," this latter being a clear derivative from the Sankrit term. Vattasongsan and sangsara have the same meaning as the cycle of rebirths, the literal meaning of samsara. Choon uses vattasongsan and sangsaravat, almost identical to that of Sodsai. Because most Thai people understand the term very well, both translators use either of the two Thai words—both having identical meanings—to translate it and neither translator feels any need to clarify or explain further. Sodsai and Choon translate this term correctly in all occurrences.

4.12 Wisdom

The term "wisdom" implies different things in different religions. In Hinduism, for example, it means sacred knowledge (Thiroux, 1985). In Buddhism, "wisdom" means intellect (Payutto, 2003). In Siddhartha, "wisdom" is used to describe the Hindu and

Buddhist concepts. For example, in the first occurrence (5), a Hindu context, Siddhartha is not satisfied with the teachings of his father, teachers, or the wise Brahmins, although they give him the best of their wisdom. The term "wisdom" here implies sacred knowledge or in Thai khomrue (knowledge). In the third occurrence (47), Siddhartha remembers the conversation between Buddha and himself when he says to the Buddha that the (the Buddha's) wisdom is not teachable. "wisdom" in this context refers to the Buddha's intellectual personal experience, the aspect of his mind that knows truth directly. Therefore, these words are used differently depending on the context.

As a reference to the Buddha's intellect, there are many specific Thai words that translate as such. Choon, for example, uses the terms phaprechayan (Insight of Buddha) and prechayan (insight). Choon also gives more appropriately context-based translation when he uses different Thai terms depending on the person who possesses this wisdom. In speaking of the Buddha's wisdom, he translates it as putthipanya (Buddhist intellect), but when it refers to common people's wisdom, he translates it as withaya-nanachanit (various kinds of knowledge) and panya (intellect). In another context, "wisdom" refers to Buddha's wisdom at the moment of enlightenment.

Choon correctly pays attention to the subtle distinctive senses of the term and this makes his translations accurate. In contrast to Choon, Sodsai translates "wisdom" as "panya" (intellect) and "khwamrue" (knowledge). She does not consider the social status of the characters referred to nor does she concerns herself with the type of "wisdom" involved.

Choon's translation emphasizes dynamic equivalence and domestication while Sodsai's exemplifies formal equivalence and foreignization. In the translation of "wisdom," Choon's translation is more intelligible and familiar for Thai readers than Sodsai's translation.

CHAPTER 5

CONCLUSION AND RECOMMENDATION

5.1 Conclusion

Translation is the bridge that connects one culture to another. It allows people who do not know the source language to read texts that would otherwise be incomprehensible. Therefore, the translator needs to use the best strategies for producing accurate translation.

The study investigates strategies employed by Sodsai and Choon in translating twelve philosophical terms in Hesse's Siddhartha. The twelve terms are "awakening," "bliss," "circle," "desire," "disillusionment," "knowledge," "meditation," "perfection," "reality," "salvation," "samsara," and "wisdom." The study discovers that the first requirement in translating the twelve philosophical terms is the understanding of the subtlety ideas in the story. If the translator does not capture the ideas of the original text, he may easily mistranslate the text. For example, in the translation of the term "knowledge," the study finds that "knowledge" refers of two basic concepts: the profane and sacred knowledge. The profane knowledge is implied as facts or information while the sacred knowledge refers to wisdom. "Panya" (intellect) and "khwamrujang" (insight), for example, would be appropriate to be used for the sacred knowledge. Sodsai and Choon fail to catch the ideas of this term. Choon mostly uses khwamroprue (knowing everything) and khwamrue (learning) to translate the term "knowledge" throughout the story. However, khwamroprue (knowing everything) and khwamrue (learning) can be used to explain only the profane knowledge, but not the sacred knowledge. Sodsai mostly translates "knowledge" as khwamrue (learning) since khwamrue (learning) is the first meaning of knowledge found in the dictionary. Khwamrue (learning), however, is correct only when the "knowledge" refers to the "profane knowledge," but not for the sacred knowledge. Therefore, she mistranslates it in many places.

Using the appropriate strategies is another useful way to help translators render the authors' meaning and intention. The study finds six strategies employed by the two Thai translators in translating Siddhartha as follows.

The first strategy is "conjoined noun phrases." Choon uses this technique adapted to the specific context to familiarize the readers before translating the same word to the more specific term. For example, the term "salvation" can be translated by different Thai terms depending on the context. In Hinduism, this term can be translated as khanlutpon (the process of liberation) while vimuttisuk (bliss of freedom) is used for "salvation." Choon conjoins khanlutpon with vimuttisuk, by using a Thai conjunction, rue (or), to introduce the new word which is more effective for a particular context than the current word used currently. The conjoined noun phrase of Choon is useful to familiarize his readers with the technical Buddhist term "vimuttisuk." After using the conjoined noun phrase for one occurrence of the terms in the Buddhist context, he only used vimuttisuk without khanlutpon in subsequent occurrences in the Buddhist context assuming that his readers must have at that point understood the technical term "vimuttisuk." In contrast, when translating salvation, Sodsai suddenly switched the current translated term into a new technical term without familiarizing the readers with the technical term. For example, she changed suddenly the term of thanglutpon (the path to attain salvation) to mokkathom (salvation) and from to mokkathom (salvation) to bunlookthum (to attain enlightenment). Therefore, the readers easily get lost from the concept of "salvation."

The second strategy is "making a distinction between philosophical and general ideas." This technique works effectively with the translation of "salvation," a philosophical term, and "escape," a general term, for example. The term salvation can be possibly translated into many Thai words such as lutpon (to be free from), khwamlutpon (extrication), or khanlutpon (the process of liberation). The term escape can be perhaps translated as lutpon (to be free from), neepon (escapable), or leeklee- neepon (to evade). Instead of using lutpon (to be free from) to translate the two terms. Choon makes the distinction between them by translating salvation as khwamlutpon (extrication) and escape as neepon (to evade). Translating in this way makes Choon translation clear between the two terms. Meanwhile, Sodsai does not care for this technique. She translates

the two terms into the same word as <u>lutpon</u> (to be free from). This makes her translation vague.

The third strategy is "dynamic equivalence," a more fluid translation that seeks to convey meaning rather than simple literal correctness. The translator may simply compound words or explain the original concepts by using phrases to convey the original sense to the translated text accurately. Choon uses this technique successfully to translate "circle." Instead of using the literal meaning which can find in the dictionary, Choon judges the author's intention in the third use of this term where the "circle" refers to the cycle of Siddhartha's life and translates the "circle" properly as wattajak (the cycle of life in this case).

The fourth strategy is "domestication" in which the translation is considered firstly on adapted the translation into sociolinguistic aspects of the target language playing an important role in translating the source text. According to Thai culture, using words appropriate for people of different social status is essential to show respect. Choon realizes the importance of this social aspects, he translates wisdom using different words appropriate for each status of people. For example, when translating wisdom used for common people, he uses panya (intellect), but when translating wisdom used for the Buddha, he uses phaprechayan (insight of the Buddha). This technique helps the Thai readers familiarize with the translated text.

The fifth strategy is "formal equivalence" in which retains the linguistic and grammatical forms of the source text are maintained at all costs, in the target text. In the English version, meditation is used to describe the concepts of meditation in Hinduism and Buddhism. But in Thai, the term meditation is described differently with specific Thai words. For example, Hindu uses Samadhi for meditation while Buddhist perhaps uses various words to explain meditation such as Samadhi, vipassana, or vipassana-khwammatthan depending on the context. Sodsai uses this technique effectively with the word Samadhi to translate meditation in all uses because both Hinduism and Buddhism simply use Samadhi for meditation. With this technique, however, she fails to capture the original meaning in translating many terms such as perfection, circle and disillusionment. For example, in the English version, "perfection" has different meanings depending on the context. When "perfection" refers to the Buddha who is perfect, Sodsai translates it as sombun (complete), when perfection refers to the perfect world, she also translates it as

sombun (complete), and when this term refers to the holy word, Om or perfection, and she also uses sombun (complete) to translate the term. She uses the same word to translate perfection without considering the context. Although sombun (complete) is literally correct according to the meaning in the dictionary, Sodsai's translation does not capture the different meanings of the term. Therefore, her translation is not accurate according to the original meaning in the contexts.

The sixth strategy is "foreignization." This technique seeks to convey the exact meaning of the original text without concerning the sociolinguistic aspects of the target language. Sodsai uses this technique, so she fails to make her translation accurate in translating wisdom and perfection. Since the English version uses only one term to describe one concept in the entire novel, Sodsai employs this technique by using only one Thai term in translating one English term. For example, in the translation of wisdom, Sodsai randomly translates this term as panya (intellect) and khwamrue (knowledge) in all uses. She does not consider the social status of the characters referred to according to Thai culture which concerns very much on the sociolinguistic aspects. Similarly, in translating the term perfection, Sodsai does not consider the sociolinguistic aspects either.

Some strategies, though employed, produced, sometimes, inaccurate translation. The translator as a "mediator," who conveys the message in one language to another, needs to use proper strategies so as to translate the original text accurately.

5.2 Recommendation

According to the finding and conclusion of this study, the following recommendations are made for future research.

5.2.1 The study finds seven useful strategies used to translate philosophical concepts in Siddhartha at the word level. Further study should investigate the strategies used to translate philosophical concepts at the sentence or discourse level.

5.2.2 The study finds some philosophical term such as Atman, in a borrowing form from both Thai translations. The philosophical term like Atman should be investigated whether this term can be translated into a Thai term.

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APPENDIX

DATA ANALYSIS

To facilitate the discussion, the three versions are abbreviated as follows:

ST stands for source text,

SST stands for Sodsai's version,

CT stands for Choon's version,

and // indicates the boundary of each sentence.

