COMPENSATION FOR CULTURAL UNTRANSLATABILITY IN THE NOVEL SIDDHARTHA

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ABSTRACT

Background of the paper constitutes conclusive research on the theoretical basis of translation, the method of compensation for the cultural untranslatability of translation, and translation techniques. This research uses textual analysis to examine the method of compensation in the novel Siddhartha, when translated into English and Chinese. The findings of this research were compiled and discussed in the broad area of impact regarding cultural untranslatability, and the solution to cultural translation. From this work, it is evident that the use of this technique is an effective method for analysing cultural untranslatability.

Keywords: Cultural Translation, Cultural Untranslatability, Method of Compensation, Catford's Translation Theory, Translation Techniques

ABSTRAK

Latar belakang kertas ini merupakan kajian muktamad mengenai asas teori penterjemahan, kaedah pampasan bagi budaya tidak boleh diterjemah dan teknik terjemahan. Bagi kajian ini, adalah menggunakan analisis teks untuk memeriksa kaedah pampasan dalam novel Siddhartha, manakala diterjemahkan antara Bahasa Inggeris dan Bahasa Cina. Hasil kajian ini telah disusun dan dibincangkan dalam kawasan yang luas mengenai kesan budaya tidak boleh diterjemah, dan penyelesaian terjemahan budaya. Melalui kajian ini, ia adalah jelas bahawa penggunaan teknik ini merupakan kaedah yang berkesan untuk menganalisis budaya tidak boleh diterjemah.

Kata kunci: Terjemahan Kebudayaan, Kebudayaan Tidak Boleh Diterjemah, Kaedah Pampasan, Teori Terjemahan Catford, Teknik Terjemahan

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Thank you.

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CHAPTER ONE

INTRODUCTION

1.0   INTRODUCTION

The research title is compensation for cultural untranslatability in the novel *Siddhartha*. The keywords of the research title are compensation for cultural untranslatability and novel *Siddhartha*. The title is short so it will be easy for the reader to remember and be impressed by the content. The actual data was understand through qualitative research approach whereby textual analysis was conducted through a literal translation, from each of the paragraph English translated version and Chinese translated version of the novel *Siddhartha*, and found twenty inaccurate words which became the object of deeper analysis.

Furthermore, the words were analysed by six methods of compensation for cultural untranslatability by Catford's Theory in order to identify and understand the original meaning of the cultural term that was used in the text. In addition, the Chinese translated version of the novel *Siddhartha* demonstrates good quality work such as applied the method of compensation for cultural untranslatability but the English translated version failed to do so.

Siddhartha refers to a book written by Hermann Hesse. The English translation was purchased from the Kinokuniya bookstore, while the Chinese translation was purchased in Taiwan by my brother. With regard to *Siddhartha*, there is no specific audience, but the readers through a creative plot are expected to fall into an imagination while reading it since its views are known to be very different from what students learn

in the learning institutions (Shaw, 1957). To this end, it serves as an authority on philosophy, particularly on the disciplines of Buddhism and Hinduism (Misra, 1968).

Particular attention will be paid to the English translation by Hilda Rosner and Chinese version entitled 悉達求道記 and another title or optional title for the book, 通譯流浪者之歌 by Chinese translator Xu Jing Fu 徐進夫. The meaning of the Chinese book's title is 悉達 = Siddha, 求道記 = aspirant mind, 通譯 = Interpreter, 流浪者 = vagrants, and 之歌 = song. Furthermore, the meaning of the translator's name is as follows: 徐 = gently, 進 = enter, 夫 = man.

This chapter provides a discussion on the background of the research and industry background towards exploring the translation theorists' masterpiece for understanding an overview of translation studies. Moreover, this chapter included the introduction, background of the studies, the novel author, the plot of the novel, background of the translation industry, significance of the studies, objective of the studies and research questions.

Chapter two: This chapter represents the discussions that will be made to get the formula and understanding of the phenomena of cultural untranslatability found in this study. This chapter involves a theoretical discussion on Catford's Theory approach to the book *A Linguistic Theory of Translation*. Furthermore, Catford was an expert in terms of untranslatability and explored the problem of linguistic untranslatability and cultural untranslatability. The translation theory as outlined by J.C. Catford's method of compensation for cultural untranslatability is referred to as the guideline in examining the cultural untranslatability in the novel *Siddhartha*, which is adaptation, borrowing, calque, compensation, paraphrase and translator's note.

Chapter three: The purpose of this chapter was to describe the research methodology of this study, explain the text selection, describe the procedures used in collecting the data, and provide an explanation of the procedures used to analyse the data. The data collection was carried out in August 2014 and twenty inaccurate words in the English translated version of the novel *Siddhartha* were recorded and analysed.

Chapter four: This chapter discusses in detail various problems of the English translated version of the novel *Siddhartha*, which were analysed, and the findings are presented in this study. The actual data for analysis consists of literal translation for examining the meaning of the text in the novel *Siddhartha*, and performing an analysis of the inaccurate words from the English translated version of the novel *Siddhartha*. The results were evaluated and analysed in depth to identify and understand the meaning of twenty inaccurate words in the English translated version of the novel *Siddhartha*. These findings were then sorted by beginning till last chapter of the novel *Siddhartha* and then collected one by one.

Chapter five: This study summarized the conclusion to be drawn with suggestions for the future researcher that can create a contribution to the translation industry. This chapter presents an introduction and discussion related to the translation theory of the obtained research, along with its conclusion and findings, implications and suggestions for future research, and the conclusions drawn for the study. Theories and techniques have been developed so that they would guide the translators in the profession. They have also laid out four min requirements that must be met by the translators if they are to improve their skills of translation. These four requirements such as first, mastery of the source language; second, mastery of the target language; third, understanding the culture of the source language and the target language; fourth, understanding the theories and the techniques of translation.

1.1 BACKGROUND OF THE STUDIES

Translation theory is a contemporary issue that can be traced back to a long time ago. According to Kelly (2014), translation in the past was seen as a simple task that involved the substitution of a word with a similar meaning in a different language. Translation techniques often vary, as they are influenced by various factors such as the lifestyles of the translators, which includes their personal backgrounds, their cultures and religions, as well as by their historical knowledge and education (Venuti, 2008).

Translation therefore plays an extremely important role in a translator's work, both systematically and professionally, as it enables him or her to change the various words from one language to the appropriate words in another (Dollerup, 2006). However, it is of fundamental importance for the translator to realise that the translation of words could evoke different meanings on the source language and in the target language (Baker & Saldanha, 2009).

As a result, the translator should ensure that, when translating, he or she does not change the meanings of the words (Lefevere, 2002). Today, it has become a trend for translation industries, as well as for readers to look not only at the quality of the translation, but also at the transfer of meaning; in other words, whether the translation of the novel has been conducted with a considerable amount of interest and knowledge, including wisdom (Toury, 2012).

The Buddha was called Siddhartha Gautama, or the Prince of Kapilvastu, before his renunciation which originated due to its incorporation of a great number of cultural features within its remit. Buddha is referred to as Gotama within the *Siddhartha* novel. The meaning of Siddhartha is derived from two words from the Sanskrit language, namely Siddha, meaning achieved, and artha, which means what is searched for; together, they mean 'he who has found the meaning of existence' (Boeree, 1999). This

novel describes the journey that the Siddhartha pursues to seek spiritual guidance from the point of wary asceticism to self-exposed exile, and discusses the visual senses in ancient India (Hesse, 1951).

Herman Hesse, who was German, was the author of the extremely popular book, *Siddhartha*. Due to its classic literature, it has been translated into many languages including English, Chinese, Malay and many others. The author's point of view follows that of *Siddhartha* most closely the author assumes the position of the narrator in the novel. Hesse explained ways in which an individual may pursue issues that may be infinite and eternal despite having a limited life span; accordingly, the reader is able to identify with the close relationship, love and admiration that the writer has the main character together with the beauty of the universe that is realised through the cognition of wisdom and life (Mileck, 1954). In addition, the author projects the main character, as having two aspects, namely, which are the self, or unlimited self, and the sensual, limited self (Luzanne, 2010).

In this novel, the writer's techniques also enable the readers to appreciate the author as a westerner describing eastern ideas, especially those in China and the readers are able to accept the idea of wisdom. The description of the things that Siddhartha experienced together with the varying experiences that were sought in order to fulfil the spiritual desire constitute the bulk of the action of the novel.

However, its climax is when Siddhartha eventually experiences complete spiritual enlightenment when listening to the Vasudeva and the river (Borbély, 2006). The climax, as is common in most novels, consists of falling action. Similarly, the falling action in this particular novel is the moment when Siddhartha meets Govinda and shares his experience, together with the knowledge of attained enlightenment.

The foreshadowing of this aspect of the novel is when Siddhartha leaves his father and goes out to search for spiritual enlightenment; this could be seen as foreshadowing the loss that Siddhartha will face with regard to his own son in the future. The novel discusses the encounters with the ferryman that Siddhartha experiences during his journey to the city on his way to seek wisdom, and this foreshadows his encounter with the spiritual ferryman in the future (Paslick, 1973).

Siddhartha's journey makes it clear that understanding cannot be attained through methods that are independent of the mind, nor can it be attained through academic methods; similarly, it cannot be attained by immersing oneself in the carnal pleasures of the world and the accompanying pain of samsara, as described well by Hesse, as Siddhartha attains understanding by gaining a lot of experience (Ostermann, 2012). The obsession of words such as love are regarded as meaningless, but they are not considered to be distractions as the happenings of the story helps him to gain understanding.

In selected quotation from the English translation of the novel *Siddhartha*, which is taken from its back cover, Hilda Rosner who is the translator, states that the book is unique as its wealth of wisdom is such that, when grounded in our hearts, it continues to bear fruit throughout an individual's life (Hesse, 1951). The translator further describes it as a case of Eastern and Western spirituality meeting and subsequently inspiring the creative imagination, as well as intense earthly wisdom.

In addition, the novel espouses a simplicity that is similar to that in the Bible. It is also interesting to note that it contains the story of a young man's quest for understanding about his role in his world. As a young man, the young Indian Siddhartha meets the Buddha, but cannot be content with a disciple's role; he must confront his

own doubt. The quest takes him along a tortuous road on which he is embroiled in a love matter with an attractive courtesan, Kamala.

Moreover, the way is marked by challenges ranging from the desire for riches and success, to struggles with his son, to self-awareness and ultimate repudiation. In an attempt to contrast the conventionally renowned figure and Hesse's personal conception the name, Siddhartha is used to refer to the Buddha himself on several occasions.

1.2   THE NOVEL AUTHOR

Hermann Hesse was a notable figure in the spheres of painting and writing. He was the child of a religious publishing family as well as Pietist missionaries, and was born on the 2nd of July, 1877, in the Black Forest town of Calw in the Württemberg state. Later, in 1919, Hesse moved to Switzerland and died there at the age of 85 years on 9 August 1962 in Switzerland. He was surrounded by a missionary ambience while growing up, and it was predicted that he would follow the family tradition by pursuing the study of ministry (Arffman, 2012).

Hesse's religious crisis was incorporated in his novels and, in 1891, caused him to escape from Maulbronn seminary. He was employed in a bookshop for a long period after being ousted from high school, and working at a bookshop was considered a very common occupation for aspiring German authors at that time. Hesse's first novel was *Peter Camenzind* (1904), in which a youth aspires to become a poet and leaves his Swiss mountain village to pursue his dream. After that, he wrote *Unterm Red* (1906), which tells the story of a schoolboy who is completely unaware of his contemporaries and travels to various cities after fleeing from school.

The aftermath of World War I brought devastation, and Hesse pursued anti-war activities led by Romain Rolland; at the same time, he served as the editor of two papers of war for the German hostages, in addition to voicing anti-war opinions in his writings. Moreover, his marriage ended during this crucial period. He was analysed by Freud, was counselled by Jung and lived in a sanatorium for a brief period. He moved to Switzerland permanently in 1919 and wrote *Demiam,* which echoed his preoccupation with the studies of the subconscious and psychoanalysis (Baker, 1998).

The book achieved wide success and made Hesse a renowned figure all over Europe. Eastern phenomena drew his attention in 1922, and he wrote a novel about the Buddha, called *Siddhartha*. He wrote *Steppenwolf* in 1927, in which he portrayed a person fighting an internal battle between his animal instincts and his bourgeois respectability. *Journey to the East* was published in 1932, and did not write anything noteworthy until 1943. *Magister Ludi* was published after that gap and he was honoured by being awarded the Nobel Prize in 1946. He lived his last days in solitude at Montagnola in Switzerland.

In addition, some notable works by Hesse include *Demian* (1919), *Peter Camenzind* (1904), *UntermRad* (1905), *Gertrude* (1910), *Rosshalde* (1914), *Die Morgenlandfahrt* (1932), *Knulp* (1915), *Der Steppenwolf* (1927), *Narziss Und Goldmund* (1930) and *Magister Ludi = The Glass Bead Game* (1943). In his lifetime, his notable contribution to literature earned him multiple literary honours, such as the Bauernfeld-Preis (1906), the Mejstrik-Preis from the Schiller Foundation in Vienna (1928), the Gottfried-Keller-Preis (1936), the Goethe Prize (1946), the Nobel Prize for Literature (1946), an Honorary Doctorate from the University of Bern (1947), the Wilhelm-Raabe-Preis (1950), the Pour le Mérite (1954) and the Peace Prize at the German Book Trade (1955).

Moreover, Hesse's work was reminiscent of classical literature through his quest for spiritual awakening in the novel *Siddhartha*. The first publication of this book was in 1921, and New Directions Publishing Corporation of New York brought it out in 1951. Hermann Hesse, although of direct German origin, was highly intrigued by oriental culture, specifically by Chinese and Indian cultures. The novel is structured according to an insightful philosophy and majestic poetry interwoven with in deep speculation. This novel is regarded as one of his artful creations.

Hesse's novel has been predicted to surpass the barrier of time and to give rise to translations into many other languages as well. The location stated in novel is the Indian subcontinent, where the Buddha obtained his learning and ultimate enlightenment in approximately 625 BC. The original language used by Hesse in the novel was German, and it was written between 1919 and 1921 in Switzerland. Moreover, Hesse's novels has been adapted by the motion picture industry, producing such films as El *lobo estepario* (1966), *Ansatsu* (1966), *Zachariah* (1971), *Siddhartha*(1972), *Steppenwolf* (1974), *Kinderseele* (1981*), Poem: I Set My Foot upon the Air and It Carried Me* (2003), *Siddhartha* (2003) and *Die Heimkehr* (2012).

According to Walter Sorell (1974), Hesse felt a strong attraction towards the East. This was as a result of influences during his youth. He looked to the East because he felt lost in the Western world, which was focused on machines, egos and action. In addition, he was an introvert, which influenced his desire to opt for contemplation based on Eastern philosophy (Hesse, 1951).

This assumption has been justified in three of his novels. All three are unique and distinct. After he returned from India, it took him 11 years to conceptualise *Siddhartha*. Ten more years went by while he wrote *The Journey to the East,* followed by *The Glass Bead Game* 21 years later. All these three works are representations of the

poetic translation of how in he perceived the East, in addition to concluding a combination of simplicity, Taoist passivity and Protestant defiance (Sorell, 1974).

Siddhartha is a man in search of inner tranquillity and completion. He encounters Buddha and listens to him since they are from the same area. Govinda, his friend stays with the Illustrious One; however, Siddhartha shies away from teachers and doctrines. He shares Hesse's feeling of being on alone while in pursuit of his goal. It is not possible for him to adopt ready-made formula, and this reveals his stubbornness. While bidding Siddhartha farewell, the Illustrious One warns him that he should be careful of depending too much on his intellect (Hesse, 1951).

Before he found himself, he was obliged to live life with regard to the senses and the world. The only way to find himself was to experience the inexpressible, which is the supreme wisdom and the elemental spirit of all existence. The simile of the river, the ferryman Vasudeva's simple insight Siddhartha saw Vasudeva as a tree, a god and a symbol of eternity image, which taught him what could be termed 'accordance with the stream of life, stream of events, full of compassion and sympathy, giving in to the stream, being part of the unity of all things' (Jayasuriya, 1976).

Similarly to Vasudeva, who realised his oneness with the river and the tranquil flow of the river that will exist forever, Siddhartha comes to the realization that it is possible to communicate knowledge and not wisdom, which is acquired via an individual's own experiences. It is possible to love things like the tree, the river, and the stone; 'however it is not possible to love words' (Sorell, 1974). It took silence and a kiss on Siddhartha's forehead for him to communicate his experience of inner tranquillity to his friend Govinda (Holzwarth, 2009). This book conveys the power of conviction, poetic simplicity and includes the experience of a European in the East. Siddhartha is assured that East and West meet in Montagnola.

1.3   THE PLOT OF THE NOVEL

This story begins with a description of a well-respected man who is the son of Brahmin, Siddhartha, and takes place in ancient India. The eponymous hero is described as having left his home, together with his best friend called Govinda, in search of spiritual enlightenment and who then joined a group called the Samanas with the aim of becoming ascetic, wandering beggars. However, they leave the Samanas after having discovered the unique teachings of the Buddha and joining his followers. Despite having joined the Buddha's teachings, Siddhartha still resolves to continue his search for spiritual enlightenment.

When Siddhartha crosses the river but is unable to recompense, the ferryman behaves generously towards him and predicts that Siddhartha will return to the river one day. During Siddhartha's visit to the city, he meets Kamala, a gorgeous woman in whom he immediately develops an interest. However, Kamala informs Siddhartha that he can only acquire her affection after amassing a lot of wealth. To this end, Siddhartha is guided towards the art of love, which leads him to being employed by Kamaswami, a local businessman.

Eventually, Siddhartha becomes very wealthy, and Kamala becomes his lover. However, during middle age feelings of emptiness in terms of spiritual fulfilment begin to haunt him. Consequently, Siddhartha decides to live out the rest of his life in the presence of the spiritually inspirational river. Siddhartha begins to live a very humble life alongside the ferryman Vasudeva, and this is the turning point of his life. Overtime, it occurs to him that the river has certain nuances that are visible to those who observe it keenly.

Later in life, Kamala converts to Buddhism and, accompanied by her son, travels to see the Buddha, who is approaching death. However, a tragedy occurs when Kamala

is bitten by a poisonous snake while at the river. After the death of Kamala, Siddhartha recognises the boy as his son and he tries to console him, but his son becomes resistant and runs away for return to the city.

Due to his son runs away, Siddhartha becomes desperate, but Vasudeva urges him to let his son explore life by himself. Together with Vasudeva, Siddhartha listens to the river and experiences an Om-augmented spiritual enlightenment. Afterwards, Vasudeva leaves, but Siddhartha maintains peacefully that his work complete. Towards the end of his life, Govinda travels to meet Siddhartha after hearing about an enlightened ferryman, but does not recognise him as his childhood friend at first, and begins to ask him questions in order to obtain more information from Siddhartha. He explains how Siddhartha gained his spiritual enlightenment.

1.4   BACKGROUND OF THE TRANSLATION INDUSTRY

Translation has been defined in different ways by various scholars (Gouadec, 2007). In 1790, Tylor mentioned that adequate translation amounts to the original work being relayed appropriately in a different language, and subsequently being comprehended by the natives of the said country that owns the language into which it was translated, as is the case with the original text. The history of translation was described well by Thomas Carlyle in 1872; Carlyle is also the author of the book known as *The State of German Literature*. In his work, he stated that there were comparatively higher numbers of translations of German classics in England about two centuries previously. This is exemplified by Luther's classics, as well as by letters by Jacob Bohme that is still icons among religious scholars. The continuing century, however, was marked by dwindling translations, which can probably be linked to the dwindling amount of classical literature that was worth translating (Gentzler, 2001).

Translators are considered to be as patient, yet fickle and indifferent in their demeanour and choice of work (Munday, 2009; Katan, 2014; Robinson, 2004). It is argued that, although the works of a particular German author attract immense attention, they are seldom understood. The works of a particular German author study of other nations is praised due to their desire to understand the uniqueness of each. This kind of objectivity enables them to understand the foreign nations as those nations perceive themselves to be. This is also evident in the literature in translation, hence the view that Germans are not only the most prolific in the translation business, but are also the best.

Another theorist who was one of the founders of translation studies was Eugene Albert Nida, who was a famous American translator. Nida (2001) developed theories for translating the Bible and designed the 'componential-analysis' technique. 'Dynamic Equivalence', also known as 'Functional Equivalence', is the most recognised translation theory that he published. Nida examined the mechanism of exchange whereby decomposition and re-composition are the requirements for the translation of a text to regard as one that is sufficient.

The symbols chosen must presented in a way that is ideal in the target language. In essence, translation amounts to transferring a concept from an original text to different language and still having matching utterances. A different view was presented by Nida who, from 1964 to 1969, conceptualised of translation as a process of decomposition (Nida & Taber, 2003). This process is considered to be rather simple in the context of one language, but becomes complicated in the context of being transferred to a different language. Nida explained that the collected essays by Andre Lefevere were renamed *Translation History and Culture* in 1990.

The aim of this work, together with Nida's collaboration on it, was to introduce a great transformation in translation studies. Its objective was to show that the initial agenda for translation had evolved, as it was now beginning to broader contexts, as well

as history together with convention. Nida and Lefevere stated there was a time when questions centred on how translations could be studied. Translators engaged in competitive slandering of each other's work. The situation was further complicated by the fact that the teachers of translation failed to practice the skill which led to the adoption of an evaluative method of examining the classical works of translation (Chesterman, 1997).

This kind of scholastic method has been branded as operating in a vacuum. Currently, the looming questions are how the study of translation has been redefined (Makaryk, 1993). This study will focus on aspects of embedded texts in the context of targeted cultural symbols. Prior studies have noted that this kind of study is ideal when using a linguistic approach (Selden et al., 2005).

In such an approach the community's view is regarded as prevalent, and is the first view to consider translation to be perceived as a product of a culture and as a component of another targeted language in order to meet the standards of a different reader. A translation product is considered to be crucial and sensitive, as it should always meet the criteria of a continuous comparison of the translation with the original text and there must be correspondence regarding the essential points, as acknowledged by Peter Newmark in 1991.

According to Pym (2009), the nature of the language used during translation is greatly influenced by the cultural community that speaks that language. Muhammad & Hassan (2006) described language as a book, the content of which is the culture identified by its speakers. In light of this, just as a book cannot be differentiated from its content, language cannot be seen as separate from and the culture of its speakers. As such, languages draw immensely from the cultural values of their speakers (Steiner, 1998). These factors explain why people who are fluent in any foreign language also tend to be tempted to embrace the values of the culture of the foreign language.

According to Snell-Hornby (2006), translation was an important field in the 20th century. Bassnett (2013) argued that the need for different communities to have the ability to communicate had increased and this therefore encouraged the emergence of translators, who originated from various areas such as Japan, China and Korea. Due to the intense development, translators became a necessity because diverse business partners needed to communicate which led to profitable business ventures and to the development of translation as a profession (Bassnett, 2013).

Translation has been made easier today since all sorts of materials can be accessed easily via Internet access to dictionaries and reference books. This is unlike the past, when translators had to leave their homes to access materials or had to invest heavily in acquiring the materials needed. However, with all these materials, one would not know which is the best source to use, and must rely on intuition to influence one's choice.

1.5   SIGNIFICANCE OF THE STUDIES

The cultural untranslatability issues may create serious comprehension problems; therefore, the method of compensating for cultural untranslatability in the novel *Siddhartha* shows a very important solution. This study will address the problem of twenty inaccurate words in the English translated version of the novel *Siddhartha*, which has negatively impacted the readers understanding of the works owing to misinterpretations between the author and translator's meaning. Research shows that many translators have failed to translate the appropriate message through their work, due to some of the cultural issues being untranslatable. It is a common complaint of cultural untranslatability in the translation industry.

Secondly, the study will make a significant contribution to the cultural translation industry by identifying new research on method of addressing cultural untranslatability in the novel *Siddhartha*, which could strengthen the cultural translation industry and classic literary industry as well. However, the wrong translation often occurs in translation works; it is important to find the best solution to avoid repeating the cultural untranslatability problem. Moreover, this study will be beneficial to future researchers in the cultural translation industry by providing more information to enhance the knowledge that essentially solves cultural untranslatability problem and lead to an improvement in the cultural translation process, as well as develops new translation techniques.

Third, the study aims to resolve the problem of cultural untranslatability, applying qualitative research methods and textual analysis to the English translated version of the novel *Siddhartha*, which compares with the Chinese translated version of the novel *Siddhartha* and founds twenty inaccurate words. The study consists of the findings regarding the discrepancies in cultural untranslatability, attempts to explore six methods of compensation for cultural untranslatability by Catford's Theory. Lastly, the study laid out four types of recommendations intended to guide future researchers towards a more wholesome understanding of the process regarding cultural untranslatability as a strategy to enhance translation techniques.

1.6   OBJECTIVE OF THE STUDIES

The study examines the issue of cultural untranslatability in the English translated version of the novel *Siddhartha* and states six methods of compensating for cultural untranslatability by Catford's Theory as a strategy to enhance the translation techniques for solving the challenges of cultural untranslatability.

Specifically, the goals of this study are to:

1. Identify culturally untranslatable terms in the English translated version and Chinese translated version of the novel *Siddhartha*;

2. Utilize the literal translation method to identify culturally untranslatable terms in the novel *Siddhartha*, and

3. Assess the effectiveness of the Catford's Theory six methods of compensation for cultural untranslatability in the novel *Siddhartha*.

1.7   RESEARCH QUESTIONS

1. What are the untranslatable terms in the English translated version and Chinese translated version of the novel *Siddhartha*?

2. How can literal translation methods be used to identify culturally untranslatable terms in the novel *Siddhartha*?

3. What are the six methods of compensation for cultural untranslatability in the novel *Siddhartha*?

CHAPTER TWO

LITERATURE REVIEW

2.0   INTRODUCTION

This study is strongly dependent on the utilisation of secondary information from the Internet, forums, discussions, and library reference books in order to produce a literature review. In the following chapter, the study starts by introducing an expanded discourse that is connected to the literature study. The primary objective of this study is to establish a comprehension of the translation studies, particularly with regard to cultural interpretation.

Moreover, a detailed analysis was carried out in accordance with J. C Catford's (1965) theoretical framework, *A Linguistic Theory of Translation*. The next section incorporates a detailed background to Catford's translation equivalence, the limit of translatability, linguistic untranslatability and cultural untranslatability. The final important translation strategy for compensating for cultural untranslatability is comprised of six approaches that include adaptation, borrowing, calque, compensation, paraphrase and translator's notes.

In research paper writing, the literature audit always comes at the beginning. This is because it provides more than just a review or outline of the articles or books written about the existing research on a given topic. Moreover, according to Kumar (2005), an elegantly composed literature audit gives the readers a firm understanding of specific research, as well as convincing them of the importance of a study. At the same time, the readers can obtain a reasonable picture of the problem statement, together with

the theoretical structure of the research, thereby giving them the opportunity to replicate it when required.

Therefore, an extensive literature audit produces pertinent, appropriate thoughts and new information through fundamental resources and thorough dialog. Sekaran (2003) strongly affirmed that a literature review establishes the hypothetical structure because its basic aim is to evaluate a body of research that outlines the research questions of the study. In this regard, a literature survey acts as an analytical work based on the research questions. In this way, the research questions are utilised as a principle and as a focus of interest when composing the literature review.

It is believed that the most important aspect that ensures a good literature audit is an effective search of the literature. It is also confirmed that this aspect of the literature investigation has currently been improved by the accessibility of digitised databases. In this regard, Moore (2006) asserted that the emergence of PC based databases has greatly reduced the activity of looking for articles on the library shelves. However, this technology does not, in fact, make the search of the literature simple. He therefore encouraged individuals who are inexperienced in searching the literature to seek assistance from experts such as trained librarians and data specialists to assist them to plan their search methodically and successfully.

2.1   PREVIOUS CULTURAL TRANSLATION STUDIES

Jing Jing Cui (2012) stated that equivalence in translation could be achieved through compensation when the target language does not have any equivalent concept or corresponding expression. It is believed that in language phenomenon, the cultural aspect is not absolutely untranslatable. While translating, in order to handle such a phenomenon, the translator uses the following methods to create an intense impact

every time in order for a largely satisfactory version to be attained. Considering the cultural and linguistic differences, the untranslatability between English and Chinese should be accepted. At the same time, we should not forget the multiple cultural similarities and language universality (Ping, 1999). The world is becoming smaller due to revolutionary network technology, the acceptance of cultural diversity and integration. Inevitably, as a result of the increasing cultural and language communication, the gap among languages will be diminished.

The material culture of different countries is exemplified by different areas and same thing can be projected through different images. This phrase '走，喝酒去' is often heard in China. However, translating '酒' is a very difficult task, as it encompasses several words such as spirit, drink, wine, liquor, alcohol, beer and many others. '酒' means all these words in English. However, in English, spirit and liquor indicate a poor quality of drink, while drinks suggest both hard and soft drinks. Furthermore, wine refers to fruit or grape wine. In English, a daffodil symbolises spring and gaiety, whereas in Chinese it is just a flower called '黄水仙'.

In Chinese culture, orchids, bamboo, plums and are associated with optimism while these connotations are not part of in English culture. In addition, people with a traditional culture prefer to stay together within a region or county, and are likely to develop exclusive traditions that each subsequent generation will inherit. People from some other regions or counties may have different traditions from them; if this is so, these traditions may be understood differently therefore leading to untranslatability.

In the English tradition, they usually throw shoes at newly married couples to wish them good luck, whereas if this were translated into Chinese, it would be '扔旧鞋', which would denote something offensive. There are a few Chinese words for the English word uncle, namely 叔父 (father's younger brother), 伯父 (father's elder

brother), 姑父 (father's sister's husband), 叔叔 (father's younger brother or a friend or acquaintance about the same age as a young person's parent), 舅舅 (mother's brother) and 姨父 (mother's sister's husband) (Simon, 1997). In order to refer to one's father's brother in Chinese, one cannot use 舅舅; therefore, before translating into Chinese, the relationship must be clear in English.

Furthermore, translation is part of missionary work in religious cultures. The Chinese have been translating in this regard, without any Christian background, for a long time. For instance, Chinese people may interpret 'end of the world' as assume a fatal natural calamity that will mean the end of existence for people of humankind whereas to English people, it indicates the advent of Judgement Day.

Therefore, the history of a nation, or the cultural history, is evidence of social development. This context is immediately replete with legends and idioms. Fixed expression or idioms are observed to pose two key difficulties: one is identifying the idiom appropriately and then translating it into the target language, and the other is the problems arising from cultivating several aspects of meaning found in a fixed expression or idiom while translating it into the target language.

On occasion, there may not be an equivalent for a fixed expression or idiom in the target language (Snell-Hornby et al., 1994). A given meaning may be denoted through a single word in one language, through a fixed expression in another language and through an idiom in a third language. There may be peculiarities in expressions and idioms, which may lead to untranslatability. Expressions such as kangaroo court have a particular cultural context. Furthermore, mythical or historical tales regarding legends also contain specific cultural elements such as '八仙过海, 各显神通', '三个臭皮匠', '顶个诸葛亮', '情人眼里出西施'. The translation process assumes some words in one language are traditionally equivalent to other language despite their completely different

references, connotations and impacts; thus, they are known as 'false friends'. For instance, '龙' symbolises prosperity and power for Chinese people in '望子成龙'; nevertheless, 'dragon' in the English context implies violence, evil and cruelty. Due to this cultural distance, '望子成龙' cannot be translated as 'to wish someone's son to be a dragon' in English. Despite the uniformity of the associated terms, they sometimes create confusion.

For example, '白象' is a renowned brand of Chinese battery, and its literal translation in English is 'White Elephant'. The actual sense conveyed by the original '白象' is good luck and fortune (Tilby, 1994) but in English, 'white elephant' is a phrase that denotes an expensive but useless item. In fact, a few names for colours create confusion. For instance, '红' in Chinese implies festivity and joy, as in 'red-letter days'; on the other hand, '红茶' and '红糖' are translated as 'black tea' and 'brown sugar' respectively in English, whereas the English phrase 'in the red' is translated as '亏损赤字' in Chinese. The translation process is greatly hindered by the factor of cultural and linguistic restrictions, which contribute to untranslatability.

In the opinion of Jian Jun Wang and Su Ni Han (2014), extensive reform and fast economic growth in China has led to the Chinese communicating with foreign citizens more often. Accordingly, the cultural aspect of communication has become an important part. Intercultural communication intends to enliven the cultural exchange and spread it. The purpose is quite similar to that of translation (Johnson, 2015). If a language link between native and foreign speakers is considered, then language practice is also a type of intercultural communication activity.

In addition, this improves the effectiveness and competence of intercultural communication. The reason is that, to some extent, language is also has a significant link to culture (Kelley, 1998). There is no doubt that interpretation and intercultural

correspondence have strong connections and reciprocity. It has been specified in *A New Coursebook on Chinese-English Translation* (2012) that interpretation is a cross-dialectal and multifaceted informative activity to change one sort of dialect and society into another. Therefore, the varieties and distinctive aspects of cultures are significant aspects leading to the issue of untranslatability. Nida (1993) divided culture into five classes, namely as social culture, ecological and geographical environment, material culture, religious society and language culture. Bearing these concepts in mind, the cultural reasons behind untranslatability will be discussed from the previously mentioned accordingly. Social culture is a widely accepted concept having that covers a large variety of aspects, including history and thought processes a great area, historical ground, values, thinking and etc. All these factors have a wide-ranging effect on cultural diversity, and thus cause untranslatability. Each country has a different history and civilization, thus providing the basis for several literal expressions and idioms that have historical backgrounds. To "meet one's Waterloo" is translated literally as 遭遇滑铁卢.

Without knowing about the historical background to the word Waterloo, which was the site of Napoleon's harsh defeat in 1815, it is impossible to convey the idea of suffering a harsh defeat. Therefore, without the historical information, this phrase is impossible to understand. In Chinese, 狗 (dog) is commonly considered an offensive term, and there are several phrases related to dog. By 狗仗人势, refers to bullying someone with the help of a third party. The meaning of '狗血淋头' suggests being abused harshly.

In Chinese, anything related to dogs is guaranteed to convey a derogatory meaning, but this is not so in English. A friendly attitude towards dogs is common among Western people, and there are expressions such as 'a lucky dog' or 'an old dog' in English. It is difficult for the Chinese to accept the title 'lucky dog', even if it

suggests being lucky (Koskinen, 2015). Thus, in translation from English to Chinese, dog should not be translated as 狗 or its literal translation will lead to a misunderstanding. The language of one nation is usually dependent on its own geographical and ecological environments. Considering this aspect, the issue of untranslatability may occur in one's work if one has no prior information regarding the geography of that particular place. The British Isles are surrounded by sea and its language echoes this geographical feature.

For example, the phrase 'big fish' figuratively implies an eminent figure, and to 'miss the boat' signifies failing to seize the best opportunity. Therefore, such phrases with geographically extended meaning should be translated by a substantially knowledgeable person in the related field (Lee, 2015). Agriculture is the key feature of China. Phrases such as 五谷丰登 exist in Chinese. The literal meaning implies the cultivation of five types of crops, namely 稻、黍、稷、麦、菽, which are very common in China. When this is being translated from Chinese to English, it does not have to be in the same order. In fact, it simply implies large-scale cultivation. Cultures vary on the basis of material production. The word 'bowler' will be linked to the British aristocracy. The real meanings of 'white-collar workers' are usually those who do not operate machines, such as managers and office workers and 'blue-collar workers' stands for the manual labours. Similarly, a female scholar is often referred to negatively as a 'bluestocking'.

The Chinese language contains 九鼎, which are implied the gravity of authoritative words. The term should be explained. Firstly, 鼎 (Ding) in Chinese cannot be translated into English, as the English vocabulary does not have an equivalent word. Ding refers to an ancient cooking apparatus used by aristocrats during the Shang Dynasty in China. Secondly, the word is literally untranslatable. It cannot be described as one word and nine Dings. Instead, it suggests something equal to the weight of nine

authentic Dings. The material culture of language is explained via the examples presented above.' Religion is a vital aspect of culture and may possibly reinforce a nation.

In general the faiths of the British and the Chinese are Christianity and Buddhism, respectively. This led to many other phrases connoting religious beliefs, such as 'as poor as a church mouse' and 借花献佛 in English and in Chinese, respectively. The literal English translation of the Chinese 借花献佛 is offering flowers to Buddha by borrowing them from others; figuratively it signifies presenting someone with something that was presented by some other person.

The Chinese character 龙 traditionally stands for dragon. Nevertheless, the Holy Bible equates dragons with devils whereas the Chinese nations honour dragons as their national totem and associate dragons with prosperity. Therefore, the literal translation of 龙腾虎跃 as tigers leaping and dragon rising would not be appropriate in English, as the English reader may then wrongly envisage demons and devils rather than chaotic situations (Lezra, 2015).