1. Awakening

1.1 The First Occurrence

ST: But by doing so, I lost myself on the way. Siddhartha looked up and around him, a smile crept over his face, and a strong feeling of **awakening** from a long dream spread right through his being. Immediately he walked on again, quickly, like a man who knows what he has to do. (p.39)

SST: แต่ในการทำเช่นนั้น เราได้สูญเสียตัวเองไประหว่างทาง // สิทธารถะ แหงนหน้ามองฟ้า แล้ว ชายตาไปรอบๆ ยิ้มละไมอยู่ในหน้า ความรู้สึกรุนแรงที่รู้ว่าตัวเองได้**ตื่นแล้ว**จากความหลับ ยาวนานแผ่ซ่อนไปทั่วร่าง // เขาก้าวเดินต่อไป ฉับไวดุจบุรุษผู้รู้สิ่งที่ตนจะต้องทำ (p.39)

CT: แต่ด้วยการกระทำเช่นนั้น ฉันยังไม่ประสบสิ่งที่ต้องการ ยังหลงเวียนวนอยู่บนทางนั้น // สิทธารถะมองขึ้นไปทางเบื้องบน มองไปรอบกาย มีรอยยิ้มนิดๆ ฉายปรากฏอยู่บนใบหน้า และบังเกิดความรู้สึกอันรุนแรงแผ่ซ่านไปทั่วกาย ด้วย**การตื่นขึ้น**จากความฝันอันตระการ ใจ//ทันทีทันใดนั้นเองเขาก้าวเดินต่อไปอีก เท้าเร่งก้าวอย่างกระฉับกระเฉงด้วยอาการของ บุรุษผู้รู้ตนเองว่าควรจะต้องทำอะไรต่อไป (p.74)

1.2 The Second Occurrence

ST: At that moment, when the world around him melted away, when he stood alone like a star in the heavens, he was overwhelmed by a feeling of icy despair, but he was more firmly himself than ever. That was the last shudder of his **awakening**, the last pains of birth. Immediately he moved on again and began to walk quickly and impatiently, no longer homewards, no longer to his father, no longer looking backwards. (p.41)

SST: ชั่วขณะนั้น เมื่อโลกที่รายรอบกายค่อยทลายลง ขณะยืนโดดเดี่ยวดุจดวงดาวบนราวฟ้า ความทดท้อหมดหวังหลั่งท้นอยู่ภายในจนสิทธารถะ รู้สึกเยียบเย็น แต่ผู้ตื่นยืนหยัดเด็ดเดี่ยวกว่าที่แล้วมา // นั่นคืออาการเยือกสะท้านครั้งสุดท้ายเมื่อวิญญาณเขา<u>ตื่น</u>เป็นความเจ็บปวดครั้งสุดท้ายของการเกิด // สิทธารถะสาวเท้าเดินไปข้างหน้าทันที เร่งฝีเท้าราวหมดความอดทน ไม่มุ่งสู่บ้าน ไม่กลับสู่บิดา เขาไม่กลับหลังอีกแล้ว (p.41)

CT: ขณะนั้นเอง เมื่อโลกรอบๆ ตัวเธอค่อยๆ ละลายจาง และห่างหายไป ขณะที่ยืดหยัดอยู่ผู้เดียวเหมือนดวงดาวในท้องฟ้า รู้สึกท่วมท้นด้วยความรู้สึกแปลก เป็นความรู้สึกโดยเดี่ยวหมดหวัดหมดที่พึ่งน่าสะท้านใจ แต่อย่างไรก็ตามเธอได้เป็นตัวของตัวเองแน่นแฟ้นมั่นคงขึ้นกว่าแต่ก่อน// นั่นแล้วคือการสะท้านครั้งหลังสุด เพราะว่าบัดนี้เธอได้<u>ตื่นขึ้น</u>อย่างเต็มที่จากการหลับใหลแล้ว และนั่นคือการเจ็บปวดราวร้าวหนสุดท้ายของการกำเนิดเกิดใหม่// ในทันทีทันใดนั้น เธอก้าวเดินต่อไป เริ่มเดินอย่างกระฉับกระเฉงและเร่งรัด ไม่มีการรีรอ เธอไม่ตรงไปยังบ้านอีกต่อไป ไม่มุ่งไปหาท่านบิดาอีกต่อไปและไม่มีการหันหลังกลับอีกต่อไปด้วย (p.84)

1.3 The Third Occurrence

ST: However, with the exception of Kamala, he had no close friends. That glorious, exalted **awakening** which he had once experienced in his youth, in the days after Gotama's preaching, after the parting from Govinda, that alert expectation, that pride of standing alone without teachers and doctrines, that eager readiness to hear the divine voice within his own heart had gradually become a memory, had passed. (p.76)

SST: แต่ นอกจากกมลาแล้ว สิทธารถะไม่มีเพื่อนสนิทอื่นใด// **ความตื่น**อันเจิดจรัสที่สิทธารถะได้ประสบในวัยหนุ่ม หลังจากฟังพุทธธรรม เมื่อจากโควินทะมาแล้ว ความมุ่งมาดที่ตื่นตัวความหยิ่งที่จะยืนหยัดตามลำพังโดยไม่ต้องมีครูและหลักการ ความพร้อมอย่างกระตือรือร้นที่จะฟังเสียงสวรรค์จากภายในตัว ค่อยๆ เลือนเหลือเพียงความทรงจำ มันผ่านพ้นไป (p.72)

CT: หรืออย่างไรก็ตาม นอกเหนือไปจากกมลาแล้ว เธอก็หาได้มีมิตรสหายที่ใกล้ชิดสนิทสนมไม่ // ความรู้สึกสำนึกตน ภาวะ**แห่งความตื่น**ที่จรัสจรุงใจซึ่งได้ประสบมาแล้วในชีวิตหนุ่ม ในสมัยเมื่อได้สดับธรรมเทศนาของโคตมพุทธ และหลังจากได้พรากจากกับโควินทะความมุ่งหวังมั่นหมายดังว่านั้น ความภาคภูมิใจที่ยืนหยัดอยู่อย่างโดดเดี่ยวโดยปราศจากครูบาอาจารย์และศาสนาหรือลัทธิความเลื่อมใสใด การเตรียมตนเตรียมใจที่เต็มไปด้วยความกระตือรือร้น ในการคอยสดับเสียงสวรรค์ภายในจิตใจตัว ได้คลายกลายเป็นเพียงการระลึกนึกฝันไปเสียแล้ว (p.140)

1.4 The Fourth Occurrence

ST: He took it out, held it a moment in his had and then threw it away on the road, and at the same moment he was horrified and his heart ached as if he had thrown away with this dead bird all that was good and of value in himself. **Awakening** from this dream, he was overwhelmed by a feeling

of great sadness. It seemed to him that he had spent his life in a worthless and senseless manner; he retained nothing vital, nothing in any way precious or worth while. (p.82)

SST: เขาหยิบมันออกมา วางไว้ในมือครู่หนึ่งแล้วขว้างออกไปกลางถนน วินาทีนั้นสิทธารถะรู้สึก เจ็บปวดราวเขาได้ขว้างสิ่งดีงามและคุณค่าของชีวิตทั้งหมดไปพร้อมกับนก// สิทธารถะ<u>ตกใจ ตื่น</u> ท่วมท้นด้วยความเศร้าแสนสาหัส // รู้สึกว่าตัวเองได้ใช้ชีวิตอย่างแก่นสาร ไม่มีค่า เขาไม่มี อะไรเหลือที่จะเป็นสาระแก่ชีวิต ไม่เหลืออะไรที่มีคุณค่า มีชีวิตไม่คุ้มเลยจริงๆ (p.78)

CT: เธอหยิบนกตัวนั้นออกมา ถือเอาไว้ในมือครู่หนึ่ง แล้วก็โยนออกไปในถนน บัดดลนั้น เธอ เกิดประหวั่นพรั่นพรึงขึ้นมา รู้สึกเจ็บขึ้นที่หัวใจ เหมือนว่าได้โยนคุณความดี และคุณค่าอันมี อยู่ในตัวไป ด้วยซากนกตายตัวนั้น // <u>เมื่อตื่นขึ้น</u>มาจากความฝัน เธอถูกทับถมประดังด้วย ความเศร้า// รู้สึกตัวได้ในขณะนี้ว่า ได้ดำเนินชีวิตในลักษณะอันปราศจากคุณค่าและไม่มีสาระ มิได้ทำอะไรที่นับได้ว่ามีคุณประโยชน์ (p.155)

1.5 The Fifth Occurrence

ST: He only knew that his previous life (at the first moment of his return to consciousness his previous life seemed to him like a remote incarnation, like an earlier birth of his present Self) was finished, that it was so full of nausea and wretchedness that he had wanted to destroy it, but that he had come to himself by a river, under a coconut tree, with the holy word Om on his lips. Then he had fallen asleep, and on **awakening** he looked at the world like a new man. Softly he said the word Om to himself, over which he had fallen asleep, and it seemed to him as if his whole sleep had been a long deep pronouncing of Om, thinking of Om, an immersion and penetration into Om, into the nameless, into the Divine. (p.90)

SST: เขารู้เพียงแต่ว่าชีวิตก่อนหน้านี้สิ้นสุดลงแล้ว ชีวิตเก่าที่เหมือนการเกิดอันห่างไกล ดุจเป็นต้น

กำเนิดของตัวตนในปัจจุบัน แต่ชีวิตนั้นชวนคลื่นเหียน มีแต่ความเลวร้ายเขาต้องการทำลาย

มัน แต่กลับรู้สึกตัว ณ ริมฝั่งแม่น้ำ ใต้โคนต้นมะพร้าว ด้วยคำศักดิ์สิทธิ์ "โอม" ติดอยู่ที่ริม

ฝีปาก// ต่อจากนั้นเขาหลับไป และเมื่อ**ตื่นขึ้น**เขามองโลกราวกับเป็นคนใหม่// สิทธารถะเปล่ง

เสีย "โอม" กับตัวเองเบาๆ แล้วหลับอีก เขารู้สึกราวกับว่าความหลับทั้งหมดคือการเปล่งเสีย

โอมอันลึกล้ำและยาวนาน คิดถึงโอม ฝังตัวเองและแทรกซ่านเข้าสู่โอม เข้าไปในสิ่งไร้นาม

ไปอยู่กับพระเจ้า (p.86)

CT: เธอรู้สึกว่าพอคืนสติขึ้นมาครั้งนี้ ชีวิตที่ผ่านมาประหนึ่งชีวิตชาติก่อนอันอยู่ไกลแสนไกล เป็น

ชีวิตชาติก่อนหน้านี้ อย่างไรก็ตาม รู้สึกเพียงอย่างเดียวในเวลานี้ว่า ชีวิตความเป็นอยู่ที่แล้วๆ

มาบนภพนี้นั้นจบลงแล้ว เป็นชีวิตที่นำมาซึ่งความคลื่นเหียนเวียนหัวเป็นชีวิตที่ต่ำช้า จึงอยาก