Language culture is another factor that may cause cultural untranslatability. A good translator must be competent in the TL as well as in the SL, along with appreciating the sentimental significance of the words, the appropriate application of synonyms, the common collocations, and the denotations and connotations of words. For instance, the word 'heavy' is translated differently depending on context and collocation. In Chinese, 'he is a heavy smoker', 'the bag is so heavy' and 'heavy rain' would be translated as 他烟抽得很凶, 这个包很重 and 场大雨, respectively. We are aware of various meanings of the very common English word 'heavy' (Lindbeck, 1997). Nevertheless, misunderstanding and misuse of any of the meanings during the translation process may result in untranslatability. This is why a good translator must be an authority on and have encyclopaedic knowledge of the TL and the SL.

According Liu Hong Guang (2010), in addition to the situations presented in the initial two chapters, there are other factors related to culture or linguistics that result in translation being impossible, such as rhetorical devices and modes of thinking. This is refers to the process whereby a thinking being chooses, executes and exchanges information.

Instead of being more of a language activity, translation is more of a thinking activity. The translation process is therefore the thinking process. The thinking mode, on the other hand, is both individual and universal. It therefore has the capacity to reflect and translate the individual character. The most dominant reflection of this is the expressive nature of human's language, which may hinder intercultural communication. Individuals from different nations apply distinct forms of expression with regard to variations in tradition, customs, ecology and history.

For example, if we wanted to express the meaning of '一举两得' or '一箭双雕' in English, it is 'to kill two birds with one stone'; in German, it is 'beide Fliegen mit einer Klappe zu schlagen' (to kill to flies with one blow), while it is 'faire d'une pierre deux coups' (to hit two places with one stone) in French and 'одним вьгстрелом убить двух зайцев' (to kill two rabbits with a single shot) in Russian. It is evident how different languages express the same idea using completely different images, which may result in issues during translation. An American would view the twig as weak, while a Chinese person would view it as strong. This is due to their different forms of thinking. Americans reason than the twig breaks because it lacks the strength and rigidity to hold the snow, which makes sense.

However, the Chinese see weakness and strength as interchangeable. The twig is viewed as being so strong that it lacks flexibility and plasticity, which causes it to break as the snow accumulates. For instance, if the twig were to bend under the pressure of

the snow, it would not accumulate to the level of breaking the branch, and this is what is referred to as '以柔克刚' (defeats a force with tenderness). This is another factor relating to culture that can hinder inter-lingual translating. It is essential to utilise the techniques of rhetoric in the correct way during translation. In the event that the translated text does not use the rhetorical techniques employed in the ST appropriately, the original style, thought and content will not be conveyed accurately.

Both English and Chinese are mature languages; thus, they have vast forms of expressions. This is why there is perfect harmony in various rhetorical devices between the two languages. These assists the reproduction and duplication of rhetorical devices present in the TL and in the SL. With regard to the distinct aesthetic values of both cultures, there is a tendency of individual's from different cultures to differ in their perception of what is beautiful.

In the literature, there is a great difference in the perception of beauty in different cultures. A major difference in the employment of rhetorical devices causes the issue of untranslatability. A good example of a rhetorical element that is considered pleasing in Chinese is the consistent rhythms of parallel construction where many recent critics are keen on this. It is viewed as a fundamental law of composition, and is idealised with regard to reading and interpretation.

Although this style is not exclusive to Chinese literature, it is a predominant feature. It can also be connected with the traditional Chinese cultural concepts of 'Yin' (阴) and 'Yang' (阳) that reveal the value of the aesthetic of symmetry. For instance, 'Yin' requires 'Yang' to balance it. A typical example with regard to this culture is how the furniture and buildings in China are either rectangular or square. The Chinese language also reflects this culture. Chinese vocabulary comprises a vast variety of

idioms, which are the four character phrases. A text that lacks balance cannot be viewed as beautiful.

Another rhetorical device that is difficult to translate is punning, despite puns being present in many languages. They combine wit, humour and bitterness. If applied correctly, readers may understand the interactions that occur at a deeper level. However, puns are difficult to translate appropriately.

Ben Battle was warrior bold,

And used to war's alarm,

But a cannon ball took off his legs,

So he laid down his arms.

The pun here is 'arms', since the term refers to the limb 'arm' and to 'weapons' at the same time. However, enjoyment of the pun is lost in literal translation. Chinese people nowadays use the term '歌德派' when referring to a eulogist. On the other hand, '歌德' represents the name of the German poet Goethe translated into Chinese. If the term is translated as 'the ones allowed to sing praises of an individual due to his or her virtue and achievement', it would present a clear meaning but lose the cleverness of the pun. However, if it were to be translated as 'the school of Goethe', foreigners would find it confusing. In conclusion, it is clear that culture contributes to linguistic untranslatability.

2.2   CULTURAL TRANSLATION

The study of cultural translation inevitably draws on cultural anthropology, which is a category of anthropology that studies cultural issues related to humans. Cultural differences are the medium for this discipline uses to investigate translation. In fact, translation studies surpass the issues of language and include the cultural contexts of

humans. Studying the contradictions between the target language and the source is the responsibility of the anthropological cultural translator or, to put it another way, he or she has to simultaneously maintain the veneration of both target and source cultures. This opinion was discussed by Wilhelm von Humboldt in a letter to A.W.Schlegel on July 23, 1796, in which the former asserted that all translation strives to complete an impossible task. He further added that every translator is bound to take one of the following two paths: either he or she remains faithful to the original culture and compromises the language and tastes of his or her nation, thus he or she establishes the typical characteristics of his or her own nation minutely, neglecting the original (Barbe, 1996).

Thus, Von Humboldt concluded that following a path between the two is an utterly impossible task, as he believed that, despite being the medium to bring two cultures closer, translation would retain an explicit gap between those two cultures as well. A group of anthropologists has objected to the translation of culture in the belief that culture solicits the coherent thinking practised by people. In this regard, the sphere of knowledge of a cultural translator is expected to be wider than that which is contained in the actual text.

Moreover, maintaining equilibrium in the translation of cultures may not be always possible due to the dominance of some cultures over others. Thus, the translation of culture has the limitation of power. Sometimes, in the translation of cultures, the source culture may be overshadowed by the target language to make the translation viable for the readers. Comprehending culture is not easy, and there is certainly a limit in the translation of cultures because cultural borders do exist, and these should be discerned (Bassnett, 1980).

Edward Sapir was an anthropologist and American linguist who explained this constraint in the translation of cultures in his theory, as the territories that various societies inhabit are completely different from each other and, structurally, this is not same as merely having different tags. The world is perceived uniquely by every linguistic community; this perception varies dramatically from one linguistic community to another, and entails the languages that differentiate those territories from each other.

According to some linguists, linguistic limits are not solely responsible for untranslatability; internal cultural constraints on translation are also a factor to be considered C.L. Wren and other linguists believed that cultural translatability is reduced by the diverse perceptions of people (Benitez, 2004). André Martinet and a few other scholars have rejected the concept of universal translatability, as they believed that the uniqueness of human experience prevents it from being communicated. In the book *Linguistic Theory of Translation*, Catford approached this theory rationally and stated that a functionally relevant circumstantial feature of the source language text is found to be absent in the culture to which the target language belongs, such as typical names of foods, clothes, institutions and abstract concepts.

The formation of world history has given rise to the consistent supremacy of some cultures. The period of colonialism has exemplified this in terms of several countries abiding by a key ideology (Berry, 2007). In fact, the purity of some cultures matched the spirit of functioning in the world. An imbalance between people and cultures may cast a shadow on the translation of cultures, and one must mention this. Moreover, the translation of cultures includes other complexities as well; for example, the contradiction between historical transformation and cultures.

The idea of culture is implied in cultural translation, and it will be comprehended entirely by defining culture. Culture can be understood in two different ways. Firstly, culture is defined as a civilized society in a developed county; secondly, culture is regarded as a people inhabiting the same place and complete set of behaviours. Taking a cue from the previous discussion, the role of culture becomes significant in the understanding of translation.

The political and social aspects of a country, regarded as its ideology, are largely affected by culture. Thus, it can be said that translation manages the comprehensive development of ideological systems for readers (Brisset, 2010). Hence, ethics are embodied in the translation of cultures, and open new for contemplation. Such translations should be contextual and intimate introspections of the translated piece. Untranslatability is an attribute of a text or any phrase in a language that has no equivalent phrase in the language into which it is to be translated. Nevertheless, such terms have no exclusivity regarding absolute translatability or untranslatability, their nature or a translator's competence in the language in which he or she translates.

Usually, the untranslatability of a text or phrase is accounted by a lexical gap or lacuna. This means that an utterance, word or expression in the source language cannot find an equivalent in the target language. However, a translator can utilise several translation methods to overcome such issues. Thus, severe problems with linguistic relatively are not always the inevitable results of complications in translation and untranslatability. If adequate circumlocution is provided, then translating denotation is almost always possible; however, conveying connotation may be difficult or impossible.

Translation must manage cultural untranslatability (Burke & Hsia, 2007). If there is no such appropriate characteristic of symbols from source text in the culture of target language, translating that language into another will be very problematic or

impossible for a translator. The meaning carried by a language in culture is ancient and developed in pre-historic times. An American sociolinguist has opined that the corresponding culture of a society is mirrored in its language.

Culture is an organised mechanism that encompasses all possible meanings. A particular culture can be understood fully only if its meanings are grasped before anything else. The similarity of meaning among various cultures gives rise to cross-cultural communication but, at the same time, those cultures practise distinct and varied patterns that become barriers to cultural communication. This is what cultural difference is. It is evident from translation studies that culture binds the attitudinal development in people to their modes of thought (Chen, 2009). A linguistic exchange that excludes cultural factors cannot be achieved. In fact, a translation process in the context of two different cultures is consistently burdened with the notion of untranslatability. This is defined as cultural untranslatability.

Edward Tylor, in his book *Primitive Culture: Researches into Development of Mythology, Philosophy, Religion, Language, Art and Custom (1974)*, stated that culture is an essential aspect that firmly supports learning, convictions, moralities, laws, traditions and different capacities and behaviour that people have obtained specifically by being members of a community. This is because every approach communicates a glimpse of the bigger picture. It is further pointed out that any cultural characteristic that differentiates one person from another should be regarded as the communication of a particular pattern of synaptic hotspots situated inside of the profoundly dynamic mind systems.

Lawrence Venuti renowned interpretation hypothesis work incorporates *The Translator's Invisibility: A History of Translation* (1995), *The Scandals of Translation:*

Towards an Ethics of Difference (1998), *Rethinking Translation: Discourse, Subjectivity, Ideology* (1992), and *The Translation Studies Reader* (2000).

Every stage in the interpretation procedure, from the choice of foreign texts, the execution of interpretation methods, and the modification, auditing and perusing of interpretations, is managed by the various cultural qualities that exist in a given language. Moreover, it is indicated that these qualities can always be arranged in a ranked order (Venuti, 1995). On the other hand, Rohner (1984) described culture as a framework of typical implications that shapes one's state of mind.

Again, the science of culture can also incorporate interdisciplinary fields that combine hereditary qualities, neuroscience, individual advancement, nature, transformative biology, psychology, and anthropology. Accordingly, to understand all possible cultural angles, one needs first to fully analyse and comprehend all the social and human sciences applicable. However, such an analysis involves important conceptual and methodological issues, in addition to the challenges related to those working in these fields. Therefore, it is important for researchers from diverse backgrounds to cooperate fully to facilitate the sharing of knowledge from different areas.

A culture is seen as the diverse strategies whereby a particular group of people conducts daily life and what their traditions entail. In this case, culture can be expanded to include songs of various types. These songs can also incorporate these differing qualities and the "totality of a lifestyle shared by a gathering of individuals connected by basic and particular attributes, convictions and circumstances".

Juliane House (2009) indicated that interpreting is not just an aspect of linguistics, but is an element of culture and an act of correspondence that cuts across all cultures. This is because of the language incorporated within the culture, which implies

that it communicates and configures cultural entities as well as the importance of linguistic aspects. Therefore, words and larger parts of content are comprehended only when acknowledged in relation to cultural connections in which the said linguistic aspects are applied. Moreover, as Salbia Hassan, Ting, Teh, Lee and Yeo (2009) suggested, it is critical for interpreters not only to be competent in both the source and target languages, but also to be acquainted with the culture of both languages for a precise and significant interpretation to be accomplished.

2.3   CATFORD'S   THEORY: LINGUISTIC   AND   CULTURAL   UNTRANSLATABILITY

John Catford (1917-2009) was born in Edinburgh, Scotland. He later completed his education at the College of Edinburgh, the College of Paris, and the College of London. He is famous as an English language specialist and as a translation scholar. His celebrated books include *Practical Introduction to Phonetics, Linguistic Theory of Translation: An Essay in Applied Linguistics, Fundamental Problems in Phonetics, Word Stress and Sentence Stress: A Practical and Theoretical Guide for Teachers of Basic English, A Linguistic Theory of Translation,* and *Ergativity in Caucasian*.

Catford's obtained numerous language terminologies for his work in order to examine diverse levels of translational equality. As a result, he endeavoured to investigate the principles connected with changing a language in an attempt to determine a scientific basis for interpretation. His scientific mind set approach encouraged the investigation of the later translational hypothesis. For this reason, his commitment to the field of interpretation studies is remarkable.

As Catford (1965) indicated, a restriction on translatability in the entire interpretation is, in any case, very difficult to express. Without a doubt, translatability

here is seen intuitively as a cline instead of as a distinct dichotomy. Both SL writings and products are largely interpretable as opposed to being entirely interpretable or uninterpretable. Therefore, in complete interpretation, interpretational equivalence relies on the compatibility of the SL and the TL writings with the same applicable elements of circumstance-substance.

However, interpretation becomes unsuccessful (untranslatability happens) when it is not easy to determine practically relevant details regarding the circumstance in the contextual meaning of the TL content. Comprehensively speaking, the situations in which this happens fall into two classifications, including the case in which the challenge is linguistic or in which it is cultural.

In linguistic untranslatability, the practically applicable components incorporate some that are actually formal elements of the language used for the SL content. Literary equality is any TL content or section of content that is seen as a specific event, according to the guidelines given below, that is equivalent to that which might as well be called given SL content or part of that content. However, a formal correspondence is any TL classification that involves, as far as possible, the "same" position in the "economy" of the TL as a particular SL class possesses in the SL (Catford, 1965).

According to Susan Bassnett (1980), when the translator experiences such difficulties, the issue of untranslatability is highlighted. There are two distinct forms of untranslatability, which namely cultural and linguistic untranslatability (Catford, 1965). Linguistic untranslatability occurs when there is no syntactic or lexical equivalent for the SL item in the TL. For instance, the Danish *'Jeg fandt brevet'* or the German *'Um wieviel Uhr darf man Sie morgen wecken?'* cannot be translated syntactically since both statements involve structures that are not available in English (Tilby, 1994).

However, once English applies its rules of structure, translation can become possible. It would be easy for the translator to phrase the sentences as 'I found the letter' and 'what time would you like to be woken tomorrow?' respectively. These would restructure the order of the German words, in addition to shifting the position of the post-positive definite article in Danish to agree with the norms of English (Lindbeck, 1997).

On the other hand, cultural untranslatability is caused by the lack of a TL cultural term for an appropriate situational element in the SL text (Koskinen, 2015). There are instances of different ideologies associated with the term 'bathroom' in Japanese, Finnish or English contexts, where the element and the use there of may not necessarily be similar.

Catford also believed there are English terms that are lexically abstract, such as 'democracy' and 'home', and hence cannot be viewed as untranslatable. Thus, in addition to English phrases such as 'He's at home' or 'I'm going home', can easily find a translational equivalent in most languages, and the term 'democracy' is international (Baker, 2010; Rundle, 2012).

However, which neglects two significant elements that raise the issue of incomprehensiveness in the question of untranslatability (Weissbrod, 2010). For instance, if 'I'm going home' is rendered as *Je vais chez moi,* there is insufficient relay of the meaning of the SL sentence (this is the affirming statement that is intended in the original place) (Wesolowski, 2006).

In the event that an American resident were to utter this phrase while temporarily in London, it would mean returning to the individual's original home or, in this case, travelling across the Atlantic with regard to the context in which it is used (Wang, 2006).

In French, this distinction would need to be defined more clearly. With regard to English, the term 'home', similar to the French 'foyer', can have a range of related meanings that the more restricted phrase 'chez moi' cannot translate. The term 'home' is one of those that would highlight such issues, similar to the Japanese or Finnish 'bathroom' (Emmerich, 2013; Han, 2011).

There are more issues in the translation of the word 'democracy'. According to Catford (1965), the term is commonly available in the lexis of multiple languages, although it may apply to distinct political circumstances (Johnson, 2015). The reader is guided by the context in the selection of the correct situational feature. The main issue is that the reader always adopts the concept of the term present in his or her unique culture in addition to applying that view in the appropriate manner (Anderman, 1993). In this case, the adjective 'democratic' is used in three distinct political situations in the following three phrases:

The American Democratic Party

The German Democratic Republic

The democratic wing of the British Conservative Party

Although this term is international, its use in unique contexts proves a lack of a common ground where relevant features can be selected (Baker, 1998; Riccardi, 2002). A dynamic culture requires a dynamic terminology with regard to social structuring. According to The Fundamental Modelling System present in a culture is hand-in-hand with the language. While being used in any translation process, culture untranslatability is required to be 'de facto' (Conway, 2012).

The second form is identified as focusing on more than just linguistic factors (Bassnet, 1980). This is a situation in which difficulties occur during translation of an expression. This is when a linguistically creative expression does not have sufficient interpretation to convey the linguistic translation (Venuti, 2004; Kelley, 1998).

The first instance can be seen to match Catford's category of linguistic untranslatability. The second type can be linked to phrases such as 'Bon appetit' or the interesting variety of daily Danish phrases for expressing thanks (Ha et al, 2010). There is a good description of using such expressions in different contexts in Bredsdorf's Danish grammar for readers of English. For example, explaining the phrase 'Tak for mad' is difficult, since there is no sufficient translation in English - the phrase is used by a guest to thank a host after a meal (Dizdar, 2009).

An example in Italian is 'tamponamento', which is slightly more difficult in the sentence *C'è stato untamponamento.* Italian and English are characterised by adequately related sentence organisation that are not adopts a tone-based languages with regard to the order of words and component parts, which allows the sentence to be perceived as easily translatable (Gile, Hansen & Pokom, 2010). It is also possible to translate the concept, since it is reporting an event taking place in the past in the present. The translation of the Italian nouns causes difficulty, resulting in a noun phrase in English (Lezra, 2015). The following is the TL that indicates variance in the syntax in Italian and English: 'There has been there was a slight accident (involving a car)'.

With regard to varying uses of the tenses, the TL sentence has the capacity to adapt to either of the two types with reference to the sentence's context. It is also possible to shorten the noun phrase because due to the length of the noun phrase considering the receiver is capable of determining the nature of the accident outside of the sentence (Israel, 2015).

When considering the substantiality of 'tamponamento' vis-a-vis the whole of Italian society, it is essential to add the knowledge of certain Italian habits, such as how often slight accidents occur and how they are perceived and discussed in order to grasp the full meaning (Ping, 1999). This shows that 'tamponamento' is a culturally bound sign, or one that contains a contextual meaning, and it is impossible to translate it even

with help of an explanatory phrase. There is no sufficient replacement for the relationship between the creative subject and its linguistic expression (Sacks, 2011).

Mounin was keen to acknowledge the advantages present in translation studies because of advancements in linguistics. Some of these are the establishment of structural linguistics, the work of Hjelmslev, Saussure, Moscow and the Prague Linguistic Circle, and the enormous value and impact of the work of Chomsky and the transformational linguists, particularly the study of semantics. Mounin believed that we have an obligation to appreciate the developments in contemporary linguistics.

According to Mounin, linguistics describes translations as a dialectic process capable of being achieved with relative success. The clearest situations are always translated first in addition to the strongest message and that which is considered universal (Baker, 2009). The entire concept is based on looking at a language at a whole, together with its most concrete messages, while assessing common situations and selecting the contacts that require clarification. This proves that, while it is not possible to convey communication in its entirety, it is also not completely impossible (Neusner, 1984).

The translator, however, has a duty to find solutions to whatever forms of issues that occur frequently. This may mean very different forms of solutions. The translator's decisions involve a degree of creativity (Wright, 2014). Translation has its own pragmatic dimensions, as is the case with all semiotic processes. The theory of translation is somewhat normative. It is not possible to have one best solution, and translators are known to opt for the solution that is most appropriate and requires minimum effort (Pratt et al, 2010). This strategy is identified as the MINIMAX STRATEGY.

Moreover, as many writers have asserted, the expectation that everything can be expressed clearly in any language is acknowledged by current linguistics (Bausch,

1970a; Haugen, 1974; Nida, 1976; Ivir, 1981). Therefore, it is conceivable to infer that all writings could be translated, even the crude translations done by MT despite of its linguistic and stylistic defects, providing the reader with knowledge in a specific field including the data contained in the original. Thus, this permits the user to select writings by taking their advantages into account, not only on an expert level, but also with the affirmation of the human interpreter.

For this reason, it is impossible to deny that each text is, ultimately, translatable. However, nothing has been mentioned about the conditions to be fulfilled in order to produce a satisfactory interpretation. Moreover, it does not explain what qualifies an interpretation as a literally feel for the word, or the types of interpretations that ought to be viewed as semi-translations.

It is believed that ability to interpret content is guaranteed through the vicinity of the aggregate classes found in syntax, linguistics, and the skills acquired over time. Therefore, it is acceptable that, when the interpretation of content is insufficient, this can be caused by the restrictions of the examination of the texts and establishing the correct statement instead of the inadequacy of the linguistic structure and lexical parts of the TL.

Catford (1965) stipulated that the primary purpose can be classified as a linguistic or a cultural approach. For this reason, linguistic untranslatability is said to result when the language structure does more than just express factual relationships, and is therefore part of the practical equality to be accomplished. However, semantics can become an impediment in interpretations, especially when word play is used in the texts these can typically be interpreted linguistically rather than stylistically.

On the other hand, the inadequacy of interpretation as far as the cultural aspect is concerned occurs when socio cultural elements represent a different scope of acquired

skills contained in both the SL and in the TL. This challenge arises regularly in scriptural interpretation (in the Eskimo Book of Scriptures, the Lamb of God is translated as the Seal of God).

Consequently, Catford (1965) correctly indicated that cultural untranslatability is normally less problematic than linguistic untranslatability. Therefore, the interpreter can adapt to socio cultural challenges when interpreting because every challenge in interpretation is connected to a particular situational setting. This principle can be important with regard to various languages and can thus be embraced by the establishment of functional equivalence.

The hypothetical contention regarding translatability and untranslatability is thereby reduced to a measurable problem. In addition, untranslatability refers to circumstances in which the aim of the direct and practical compatibility of significance and expression between the linguistic components of the first and those of the interpretation is missing. This is because of the absence of indicative and obvious identical connections. In each individual case, the affirmation of relative equivalence of the extra-linguistic encounters of humankind and the empirically demonstrated psychological commensurability of dialects permits one to accomplish interlingual correspondence on the level of the content that includes a high standard of TE of text and style.

Another contradicting perspective is affirmed by Katz (1978) 'Affability Standard'. It stipulates that a specific recommendation can be communicated by any statement in a chosen language, although this guideline is unequivocally confined to propositional meaning. Thus, from a linguistics point of view, the idea of a deficiency in interpretation is by all accounts a consequence of limitations determined by the language itself, and particularly the language as an overall framework. This appears to

prevent parole's role via that which individuals can do in their actual utilisation of language.

Despite any expectation to the contrary, interpretation is a type of language, which accordingly implies that nothing is untranslatable. In this way, everything can be interpreted to some degree, and this also incorporates the clarification of plays on words. Linguistically speaking, it is correct to mention that communication is effective to the degree that the message is decoded and translated by the recipient and the extent to which it coincides with that sent by the sender. However, the equivalence super meme concentrates on the overlaps, whereas the untranslatability super meme, on the other hand, concentrates on the non-coinciding portions of the message.

Furthermore, it appears to be particularly impractical to uphold confidence in untranslatability despite the genuine existence of translation. For this reason, it is conceivable that only monolingual based cultures had the capacity to create these memes, which were allowed to disseminate widely. Interpretation has been a normally acknowledged aspect of live for a considerable period in India and Africa, as well as in the bilingual or multilingual sections of Europe.

As asserted by Liu (2010), both dynamic and static elements are present in culture. The translators face problems due to fixed cultural connotations and references. If two cultures differ hugely from one another, it is expected that concepts, words and other elements of one culture cannot be found in the other. This gives rise to the issue of untranslatability from the source language to the target language.

By contrast, culture is always responsive to other cultures (Wesolowski, 2006). The cultural differences are being bridged by the increase of inter-cultural interaction, which benefits the process of inter-lingual translation. At present, nobody finds 'sofa' an untranslatable word but, prior to the existence of the Chinese '沙发', it had been

considered as an untranslatable term (Venuti, 2004). Moreover, several big cities in China now celebrate many Western holidays. Similarly, the Chinese tradition of dragon boat racing has been adopted by several foreign cultures. Thus, untranslatability and translatability are interconnected.

In addition, cultural fusion and integration have been ongoing since time immemorial. It is impossible to achieve them in one stroke. The process of translation is related to practice, whereas the matter of translatability or untranslatability is relative to theory. Thus, some strategic intrusions are required to overcome the issue of untranslatability.

For instance, the translator can retain the original term in the source language and can later explain it in a footnote to the translated text. Furthermore, he or she can simply omit the untranslatable word or term and find a substitute that invokes similar connotations. Another way is to wait for the eventual end of conflicting cultures (Wang, 2006). Lastly, it can be said that debating over the issue of untranslatability or translatability is futile until or unless someone initiates to assess the cultural and culture-associated factors that mainly impede the process of inter-lingual translation and encourage inter-cultural interaction (Liu, 2010).

2.4 TRANSLATION STRATEGY: COMPENSATION FOR CULTURAL UNTRANSLATABILITY

In the accompanying segment, there will be a dialog concerning six types of systems promoted by Catford (1965) that compensate for the absence of interpretation as a result of culture.

2.4.1 ADAPTATION

The adaptation referred to as free interpretation is a strategy in which the interpreter substitutes a particular word with one that has cultural relevance. However, this is limited to the original content, in which the new term that is used should be well known to readers of the translated content. Subsequently, something particular to the original language is communicated differently if it is well known or appropriate to the objective language's culture (Newmark, 1981; Delisle, 1999).

Adaptation is used when none of the circumstances described in the original text appear in the target culture. This may cause the interpreter to adjust the situation so that the interpretation depicts the same event as the original. The adaptation is described as the particular cultural connection between the SL and the TL. Moreover, it is used to permit the sentence to appear more worthy of the TL culture (Bosco, 2011).

According to Jing Jing Cui (2012), adaptation can also be described as free translation, or as a translation technique whereby the translator interprets the cultural or social reality of the source language as a similar reality in the target language. In this way, the translator retains the grace and intelligibility of the target language, as only the form of the source language is changed, keeping the original and main cultural message intact. For example,

"很好, 不用瞎担心了, 我还有委员的福分呢!"

"么事的桂圆?"

"是委员! 从前行的是大人老爷, 现在行委员! 你还不明白?" should be translated as 'He gives me very good news; we need not look for trouble. I have the possibility of being a member of committee!'

'What's a common tea?' asked the wife who vaguely caught the sound.

'A committee! Lords and esquires are out of date, and the prevailing nomination is to a committee. Don't you still understand?'

In this passage, the sound of the Chinese word 委员 (meaning member of a committee) is very similar to 桂圆 (meaning longan, a tropical fruit). In the above conversation, the wife could not catch the right word, thus heard 桂圆 instead of 委员. In this case, using the literal translation of these two words would mean that the reader would not be able to understand the wife's mistake, as these two words have no phonological similarity in English. The adaptation method has been employed by the translator, as 'logon'（桂圆) in Chinese is adapted to common tea in English. In this way, the forms are converted, keeping the significance intact. Thus, adaptation allows the homophonic untranslatability to be translated.

2.4.2   BORROWING

In borrowing, the interpreter employs unchanged terms from the original language in the target language, fundamentally taking a word directly from another language by transferring it from the ST to the TL. This could be done because the TL does not have direct lexical equivalent, or potentially for stylistic or rhetorical purposes (Newmark, 1981; Delisle, 1999).

Numerous English terms are incorporated into different languages; for example, punk (culture) and software (innovation). Furthermore, some words have been acquired by the English language, such as the words cafe from French and hamburger from German (Bosco, 2011). In most cases, borrowed words are used widely after becoming commonly used by amongst individual speakers of the TL. Moreover, it is considered to

add to expressiveness to maintain particular word after becoming more specific or after being acknowledged in the TL.

In this method, the translator borrows an expression from the source language when translating into the target language, such as holus-bolus. Due to cultural differences, an expression in one particular language may not be found in another language. For example, the Chinese vocabulary does not have exact equivalent words for the English words 'Coca-Cola', 'logic', 'motor', 'chocolate', 'coffee', 'sofa', 'brandy', 'Benz' and many others.

When a translator encounters words that are impossible to translate into the target language, he or she is compelled to borrow the original lexical words to keep the original sense intact. Therefore, "模特儿", "可口可乐", "咖啡", "逻辑", "沙发", "摩托", "白兰地", "巧克力", "奔驰" are the Chinese words that have come into use. Similarly, some Chinese words also lack equivalent English words, namely Guan Di Miao (temple enshrining Guan Yu, who is a frequently worshipped ancient Chinese hero), Qi Gong (a system of deep-breathing exercise popular in China), Kang (a heated brick bed), Zong Zi (a pyramid-shaped dumpling made of glutinous rice wrapped in reed leaves that is eaten during the Dragon Boat festival), Tai Ji Quan (a kind of traditional Chinese boxing) and many others. English speakers have already accepted some of these words, and more will eventually be borrowed by the English language (Cui, 2012).

2.4.3 CALQUE

This is a French word from the verb calquer. The noun calque is also referred to as a loan interpretation, since it is a word borrowed from another language through literal,

word-for-word interpretation. In addition, when used as a verb, calque refers to acquiring a word from another dialect while interpreting sections of it to locate another lexeme in the objective dialect. This description is literal at a phrasal level, and it is acknowledged in fields such as quality support (Newmark, 1981; Delisle, 1999).

It ought to be noted that calques are not acknowledged. However, those that are already acknowledged include White House from English and standpoint from German. However, this technique for interpretation is not viable. Calque is disappointing because it reflects the interpreter's powerlessness to interpret despite the fact that comparable words are found in the TL (Bosco, 2011).

A translator employs calques for the literal translation of an expression or sometimes of a word in the target language when the element of expression is translated through words. In the words of Newmark (1998), it is semantic translation. The purpose of this technique is to retain the major cultural message of the source language at the expense of formal elements of the target language or of the intelligibility of the target language (Riccardi, 2002). In this way, 'armed to the teeth', 'knowledge is power, 'hot dog' and 'paper tiger' have been translated into Chinese as '武装到牙齿', '知识就是力量', '热狗' and '纸老虎' respectively. Initially, they may appear to be funny, but will eventually be absorbed into the target language and become a part of the phrases in that language (Cui, 2012).

2.4.4 COMPENSATION

This is an interpretation method in which the interpreter tackles the issue of the original text being unable to adopt the same structure as that of the TL. This is achieved by substituting these views with different components in the original content. This strategy

may be used in interpretation, especially when a word cannot be translated from the SL to the TL.

2.4.5 PARAPHRASE

This is also referred to as periphrasis. A paraphrase is applied in interpretation when the interpreter substitutes a word in the original text using a group of words. Moreover, it is a methodology that covers a small part of the interpretation strategies found in this study. Newmark (1998) indicated that paraphrasing is utilised when a related word in the TL does not fulfil the meaning in the SL. Furthermore, this term began to be used from the mid-sixteenth century in Latin via the Greek word paraphrasis, from paraphrazein, from para - (communicating change) + phrazein 'tell'.

According to Jing Jing Cui (2012), the inevitable meaning of paraphrase is an extension or expansion and dissemination of an original text. Its application is legitimised only when a technical, cultural, institutional, scientific or ecological term cannot be translated in any other way. For example, the TL equivalent is obtained through neologism and transcription, and the linguistic vehicle is found though academic tone. Quite often, when the target language does not have the appropriate equivalent for some words in the source language, it becomes difficult to compensate by using calques or any other technique. Paraphrasing compensates for this lack. The Chinese idiom, for example, 一龙一猪 conveys that one person is competent and wise and the other is incompetent and worthless; however, if it were translated literally, it would have been 'one is a dragon, another is a pig' and the English reader would not be able to the fathom the real sense (Sacks, 2011). Moreover, there is no substitute available in English for this idiom; therefore, it can only be translated through the technique of paraphrase as 'one is much more competent while the other one is inept'.

2.4.6 TRANSLATOR'S NOTE

Peter Newmark (1998) originally proposed the idea of communicative and language interpretation. Many of his books have been translated into various languages and have been published many times. He is regarded highly in the UK translation industry for his excellent work. Newmark is a good translator and editor who have worked on many of the European languages. Moreover, he was employed as the President of the Association of British Linguists. Newmark (1998) explained that translators' notes can include supplements including footnotes, endnote, or glossaries towards the end of the content. Therefore, this remark can make extra data relating to impediments to the translation, the cultural foundation, or some other clarifications available.

According to Jing Jing Cui (2012), translator's notes are more personal as the translator by himself or herself provides additional information or explanations (as endnotes or footnotes) in the target language regarding the limitations of translation in relation to the cultural background and other issues. Therefore, contradictory customs, unknown physical or geographical elements, equivalent emphasis and measures, information related to words and plays, additional data in relation to proper names and generally relevant information that is necessary for comprehending cultural and historical background in question are explained, identified, employed, supplied, appended and provided respectively in the footnotes. It can be implied thus this method allows untranslatability to turn into translatability to an extent. For an instance, the English translation for 道可道，非常道 ——《道德经》Lao Zi.

The Tao requires words instead of the constant Tao, and the translation will include a note stating that Tao is regarded as the almighty, absolute and omni present in relation to everything else. We are unable to measure its expansion and specifics though our understanding. The Chinese for 'the universe is embracing it is 道 and,

unfortunately, it has no equivalent English expression despite having an intense meaning. Thus, it can be said that the word is untranslatable. However, the cultural intention can be conveyed in the target language using footnotes (Cui, 2012).

When a translator runs out of appropriate words in the TL, he or she can use notes to explain or interpret the words. Notes allow the translator to provide information in the TL so that TL readers can grasp the actual meaning. For example, the Chinese word 那达慕 (nadamu) means a 'Mongolian sports game' in English, but this does not enable the readers to grasp the actual meaning. However, it can be transliterated as 'nadam', which is very close to the Mongolian pronunciation, and followed by a note explaining briefly that it is a Mongolian game comprising horseracing, wrestling and archery competitions (Papastergiadis, 2011). This example shows that the uses of notes enables the retention of the exclusive characteristics of the language, along with its cultural connotations, and enhance the quality of the translation at the same time (Wang & Su, 2014)

2.5   TRANSLATION TECHNIQUES

French researcher Etienne Dolet (1972) created a precise interpretation hypothesis. He suggested five rules for interpreting thoughts in the short treatise, *The Way to Translate Well from One Language into Another*:

1.   The interpreter must comprehend the feelings and capture the essence original writer thoroughly, but has the freedom to highlight obscurities.

2.   The interpreter needs to have adequate information about both the SL and the TL.

3. The interpreter needs to maintain a strategic distance from word-for-word interpretation.

4. The interpreter is required to utilise commonly used types of discourse.

5. The interpreter needs to choose and arrange words well in order to deliver the correct tone.

Dolet argued that a competent translator must be conversant in both the original and in the target dialect. This helps in the productive understanding of the author's real intention. Moreover, the interpreter needs to put emphasise the issues of tone and style in order to translate the content clearly and masterfully.

Both Jean-Paul Vinay and Jean Darbelnet (1995) collaborated on *Stylistique Comparée du Françaiset de l' Anglais*. It is a relative stylistic examination of the distinctive translation systems and methods utilised in French and English. These authors suggested two procedures, which include direct and oblique translations. The previous methodology included three strategies, namely borrowing, calque and literal translation. Direct translation is utilised when a Parallel in structure and origin are found between both languages. On the other hand, oblique translation has four methodologies, namely transposition (shift), modulation, equivalence and adaptation, which are utilised when grammatical, lexical, structural or theoretical divergences are required because of certain stylistic effects in the original text. Moreover, the authors stipulated that equivalence is a technique whereby the same circumstance is reproduced as it is in the original text, but using different words. They described equality-based translation as a vital system and as a translation technique that creates the replication of the same circumstance in the original with the utilisation of entirely different wording.