ที่จะทำลายมันเสียในที่สุดก็ได้สติมาเอง ณ ริมฝั่งแม่น้ำภายใต้ต้นมะพร้าวพลางปากก็ท่องมนต์

อันศักดิ์สิทธิ์ คือคำว่า"โอม" // ต่อมาก็อ่อนแรงหลับลงไปอย่างสนิท ครั้นพอ**ตื่นขึ้นมา**มองดู

โลกอย่างคนเกิดใหม่มิใช่คนเก่า // สวดคำว่า"โอม" อย่างแผ่วๆและรู้สึกว่าได้หลับลงไปด้วย

การหายใจยาวและลึก เปล่งคำ"โอม" โดยไม่มีการขาดระยะ พลางปากสวด"โอม" ส่วนจิต

นั้นเล่าก็เพ่ง"โอม" เธอแทรกจิตเข้าไปที่"โอม" ซึมและแทรกเข้าไปยังสิ่งนิรนาม เข้าไปยัง

องค์เทวะ(p.168)

2. Bliss

2.1 The First Occurrence

ST: His father was worthy of admiration; his manner was quiet and noble. He lived a good life, his words were wise; fine and noble thoughts dwelt in his head—but even he who knew so much, did he live in **bliss**, was he at peace? (p. 7)

SST: บิดาของสิทธารถะมีคุณธรรมควรแก่การนับถือ อากัปกิริยาของท่านสงบสง่าสมเกิดในตระกูลสูง// ท่านดำเนินชีวิตตามแนวทางที่ดี ทุกคำพูดจากปากท่านคือถ้อยคำของปราชญ์ มีความคิดดีงามและสูงส่งแต่แม้บิดาจะรู้มากมายถึงเพียงนั้น ชีวิตท่าน**สงบสุข**จริงละหรือ (p. 7)

CT: นอกจากนี้พราหมณ์ผู้เป็นบิดาเธอเองนั้นเล่า ก็เป็นผู้สูงค่าน่ายกย่องยิ่งกว่าผู้ใด กิริยามารยาทสงบเงียบน่าบูชา//ดำเนินชีวิตด้วยภาวะสัมมาจารี ถ้อยคำมีแต่ทำให้เกิดปัญญา ครุ่นคิดแต่ในสิ่งที่ดีงาม แต่...จริงอยู่ บิดาซึ่งรู้อะไรๆ มากมาย แต่ชีวิตท่านมี**ความสุข** มีความสงบอยู่หรือ (p. 11)

2.2 The Second Occurrence

ST: "You will go into the forest," he said, "and become a Samana. If you find **bliss** in the forest, come back and teach to me. (p. 12)

SST: "ลูกเข้าป่าได้ ไปเป็นสมณะ // และเมื่อลูกได้พบ**ความสุขประเสริฐ**จากป่า จงกลับมาสอนพ่อบ้าง (p. 12)

CT: "ลูกเข้าไปในป่า และครองชีวิตแห่งสมณะได้" ผู้เป็นบิดากล่าวแก่บุตร// "หากลูกพบ**สุขสันติและภาวะหฤหรรษ์**ในป่าแล้วละก็ จงกลับมาหาพ่อ มาแนะนำพ่อบ้าง (p. 20)

2.3 The Third Occurrence

ST: Govinda murmured a verse to himself, a verse from one of the the
Upanishads: "He whose reflective pure spirit sinks into Atman Knows **bliss**
inexpressible through words." (p. 19)

SST: โควินทะท่องโศลกจากอุปนิษัท เสียงเบาราวท่องให้ตัวเองฟัง// 'ผู้ซึ่งวิญญาณบริสุทธิ์เข้าถึง

อาตมัน ย่อมได้รับ**พร**ที่ไม่อาจแสดงด้วยวาจา (p. 19)

CT: โควินทะพึมพำโศลกอยู่ในคอ เป็นโศลกบทหนึ่งจากพระคัมภีร์อุปนิษัท ซึ่งมีความว่า//

"ผู้ใดใจผ่องแผ้วซึ่งสถิตอยู่กับอาตมัน ผู้นั้นประจักษ์แล้วซึ่ง**สุขสันติ** อันไม่อาจบรรยาย

ออกเป็นถ้อยคำได้" (p. 36)

3. Circle

3.1 The First Occurrence

ST: Are we gaining knowledge? Are we approaching salvation? Or are we perhaps
going in **circles**—we who thought to escape from the cycle?" Govinda said:
"We have learned much, Siddhartha. (p.18)

SST: เราได้ความรู้เพิ่มขึ้นหรือเปล่า // เราใกล้จะหลุดพ้นหรือยังเล่า//หรือเรากำลังเดินวนอยู่ใน

วงกลมเราผู้ซึ่งคิดจะออกไปจากวังวนแห่งวัฏสงสาร"// โควินทะ "เราเรียนกันได้มากแล้วนะ

สิทธารถะ (p.18)

CT: เราได้เพิ่มพูนความรู้อันใดบ้างหรือเปล่า//เวลานี้เราใกล้ความหลุดพ้นเข้าไปบ้างไหม // หรือว่า

เรากำลังดั้นด้นไปใน**วัฏจักร** เราซึ่งมั่นหมายจะหลีกลี้หนีจากไปเสียน่ะ"//โควินทะตอบว่า

"เรารู้อะไรขึ้นมามากมายก่ายกองแล้วหนาสิทธารถะ (p.32)

3.2 The Second Occurrence

ST: There still remains much to learn. We are not going in **circles**, we are going

upwards. The path is   a spiral; we have already climbed many steps." (p.18)

SST: และยังมีที่จะต้องเรียนอีกเยอะ// เราไม่ได้วนอยู่ใน**วงกลม**หรอก เรากำลังก้าวสูงขึ้นไป// แต่

เส้นทางที่เราไปมันวกวน เราไต่ขึ้นมาได้หลายขั้นแล้วนี่" (p.18)

CT: แต่ก็ยังมีอยู่อีกมากมายที่เราจะต้องเรียนกันอีกต่อไป//เราจะวนเวียนอยู่ใน**วัฏจักร**นั้นหามิได้เรา

กำลังถีบทะยานขึ้นไปเบื้องบนกันต่างหาก //มรรคาดังว่านั้นมีภาวะคดเคี้ยว เป็นขดเป็นเกลียว

แต่อย่างไรก็ตาม เราก็ไต่บันใดขึ้นไปได้หลายขั้นแล้วนะเธอ" (p.32)

3.3 The Third Occurrence

ST: I had to sin in order to live again. Whither will my path yet lead me? This path is

stupid, it goes in spirals, perhaps in **circles**, but whichever way it goes, I

will follow it. He was aware of a great happiness mounting with-in him. (p. 97)

SST: เราต้องทำบาปเพื่อจะมีชีวิตอยู่ต่อไป//ไม่ว่าเส้นทางนั้นจะนำเราไปหนใด//ทางนั้นก็เป็นทาง

เขา มันหมุนวน บางขณะวนจนเป็น**วงกลม**แต่ไม่ว่ามันจะหมุนไปทิศทางใด เราจะไปตาม

เส้นทางนั้น//สิทธารถะรู้สึกได้ถึงความสุขที่เพิ่มพูนขึ้นในตัว (p. 92)

CT: เพื่อที่จะมีชีวิตอยู่ไปนั้น ฉันจะต้องทำบาปอีก//แล้วก็หนทางนี้จะนำฉันไปไหนกัน ไปถูกที่

ไหม//ฉันรู้สึกเวลานี้ว่ามรรคานี้ยังไม่ถูกที่ มันวกวนดัง**วงกลม** แต่อย่างไรก็ดีไม่ว่าทางนี้จะพา

ไปที่ไหน ฉันก็จะจรดลด้นไปไม่มีวันหยุดยั้ง//เวลานี้สิทธราถะรู้สึกว่าความปีติโสมนัสกำลังพ

รั่งพรูอยู่ในตัวของเธอ (p. 182)

4. **Desire**

4.1 The First Occurrence

ST: No longer to be Self, to experience the peace of an emptied heart, to experience pure thought—that was his goal. When all the Self was conquered an dead, when all passions and **desires** were silent, then the last must awaken, the innermost of Being that is no longer Self—the great secret! (p.14)

SST: จะต้องไม่มีอัตตาอีกต่อไป ทดลองหาความสงบจากจิตที่ว่าง หาประสบการณ์จากความคิดอัน

พิสุทธิ์ผ่องใส นั่นคือเป้าหมายของสมณะหนุ่ม//เมื่ออัตตาถูกพิชิตจนดับสูญ เมื่อตัณหาและ

กิเลสสงบนิ่ง สิ่งสุดท้ายก็จะตื่นขึ้น ส่วนลึกสุดของสิ่งที่เป็นอยู่จะไม่ใช่อัตตาอีกต่อไป นั่นคือ

ความลับยิ่งใหญ่! (p.14)

CT: จนไม่มีอัตตาเหลืออยู่อีก ความสงบของหัวใจที่ว่างเปล่า ทัศนะอันบริสุทธิ์ นั่นแล้วคือ

เป้าหมายของเธอเมื่อเราพิชิตอัตตา // และเมื่ออัตตามลายลงไปแล้ว เมื่อตัณหาและ**ราคะ**

แน่นิ่งไม่ติงไหว ภาวะบั้นปลายที่สุดก็จะปรากฏแทนที่แล้วก็จะบรรลุความลึกล้ำที่สุดของ

ชีวิต ซึ่งหาใช่อัตตาอีกต่อไปไม่ นี่แหละคือรหัสอันยิ่งใหญ่สูงส่งละ (p.24)

4.2 The Second Occurrence

ST: Do you not also feel a longing, **a desire** to hear this teaching? And did you not once say to me—I will not travel the path of the Samanas much longer?" (p.22)

SST: คุณไม่**ต้องการ**ฟังคำสอนของพระองค์เลยรึ//ไม่ใช่ครั้งหนึ่งคุณเคยพูดกับผมว่า 'ผมจะไม่เดิน

ตามทางของสมณะอีกแล้ว' ดอกรึ" (p.22)

CT: ถามจริงๆ เถิดว่า เธอน่ะไม่รู้สึก**ปรารถนา**ที่จะได้สดับบ้างหรอกหรือ//คำสอนของพระพุทธ

องค์น่ะ แล้วเธอไม่เคยบอกฉันไว้ครั้งหนึ่งดอกหรือว่า เธอจะไม่ไต่เต้าตามมรรคาของสมณะ

กลุ่มนี้อีกต่อไปแล้ว?" (p.42)

4.3 The Fifth Occurrence

ST: Swarms of young fishes, fluttering and glistening, moved anxiously away from it. Strength and **desire** were reflected in the swiftly moving whirls of water formed by the raging pursuer. All this had always been and he had never seen it; he was never present. (p.46)

SST: ฝูงปลาเล็กโบกครีบสะบัดหางเป็นประกายวูบวาบ เคลื่อนตัวผ่านไปอย่างตระหนก //อำนาจ

และ**ความปรารถนา**สะท้อนอยู่ในเกลียวน้ำที่หมุนเร็วไว ไล่หลังปลาไพค์ที่กำลังล่าเหยื่ออย่าง

ร้อนรน//สิ่งเหล่านี้เกิดอยู่ตลอดเวลา แต่สิทธารถะ ไม่เคยเห็น เขาไม่เคยอยู่กับปัจจุบัน(p.46)

CT: แล้วมีลูกปลาฝูงใหญ่ที่ว่ายไปมา เห็นเกล็ดงามระยับตา ต่างก็ว่ายแหวกซุกซอน หลีกลี้หนี

ปลาใหญ่ //การว่ายวนของปลาเหล่านี้ทำให้น้ำไหลวนเวียนและกระฉอกกระเซ็น สิทธารถะ

ระลึกถึงพลังและ**ความปรารถนา**//ทุกสิ่งทุกอย่างเหล่านี้ มีมาแล้วดั้งเดิม แต่สิทธารถะนั้นหา

ได้เคยประสบพบเห็นไม่ เพราะไม่เคยมายังแหล่งนี้ (p.86)

4.4 The Sixth Occurrence

ST: Siddhartha felt his blood kindle, and as he recognized his dream again at that moment, he stooped a little towards the woman and kissed the brown tip of her breast. Looking up he saw her face smiling, full of **desire** and her half-closed eyes pleading with longing. (p.50)

SST: สิทธารถะรู้สึกคล้ายเลือดในกายลุกเป็นไฟ และเมื่อหวนคิดถึงความฝัน เขาโน้มตัวไปหาแม่หญิง จุมพิตหวนมสีน้ำตาลของเธอ//แต่พอเหลือบตาขึ้น สิทธารถะเห็นเธอยิ้ม รอยยิ้มมีแต่ <u>**ความกำหนัด**</u> นัยน์ตาปรือๆ ของเธอเว้าวอนอย่างโหยหา (p.50)

CT: สิทธารถะรู้สึกตัวเนื้อซ่านซ่า ขณะนั้นก็นึกขึ้นมาได้ถึงฝัน บุตรพราหมณ์ก้มต่ำลงตรงหญิงนั้น แล้วจุมพิตตรงถันหล่อนครั้งหนึ่ง //เมื่อเงยหน้าขึ้นดู เห็นหล่อนยิ้มแย้มและแสดงอาการหนาแน่นไปด้วย<u>*ราคะ*</u> ดวงตาหรี่เกือบจะหลับนั้น ส่อแสดงถึงความปรารถนาความใคร่ขนาดหนักของหล่อน (p.93)

5. Disillusionment

5.1 The First Occurrence

ST: If you find bliss in the forest, come back and teach to me. If you find **disillusionment,** come back, and we shall again offer sacrifices to the gods together. (p. 12)

SST: และเมื่อลูกได้พบความสุขประเสริฐจากป่า จงกลับมาสอนพ่อบ้าง //หรือเมื่อได้พบว่า<u>**หมดภาพลวงตา**</u>แล้วก็จงกลับมา แล้วเราจะทำพิธีบวงสรวงเทพเจ้าด้วยกันอีก (p. 12)

CT: "หากลูกพบสุขสันติและภาวะหฤหรรษ์ในป่าแล้วละก็ จงกลับมาหาพ่อ มาแนะนำพ่อบ้าง//แต่ถ้าลูก<u>**สำนึกในความเข้าใจผิด**</u>แล้วละก็ จงรีบกลับ เราจะประกอบพิธีบูชายัญต่อองค์เทวะด้วยกันอีก (p. 20)

5.2 The Second Occurrence

ST: As a new dress grows old with time, loses its bright color, becomes stained and creased, the hems frayed, and here and there weak and

threadbare places, so had Siddhartha's new life which he had begun after his parting from Govinda, become old. In the same way it lost its color and sheen with the passing of the years: creases and stains accumulated, and hidden in the depths, here and there already appearing, waited **disillusionment** and nausea. (p. 78)

SST: ดุจผืนผ้าที่เก่าตามกาลเวลา สีจางลง มีรอยเปรอะเปื้อน ทั้งยับยู่ยี่ตะเข็บปริ เนื้อผ้ารวนตรงนั้นตรงนี้ ชีวิตใหม่ของสิทธารถะที่เริ่มต้นหลังจากแยกทางกับโควินทะเป็นเช่นนั้น //มันแต่เฒ่าร่วงโรย ชีวิตเขาสูญเสียสีสันและความฝันตามวันปีที่ล่วงไป รอยยับรอยเปื้อนพอกพูนแต่มันซ่อนลึกอยู่ภายใน อาจแสดงออกตรงนั้นบ้างตรงนี้บ้าง รอเวลาพ้นจาก**ภาพลวงตา**และเวลาที่ขย้อนออกมา (p. 74)

CT: ทั้งนี้ทั้งนั้นไม่ผิดอะไรกับเครื่องนุ่งห่มแพรพรรณซึ่งจะต้องเก่า และเสื่อมคุณสมบัติไปตามกาลเวลา สีสรรพ์ซึ่งเคยงามระยับสดใสก็จะเผือดลงหมองลง มีรอยด่างรอยเปื้อน ขาดความเฉิดฉายตระการตาดังใหม่ๆตะเข็บแตกแยกออก มีท่วงท่าว่าจะขาดลงเมื่อใดก็ได้ แล้วก็มีรอยสึกทำให้เนื้อผ้าบางลงไปหลายแห่ง ชีวิตใหม่ของสิทธารถะก็มีลักษณะทำนองเดียวกัน ซึ่งชีวิตใหม่ดังว่านี้ ได้เริ่มต้นขึ้นตั้งแต่พรากจากโควินทะสหายคู่ใจ// แล้วก็ชีวิต ใหม่ดังว่านี้ได้กลายภาวะแก่ตามลงด้วย เช่นเดียวกับเครื่องแต่งตัวที่ประดับกายเธอสีสรรพ์ได้ซีดสลดลงไปแล้ว ความงามระยับได้เสื่อมสลายลงไปแล้วตามกาลเวลาที่ได้ผ่านมาเป็นเวลานาน รอยแปดเปื้อนด่างดำยิ่งจะมีมากขึ้น แต่ถูกกดบังอยู่ในที่อันลึกแสนลึกซึ่งมองไม่เห็น มาบัดนี้มันได้ปรากฏขึ้นแล้ว ที่นั้นบ้างที่โน่นบ้างโดยคอยให้**โมหะความมัวเมา**เบาบางลงก่อน (p. 146)

5.3 The Third Occurrence

ST: This wish, this childish wish had grown so strong within him: to find peace by destroying his body. All the torment of these recent times, all the **disillusionment**, all the despair, had not affected him so much as it did the moment the Om reached his consciousness and he recognized his wretchedness and his crime. (p. 89)

SST: ความอยากตายเป็นความต้องการแบบเด็กๆ ที่ได้เติบโตและแข็งแรงอยู่ในตัวเขา มุ่งหาความสงบด้วยการทำลายร่างกายตนเอง// ความทรมานทั้งหลายในวันเวลาที่เพิ่งผ่าน **ภาพลวงตา**ที่เพิ่งหมดสิ้นความทดท้อหมดหวังทั้งมวล ไม่ได้มีผลต่อสิทธารถะเหมือนเมื่อคำโอมเข้าสู่สำนึก แล้วทำให้เขาได้รู้จักความชั่วร้ายและอาชญากรรมของตัวเอง (p. 85)

CT: ที่มุ่งมั่นนั้นมีอยู่อย่างเดียวคือความตายความปรารถนาอันขาดสติอย่างเด็กๆทับถมตัวอยู่เป็นล้นพ้น เธอคิดว่าจะได้พบสุขด้วยการทำลายกายเสีย// เธอรู้สึกอย่างหนึ่งว่า ในบรรดาความทุกข์ทั้งหลายซึ่งได้รับมาเมื่อไม่นานมานี้ ในบรรดา**โมหาคติ**ทั้งหลาย ในบรรดาความสิ้นคิดหมดหวังในชีวิต ทั้งหลายทั้งปวงเหล่านี้ ยังหาได้กระทบกระเทือนใจเธอมากเท่าขณะที่เสียง คำว่า "โอม" ก้องอยู่ในสติสัมปชัญญะ เพราะว่าพอได้ยินคำว่า"โอม" เข้าเท่านั้น ทำให้สำนึกได้ทันที ถึงความเลวร้ายและอาชญากรรมที่กำลังจะกระทำลง (p. 167)

5.4 The Fourth Occurrence

ST: And yet this path has been good and the bird in my breast has not died. But what a path it has been! I have had to experience so much stupidity, so many vices, so much error, so much nausea, **disillusionment** and sorrow, just in order to become a child again and begin anew. (p.96)

SST: แต่เส้นทางนั้นก็เป็นทางดี นกในหัวใจเรายังไม่ตาย//แต่เส้นทางอะไรอย่างนี้นะ!//เราต้องพบ

ผ่านความโง่เขลามากมาย ผ่านความชั่วร้ายผิดพลาด ผ่านความทุเรศ <u>**หมดภาพลวงตา**</u>แล้วก็

สลดใจ เศร้าโศกเพียงเพื่อจะได้กลับเป็นเด็กอีกครั้ง แล้วเริ่มต้นใหม่ (p. 92)

CT: อย่างไรก็ตาม วิถีใหม่นี้ก็ดีไม่น้อย เพราะว่านกน้อยในอกฉันยังไม่ตาย//แต่มรรคานี้ที่เดิน