Therefore, for each aspect, there are attitudes and strategies to improve the outcome and translational hypotheses techniques for facilitating this. Itamar Even-Zohar

and Theo Hermans are famous as the originators of the control school and engaging interpretation studies. These researchers have developed a translational hypothesis and have proposed various important references for those producing proficient translations.

Remember that the interpreter gives the impression of being the master when interpreting (Holz-Mänttäri, 1984). Therefore, the interpreter is obliged to determine whether, when, and how an interpretation can be acknowledged. As Atkinson (1987) indicated, translation exercises help students to avoid a word-for-word interpretation as support speculative methodologies.

Anthony Pym, who is the current Professor of Interpretation and Intercultural Studies at Rovira I Virgili, a university in Spain, recommends that the dialogs found in philosophy might have a connection with translational studies through the three viewpoints provided below:

1. Different philosophers have utilised interpretation as contextual investigation for those aspects requiring a more broad application.

2. Translational scholars and specialists consult philosophy to support and empower their thoughts.

3. Philosophers, researchers and interpreters have remarked concerning on the translation of the philosophical discussions.

Moreover, Pym (1993) asserted that specialisation in the translation industry suggests that a good interpreter does not know numerous things, but the interpreter does possess the ability to find specific data when necessary.

Translation methods are used during the translation process to troubleshoot and tackle problems that may manifest during translation. For this reason, the assessment model has been developed using diverse variables that influence the translators'

execution and the way the message is transmitted (Manafi Anari & Ghodrati, 2007). Moreover, in case the reader is not acquainted with specific cultural ideas in the SL content, there might be difficulties in comprehension of the previously translated text. Chafe (2000) suggested that a concept is more complicated than a language is, because communicating the identical concept in distinctive languages is a difficult task.

As Jimoh (2001) indicated, the Interpretative School of Interpretation has recognised three specific stages that occur during the interpretation of any content:

1. To first understand the content given in the original language,

2. Conceptualisation of this content in the mind of the interpreter, and

3. Communicating this content in the target language.

Theo Hermans, in his *Translating Other's* (2006), highlighted that interpretation is a cultural and ideological aspect that varies widely and is unstable. Consequently, during interpretation issue, changes and control cannot be avoided. Hermans further indicated that, during interpretation, there are no principles or default format. Therefore, every choice is made on a stand-alone basis, although these choices are constrained by various aims and subjective components.

METHODOLOGY

3.0   INTRODUCTION

This study uses a qualitative research approach via textual analysis. The textual analysis was used to select the types of text to be studied and to describe the content, meaning and function of the messages contained in the texts. The data obtained for this study consist of primary data. To carry out the research, the English translated version of the novel *Siddhartha*, which translated by Hilda Rosner, and selected as a source of data.

The main data in this research are twenty inaccurate words that found in the English translated version of the novel *Siddhartha*. These twenty inaccurate words given are verses, teachings, heavenly world, meditation, find bliss, life cycle, yellow cloak, fill the, alms bows, monks, to be accepted, causes, awaked, last mortal death, approaching death, peace, walking and venerable. The data are used for comparison with the Chinese translated version of the novel *Siddhartha* to determine the method used to compensate for cultural untranslatability based on the theory of cultural untranslatability proposed by Catford (1965).

Therefore, the English translated version is considered the source text (ST), and the Chinese translated version is the target text (TT). The additional data are taken from the Sanskrit language, and are used to replace the inaccurate words in the English translated version of the novel *Siddhartha* to improve the accuracy of the cultural translation. Furthermore, the Sanskrit language was known as the language of Hinduism, and as a literary language that was used as a lingua franca in India. Thus, the novel

introduces us to the tremendous influences that Hindu and Buddhist philosophy have on the modern world.

This study also organised the data in two ways, manually and by using computer based methods. The manual methods were close reading of the novel to understand the meanings in both languages, and pencil was used to mark the problematic words. This necessitated converting the data into a machine-readable form, which is a form that can be read and manipulated by computers. Prior to this, multiple tasks in this research have been done via the computer operating system using Microsoft Word software.

In addition, the process of collecting and organising literary materials was computer based, and Microsoft Word was used to organise the bulk of the literature according to the name, date of retrieval and source. Microsoft Word was used to create the tables for words in the English translation and Chinese translation in order to analyse these data. Furthermore, English, Chinese and Sanskrit books were the tools used for checking the meaning of the text; this determined the accuracy of the terms based on the language selected in the main library of the University of Malaya.

3.1   TEXTUAL ANALYSIS: LITERAL TRANSLATION

Absolute untranslatability is impossible irrespective of its causes. The purpose of the research on untranslatability is to transform untranslatability into translatability so that a mutual understanding can be achieved obtained with regard to intercultural communication. Despite all attempts, a term may remain untranslatable; however, some methods of substitution can be followed to make up for the loss of meaning during the process of translation from the SL to the TL.

A text in one language is rendered into another language either through literal translation, direct translation, back translation and word-for-word translation, (Latin:

"*verbum pro verbo*"), and it may or may not retain the original sense. Translation studies define literal translation as translating scientific, legal, technical or technological texts. Metaphrase and paraphrase are two technical terms in translation theory that denote literal translation and phrasal (sense) translation, respectively (Bandia, 2015).

The meaning of idioms is mistranslated if the attempt is to translate them word by word (such as morpheme to lexeme or lexeme to lexeme) in non-technical literal translations, and this also happens in the translation from analytic language to synthetic language as it often complicates the grammar. The theory behind literal translation is oxymoronic, as 'literal' and 'translation' individually means something that is not changed or interpreted and something that is changed or interpreted, respectively.

In addition, literal translation denotes a procedure that is followed by a translator or a group of professional translators while interpreting a text in a language into its original language. Normally, the translator who develops this process was not part of the project previously, and is therefore unaware of its knowledge and objectives. The cultural and conceptual uniformity infused in the original texts are transferred minutely into translated texts by professional translation services. The words and actions, irrespective of cultural distances, are linked credibly by competent, professional translators. Thus, literal translation can be concluded as a worthy requirement for retaining the prominence and quality of translation.

The very practice of translation, specifically while translating some culturally connotative words, employs literal translation extensively. It can even help to sustain the cultural essence of the SL and to encourage cultural fusion. This can be exemplified by the words and phrases cowboy, hotdog, paper tiger, opening-up policy, long time no see, strike while the iron is hot and Gang of Four, which are translated as 牛仔, 热狗, 纸老虎, 开放政策, 好久不见, 趁热打铁 and 四人帮, respectively (Wang & Su, 2014).

3.2   SANSKRIT LANGUAGE: REPLACEMENT INACCURATE WORDS

According to Nida (2001), language consists of a set of verbal symbols that are fundamentally auditory and secondarily written more than 2,200 distinct languages and more than 400 orthographic computerised systems. The most distinctive element of a culture is language, which is viewed as encapsulating the practices and beliefs of a society (Apter, 2010). Although it is usually viewed as a tiny part of the culture, it is essential in both the enduring and functioning elements of a culture.

In this case, competent translators are aware that certain words have specific meanings with regard to the culture in which they are used (Demoen, 2008). Although it is possible to acquire a certain language within 10 years, it would require a lifetime to comprehend a culture and to become part of it. Understanding and appreciating the various functions of culture and language as two interdependent forms is essential for the description of their interrelations, differences and similarities (Quillard, 2006).

Early acquisition tries to explain such similarities. In addition to sociosemiotic factors, groups of features change, vary, indicate collective activity or are lost. The most distinctive forms of a culture can be revealed by differences such as language, hierarchy, entities that lack measurable existence and the forces behind the sustenance and growth of a culture (Simon, 1997). Reciprocal modifications are essential in the description of the interrelations between culture and language. This is in addition to the problem of double causation, representation of culture by language and the rate of change (Bellos, 2015).

An utterance may have substantiality; however, political speeches may lack significance, which leads to the idea expressed by translators in the United Nations that the most difficult text to translate is that which lacks any meaning. The translator usually concentrates on meaning, since it is the main purpose. However, there are

speakers who do not make a point or who like to speak without communicating meaning. This skill is practiced extensively by some politicians.

Hinduism reveres Sanskrit (/ˈsænskrɪt/; Sanskrit: *saṃskṛtam* [səmskr̩t̪əm] or *saṃskṛta*, originally *saṃskṛtā vāk*, "refined speech") as the rudimentary language, and Buddhism, Jainism and Sikhism regard it as the philosophical foundation; lastly, it is a lingua franca all over India. Sanskrit is believed to be an upgraded dialect derived from Old-Indo Aryan, which emerged from Vedic Sanskrit; furthermore, Proto-Indo-European and Proto-Indo-Iranian are its linguistic descendants.

Today, India has 22 official recognised languages and Sanskrit is one of them (Bellos, 2015). The state of Uttarakh and has adopted it as the official language. Indo-European studies value Sanskrit highly, as most of the ancient scriptures, content and much of the other written evidence has been recorded in this oldest form of Indo-European languages. Sanskrit literature encompasses an opulent range of poetry, plays and technical, religious, scientific and philosophical texts. Sanskrit is still predominant as the ceremonial language in Hindu religious activities and Buddhist chants and hymns. A few villages have been reviving the tradition of spoken Sanskrit though their orthodox institutions and they are striving hard to increase the number of speakers.

According to William Dwight Whitney (1955), the entire ancient and sacred language in India has been identified for their utilisation of the term 'Sanskrit'. The labours of prehistoric grammarians established and regulated this dialect, resulting in it being preserved for the past two thousand years and more. In this sense, it is similar to the Latin that was spoken and written by the learned and priestly groups as a form of communication. This is in addition to it still being used at present.

On the other hand, it is referred to as Prakrit in order to distinguish it from derivational and later dialects. These languages date back to the third century before

Christ. In addition to having limited literature, it is the speech utilised by uneducated characters in the Sanskrit dramas, on coins and in inscriptions. It is also represented by Pali, which is a Prakrit dialect that was made the sacred language of Buddhism. It later changed to form the transition to the languages used in India today. However, it is still quite distinct from other forms of speech and older dialects seen in the canonical literature, the Brahmana and Veda.

Devanagari characters are usually utilised in written Sanskrit. The Devanagari alphabet consists of forty-eight letters, thirteen of which are vowels, and thirty-five are consonants. With regard to the thirteen vowels, eight are long, while five are short. The consonants are grouped according to the vocal organs that are used while articulating them. The initial five groups are referred to as Vargas, and each is differentiated by the first letter.

Sanskrit is included in the Indo-European group of languages such as Greek, Latin, Welsh and English. They all come from one language, referred to as 'Primitive Indo-European', sometimes called 'Indo-European', which has no direct traces in history since it was spoken in the third millennium before Christ. The original speakers of Indo-European are thought to have been tribes existing in Eastern Europe in the location north of the Black Sea, where the beginnings of different migrations have been traced. Hittite, another language in the Indo-European group, is older than Sanskrit; however, since Hittite separated from the Indo-European group during early times, and for other reasons, Sanskrit is important for students studying the history of the Indo-European languages.

Cultural practices are observed to have meaningful purposes. For instance, an individual acquires a flamboyant home in an exclusive neighbourhood, which is associated with different meanings. These might be that it is a good investment, or a way of showing off, or a means for hosting a larger number of guests or even housing a

large family (Gambier & Doorslaer, 2010). It is essential to grasp the meaning of the non-linguistic elements with regard to what is being done, by whom and in what position. This can also be demonstrated by the meaning of the word run, in 'his nose is running, he is running into debt, the salmon are running, the dog is running'. In this case, run is integrated with different contexts to provide distinct concepts (Hermans, 2003).

CHAPTER FOUR

ANALYSIS

4.0   INTRODUCTION

This chapter consisted of examining the meaning of the text in the English translated version and Chinese translated version of the novel *Siddhartha*, and performing an analysis of the inaccurate words from the English transcription of the novel. The process of data analysis started with transcribing twenty inaccurate words using literal translation techniques for translating data, and analysing the meaning in order to determine the exact meaning in the text. The results were evaluated and analysed in depth to identify and understand the inaccurate words in the English translated version. However, when the cultural untranslatability was considered inaccurate in the ST, the method of compensation for cultural untranslatability was employed.

To answer the first question, inaccurate words in the English translated version of the novel *Siddhartha* will be identified. Therefore, English-to-Chinese translations of the novel *Siddhartha* will be used for the literal translation methods to identify twenty inaccurate words. In answering the second question, to ensure the accuracy of the word's meaning literal translation methods will be used to identify culturally untranslatable terms in the translated works. To answer the third question, the method of compensation for cultural untranslatability in the novel Siddhartha will be used, based on the works of the translation theorist J.C. Catford.

The twenty inaccurate words were examined qualitatively to determine the accuracy of the strategy employed. The study analyses and evaluates the selected

inaccurate words before searching the Sanskrit in order to find the correct words to replace the twenty inaccurate words in the English translation. A study of the cultural untranslatability terms according to the text classification of this resource will allow researchers to follow up on this study in the future through the method of compensation for cultural untranslatability, or to determine whether the findings of this study can be generalised to other field.

TABLE 1:   DATA FROM THE ENGLISH TRANSLATION AND THE CHINESE TRANSLATION OF THE NOVEL *SIDDHARTHA*

Data	English Translation	Chinese Translation
1 & 2	*Dreams and a restlessness of the soul came to him, arising from the smoke of the sacrifices, emanating from the **verses** of the Rig-Veda, trickling through from the **teachings** of the old Brahmins.* - Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 7, Page 3	種種的夢幻和一種靈魂的焦慮，從燔祭的煙霧昇起，從梨俱吠陀的**頌歌**發出，從婆羅門老僧的**說教**滴下，流到他的腦海。 -赫爾曼•黑塞，悉達多，第 1 集，第 1 章, 第 7 段, 第 11 页

3	*"In truth, the name of Brahman is Satya. Indeed, he who knows it enters the **heavenly world** each day."*	『真的，梵的名字是真。真的，知道它的人日日入**天界**。』
	-Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 11, Page 5	-赫爾曼•黑塞，悉達多，第 1 集，第 1 章，第 11 段，第 13 页
4	*When the customary time for the practice of **meditation** had passed, Govinda rose.*	慣常的**打坐**時間一經完了，高聞達變立起身來。
	-Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 15, Page 6	-赫爾曼•黑塞，悉達多，第 1 集，第 1 章，第 15 段，第 14 页
5	*If you **find bliss** in the forest, come back and teach it to me.*	假如你在山中**證得極樂**，回來傳授給我。
	-Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 49, Page 9	-赫爾曼•黑塞，悉達多，第 1 集，第 1 章，第 49 段，第 18 页
6	*And Siddhartha's soul returned, died, decayed, turned into dust, experienced the troubled course of the **life cycle**.*	而悉達多魂虧歸來，而後又死亡，腐朽，化為塵土，品嚐**生死輪迴**的痛苦歷程。
	-Hermann Hesse, *Siddhartha*, Part	-赫爾曼•黑塞，悉達多，第 1

	1, Chapter 2, Paragraph 6, Page 12	集，第 2 章，第 6 段，第 28 页
7	*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.* -Hermann Hesse, *Siddhartha*, Part 1, Chapter 2, Paragraph 15, Page 14	但我悉達多在這些修煉和觀想裡面所得的，只是一種短暫的喘息，距離智慧，距離**解脫**，仍然遙遠，仍跟未出娘胎的孩子一般。高聞達，這是我知道的。 -赫爾曼•黑塞，悉達多，第 1 集，第 2 章，第 15 段，第 31 页
8	*He wandered through the country preaching, surrounded by disciples, having no possessions, homeless, without a wife, wearing the yellow **cloak** of an ascetic, but with lofty brow, a holy man, and Brahmins and princes bowed before him and became his pupils.* -Hermann Hesse, *Siddhartha*, Part 1, Chapter 2, Paragraph 29, Page 16	他在一羣門徒的環繞之下週遊各地，隨處說法度人，沒有家室，不蓄財物，身披一襲黃色的**袈裟**，但氣宇軒昂，確是一位聖人，許多婆羅門和王侯都拜倒他的腳下，做他座前的聽法弟子。 -赫爾曼•黑塞，悉達多，第 1 集，第 2 章，第 29 段，第 33 页
9 & 10	*In the town of Savathi every child*	在舍衛城中，每一個孩子都知道

*knew the name of the illustrious Buddha and every house was ready to **fill the alms bowls** of Gotama's silently begging disciples*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 3, Paragraph 1, Page 20

大覺世尊的名字，每一戶人家都準備**裝滿**他那些默默行乞的弟子的**鉢盂**。

-赫爾曼‧黑塞，悉達多，第 1 集，第 3 章，第 1 段，第 46 页

11

*It was hardly necessary to enquire the way, for quite a number of pilgrims and **monks** from Gotama's followers were on the way to Jetavana.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 3, Paragraph 7, Page 21

他們幾乎用不著再向別人問路了，因為，到祇園精舍的路上，來來往往的**雲水僧人**和佛陀弟子多得很哩。

-赫爾曼‧黑塞，悉達多，第 1 集，第 3 章，第 7 段，第 47 页

12

*When the Buddha had finished- it was already night-many pilgrims came forward and asked **to be accepted** into the community, and the Buddha accepted them and said: "You have listened well to the teachings. Join us then and walk in bliss; put an end to suffering."*

佛陀說法完畢，已是夜幕低垂的時候了，許多幕道而來聽法的人都紛紛走向前去，請求佛陀准許**歸依**，加入他所領導的僧團，作為常隨聞法的徒眾。佛陀一一接納他們，並對他們說道：『你們已聞正法，那就加入我們，共修共進，共同離苦赴樂吧。』

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 3, Paragraph 19, Page 23-24

-赫爾曼•黑塞，悉達多，第 1 集，第 3 章，第 19 段，第 50 頁

| 13 | *He reflected deeply, until this feeling completely overwhelmed him and he reached a point where he recognized **causes**; for to recognize causes, it seemed to him, is to think, and through thought alone feelings become knowledge and are not lost, but become real and begin to mature.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 4, Paragraph 1, Page 30 | 他深切地思惟著，直到此種感覺完全懾服了他，而他也達到了看清萬法**因緣**所生的一點；因為，在他看來，看清因緣生法的辦法就是思惟，因此，感覺只有透過思惟才能化為知識，才能成真而開始成熟，才能不致喪失。

-赫爾曼•黑塞，悉達多，第 1 集，第 4 章，第 1 段，第 63 頁 |
| 14 & 15 | *I called my eyes and tongue, **chance**. Now it is over; I have **awakened**.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 4, Paragraph 8, Page 33 | 我稱我的眼睛和舌頭為**緣生**。而今，這一切都成過去了；我已**覺悟**了。

-赫爾曼•黑塞，悉達多，第 1 集，第 4 章，第 8 段，第 65 页 |

16 & 17	*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 travellers talked of nothing but Gotama and his **approaching death**.* -Hermann Hesse, *Siddhartha*, Part 2, Chapter 5, Paragraph 44, Page 89	這倆位渡子聽說，他們要盡快趕到他們的導師身邊，因為消息已經傳出，世尊示疾，不久即**般涅般**而得解脫。不久之後，又有一批僧侶來到，接着又是一批，而這些僧侶以及絕大部分的旅客，都不說別的，只談世尊的即將**入滅**。 -赫爾曼•黑塞，悉達多，第 2 集，第 5 章，第 44 段，第 148 页
18	*"Have you attained it?" she asked. "Have you found **peace**?"* -Hermann Hesse, *Siddhartha*, Part 2, Chapter 5, Paragraph 60, Page 93	『你已達到那個目標了？』她問。『你已發現**寂滅**之樂了吧？』 -赫爾曼•黑塞，悉達多，第 2 集，第 5 章，第 60 段，第 152 页
19	*He saw monks **walking** about*	他見到的是一些僧侶在美麗的林

	under the beautiful trees.	木下面**經行**漫步。
	-Hermann Hesse, *Siddhartha*, Part 2, Chapter 6, Paragraph 32, Page 102	-赫爾曼•黑塞，悉達多，第 2 集，第 6 章，第 32 段，第 171 页
20	*There was a smile in Siddhartha's old eyes as he said: "Do you call yourself a seeker, O **venerable** one, you who are already advanced in years and wear the robe of Gotama's monks?"* -Hermann Hesse, *Siddhartha*, Part 2, Chapter 8, Paragraph 3, Page 112-113	悉達多的蒼老眼神中露出了親切的微笑，並且答道：『啊，**尊者**啊，你的法臘已經很高了，而且身著佛制的袈裟，還自稱求道者麼？』 -赫爾曼•黑塞，悉達多，第 2 集，第 8 章，第 3 段，第 182 页

Literal translation is of great assistance while dealing with the translation of sensitive content in various cultures. Literal translation mainly serves the purpose of those

professional translators who want to keep the highest quality and accuracy of their

service intact for their clients or for cross-checking more than once in other words.