มาแล้ว เป็นหนทางที่น่าคิดน่าศึกษา//ซึ่งทำให้ฉันมีประสพการณ์เกี่ยวกับความโง่เขลาเบา

ปัญญาของฉันอย่างมากมาย ความชั่วความผิดของฉันอย่างมากมายก่ายกอง อันนำมาแล้วซึ่ง

ความคลื่นเหียน <u>**โมหาคติ**</u> และทุกข์หม่นไหม้ แล้วจึงได้กลับกลายมาเป็นเด็กใหม่อีกครั้งหนึ่ง

(p. 181)

5.5 The Fifth Occurrence

ST: Do you think, my dear friend, that anybody is spared this path? Perhaps your little son, because you would like to see him spared sorrow and pain and **disillusionment**? But if you were to die ten times for him, you would not alter his destiny in the slightest." (p. 120)

SST: คุณคิดบ้างหรือไม่เล่าเพื่อนรัก ว่าใครบ้างถูกกีดกันออกไปจากเส้นทางของตัวเอง // บางทีจะมี

ก็ลูกคุณนี่แหละ เพราะคุณอยากเห็นเขาพ้นจากความโศกเศร้าพ้นจากความเจ็บปวด และพ้น

จาก<u>**โลกมายา**</u>// แต่ถ้าคุณจะตายเพื่อลูกคุณสักสิบครั้ง คุณก็ไม่อาจเปลี่ยนชะตาชีวิตของเขาได้

แม้สักน้อย" (p. 117)

CT: สหายเอ๋ย ท่านคิดหรือว่า คนเราจะเดินบนทางแทนกันได้ // บางทีท่านอยากจะยกทางนั้น

ให้กับลูกน้อยของท่านเพราะว่าท่านปรารถนาที่จะบรรเทาความทุกข์ ความเจ็บปวดรวดร้าว

และ<u>**ความหลงผิด**</u>ของแกเช่นนั้นใช่ไหม// ถึงท่านจะตายให้แกสักสิบหน ท่านก็จะไม่

สามารถเปลี่ยนชะตาของแกได้แม้แต่เพียงนิดเดียว" (p. 92)

6. Knowledge

6.1 The Fifth Occurrence

ST: Or are we perhaps going in circles—we who thought to escape from the cycle?"
I have always thirsted for **knowledge**, I have always been full of questions. Year after year I have questioned the Brahmins, year after year I have questioned the holy Vedas. (p.18)

SST: หรือเรากำลังเดินวนอยู่ในวงกลม เราผู้ซึ่งคิดจะออกไปจากวังวนแห่งวัฏสงสาร"//ผมยัง

กระหาย**ความรู้** ผมมีปัญหาที่ต้องการคำตอบมากมาย//หลายปีเหลือเกินแล้วที่ผมได้ถาม

พราหมณ์ศึกษาจากคัมภีร์พระเวทศักดิ์สิทธิ์ (p.19)

CT: หรือว่าเรากำลังค้นดั้นไปในวัฏจักร   เราซึ่งมั่นหมายจะหลีกลี้หนีจากไปเสียน่ะ"// ฉันหิว

กระหายอยู่ตลอดเวลา หิวใน**วิชาความรู้** ฉันมีปัญหาที่อยากจะไต่ถามค้นหาท่วมท้นอยู่ในอก

เสมอ //ปีแล้วปีเล่าฉันได้ถามไถ่ความรู้จากบรรดาพราหมณาจารย์ ปีแล้วปีเล่า ฉันได้ตั้ง

คำถามต่อพระเวทอันศักดิ์สิทธิ์ (p. 34)

6.2 The Sixth Occurrence

ST: I have spent a long time and have not yet finished, in order to learn this, Govinda: that one can learn nothing. There is, so I believe, in the essence of everything, something that we cannot call learning. There is, my friend, only **a knowledge**—that is everywhere, that is Atman, that is in me and you and in every creature, and I am beginning to believe that this **knowledge** has no worse enemy than the man of **knowledge**, than learning." Thereupon Govinda stood still on the path, raised his hands and said: "Siddhartha, do not distress your friend with such talk. (p. 19)

SST: ผมใช้เวลานานมากหวังจะเรียนสิ่งนี้ แต่ผมก็ยังไม่บรรลุ โควินทะ เราไม่ได้เรียนรู้อะไรมาก

ขึ้นเลย ผมเชื่อว่าในแก่นของทุกสิ่งจะต้องมีอะไรบางอย่างที่เราไม่ได้อาจเรียกได้ว่าเป็นการ

เรียน //เพื่อนรัก จะมีก็แต่**ปัญญา** นั่นคือสิ่งที่อยู่ในทุกสถานนั่นคืออาตมัน มันอยู่ในตัวผม

อยู่ในตัวคุณและในทุกชีวิต ผมเริ่มจะเชื่อแล้วว่าไม่มีอะไรเป็นศัตรูกับ**ปัญญา**นี้ ยิ่งไปกว่า

มนุษย์ผู้ทรงความรู้และการเรียน”//โควินทะชะงักทันที ยกมือห้าม “สิทธารถะ โปรดอย่าทำ

ให้เพื่อนของคุณท้อถอยด้วยคำพูดเช่นนี้เลย (p. 19)

CT: ดังนั้นจึงทำให้ฉันได้ความคิดว่า ในเนื้อหาหรือสาระสำคัญของสิ่งทั้งหลายนั้น มีบางสิ่ง

บางอย่างที่เราไม่สามารถเรียกได้ว่าการเรียนรู้ //เพื่อนเอ๋ย มี**ความรู้**อยู่อย่างเดียวเท่านั้นแหละ

ซึ่งมีอยู่ทั่วไปในทุกๆ สิ่ง และ**ความรู้**นั้นคืออาตมัน ซึ่งอยู่ในตัวฉัน ในตัวเธอ และใน

สรรพสัตว์ทั่วไป ฉันชักจะเชื่อแล้วละว่า ความรู้ดังว่านี้จะบอกว่าไม่มีศัตรูใดที่ยิ่งใหญ่ไปกว่า

ผู้รู้ และการเรียนรู้”//ในบัดดลนั้น ขณะที่โควินทะยืนนิ่งอยู่บนทางที่เดินกันมา เธอยกมือ

ไม้ขึ้นชูแล้วพูดว่า “สิทธารถะขอเธอหออย่าได้ทำให้เพื่อนของเธอชอกช้ำใจ ด้วยถ้อยคำอย่าง

นั้นเลย (p. 35)

6.3 The Fifteenth Occurrence

ST: The only fountainhead which had once been near and which had once sung loudly within him, now murmured softly in the distance. However, many things which he had learned from the Samanas, which he had learned from Gotama, from his father, from the Brahmins, he still retained for a long time: a moderate life, pleasure in thinking, hours of meditation, secret **knowledge** of the Self, of the eternal Self, that was neither body nor consciousness. Many of these he had retained; others were submerged

and covered with dust. (p. 76)

SST: น้ำพุศักดิ์สิทธิ์ที่ครั้งหนึ่งเคยอยู่ใกล้ เคยพลุ่งพล่านกังวานก้องในตัวเขา กลับซบเซาพึมพำแผ่ว

อยู่ห่างไกล //แต่สิทธารถะยังจดจำหลายสิ่งที่เขาเคยเรียนจากสมณะ เรียนจากพระสมณโคดม

เรียนจากบิดาและพราหมณ์ ไม่ว่าการดำเนินชีวิตตามทางสายกลาง หาความสุขจากการคิด

การบำเพ็ญสมาธิภาวะ **ความรู้สึกสับสน**เกี่ยวกับตัวตน ตัวตนอันเป็นนิรันดร์ ตัวตนที่ไม่ใช่

ร่างกายไม่ใช่สำนึก // เขายังรักษาหลายสิ่งเหล่านี้ไว้ นอกนั้นจมมิดราวถูกปิดด้วยฝุ่นผง

(p. 72)

CT: กระแสอันศักดิ์สิทธิ์ซึ่งครั้งหนึ่งซึ่งเคยอยู่ใกล้ในระยะที่มือเอื้อมถึง และซึ่งครั้งหนึ่งก้องกังวาน

อยู่ในใจ มาบัดนี้เพียงแต่ได้ยินแผ่วๆอยู่ในระยะไกลแสนไกล//อย่างไรก็ดี หลายสิ่งหลายอย่าง

ที่ศึกษาเรียนรู้มาจากบรรดาท่านสมณะหลายสิ่งหลายประการที่เขาได้รับจากองค์ท่านโคตมะ

จากบิดาของเขา และจากพราหมณาจารย์ทั้งหลายนั้น เธอยังคงดำรงรักษาไว้ได้อยู่ดีไม่มีเสื่อม

ถอย และรักษาไว้ได้แต่นานมาแล้วด้วย สิ่งดังว่านั้นคือ การดำรงชีวิตอย่างมัชฌิมาปฏิปทา

ความสุขในการคิด ในการวิปัสสนาครั้งละหลายๆชั่วโมง **ความรู้อันเป็นความลับเกี่ยวกับ**

อัตตา เกี่ยวกับอัตตานิรันดร ซึ่งไม่ใช่เรือนร่างและไม่ใช่สติสัมปชัญญะ //เธอยังดำรงรักษาสิ่ง

เหล่านี้ไว้ได้เป็นส่วนใหญ่ ส่วนอย่างอื่นๆนั้น ได้ละลายกลายเป็นเถ้าเป็นธุรีไปหมด (p. 141)

7. Meditation

7.1 The Eighth Occurrence

ST: And Siddhartha said softly, as if speaking to him self: "What is **meditation**?

SST: สิทธารถะพูดเสียงเบาราวรำพึงกับตัวเอง "**การบำเพ็ญสมาธิ**คืออะไร

CT: สิทธารถะพูดขึ้นค่อยๆ ราวกับจะพึมพำกับตัวเองว่า "<u>**วิปัสสนากรรมฐาน**</u>คืออะไร

7.2 The Ninth Occurrence

ST: Siddhartha answered with a smile on his face: "I do not know. I have never been a drunkard. But that I, Siddhartha, only find a short respite in my exercises and **meditation**, and am as remote from wisdom, from salvation, as a child in the womb, that, Govinda, I do know." (p. 17)

SST: สิทธารถะตอบยิ้มๆ "ผมไม่รู้หรอก//ผมไม่เคยเป็นคนขี้เมา//แต่สิทธารถะคนนี้ได้พบทางบรรเทาขณะฝึกจิตและ<u>**ทำสมาธิ**</u> กระนั้นผมก็ยังอยู่ห่างจากปัญญา ห่างจากความหลุดพ้น โควินทะเอยผมมีความรู้เท่ากับเด็กในท้องแม่เท่านั้นเอง (p. 18)

CT: เขาหาได้ฉลาดขึ้นไม่ เขาหาได้รับความรู้อันใดเพิ่มขึ้นไม่ และเขาหาได้ไต่สูงขึ้นกว่านั้นอีกเลยไม่"//สิทธารถะ ตอบ ถ้อยมิตร รักด้วย รอยยิ้มบนใบหน้า "ฉันไม่รู้หรอก // เพราะฉันไม่เคยเป็นคนขี้เมา // สิทธารถะได้รับความสุข ความชื่นชมชั่วครู่จากการบริหารกายและ <u>**วิปัสสนากรรมฐาน**</u> แต่ฉันยังห่างไกลอยู่อีกมากนัก ห่างไกลจากพุทธิปัญญา ห่างไกลจากการหลุดพ้น อย่างที่ไม่ผิดอะไรกับทารก ซึ่งอยู่ในครรภ์มารดานั่นเอง โควินทะเพื่อนรักข้อนี้สิทธารถะสหายของเธอรู้" (p. 31)

7.3 The Fifteenth Occurrence

ST: It is not possible for one person to see how far another is on the way; the Buddha exists in the robber and dice player; the robber exists in the Brahmin. During deep **meditation** it is possible to dispel time, to see simultaneously all the past, present and future, and then everything is good everything is perfect, everything is Brahman. (p. 144)

SST: เป็นไปไม่ได้หรอกที่คนหนึ่งจะเห็นคนอื่นไปตามเส้นทางของเขาได้ไกลเพียงใด พุทธะมีอยู่ในตัวหัวขโมย อยู่ในนักเลงพนัน ความเป็นหัวขโมยมีอยู่ในตัวพราหมณ์ // เมื่ออยู่ใน<u>**สมาธิ**</u>ขั้น

สูง เราอาจขจัดเวลาออกไปได้อาจเห็นอดีต เห็นปัจจุบันและอนาคตได้พร้อมกัน และ

ขณะนั้นทุกสิ่งจะดีงามไปหมด ทุกสิ่งล้วนสมบูรณ์ ทุกสิ่งคือพรหม (p. 140)

CT: ท่านโควินทะ เราไม่อาจรู้ได้หรอกว่าคนอื่นเดินไปตามทางได้ไกลแค่ไหนแล้ว พุทธภาวะสถิต

อยู่ในโจรและในนักสกาพนัน โจรแฝงอยู่ในพรหม // เมื่อแน่วแน่อยู่ใน**วิปัสสนากรรมฐาน** เรา

ย่อมสามารถขจัดกาลเวลาได้ แล้วมองเห็นพร้อมๆกันอย่างตลอดปลอดโปร่งถึงอดีต ปัจจุบัน

และอนาคตทั้งหลายแล้วทุกๆ สิ่งก็มีสภาพดี มีสภาพสมบูรณ์ ทุกสิ่งทุกอย่าง คือพรหม

(p. 264)

8. Perfection

8.1 The First Occurrence

ST: In the evening, however, when the heat abated and everyone in the camp was alert and gathered together, they heard the Buddha preach. They heard his voice, and this also was **perfect**, quiet and full of peace. Gotama talked about suffering, the origin of suffering, the way to release from suffering. (p.29)

SST: ตกเย็น เมื่อความร้อนค่อยผ่อนคลายและเหล่าชนที่นั่นต่างๆ กระวีกระวาดมาชุมนุมพร้อมกัน

สองสหายได้ยินพระพุทธองค์ทรงแสดงธรรม// ได้ยินพระสุระเสียงอัน**สมบูรณ์** สงบล้ำเปี่ยม

ด้วยสันติ//พระผู้มีพระภาคเจ้าตรัสถึงทุกข์ เหตุแห่งทุกข์และทางแห่งการดับทุกข์ ทรงชี้ว่าชีวิต

เป็นทุกข์ (p.28)

CT: อย่างไรก็ตามเย็นวันนั้นเอง เมื่อความร้อนได้ผ่อนคลายลง และเมื่อผู้คนในสวนนั้นมา

ชุมนุมพรั่งพร้อมแล้ว สองสมณะก็ได้สดับสมเด็จพระพุทธองค์ทรงเทศนา// ครั้นได้ยินพระสุ

รเสียงของพระพุทธองค์ รู้สึกว่ามี<u>ภาวะบริสุทธิ์</u> ชัดเจนและเต็มไปด้วยภาวะสุขสันติ//สมเด็จ

พระโคคมทรงเทศน์ ถึงภาวะแห่งทุกข์ เหตุแห่งทุกข์และทางที่จะปลดเปลื้องทุกข์นั้น (p.55)

9. Reality

9.1 The fourth occurrence

ST: But now his eyes lingered on this side; he saw and recognized the visible and he sought his place in this world. He did not seek **reality**; his goal was not on any other side. The world was beautiful when looked at in this way—without any seeking, so simple, so childlike. (p. 46)

SST: แต่ตอนนี้สายตาเขากลับมาอ้อยอิ่งอยู่ด้านนี้เสียแล้ว ชายหนุ่มเห็นแล้วเข้าใจสิ่งที่ได้เห็น ฝาก

ตัวอยู่ในโลกใหม่// เขาไม่แสวงหา<u>ความจริง</u>เป้าหมายของเขาไม่ได้อยู่ที่ด้านตรงข้าม // โลก

สวยงามเมื่อเขามองจากด้านนี้ มองโดยไม่แสวงหา มองด้วยสายตาธรรมดา ด้วยสายตาของ

เด็กๆ (p. 46)

CT: มาบัดนี้ ตาของสิทธารถะจ้องวนเวียนอยู่ ณ ด้านนี้ เธอเห็นและรู้ถึงสิ่งที่มองเห็นนี้และได้

ค้นหาสถานะของเธอบนโลกนี้ // แต่ก็หาได้แสวงหา<u>อย่างจริงจัง</u>ไม่ เพราะจุดหมาย

ปลายทางของเธอหาได้อยู่ที่ด้านนี้ไม่ // ในแบบดังว่านี้โลกดูจะสวยสดงดงาม มีลักษณะ

อาการง่ายๆ เหมือนทารกไร้เดียงสา ไม่ต้องดิ้นรน (p. 85)

9.2 The Fifth Occurrence

ST: That the river is everywhere at the same time, at the source and at the mouth, at the waterfall, at the ferry, at the current, in the ocean and in the mountains, everywhere, and that the present only exists for it, not the shadow of the past, nor the shadow of the future?" "That is it," said Siddhartha, "and when I learned that, I reviewed my life and it was also a

river, and Siddhartha the boy, Siddhartha the mature man and Siddhartha the old man, were only separated by shadows, not through **reality.** Siddhartha's previous lives were also not in the past, and his death and his return to Brahman are not in the future. (p. 107)

SST: มีแม่น้ำอยู่ทุกที่พร้อมๆ กัน มีอยู่ที่ต้นน้ำ ที่ปากน้ำ ที่น้ำตก ที่ท่าน้ำ ในสายน้ำในมหาสมุทร บนภูเขา และทุกๆ ที่ ปัจจุบันคือปัจจุบัน ไม่ใช่เงาของอดีต ไม่ใช่เงาของอนาคต"// "นั่นแหละ ถูกแล้ว" สิทธารถะตอบ "และเมื่อผมได้เรียนสิ่งนี้ ผมย้อนมองชีวิตที่ผ่านมาแล้วคิด ทบทวน ผมว่าชีวิตก็คือแม่น้ำนั่นเอง สิทธารถะตอนเป็นเด็ก สิทธารถะชายฉกรรจ์ และ สิทธารถะผู้ชรา แยกจากกันก็เพียงเงากั้น ไม่ได้แยกกัน<u>จริงๆ</u> //ชีวิตก่อนเก่าของสิทธารถะ ไม่ได้อยู่ในอดีต ความตายและการที่เขาจะกลับสู่พรหมก็ไม่ได้อยู่ในอนาคต (p. 103)

CT: พูดถึงว่า แม่น้ำนั้นอยู่ทุกหนทุกแห่งในเวลาเดียวกัน ที่ต้นน้ำลำธารที่ปากน้ำ ที่น้ำตก ที่ท่าเรือ จ้าง ที่กระแสน้ำในคาบสมุทรและในภูเขา ทุกหนทุกแห่ง แม่น้ำมีแต่ปัจจุบัน ไม่มีเงาของ อดีต ไม่มีภาพของอนาคตอย่างนั้นใช่ไหม ท่านสิทธารถะ"// "ถูกแล้ว" สิทธารถะตอบ "ข้าพเจ้าเรียนรู้เช่นนั้นแล้วกลับมาตรวจชีวิตตัว ชีวิตของข้าพเจ้าก็คือ แม่น้ำเช่นกันสิทธารถะ ครั้งยังเป็นเด็ก สิทธารถะเมื่อเป็นผู้ใหญ่ และสิทธารถะเมื่อเป็นคนแก่ แบ่งแยกจากกันโดย ภาพเงาดังพ่อลุงว่าอย่างเดียวเท่านั้น หาได้ถูกแบ่งแยกโดย<u>สัจจะ</u>ไม่//ชาติก่อนของสิทธารถะหา ได้อยู่ในอดีตด้วยไม่ การดับขันธ์ของเขาและการกลับคืนไปสู่พรหม หาได้อยู่ในอนาคตไม่ (p. 201)

9.3 The sixth occurrence

ST: Nothing was, nothing will be, everything has reality and presence." Siddhartha spoke with delight. This discovery had made him ever happy. (107)

SST: ไม่มีอะไรอยู่ ไม่มีอะไรเป็น ทุกสิ่งคือ<u>**ความจริง**</u>และอยู่ในปัจจุบัน"//สิทธารถะ พูดอย่างอิ่มเอิบ

ใจ //การค้นพบนี้ทำให้เขาเป็นสุข (p. 103)

CT: ไม่มีอดีต ไม่มีอนาคต ทุกสิ่งทุกอย่างมี<u>**สัจธรรม**</u> และเป็นปัจจุบัน"//สิทธารถะกล่าวด้วยความ