TABLE 2:   TRANSLATION TECHNIQUES: FOUND 20 INACCURATE WORDS

	German Language	English Translation	Chinese Translation	Remarks / Suggested / Formal	Sanskrit Language
1)	Versen (Verses)	Verses	頌歌	偈頌	Gātha
2)	Lehren (Teachings)	Teachings	說教	教義	Dharma
3)	Himmlische (Heavenly) Welt (World)	Heavenly World	天界	-	Devaloka
4)	Versenkungsübung (Exercise in Meditation)	Meditation	打坐	禪定	Dhyāna
5)	Seligkeit (Bliss) Gefunden (Found)	Find Bliss	證得極樂	-	Find Sukhāvatī
6)	Kreislaufs (Cycle)	Life Cycle	生死輪迴	-	Karma
7)	Erloesung (Salvation)	Salvation	解脫	-	Moksa
8)	Gelben (Yellow)	Cloak	袈裟	-	Kasaya

	Mantel (Cloak)				
9)	Fuellen (Fill) Die (The)	Fill The	裝滿	佈施	Giving Dana
10)	Almosenschale (Almsbowl)	Alms Bows	缽盂	-	Pa^tra
11)	Moenche (Monks)	Monks	雲水僧人	比丘們	Bhikṣu
12)	Um (For) Aufnahme (Admission)	To Be Accepted	皈依	-	Sarana
13)	Ursachen *(*Causes)	Causes	因緣	-	Nidāna / Hetu-pratyaya
14)	Wertlose (Worthless) Erscheinungen (Phenomena)	Chance	緣生	-	Pratītyasamutpāda
15)	Erwacht (Awakened)	Awaked	覺悟	-	Bodhi
16)	Letzten (Last) Menschentod (Human Death)	Last Mortal Death	般涅槃	-	Parinirvāṇa
17)	Seinem (His) Nahen (Approach) Tode (Death)	Approaching Death	入滅	-	Parin!irva^ti
18)	Gefunden (Peace)	Peace	寂滅	-	Vyupas/ama
19)	Gehen (Go)	Walking	經行	-	Caṅkramati

20) Ehrwuerdiger　　Venerable　　尊者　　　-　　　Ārya
　　　(Reverend)

The compensation for cultural untranslatability in the novel *Siddhartha* used six methods, namely adaptation, borrowing, calque, compensation, paraphrase and translator's notes. After an in-depth analysis and comparison, it was found that the method of compensation for cultural untranslatability was a good strategy to resolve the issue of cultural translation.

TABLE 3: METHOD USED IN TRANSLATING THE NOVEL *SIDDHARTHA* (CHINESE VERSION)

Chinse Translation	Adaptation	Borrowing	Calque	Compensation	Paraphrase	Translator's note
1) 頌歌	✓					
2) 說教	✓					
3) 天界	✓		✓			
4) 打坐	✓					
5) 證得極樂	✓		✓			
6) 生死輪迴	✓				✓	✓

7) 解脫	✓	✓	✓
8) 袈裟	✓		
9) 裝滿	✓		
10) 缽盂	✓		
11) 云水僧人	✓		
12) 皈依	✓	✓	✓
13) 因緣	✓	✓	✓
14) 緣生	✓		
15) 覺悟	✓		
16) 般涅槃	✓	✓	✓
17) 入滅	✓	✓	✓
18) 寂滅	✓	✓	✓
19) 經行	✓	✓	✓
20) 尊者	✓	✓	✓

4.1 DATA ANALYSIS 20 INACCURATE WORDS WITH REPLACEMENT CORRECT WORDS (SANSKRIT LANGUAGE)

English Translation:

*Dreams and a restlessness of the soul came to him, arising from the smoke of the sacrifices, emanating from the **verses** of the Rig-Veda, trickling through from the **teachings** of the old Brahmins.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 7, Page 3

Chinese Translation:

種種的夢幻和一種靈魂的焦慮，從燔祭的煙霧昇起，從梨俱吠陀的**頌歌**發出，從婆羅門老僧的**說教**滴下，流到他的腦海。

-赫爾曼•黑塞，悉達多，第1集，第1章, 第7段, 第11頁

Literal Translation:

*All sorts of fantasy and a soul of anxiety, from the ritual of smoke rising, from the Rig Veda **song** of prise emanation, from a Brahmin monk **preaching**, flowing to his mind.*

Explanation for Data 1:   Verses & Gātha

When any piece of writing is arranged in metrical rhythm, the form is called verse. Verse usually rhymes, and a group of rhyming lines constitutes a unit of a song or poem, also known as stanza or more than one verse. Every scripture or section with a short number of lines in chapters of the Bible adopted this style.

By contrast, Gātha being written in Sanskrit has its roots in Avestan Gātha, because of the attribution of any of the seventeen poems to Zoroaster; these are the

oldest scriptures of Avestan, also known as verse or song (Chesterman, 2013). This strongly implies the poetic metre that is often used in the retelling of legends. Nevertheless, it is notable this is not an aspect of the Vedas and it is not typical of Prakrit or Epic Sanskrit. The origin of Gātha is the root gai in Prakritor Sanskrit, which denotes to speak, recite, sing or extol, and it has a correlation with the Avestan term gatha.

Explanation for Data 2:   Teaching & Dharma

The knowledge and principles of a teacher are embodied in teaching. Dharma is regarded as Bahasa Sanskrit, which literally means a custom or decree. Hinduism depicts it as a perpetual cosmic law, and states that this method is inherent to the nature of elements. Dharma is perceived as a universal law that is reinforced by the divinity on one hand, and which should be reflected in human behaviour along with maintain the social paradigm on the other. Buddhism, Hinduism and Jainism have diverse meanings of dharma.

In addition, the quintessential meaning is indicated by the concept of dharma in Hinduism, but the Buddha proclaimed the universal truth that has been adopted in the concept of Buddhism (Connor, 2011). Finally, dharma in Jainism implies a virtue and a fundamental substance that are necessary in the medium of motion. Therefore, all concepts have somehow failed to define dharma precisely due to the interchangeable history of the word yielding a confusion plethora of multiple meanings. Western languages have no equivalent, single replacement for the word dharma.

The Lord asked Subhuti whether Tathagata was ever acquainted with dharma in order to understand the right, utmost and absolute enlightenment. In reply, she addressed the Lord, saying that Tathagata was never acquainted with any dharma to understand the right, utmost and absolute enlightenment (Chesterman, 2013). Thus, the

Lord deduced that dharma could be found anywhere and the right, utmost (anuttara) and absolute enlightenment is everything one must know. He furthermore informed Subhuti that dharma is the identical to the self (sama) and, in that context, nothing is varied (vishama).

Therefore, this is the reason for calling it the right, utmost (samyak) and absolute (sam-) enlightenment. The entirety of all the wholesome dharmas is defined in terms of self-identity despite the absence of a self, a soul, a self, a person and the right, utmost and absolute enlightenment. Noticeably, wholesome dharma prevailed in spite of the fact that Tathagata did not learn any dharmas. This is why they refer to them as wholesome dharmas.

English Translation:

*"In truth, the name of Brahman is Satya. Indeed, he who knows it enters the **heavenly world** each day."*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 11, Page 5

Chinese Translation:

『真的，梵的名字是真。真的，知道它的人日日入天界。』

-赫爾曼•黑塞，悉達多，第 1 集，第 1 章，第 11 段，第 13 頁

Literal Translation:

*"In truth, Brahman name is Satya. In truth, knows it people everyday enters **heavenly world**."*

Explanation for Data 3:   Heavenly & Devaloka

Heaven is also known as the seven heavens, Paradise, or as the most sacred place, which is complete opposite of to the derogatory hell or underworld. Heaven is assumed to only be inhabited by heavenly creatures such as Gods, and it is unanimously believed that they have the power to appear on earth (Conway, 2012). It is further surmised that earthly creatures go to heaven after death, and that a few exceptionally fortunate people go there without dying.

According to the presumption of some people, heaven may come down to earth in future. Thus, the concept of axis mundi, or world tree, hypothesis a tree to connect hell and heaven. In Hinduism, heaven is known as devaloka, which Gods or devas inhabit. Normally, the depiction of devaloka calls it a place of eternal light, which is similar to the notion of heaven. Masters from distinguished Hindu denominations have given different names to the place of the Gods such as Svarga, and each of them differ in non-fundamental aspects (Dizdar, 2009). The Hindu religion depicts devaloka as a beatific plane that can only be reached through the accumulation of good and bad.

Nevertheless, one must continue to be born and to live on earth to reach the zenith of improvement and leaning, or it is necessary to undergo all kinds of mortal experiences to attain the blissful plane. Once this point is reached, ordinary life becomes trivial, as the individual then inhabits the highest level of spirituality. For instance, Sivaloka or Kailasaand Vaikuntha is places where one can consolidate with Shiva and Vishnu, respectively. Buddhism depicts develoka as the abode of Buddhist devas. The personality of the inhabitant determines the unique characteristics of the various spheres of devas.

English Translation:

*When the customary time for the practice of **meditation** had passed, Govinda rose.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 15, Page 6

Chinese Translation:

慣常的**打坐**時間一經完了，高聞達變立起身來。

-赫爾曼•黑塞，悉達多，第 1 集，第 1 章，第 15 段，第 14 页

Literal Translation:

*Habitual **meditation** time upon over, Govinda then got up.*

Explanation of Data 4:   Meditation & Dhyāna

Any written or verbal discourse on meditation defines it as subjective assumptions and contemplations or, to put it another way, meditation is a historical study instead of a mere mythopoeic contemplation of humanity. By contrast, Dhyāna is considered to be profound meditation in Buddhist and Hindu faiths where it has been given an elevated status in yoga. In Buddhism, Hinduism and Jainism, Dhyāna mean meditation (Ellis & Oakley-Brown, 2001).

Moreover, in Dhyāna, an individual consciously observes his or her body, mind, senses and surroundings, and tries to attain the state of Samadhi by intensifying the observation. In this state of mind, the observer distances himself or herself from many qualities of the mind. Four levels of Dhyāna are stated in the *Sutta Pitaka;* they are known collectively as jhana, and the depth increases with each level. Numerous mentions of Jhanas have been found in the Pāli canon.

In addition, they have been further elucidated in the Mahayana and post-canonical in the ravāda Buddhist literature. This meditation state has been linked to the Zen tradition; however, for Chinese Buddhists, Dhyāna signifies different methods of

meditation and the related preparatory rituals that eventually lead to achieving Samadhi (Galantai, 2002).

English Translation:

*If you **find bliss** in the forest, come back and teach it to me.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 1, Paragraph 49, Page 9

Chinese Translation:

假如你在山中**證得極樂**，回來傳授給我。

-赫爾曼•黑塞，悉達多，第 1 集，第 1 章，第 49 段，第 18 頁

Literal Translation:

*If you are in the mountains permit **bliss**, come back to teach me.*

Explanation for Data 5:   Find bliss & Find Sukhāvatī

The origin of the word bliss is bliss or blīths in Old English, which has a further connection with blithe of Germanic origin. Searching for bliss was initially known as searching for a level of absolute happiness or obtaining a state of acute blessedness, and this is commonly achieved after death as people speak of the 'bliss of heaven' (Gambier & Doorslaer, 2010).

In addition, the English translation of Sukhāvatī is the 'Land of Bliss', and the Western world understands this word to refer to the sacred land of the Buddha Amitābha in Mahāyāna Buddhism by this word. Sukhāvatī has been translated in many ways in the ancient countries that adopted Mahāyāna Buddhism.

Moreover, 極樂 is the Chinese term for Ultimate Bliss, which is also known by another Chinese term, 西天 meaning Western Heaven.

English Translation:

*And Siddhartha's soul returned, died, decayed, turned into dust, experienced the troubled course of the **life cycle**.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 2, Paragraph 6, Page 12

Chinese Translation:

而悉達多魂虧歸來，而後又死亡，腐朽，化為塵土，品嚐**生死輪迴**的痛苦歷程。

-赫爾曼•黑塞，悉達多，第 1 集，第 2 章，第 6 段，第 28 页

Literal Translation:

*Siddhartha soul returned, and then again death, decay, turned to dust, to taste the **reincarnation** of painful process.*

Explanation for Data 6:   Life Cycle & Karma

Life cycle means the constant process or series of processes bringing change to the entire functional period of an organism. Reproduction is the key factor in this cycle. The life cycle of gut parasites figuratively means a management system to look after the complete life cycle of software (Gile et al., 2010).

Furthermore, karma originates from the Sanskrit Kaman, which means fate or after-effect. Buddhism and Hinduism both believe that the activities of a human being in a previous existence determine his or her future existence. The philosophical concept of causality is noted in karma and, accordingly, actions or objectives performed by an

individual in earlier days shape the future life of that individual. Evidently, good and bad intentions yield good and bad karma, respectively.

In addition, the categories of karma were mentioned briefly earlier, and they consist of sets of triplets, each beginning with meritorious karma and bodily karma; thus, there are six in total. To begin with meritorious karma, there are eight meritorious thoughts in meritorious karma; they all are derived from the arena of sensual pleasure, and are observed in the retention of precepts and the giving of alms. Therefore, five more meritorious thoughts are derived from the arena of form, and can be observed in ecstatic meditation.

Thus, meritorious karma consists of 13 thoughts in total (Conway, 2012). On the other hand, demeritorious karma comprises twelve demeritorious thoughts that are reflected in lifestyle. In addition, there are four meritorious thoughts that are found in the karma leading to immovability, which are observed in ecstatic meditation and are derived from formlessness. Therefore, these three karmas consist of a total of 29 thoughts.

In the context of the other three karmas, the bodily karma, vocal karma and mental karma consist of thoughts related to the body, thoughts related to the voice and thoughts related to the mind. The paths leading to meritorious karma are set as the objective of this set of karma. This demonstrates how karma initiates its journey. The bodily karma encompasses the eight meritorious thoughts belonging to sensual pleasure and the twelve demeritorious thoughts. They use the platform of the body to reveal themselves.

Similarly, vocal karma is reflected via the platform of voice or speech. Nevertheless, the thoughts belonging to the arena of form are not included due to the absence of subsequent consciousness (Cui, 2012). The same reason is valid for those

thoughts that have been rejected due to dependence on consciousness. Notably, ignorance is the basis of all. However, it should be specifically mentioned that mental karma consists of 29 individual thoughts and they come to mind either though gesture or verbal expression.

English Translation:

*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.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 2, Paragraph 15, Page 14

Chinese Translation:

但我悉達多在這些修煉和觀想裡面所得的，只是一種短暫的喘息，距離智慧，距離**解脫**，仍然遙遠，仍跟未出娘胎的孩子一般。高聞達，這是我知道的。

-赫爾曼•黑塞，悉達多，第 1 集，第 2 章，第 15 段，第 31 页

Literal Translation:

*But I Siddhartha in these practice and visualize inside obtained, only a brief respite, distant wisdom, distant **relief**, still faraway, like not yet born womb child in general. Govinda, this is that I know.*

Explanation for Data 7: **Salvation & Moksa**

Salvation was salvacion in Old French, which was originated from the ecclesiastical Latin salvation; in Greek, it was translated as sōtēria. Salvation is a state that can be achieved when one preserves and liberates oneself and liberates by overcoming loss,

harm and ruin. Therefore, the derivations of this theological deliverance are sins and their aftermath, and this faith is believed to be incorporated into Christian minds (Shupala, 2000).

Moreover, Moksha means release or emancipation, and there are other terms for it such as mukti, vimukti and vimoksha. It eschatological denotation marks the liberation from saṃsāra, which is the cycle of death and reincarnation. On other hand, psychologically, moksha refers to absolute self-realisation and liberation. Hinduism has traditionalised moksha as a central concept, and it is also considered one of the four objectives of human life (Skuse et al., 2011).

In addition, the remainder include artha (meaning means of life, income security and material prosperity), Karma (meaning emotional fulfilment, sensuality and pleasure) and dharma (meaning moral life, appropriateness and virtue. However, in Hinduism, all these are called Puruṣārtha. Some other epistemologies in Indian religions use moksha in equivalence to or interchangeably with kaivalya, vimoksha, mukti, vimukti and apavarga.