ชื่นบาน จนเห็นออกนอกหน้า//การพบอันนี้ทำให้เธอเป็นสุขมากหลาย (p. 202)

10. Salvation

10.1 The First Occurrence

ST: What is abandonment of the body? What is fasting? What is the holding of breath? It is a flight from the Self, it is a temporary escape from the torment of Self. It is a temporary palliative against the pain and folly of life. The driver of oxen makes this same flight, takes this temporary drug when he drinks a few bowls of rice wine or cocoanut milk in the inn. He then no longer feels his Self, no longer feels the pain of life; he then experiences temporary escape. Falling asleep over his bowl of rice wine, he finds what Siddhartha and Govinda find when they escape from their bodies by long exercises and dwell in the non-Self." Govinda said: "You speak thus, my friend, and et you know that Siddhartha is no driver of oxen and a Samana is no drunkard. He has not grown wiser, he has not gained knowledge, he has not climbed any higher." Siddhartha answered with a smile on his face: "I do not know. I have never been a drunkard. But that I, Siddhartha, only find a short respite in my exercises and meditation, and am as remote from wisdom, from **salvation**, as a child in the womb, that, Govinda, I do know."
(p. 17)

SST: อะไรเล่าคือการสละตัวตน// อะไรคือการถือศีลอด// เรากลั้นลมหายใจเพื่ออะไร // นั่นเป็น

เพียงการหนีอัตตา เป็นเพียงการหลบไปจากความทุกข์เพียงชั่วแล่น // เป็นเพียงเครื่องระงับ

ความเจ็บปวดและความไร้สาระแห่งชีวิตเพียงชั่วครู่ // คนต้อนวัวก็ใช้วิธีนี้หนีตัวเอง และเขา

ได้รับความบรรเทาอย่างเดียวกันเมื่อเขาไปดื่มสุราหรือน้ำเมาในร้านเหล้า // ตอนนั้นเขาจะไม่

รู้สึกว่ามีตัวตน พ้นจากความเจ็บปวดในชีวิต พบ<u>การหลุดพ้น</u>ชั่วคราวขณะฟุบหลับไปกับจอก

เหล้า // เขาก็ได้พบสิ่งที่สิทธารถะกับโควินทะได้พบเมื่อสามารถ<u>หลุดพ้น</u>ไปจากตัวตน หลัง

ผ่านการฝึกอันยาวนานและได้เข้าไปอยู่ในความไม่มีอัตตา"// โควินทะ "เพื่อนรัก คุณพูดทั้งๆ

ที่คุณรู้ว่าสิทธารถะไม่ใช่คนต้อนวัวและสมณะก็ไม่ใช่ไอ้ขี้เมา // จริงอยู่ นักดื่มอาจพบทาง

หลีกทุกข์ เขาอาจได้พบทางบรรเทา และได้พักจิตใจ แต่เขาจะต้องกลับมาจากภาพลวงตา

ต้องเผชิญกับทุกสิ่งเช่นที่มันเคยเป็น// เขาไม่ได้ฉลาดขึ้น ไม่ได้มีความรู้เพิ่มขึ้น ไม่ได้ยก

ตัวเองให้สูงขึ้นเลย" // สิทธารถะตอบยิ้มๆ "ผมไม่รู้หรอก// ผมไม่เคยเป็นคนขี้เมา //แต่สิทธาร

ถะคนนี้ได้พบทางบรรเทาขณะฝึกจิตและทำสมาธิ กระนั้นผมก็ยังอยู่ห่างจากปัญญา ห่างจาก

<u>**ความหลุดพ้น**</u> โควินทะเอยผมมีความรู้เท่ากับเด็กในท้องแม่เท่านั้นเอง (p. 18)

CT: การละทิ้งร่างกายคืออะไร //การอดอาหารคืออะไร //การไม่หายใจคืออะไร // คือการหลีกลี้หนี

ไปเสียจากอัตตา คือการหนีไปให้พ้นจากการทนทุกข์ของอัตตาชั่วครู่ชั่วขณะ//คือการทำให้

ลดน้อยลงแห่งความเจ็บปวดและความลุ่มหลงโง่เขลา ในภาวะชีวิตชั่วครู่ขณะนั้นเอง//

คนขับเกวียนเคยหลีกลี้ไปตามมรรคาเดียวกันนี้มาแล้ว เขากินยาดังว่านี้ชั่วครู่ชั่วขณะ ตอนที่

เขาดื่มเหล้าโรงหรือน้ำมะพร้าวอ่อนสองสามจอกในโรงขายอาหาร // เขาย่อมไม่รู้สึกต่ออัตตา

ของเขาเลยในขณะนั้น เขาไม่รู้สึกความทุกข์แห่งภาวะชีวิตหรอก เขารู้สึกขณะนั้นว่าได้<u>หนี</u>

พ้นอะไรๆ ไปได้ชั่วครู่ชั่วขณะ เวลาที่เขาหลับผล็อยอยู่ข้างๆ จอกเหล่านั้น // เขาพบอย่างที่

สิทธารถะและโควินทะพบ คือเมื่อสิทธราถะกับโควินทะ<u>หลีกลี้หนีพ้น</u>ไปจากเรือนร่าง ด้วย

การปฏิบัติอยู่นานสมควร แล้วก็เข้าอยู่ในภาวะอนัตตา"//โควินทะพูดว่า "เพื่อนรัก เธอพูด

อะไรอย่างนั้นเธอก็รู้อยู่นี่นา ว่าเธอไม่ใช่คนขับเกวียน และสมณะหาใช่คนขี้เหล้าเมายาไม่ //

จริงอยู่คนกินเหล้าพบทางหลีกลี้หนีไปเสียให้พ้น จริงอยู่เขาประสบกับการได้พักผ่อนและพบ

ความชื่นชมอยู่ชั่วครู่ชั่วขณะ แต่แล้วเขาก็ฟื้นคืนกลับมาจากภาวะลวง ภาวะไม่แท้ไม่จีรัง

ยั่งยืน กลับมาประสบพบเห็นอะไรๆ ดังเดิม// เขาหาได้ฉลาดขึ้นไม่ เขาหาได้รับความรู้อัน

ใดเพิ่มขึ้นไม่ และเขาหาได้ใต่สูงขึ้นกว่านั้นอีกเลยไม่"// สิทธารถะ ตอบ ถ้อยมิตร รักด้วย

รอยยิ้มบนใบหน้า "ฉันไม่รู้หรอก//เพราะฉันไม่เคยเป็นคนขี้เมา // สิทธารถะได้รับความสุข

ความชื่นชมชั่วครู่จากการบริหารกายและวิปัสสนากรรมฐาน แต่ฉันยังห่างไกลอยู่อีกมากนัก

ห่างไกลจากพุทธิปัญญา ห่างไกลจาก<u>**การหลุดพ้น**</u> อย่างที่ไม่ผิดอะไรกับทารก ซึ่งอยู่ใน

ครรภ์มารดานั่นเอง โควินทะเพื่อนรัก ข้อนี้สิทธารถะสหายของเธอรู้" (p. 31)

10.2   The Second Occurrence

ST: On another occasion when Siddhartha left the wood with Govinda in order
to beg for food for their brothers and teachers, Siddhartha began to speak
and said: "Well, Govinda, are we on the right road? Are we gaining
knowledge? Are we approaching **salvation**? Or are we perhaps going in
circles—we who thought to escape from the cycle?" (p. 17)

SST: ถัดมาอีกวาระหนึ่ง เมื่อสิทธารถะมุ่งหน้าออกจากป่าพร้อมโควินทะเพื่อไปภิกขาจารอาหาร

สำหรับเพื่อนสมณะและอาจารย์สิทธารถะปรารภขึ้นว่า "นี่โควิทะ เราอยู่บนเส้นทางที่ถูกแล้ว

หรือ// เราได้ความรู้เพิ่มขึ้นหรือเปล่า // เราใกล้จะ**หลุดพ้น**หรือยังเล่า // หรือเรากำลังเดินวนอยู่ ในวงกลม เราผู้ซึ่งคิดจะออกไปจากวังวนแห่งวัฏสงสาร" (p. 18)

CT: ครั้งหนึ่ง ขณะที่สิทธารถะเดินออก จากป่า ไปกับโควินทะ เพื่อภิกขาจารแสวงหาอาหารมา ถวายเพื่อสมณะและคณาจารย์ สิทธารถะเริ่มปราศรัยขึ้นก่อน "โควินทะ สหายรักขอถาม จริงๆ เถิดว่า เราเลือกเดินถูกทางกันแล้วหรือ//เราได้เพิ่มพูนความรู้อันใดบ้างหรือเปล่า//เวลานี้ เราใกล้**ความหลุดพ้น**เข้าไปบ้างไหม//หรือว่าเรากำลังด้นดั้นไปในวัฏจักร เราซึ่งมั่นหมายจะ หลีกลี้หนีจากไปเสียน่ะ" (p. 32)

10.3 The Third Occurrence

ST: Gotama talked about suffering, the origin of suffering, the way to release from suffering. Life was pain, the world was full of suffering, but the path to the release from suffering had been found. There was **salvation** for those who went the way of the Buddha. (p. 29)

SST: พระผู้มีพระภาคเจ้าตรัสถึงทุกข์ เหตุแห่งทุกข์และทางแห่งการดับทุกข์ ทรงชี้ว่าชีวิตเป็นทุกข์ // โลกนี้ล้วนแล้วด้วยทุกข์ แต่พระองค์ได้ทรงพบทางแห่งการกำจัดทุกข์นั้นแล้ว// มี**ทางหลุดพ้น** สำหรับผู้ดำเนินตามรอยพระบาท (p. 28)

CT: สมเด็จพระโคดมทรงเทศน์ ถึงภาวะแห่งทุกข์ เหตุแห่งทุกข์และทางที่จะปลดเปลื้องทุกข์นั้น // บัดนี้ได้พบแล้วทางนั้นคือ**วิมุตติสุขหรือความหลุดพ้น**สำหรับผู้ที่เดินตามรอยบาทพระพุทธ องค์ (p. 55)

10.4 The Tenth Occurrence

ST: I must judge for myself. I must choose and reject. We Samanas seek release from the Self, O Illustrious One. If I were one of your followers, I fear that it would only be on the surface, that I would deceive myself that I was at

peace and had attained **salvation**, while in truth the Self would continue to live and grow, for it would have been transformed into your teachings, into my allegiance and love for you and for the community of the monks." (p. 35)

SST: ข้าฯ ต้องตัดสินชีวิตของข้าฯ เอง // ข้าฯ ต้องเลือกรับหรือปฏิเสธเรา//สมณะผู้แสวงหาทางหลุด

พ้นจากอัตตา//ข้าแต่พระสัพพัญญูถ้าแม้นข้าฯ ปฏิญาณตนเป็นพุทธสาวก ข้าฯ เกรงว่าจะ

เป็นได้ก็แต่เพียงเปลือกนอก ข้าฯ จะต้องหลอกตัวเองว่าข้าฯ สงบและบรรลุ**โมกษธรรม** ทั้งที่

จริงแล้วอัตตายังอยู่และเติบโตอยู่ในตัวข้าฯ แต่มันจะเปลี่ยนไปอยู่ในพระธรรมของพระองค์

ไปอยู่ที่การปฏิญาณตน และอยู่ที่ความรักภักดีที่ข้าฯ มีแต่พระองค์และคณะสงฆ์ของเรา"

(p. 34)

CT: ข้าพระพุทธเจ้าจะต้องวินิจฉัยชีวิตของตนเอง//ข้าพระพุทธเจ้าจะต้องเลือกเอาหรือไม่ก็โต้แย้ง

คัดค้าน//พวกเราเหล่าสมณะย่อมแสวงหาหนทางที่จะปลดเปลื้องอัตตา //ถ้าข้าพระพุทธเจ้าจะ

ปวารณาตนเป็นสานุศิษย์ด้วยผู้หนึ่ง ข้าพระพุทธเจ้าเกรงว่าจะปฏิบัติได้แต่ผิวเผินเท่านั้น แล้ว

ข้าพระพุทธเจ้าก็จะลวงตัวเองว่า ข้าพระองค์พบสันติสุข และบรรลุถึงซึ่ง**ความหลุดพ้น**แล้ว

ซึ่งตามความจริงนั้น อัตตายังจะดำรงอยู่และเติบโตต่อไป เพราะว่าอัตตานั้นจะเปลี่ยนรูปเข้า

ไปในพระธรรมคำสอนของใต้ฝ่าพระบาท เข้าไปในภักดิธรรมและความรักเคารพใต้ฝ่าพระ

บาท และความรักต่อสงฆบริษัท" (p. 68)

10.5 The Twelfth Occurrence

ST: Then one day, some monks came along, followers of Gotama, the Buddha, and asked to be taken across the river. The ferrymen learned from them that they were returning to their great teacher as quickly as possible, for the news had spread that the Illustrious One was seriously ill and would soon suffer his last mortal death and attain **salvation**. Not long afterwards

another party of monks arrived and then another, and the monks as well as most of the other travelers talked of nothing but Gotama and his approaching death. (p. 109)

SST: แต่แล้ววันหนึ่ง ภิกษุคณะหนึ่งได้มาถึงท่าข้าม สาวกพระสมณโคดมขอให้คนแจวเรือนำข้ามฟากไป//สองสหายได้รับรู้ว่าคณะสงฆ์กำลังเร่งรุดไปเข้าเฝ้าพระบรมศาสดา เพราะข่าวโจษขานสะพัดไปว่าพระองค์ทรงประชวรหนักและอาจเสด็จดับขันธ์**ปรินิพพาน**อีกไม่ช้า // ภิกษุคณะแล้วคณะเล่าเดินทางมาถึงท่าข้าม เช่นเดียวกับผู้เดินทางคนอื่นๆ เหล่าภิกษุไม่พูดถึงเรื่องอื่นใดนอกจากกล่าวขวัญถึงพระโคดมพุทธเจ้าที่กำลังเสด็จเข้าสู่ปรินิพพาน (p. 105)

CT: จนกระทั่งอยู่มาวันหนึ่ง มีพระภิกษุสงฆ์ผู้เป็นสาวกของโคตมพุทธะจำนวนหนึ่งเดินทางมาถึงที่นี้ สงฆ์เหล่านั้นขอข้ามฟากไปยังฝั่งตรงข้าม//ชายแจวเรือจ้างทั้งสองได้ความจากสงฆ์บริษัทกลุ่มนี้ ว่าท่านกำลังรีบรุดเดินทางไปเฝ้าสมเด็จพระบรมศาสดา โดยมีข่าวแพร่สะบัดทั่วไปว่าพระผู้มีพระภาคกำลังทรงพระประชวรหนัก และจะถึงซึ่งการดับขันธ์เข้าสู่**พระปรินิพพาน** ในเวลาอันไม่ช้าไม่นานนี้//สงฆ์กลุ่มหนึ่งมาถึงและข้ามฟากไป อีกกลุ่มหนึ่งก็ตามๆกันมาและข้ามไป นอกจากกลุ่มสงฆ์แล้วยังมีผู้คนอีกมากที่รีบเร่งเดินทางข้ามฟาก ส่วนปากนั้นเล่า ก็เฝ้าแต่พร่ำพูดกันอยู่แต่ที่สมเด็จพระพุทธองค์จะดับขันธ์เข้าสู้พระปรินิพพาน (p. 206)

11. Wisdom

11.1 The First Occurrence

ST: He had begun to suspect that his worthy father and his other teachers, the wise Brahmins, had already passed on to him the bulk and best of their **wisdom**, that they had already poured the sum total of their knowledge

into his waiting vessel; and the vessel was not full, his intellect was not satisfied, his soul was not at peace, his heart was not still. (p. 5)

SST: พราหมณ์หนุ่มเริ่มสงสัยว่า บิดาผู้ประเสริฐและอาจารย์ท่านอื่นๆ รวมทั้งบรรดาพราหมณ์ ราชครู ได้สอนให้เขาเข้าถึงต้นตอของ**ความรู้**ดีที่สุดแล้วหรือยัง บางครั้งก็พิศวงว่า ท่าน เหล่านี้ได้ถ่ายทอดเพียงส่วนเดียวของความรู้ที่มีสู่ภาชนะซึ่งกำลังรองรับ และภาชนะนั้นยังไม่ เต็มเขายังไม่ได้รับการตอบสนองทางปัญญาอย่างน่าพอใจ วิญญาณเขายังไม่สงบ จิตเขายังไม่ รำงับ (p. 5)

CT: เกิดความคลางแคลงใจขึ้น แทนที่ว่า ท่านบิดาผู้น่าเคารพ บรรดาคณาจารย์และเหล่า พราหมณ์ผู้ปราดเปรื่อง ซึ่งได้ถ่ายทอด**วิทยานานาชนิด**อย่างเต็ม สติปัญญาอยู่นั้น บุคคล เหล่านี้ได้พากันหลั่งอุทกธารแห่งวิชาความรู้ที่มีอยู่ทั้งหมด ลงในตัวของสิทธารถะอัน เสมือนภาชนะที่คอยรองรับ แต่ภาชนะนั้นก็ไม่เต็มสักที และทั้งยังหาเป็นที่ชุ่มชื่นแก่พุทธิ ปัญญาไม่ ดวงวิญญาณของสิทธารถะยังไม่ประสบสุขสันติ หัวใจยังไม่ปลอดจากความว้าวุ่น กระวนกระวายใจ (p. 8)

11.2 The Third Occurrence

ST: On the way, Siddhartha remembered all that he had experienced in the garden of Jetavana, the teachings that he had heard there from the holy Buddha, the parting from Govinda and the conversation with the Illustrious One. He remembered each word that he had said to the Illustrious One, and he was astonished that he had said things which he did not then really know. What he had said to the Buddha—that the Buddha's **wisdom** and secret was not teachable, that it was inexpressible and incommunicable—and which he had once experienced in an hour of

enlightenment, was just what he had now set off to experience, what he was now beginning to experience. (p. 47)

SST: ตลอดทาง สิทธารถะ รำลึกถึงทุกสิ่งที่เขาได้ประสบในสวนเชตวัน คิดถึงธรรมะที่ได้ฟังจาก พระโอษฐ์ คิดถึงการลาจากกับโควินทะและการสนทนากับพระสัพพัญญพุทธเจ้า // เขาจำ คำพูดทุกคำที่ได้กราบทูลพระองค์ สิทธารถะ นึกฉงนเมื่อคิดว่าเขาได้พูดสิ่งที่ตอนนั้นตัวเองก็ ไม่รู้จัก //เขาได้กราบทูลพระพุทธองค์ว่า **ความรู้**และความลับในช่วงขณะที่พระพุทธองค์ทรง ตรัสรู้เป็นสิ่งที่ไม่อาจสอนได้ ไม่อาจอธิบายหรือถ่ายทอด และสิ่งที่พระพุทธองค์ทรงประสบ ในช่วโมงตรัสรู้นั้นคือสิ่งที่สิทธารถะ กำลังเผชิญอยู่เวลานี้ (p. 47)

CT: ในมรรคาที่จรดลด้นไปนั้น สิทธารถะรำลึกนึกถึงสิ่งต่างๆ ทั้งหลายทั้งปวง ซึ่งได้ประสบ พบเห็นมาที่สวนเชตวันนึกถึงพระธรรมคำสอนที่ได้สดับจากองค์สมเด็จพระบรมศาสดา การ พลัดพรากจากโควินทะสหายรัก และการกราบทูลไต่ถามข้อปัญหาธรรมะจากพระผู้มีพระ ภาค//เธอจำได้ดีทุกๆ คำที่กราบทูลพระองค์ และประหลาดใจมากที่กราบทูลสิ่งที่ตัวไม่รู้ เสียเลยในเวลานั้น // เธอกราบทูลว่า **พระปรีชาญาณ**และความเร้นลับในพระพุทธองค์นั้น ไม่ใช่สิ่งที่จะสอนสั่งกันได้ เพราะไม่ใช่สิ่งที่จะถ่ายทอดกันได้ ความเร้นลับดังว่านี้ก็คือ ประสบการณ์ของพระพุทธองค์ ในช่วโมงที่บรรลุสัมมาสัมโพธิญาณครั้งนั้น ประสบการณ์ ที่พระพุทธองค์เตรียมพระองค์พร้อมที่จะทรงเผชิญและที่ทรงรู้สึกพระวรกายอยู่ในเวลานั้นใน ข้อต่างๆ ดังว่าเหล่านี้ (p. 87)