English Translation:

*He wandered through the country preaching, surrounded by disciples, having no possessions, homeless, without a wife, wearing the yellow **cloak** of an ascetic, but with lofty brow, a holy man, and Brahmins and princes bowed before him and became his pupils.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 2, Paragraph 29, Page 16

Chinese Translation:

他在一羣門徒的環繞之下週遊各地，隨處說法度人，沒有家室，不蓄財物，身披

一襲黃色的**袈裟**，但氣宇軒昂，確是一位聖人，許多婆羅門和王侯都拜倒他的腳下，做他座前的聽法弟子。

-赫爾曼•黑塞，悉達多，第 1 集，第 2 章，第 29 段，第 33 页

Literal Translation:

*He in group of disciples surround under travelled around, everywhere preaching to saving people, no married, no possessions, wearing in yellow **robes**, but imposing, but it is a saint, many Brahmins and nobility has bowed at his foot, became his seat front of listen teachings disciples.*

Explanation for Data 8:   Cloak & Kasaya

Oxford dictionaries online shows cloak as being derived from old French 'cloke' or its dialect variant cloche - 'bell, cloak' - which is derived from the Medieval Latin clocca, 'bell'. Moreover, a cloak is actually a sleeveless outer garment that covers the body entirely by hanging from the shoulders. The word kasaya can be synonymous with the phrase 'yellow cloak', as a cloak covers the outer wear on a human body by hanging loosely and preventing the effect of cold or other inclement weather. (Snell-Hornby et al., 1994).

The Buddhist kasaya is believed to have originated in India when these types of loose garments were chiefly worn by the followers of Gautama Buddha. The origin of the word kasaya is Sanskrit; all the liturgies of Hinduism were written in this historical Indo-Aryan language, and Buddhism and Jainism both value it as a scholarly and literary language.

The Buddhist monks of India dressed in the colour orange (kasaya). The monks' robes were made of wool, silk and cotton cloth. The monks usually possessed three garments (civara) and which had been repaired repeatedly. The Indian style of garments did not seem to be appreciated by I-Tsing. The random sewing and stitching of the

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ecclesiastic garments was common in the five parts of India. This was regardless of the threads in the clothes being crosswise or lengthwise. Monks' robes were usually made of fine silk (Rahula, 1959).

The garbs of different sectarians were marked via slight differences. For instance, the skirt of the lower garments belonging to the Mulasarvastivada was cut straight, while those of the Mahasanghika, the Sthaviravada and the Sammitiya were of an irregular shape. The way the Mulasarvastivada wore their undergarments (nivasana) was different from how the two other Nikayas wore them. With regard to I-Tsing, the Mahasanghika wore the nivasana in the same ways as did Indian women (Rahula, 1959).

Nuns' ways of wearing nivasana similar to the monks belonging to the same school. Upper-class Indians usually wore a pair of soft white cloths, while the lower classes and the poor wore a single piece of linen. The three garments were the monks' only possessions, in addition to the six necessities (Rahula, 1959).

The allocation of the rooms in the monasteries was based on the rank of the monks. A strange monk was greeted with hospitality after arriving at the monastery, and was provided with bedding and food appropriate to his rank. While lodging together, it was questionable whether the monks would stay in separate rooms or whether the rooms would be partitioned using ropes, both of which were in accordance with the law. According to the Mulasarvastivada community, there should be separate rooms in lodgings, while the Sammitiya sect had no problem with separate beds divided by ropes (Rahula, 1959).

English Translation:

*In the town of Savathi every child knew the name of the illustrious Buddha and every house was ready to **fill the alms bowls** of Gotama's silently begging disciples*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 3, Paragraph 1, Page 20

Chinese Translation:

在舍衛城中，每一個孩子都知道大覺世尊的名字，每一戶人家都準備**裝滿**他那些默默行乞的弟子的**缽盂**。

-赫爾曼•黑塞，悉達多，第 1 集，第 3 章，第 1 段，第 46 页

Literal Translation:

*In Savathi town, every child knew the Buddha name, every family are ready to **fill** his who silently begging disciples of **alms bowls**.*

Explanation for Data 9: Fill the & Giving Dana

To fill something signifies to pour some substance into an empty vessel; for example, filling a glass with water. Dāna or Daana refers to donating, or to giving alms or generosity. This meaning is reflected in the context of giving unconditionally or generously in Buddhism, Jainism and Hinduism (Arffman, 2012). The generosity of a spiritually elevated person is nurtured through practising the religious act called Dāna.

Buddhist teaching perceives it as an effect that changes the mind of the giver. Such openness to generosity allows individuals to be born again happy and wealthy, and negligence of this allows people to end up in sorrow and poverty. Buddhists abide by such a generous nature in order to obtain spiritual assets. Furthermore, during the ultimate ritual after death, a large quantity of Dāna is distributed. The distribution of the ten most significant things in Hinduism is called Dasa Dāna; it includes gold, clothes (Vastra Dāna), oil, sesame (Tila Dāna), pulses, land (Bhu Dāna), cows (Go Dāna), rice, clarified butter and silver.

Dana refers to offerings, generosity and almsgiving. A person offering alms is vouchsafed with strength, good appearance, long life and happiness. Thus, these four bestows will remain with one who offers, be it on earth or in heaven (A. IV, 57). The giver of alms would receive five more blessings, such as noble association, self-confidence, and the affection of other people, a good reputation and heavenly reincarnation (A. V. 34). In addition, A. VII, 54 stated seven more blessings.

Buddhist countries in South Asia place high regard on generosity, whereby a person offers foods and clothes to the monks generously, as this is characteristic of a basic human virtue and a way to vanquish the innate egoism and greed of people. The act of offering must reflect sincere intention and volition, be it in response to a good or bad event, and only an outward veneer will not earn one the blessings mentioned above.

Explanation for Data 10:   Alms Bows & Pa^tra

An alms bowl is considered to be the most classic and significant object in the life of Buddhist monks (Venuti, 2004). It symbolises both materialistic and free giving. Filling the alms bowl with alms is the highest respect a Buddhist can show to a monk. Furthermore, virtuosity and reverence are reinforced in terms of secularity in a society through the alms bowl (Baker, 1998). Considering the materials used to make Pa^tra, the shape of the Pa^tra is round, with a flat bottom and with little depth, and was usually made of mud, tile, soil, clay or iron. Monks personally use the Pa^tra, which originates from a popular monk bowl (Wesolowski, 2006). The bowl is not particularly heavy, and the representative status of the monk is defined by it. The faithful and dedicated disciples of a general monk inherit his kasaya and pa^tra after his demise.

English Translation:

*It was hardly necessary to enquire the way, for quite a number of pilgrims and **monks***

from Gotama's followers were on the way to Jetavana.

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 3, Paragraph 7, Page 21

Chinese Translation:

他們幾乎用不著再向別人問路了，因為，到祇園精舍的路上，來來往往的**雲水僧人**和佛陀弟子多得很哩。

-赫爾曼•黑塞，悉達多，第 1 集，第 3 章，第 7 段，第 47 頁

Literal Translation:

*They almost do not need again to someone else ask for directions, because, to Jetavana on the way, the coming and going of **monks** and Buddha disciples many more.*

Explanation for Data 11:   Monks & Bhikṣu

The word monk is derived from the Old English phrase 'munuc'; however, 'monk' in the English language originated from the Christian terminology monachos which is derived from monakhos, meaning solitary in Greek, which is further derived from 'monos' or alone. It is believed that a monk could be either a female or a male who abandons every aspect of materialistic life and dedicates the rest of his or her life to God and religious activities (Bandia, 2015). Monks either live in seclusion or cohabit with other monks.

In addition, male and female monks in Buddhism and Hinduism are known as bhikkhuni and bhikṣu, respectively. Bhikṣus and bhikkhunis live according to strict

regulations that are known collectively as pātimokkha or prātimokṣa. Spiritual practice is the key activity in their lifestyles, as their ultimate aim is to achieve nirvana through rigorous meditation.

English Translation:

*When the Buddha had finished- it was already night-many pilgrims came forward and asked **to be accepted** into the community, and the Buddha accepted them and said:"You have listened well to the teachings. Join us then and walk in bliss; put an end to suffering."*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 3, Paragraph 19, Page 23-24

Chinese Translation:

佛陀說法完畢，已是夜幕低垂的時候了，許多幕道而來聽法的人都紛紛走向前去，請求佛陀准許**歸依**，加入他所領導的僧團，作為常隨聞法的徒眾。佛陀一一接納他們，並對他們說道：『你們已聞正法，那就加入我們，共修共進，共同離苦赴樂吧。』

-赫爾曼•黑塞，悉達多，第 1 集，第 3 章，第 19 段，第 50 頁

Literal Translation:

*Buddha's statement had completed, it was already night falls period, many came forward pilgrims have one by one stepped forward, to request Buddha permission for **refuge** , join his leadership of Sangha, as often follow and listen teachings of pilgrims. Buddha all accept them, and face to them said: "You have listened the Dhamma, then join us, meditation together, together away from suffering to attain happiness."*

Explanation for Data 12:   To Be Accepted & Sarana

The phrase 'to be accepted' has multiple definitions and explanations. Literally, this phrase means a person or group accepts an individual from another group or community. Alternatively, it also refers to being accepted into a specific religion following a ceremony. It is also defined as an implication or demonstrative act signifying ascendancy to an elevated position as an offering that necessitates the formation of contract (Barbe, 1996). An offering is performed through certain acts to confer the practice of power.

Furthermore, it is said to be an enactment by a person who is offered something by another person in the event that the offered subject intends to retain the act of inviting an offer. Sarana refers to complete faith, trust and accepting a corrected form, which is known as taking refuge in the Buddha. The regulations of sarana are collectively called the Triple Gems and the Three Jewels, and these are maintained consistently though monastic ordination activities. The Three Jewels consist of the following:

1.   The Buddha

2.   The Dharma (the teachings)

3.   The Sangha (the monks' community)

English Translation:

*He reflected deeply, until this feeling completely overwhelmed him and he reached a point where he recognized **causes**; for to recognize causes, it seemed to him, is to think, and through thought alone feelings become knowledge and are not lost, but become real and begin to mature.*

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 4, Paragraph 1, Page 30

Chinese Translation:

他深切地思惟著，直到此種感覺完全懾服了他，而他也達到了看清萬法**因緣**所生的一點；因為，在他看來，看清因緣生法的辦法就是思惟，因此，感覺只有透過思惟才能化為知識，才能成真而開始成熟，才能不致喪失。

-赫爾曼•黑塞，悉達多，第 1 集，第 4 章，第 1 段，第 63 頁

Literal Translation:

*He deeply thinking, until this feels completely convincing him, and he reached see all buddhist teachings **karma** born a little; because, in his view, to see karma method is thinking, therefore, feel only be through thinking may turned to knowledge, to come true and begin to mature, just may without lose.*

Explanation for Data 13:　Causes & Karma

Causes or causality links a number of factors (or causes) with a phenomenon (or the effect), and the effect is considered to be the corporeal consequence. It can be exemplified as follows: if an effect is affected by everything, then it is a cause of that effect. Nidana means a series of interconnected causations conceptualised by Shakyamuni Buddha. There are twelve nidanas, also referred as a sequence of cause and effect, and they imply the cycle of reincarnation depicted by Gautama.

Furthermore, Śāntirakṣita acknowledges Buddha's description of the Doctrine of Pratītya-Samutpāda as being the best. Kamalaśīla added that the doctrine of causation was the brightest of all Buddhist gems. According to the Buddhist philosophers' evaluation of the doctrine of causation that existed during this period, it can be assumed to be a direct result of their doctrine of universal momentariness. Momentariness,

efficiency, reality and causality are interchangeable terms used in this system (Jayasuriya, 1976).

It is essential to define the so-called operation or function, in addition to what is referred to as 'dependence', which is the requirement for the effect. The effect is known to appear shortly after the cause appears, and this is referred to as operation. On the other hand, the effects' requirement for the cause, or the dependence of the effect on the cause, is assumed from the fact that the effect occurs immediately after the cause. The substance itself is referred to as the cause without any type of expression (Jayasuriya, 1976).

In addition, life's demands affect all human, either consciously or subconsciously. Humans experience deep-seated anxiety during their lives before death, and which is perceived the causes of which have actually been defined. The initial one is the desire accompanies the frenzied desire to live, to progress and to possess. This egoistical desire is perceived define an individual, hence differentiating him from others. We will examine how, in this example, the Wise One uses the green serpent of sensuality to symbolize egotistical desire.

Another is the non-mastery of self, which relates to the failure of the highest aspirations and will of an individual. This is regardless of the high drive in individual passion. It is therefore viewed as insufficient control of the desire for revenge. This relates to the red turkey cock of anger described by Gautama (Jayasuriya, 1976).

The final perception of the causes of human suffering is ignorance. Ignorance affected Buddha, causing him to mistake the nature of an individual. Ignorance was widely understood as allowing oneself to be mentally distracted by appearances, having a belief in the permanence of self, other beings and material things. Ignorance is to view an illusion as reality, and to ignore the fact that the events in the universe are regulated

by cosmic laws. Humans with that level of ignorance are considered useless (Jayasuriya, 1976).

Its meaning implies the condition, cause, root-condition or reason. According to the implication of Sutta, it is the closest synonym for *paccaya,* or condition, and these two usually appear together; for example, 'What is the cause, what is the condition?' *ko hetu ko paccayo*.

The wholesome and unwholesome roots (*mūla*, q.v.) are defined by it in Abhidhamma. In this context,the 24 conditions listed in the introductory section of Paṭṭhāna starts with its root condition (*hetu-paccaya;* s.paccaya) (s.Guide p. 117). The roots (*hetu*) comprise the sections of Dhs (1052-1082) and Paṭṭh (Duka paṭṭh; Guide, p.144).

(a)   Its application is also found while classifying consciousness as *a-hetuka* and *sa-hetuka,* where concomitant root conditions exist and are not found, respectively.

(b)   Reincarnation of consciousness is segmented into *ahetuka*, *dvihetuka* and *tihetuka,* which will be excluded from and included in two or three root conditions, respectively (s. *paṭisandhi*).

Ahetuka-diṭṭhi refers to the sense of deceptive perception of the non-causes of existence: s. *diṭṭhi*.

English Translation:

*I called my eyes and tongue, **chance**. Now it is over; I have **awakened***.

-Hermann Hesse, *Siddhartha*, Part 1, Chapter 4, Paragraph 8, Page 32

Chinese Translation:

我稱我的眼睛和舌頭為**緣生**。而今，這一切都成過去了；我已**覺悟**了。

-赫爾曼•黑塞，悉達多，第 1 集，第 4 章，第 8 段，第 65 页

Literal Translation:

*I called my eyes and tongue as **raw edge**. Now, it's all gone into; I have **consciousness**.*

Explanation for Data 14:   Chance & Pratityasamutpada

When events take place without a predetermined causation factor, they assumed to occur by chance. In Sanskrit, Pratityasamutpada is a term signifying the birth of the ground edge and in Buddhism and associated spheres, the origin and concept of living are considered essential. However, this word is most popularly translated as arising; it is sometimes believed to be co-arising with internal dependence or, in other words, it is both conditioned emergence and genesis.

Explanation for Data 15:   Awaked & Bodhi

The root of the word awakened is an Old English term onwaecnan, which is the amalgamation of 'on' and 'waken', meaning to rouse or wake someone from sleep; it can also be used to refer to waking someone up to enlightenment. The term Bodhi is mistranslated as enlightenment in English, as the very word Bodhi denotes the spiritual situation and self-realisation of the Buddha or Bodhisattva.

Furthermore, Buddhist convention perceives this as achieving the destination of enlightenment gradually. Buddhism explains Bodhi as an understanding of the core idea of things upheld by Buddha (Bassnett, 1980). However, although its traditional English translation is enlightenment, literally, it is much more inclined to mean 'awakening'. The verbal origin of 'budh' is to awaken. The Nikayas consider Bodhi as the cognisance of the causal mechanism that leads to the incarnation of individuals in material form to

endure suffering. However, it is majorly contextual to Buddhism, other Indian conventions and philosophical theories seem to us the term 'buddhi' as well.

When Buddha achieved enlightenment, it came to be known as *sammā-sambodhi* (q.v.) or absolute Enlightenment. The faith (*saddhā*, q.v.) of a lay Buddhist can be understood as one believer of the Perfect One becoming enlightened (*saddahati Tathāgatassa bodhiṁ:* M. 53, A. III 2). The factors or steps contributing or leading towards Enlightenment, as stated in the scriptures, are the seven Factors of Enlightenment (*bojjhaṅga* (q.v.) = *bodhi-aṅga*) and 37 more factors related to enlightenment (*bodhipakkhiya-dhammā*, q.v.). The Buddhavamsa came after Sutta-Pitaka, and it contained 10 *bodhi-pācana-dhammā*, or the characteristics required to achieve the quintessence of Perfect Enlightenment; they are also known as the 10 Perfections (*pārami*, q.v.).

The structure of Enlightenment is tripartite consisting of a Noble Disciple (*sāvaka-bodhi*, q.v.), meaning an Arahat, an independently Enlightened One (*pacceka-bodhi*, q.v.) and a Perfect Enlightened One (*sammā-sambodhi*). Nevertheless, such a tripartite structure was applied to this classification at a much later date and this is why this is not part of the canon of the older Sutta commentaries (Demoen, 2008). A verse in Sutta refers to the most similar implication of it, appearing on later date. *Sāvaka-pārami, pacceka-bodhi, buddha-bhūmi* are mentioned in the 15th stanza of the Treasure Store Sutta (Nidhikkanda Sutta) of the Khuddakapātha (referred to as Khp. Tr. p. 247 f.).

However, Bodhi is generally elucidated via a four-layered meaning in the commentaries (such as those by M., Buddhavamsa, Cariyapiṭaka), and the four distinct layers are:

1.   The Tree of Enlightenment,

2. The Holy Path (*ariya-magga*),

3. Nibbana, and

4. Omniscience (of the Buddha: *sabbaññutā-ñāṇa).*

The commentaries in Cula-Niddesa define Bodhi as wisdom in relation to four paths (which are the access to stream-entry, such as *catūsu maggesu ñāṇa*).

Each canonical text, or old commentary, did not offer a Buddhist follower a selection of the three types of Enlightenment and, in this case, one might choose to be a Pacceka-Buddha, an Arahat-disciple or a Buddha (Dizdar, 2009). However, Therāvada countries, such as Ceylon, now practise this concept of choosing from the three aspirations.

English Translation:

*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 travellers talked of nothing but Gotama and his **approaching death**.*

-Hermann Hesse, *Siddhartha*, Part 2, Chapter 5, Paragraph 44, Page 89

Chinese Translation:

這倆位渡子聽說，他們要盡快趕到他們的導師身邊，因為消息已經傳出，世尊示疾，不久即**般涅般**而得解脫。不久之後，又有一批僧侶來到，接着又是一批，而這些僧侶以及絕大部分的旅客，都不說別的，只談世尊的即將**入滅**。

-赫爾曼•黑塞，悉達多，第 2 集，第 5 章，第 44 段，第 148 页

Literal Translation:

*This two ferrymen heard that, they need as soon as to get to their mentors side, because the news has spread, the Buddha is shown disease, soon like **Nirvana** derived relief. Not long afterwards, there a group of monks came, then another group, and these monks and the vast majority of travellers, do not say anything else, just talk about the Buddha's soon **approaching death**.*

Explanation for Data 16:   Last Mortal Death & Parinirvāṇa

There is close similarity between the meanings of last mortal death and Parinirvāṇa. Buddhism defines Parinirvāṇa as the quintessence of nirvana-after-death, and it only takes place when someone passes away physically after achieving nirvana while he or she was living. It also indicates the emancipation from Samsara karma, reincarnation and the cessation of skandhas. Some specific Mahāyāna scriptures, such as the Mahāyāna Mahāparinirvāṇa Sūtra, have defined Parinirvāṇa as the arena of true self of Buddha. Buddhism views this as a human being going through the phase of disintegration when he or she finally comes to the end of the reincarnation cycle (Benitez, 2004). Nevertheless, the unresolved karma of an individual can result in another incarnation, and this continuity is regarded as one of the six realms of samsara. By contrast, a person can only free him or herself from the bondage of karmic reincarnation by attaining nirvana.

Buddha ministered across India and elsewhere for forty-five years, and only then readied himself for absolution extinction, or *parinirvāṇa*. This event has greater significance in Buddhist history as it commences in the first year of the Buddhist era. Buddhist calendars count time from the day of the demise of their Master, contradicting Christian methodology in which the birth of their Master is considered the beginning of their calendar (Berry, 2007). Notably, *parinirvāṇa* is not actually the final death of

Buddha after which he will never die again, just as his last incarnation is in Lumbinī, after which he never be reincarnated again. Through *parinirvāṇa*, the Buddha successfully surpassed the bondage of *samsāra*.

Noticeably, Buddhist scriptures do not describe the Buddha attaining or entering *parinirvāṇa;* instead, According to his followers, he has been parinirvāṇised, or has reached the point of absolute dissolution. It is believed that the Buddha himself suggested not thinking about its meaning ontologically as, after death, the saint surpassed the line of imagination, be it being or non-being. According to the eminent Buddhist philosopher Nagārjuna, after the *parinirvāṇa*, marking the Buddha as being or non-being, or both are being and non-being, or neither being nor non-being would be wrong. After such a discussion, despite there being no chance of his reincarnation, and accepting the complete dissolution of his life and death, he continues to live on through his teachings, and in the relics and within the community he gave rise to even after being cremated. This indicates that life does not always circle around ontology (Bielsa, 2014).

Although *parinirvāṇa* is considered absolute extinction according to Buddhists it is considered the second of three *nirvāṇas* (extinctions). It begins with the *nirvāṇa* in which a substratum of mind-body persists, and it has equivalence with the enlightenment of Buddha at Bodhgaya, and might be considered the absolute renouncement of *āśravas*. After that, there is nirvana, where a substratum of mind-body does not surface, and it will be discussed in this section (Brisset, 2010). It is regarded as the *parinirvāṇa* of Buddha that took place at Kuśinagarī, and is also delineated as the cessation of the continuous karmic reincarnation and his life and death as Buddha. Ultimately, it ends with the *nirvāṇa* of the relics that are believed to constitute the actual and final extinction or cessation of his life.

The last chapter of the history of Buddha will evaluate certain events in depth which, together result in the *parinirvāṇa* of Buddha. These events focus on the last journey of Buddha, which he conducted to Kuśinagarī from Rājagṛha with his disciple Ānanda within seven months. After that, I will examine the occurrences at the final deathbed of Buddha, consisting of his last words, wishes and the distinct series of events leading him to his *parinirvāṇa*.

In this context, I would consider adding the funeral of Buddha, including the veneration and cremation of his physical body. Following this, the accumulation and distribution of relics of the Buddha will be described (Chen, 2009). Lastly, to draw to conclude this discussion, I will focus briefly on the on-going existence of relics, together with his inculcations, their recollection and conservation and, most importantly, their disappearance, which is separate from the biography of the Buddha and is yet to be discussed.

Explanation for Data 17:   Approaching Death & Parinirva^ti

There is close similarity between the meanings of approaching death and Parinirva^ti. For example, two distinct dynamics start operating when a person reaches the last stage of dying, and they are minutely interconnected. The first dynamic is on the physical level when the body its final collapse and this is comprehended through the malfunctioning of various physical organs or their termination. This is followed by the second dynamic that occurs at the emotional-spiritual-mental interface (Chesterman, 2013).

Thus, the spirit is released from the body of the dying person in this phase, and the other two processes follow appropriately in accordance with the lifestyle and beliefs of the dying person. Moreover, the symptoms mentioned indicate the preparatory phase of the body for being released from the ultimate bondage of life.

English Translation:

*"Have you attained it?" she asked. "Have you found **peace**?"*

-Hermann Hesse, *Siddhartha*, Part 2, Chapter 5, Paragraph 60, Page 93

Chinese Translation:

『你已達到那個目標了？』她問。『你已發現寂滅之樂了吧？』

-赫爾曼•黑塞，悉達多，第 2 集，第 5 章，第 60 段，第 152 页

Literal Translation:

*"You have reached that goal?" She asked. "You have discovered **perishable** joy?"*

Explanation for Data 18:   Peace & Vyupas/ama

Peace suggests being free from any stress as well as emotional quietude and absolute tranquillity. Notably, this state has nothing to do with the suspension of war or civil disorder. It means Vyupas/ama and vu^pasama in Sanskrit and Pali, respectively. Vyupas/ama denotes liberation from death and reaching an inaction plane.

However, this plane is assumed to be somewhere at a confusing distance from the world (Chen, 2009). The term peace sums up the significance of happiness and light heartedness, and is called as vyupas/ama. Notably, vyupas/ama cannot be assumed a synonym for death; instead, it signifies complete quietude and can only be attained through final release from delusion and difficulty.

English Translation:

*He saw monks **walking** about under the beautiful trees.*

-Hermann Hesse, *Siddhartha*, Part 2, Chapter 6, Paragraph 32, Page 102

Chinese Translation:

他見到的是一些僧侶在美麗的林木下面**經行**漫步。

-赫爾曼•黑塞，悉達多，第 2 集，第 6 章，第 32 段，第 171 页

Literal Translation:

*He saw that some of the monks in the beautiful forest **walking** stroll.*

Explanation for Data 19:   Walking & Caṅkramati

Walking is a physical activity that allows moving forward or backward with the use of two legs moving at frequent pace. Noticeably, the feet do not touch the ground at the same time. Buddhism defines Caṅkramati as the walking meditation, and it is exercised between extensive spans of seated meditation, which is known as zazen. A wooden fish is used for the walking meditation in Chinese Zen, as each strike symbolizes each step. In this way, each step follows the previous step (Burke & Hsia, 2007).

Furthermore, believers in this tradition used to pace around a hall clockwise, and positioning their hands as *shashu* (叉手), where one hand grasps the other hand that is tightly fisted. This walking meditation takes a full breath with each step forward Caṅkramati commences with the ringing of the *kinhinsho* bell, and ends with the *chukaisho* (抽解鐘) bell, which is also known as the chime of detachment and letting go.

English Translation:

*There was a smile in Siddhartha's old eyes as he said: "Do you call yourself a seeker, O **venerable** one, you who are already advanced in years and wear the robe of Gotama's monks?"*

-Hermann Hesse, *Siddhartha*, Part 2, Chapter 8, Paragraph 3, Page 112

Chinese Translation:

悉達多的蒼老眼神中露出了親切的微笑，並且答道：『啊，**尊者**啊，你的法臘已經很高了，而且身著佛制的袈裟，還自稱求道者麼？』

-赫爾曼•黑塞，悉達多，第 2 集，第 8 章，第 3 段，第 182 頁

Literal Translation:

*Siddhartha's old eyes among revealing a friendly smile, and replied: "ah, **Venerable** ah, your level is already high, and dressed Buddha robe, also claimed yourself a seeker?"*

Explanation for Data 20:   Venerable & Ārya

An elevated degree of respect is affirmed by the word venerable, specifically with regard to a person's character, wisdom and age. This word is attributed to an archdeacon in the Anglican Church. By contrast, the Roman Catholic Church uses this term specifically for a person who has died and who has earned a degree of honour, although they have not entered into the canon. Ārya is a Sanskrit term that is interpreted as A Liye. In Buddhism, honour is conferred on an individual via with this term. Etymologically, it is derived from the Aryans, and indicates that it was used by Aryan-speaking people (Berry, 2007).

In addition, a post-school senior with prestigious titles is honoured with this phrase. Christianity uses the word Thera for the same purpose. Moreover, the Roman Catholic Church considers this as the criterion for being canonised as the result of

having performed a glorious action. A person with this title is considered the truly blessed child of God, or as a first-class servant of God, when the ethics of the heroic virtue of that person is evaluated.

CHAPTER FIVE

CONCLUSION

5.0   INTRODUCTION

In previous chapter, the study aimed at investigating twenty inaccurate words in the English translated version, and compared it to the Chinese translated version of the novel *Siddhartha*. The findings have been used to illustrate compensation for cultural untranslatability. The research outcomes can provide for seamless cultural translation or present the benefit of solving the difficulties in translating the novel, as everyone can use compensation for cultural untranslatability in the translation works. In fact, the novel consists of cultural and religious elements, which could be difficult for many English-speaking readers, because the English version's translator failed to translate twenty words that consists inaccuracy. The study notes twenty inaccurate words that convey different meanings; this may cause readers to misunderstand the exact meaning in the novel.

The discussion continues with a view to conducting this study, providing the introduction, the discussions of the findings, the implications of the studies, the suggestions for future researchers and the conclusion. Based on the findings, the suggested strategies for an effective translation were predominantly the use of compensation for the cultural lack of translation. This includes the following processes: adaptation, borrowing, calque, compensation, paraphrase and translator's notes when translating texts. The method of compensation that is used most often in the Chinese translated version is adaptation; this is followed by the use of paraphrasing and translator's notes. These are followed by the use of calque.

Therefore, translators should use the method of compensation in cultural untranslatability, particularly paraphrasing and translator's notes, as these can provide explain a greater amount of detail regarding the hidden meaning within the text. In addition, it is important to note that a word is restricted to one meaning – many words have multiple meanings, with some being highly ambiguous. However, the precise meaning becomes clear when the context that accompanies the presence of the word is preserved.

5.1 DISCUSSION OF THE FINDINGS

According to Joseph Mileck (1978), *Siddhartha* portrays two laws or specific approaches to life with regard to two directly opposing life philosophies revealed through the story involving two Buddha's: one symbolises the Eastern ideal, namely the Gautama Buddha, while Siddhartha is Hesse's ideal and is a western alternative. Their lives are observed to follow similar courses whereby both achieved their desired peace. However, their perceptions of life and the way in which each adapted, in addition to the vision they left behind, was utterly distinct. With regard to Buddha, the physical word, and life and all its relationships, are like a painful transition or painful illusion.

However, Siddhartha consider the same things to be the treasures of a human being. Among the goals of Buddha is to become free from the wheel of Samsara, free from life, free from its continuous suffering and free from its reincarnations. This is in addition to the ambition of to attain Nirvana and the extinction of self. The main goal for Siddhartha is temporal bliss and agony. Siddhartha is therefore viewed as the affirmation of self, while Buddha is the denial there of. Siddhartha intends to show the awe of life and self in addition to appreciating them as they are and living life in the best

way. However, Buddha's message is to escape these things as quickly as possible (Holzwarth, 2009).

The significance of the novel is Hesse's concern regarding the three levels of human experience; this not only balances the structure of the work, but also contributes to the rhythm of the language. This patterned repetition creates the feeling of a triple rhythm. All three levels of life in *Siddhartha* show the states of experience that consists of an infinite series of triple-beat action patterns (Mileck, 1978).

Siddhartha is identified as practicing contemplation and ritual with regard to the Brahmins as he questions the teachings and then leaves them and their involvements behind him. He grows in asceticism with regard to Samsara, and then questions its greatest values before abandoning it. Who do also have interactions with Buddha, who listens in addition to questioning its philosophy before leaving Buddha. Siddhartha, while a young Brahmin are seen to participate in discussions and learns how to meditate. He inspires happiness in his father's heart and in his mother's breast, and love in the maidens' hearts.

However, his happiness is not based on the love of his father nor that of his mother or that of Govinda. His intellect is never satisfied, while his soul has never found peace because his heart is not at ease. Rituals are no longer useful, while sacrifices do not bring happiness in addition; praying to the gods is a questionable practice. Three Samanas arrive with bleeding and dusty shoulders; they have been burnt by the sun and are afflicted with loneliness. Siddhartha wishes to join the Samanas and first informs Govinda, followed by his father and then his mother. His father calmly opposes his plan, in addition to asking three questions and adding three statements before giving his reluctant permission. Siddhartha then exercises his self-discipline by standing silent scorching in the midday sun until he cannot take any more pain or thirst, in addition to enduring the wet and cold rain until his body can no longer respond. He is

motionless in the thorny thickets until his blood cannot flow anymore, the thorns no longer hurt and his body stops burning. He is linked to a heron or a dead jackal is then eaten by hyenas and then picked apart by vultures before becoming a skeleton and turning to dust before being blown away. Three years go by before Siddhartha concludes that this form of self-discipline is similar to a flight from the self, the pain and the meaninglessness of life.

Siddhartha has three moments in which he observes the Buddha prior to their interaction and brief conversation. He then praises the oneness of Buddha, questions his goal of release and finally insists, just as Buddha is doing, to be allowed to find his own release in his own way. Buddha recommends caution with regard to the conflict of opinions and words. Buddha reminds Siddhartha that there are those who learn better without guidance and wishes him well. Siddhartha's life is symbolised as wordly by the persistent, three-beat narrative rhythms with regard to his gradual enlightenment and subsequent withdrawal. Before Hesse heard of Siddhartha, he had been involved with the self-projections that represent the possible and the actual. The main character symbolised reality, while his closest friend symbolised possibility (Mileck, 1978).

Hesse developed the capacity to understand this popular device after following the three-beat rhythm of Siddhartha. He insisted on presenting the actual; however, he expanded his previous options to include three possibilities. Siddhartha can be perceived as the Hesse's fictional ideal of himself, while Vasudeva, Buddha and Govinda are life possibilities. Govinda can be perceived as the institution-oriented individual who is self-effacing and who Siddhartha should not be. Buddha can be perceived as a praiseworthy but a life-denying model that is not desirable, while Vasudeva is an honourable life that affirms the ideal. Upon Siddhartha's achievement of this ideal, Vasudeva disappears from the scene in the same way as Demian leaves after Sinclair achieves his ideal self (Hesse, 1951).

There is an intentional expansion of the three-beat pulsation with regard to the story's action structure and significance based on its form of expression. Sentences are composed of three clauses, three phrases or three words, and usually have a combination of two or all of the triads. Common nouns are usually in clusters of three; proper nouns are often in two appositives, while adverbs and adjectives are repeated twice or extended twice. This is similar to the clauses and phrases that are usually identified as starting with the same word. Sentences are arranged in threes, and are often connected by structural parallelism or by an emphatic and common internal word; phrase or introduction. There is also a triadically bunching of paragraphs. This mode of pattern is visibly similar to the ornate tapestry that is made up of multiple motifs that have been repeated twice. This can be translated as a composition with common triple rhythms with regard to music (Mileck, 1978).

This is the same as in the *Klein und Wagner* and in *Klingsors lezter Sommer,* in addition to most of Hesse's tales, as there is harmonisation of the language, the outer situation and the inner state. State is reflected and made visible via by situation, while the expression adopts a rhythmic and consonant flow. The opening paragraph of *Siddhartha* demonstrates the technique he has studies, since it opens with Hesse's intentional three-beat rhythmic flow (Mileck, 1978).

There is an agreement between the setting of the peaceful river and the inner of the Brahmins living at the river bank. The language flows slowly, and its rhythm is in keeping with the slow and even flow of the river. This is in relation to the daily flow of the Brahmins' contemplation, sacrifices, incantations and ablutions, in addition to the gentle flow and rhythm contained in their inner lives. Hesse's methodical, patterned mode of expression enables the realisation of the desired rhythm and flow of language.

The prevailing three-beat pattern indicates everything is relatively peaceful. When Siddhartha becomes agitated, the outer situation shifts to match the altered inner

state, and this causes the language to adopt a hectic rhythm and rapid flow. During these moments, Hesse's sequential three-beat cluster changes to a confusion of shorter and longer patterns, in addition to an abundance of individual words. When Siddhartha becomes involved with Kamala, his peace of mind is shattered and the exciting and bustling word of the senses and expectancy makes him agitated. There is agreement between the inner state and the outer situation; hence, the language changes and becomes sympathetically vibrant.

The drawn out and descriptive introduction to Kamala (the chapter's initial two paragraphs) starts with a slow but impatient and nervous two-beat rhythm, which then becomes exciting and rapid. This is followed by an uneven staccato of short phrases in four beats, followed by a five-beat rhythm in combination with a two-beat pulsation. There is then a slow flow and emphatic and methodological rhythm of four beats, which changes to an erratic combination of three- and two-beat rhythms. It ends suddenly with the initial two-beat rhythm, which is pure and consistent, while impatience is indicated by its uneven and telegrammatic phrases. Both the rhythm and the flow of the language are unstable and tense, reflecting the inner situation and the outer situation. This is another example of the Hesse's sensitive and conscious craftsmanship (Mileck, 1978).

In conclusion, the timelessness of the condition is reflected in the settings, lives and characters via the use of the rhythms in the language. Therefore, the triple nature of this substance (the soul, the mind and the body) are in a harmonic agreement, expressed in the phraseology, action and triadic structure. The rhythmic forms and substance are extended in accordance with the mode of expression for the outer situation and inner state. This reveals Hesse's conscious artistry (Hesse, 1951).

5.2   IMPLICATIONS OF THE STUDIES

The act of translation is carried out to enhance communication in one language and another from one language to the next alongside culture. A result of efficient communication is an expression of experience and knowledge; thus, it becomes important for the translator to consider the intended meaning of a text to be translated. Each language has its own cultural background, which may differ from the culture of other languages. The wider of the cultural differences that exist between the two languages, the more changes a translator is required to make. As a practical example, although English and Chinese are both derived from an ancient language in the same family, their cultures are extremely dissimilar. Thus, a translator would be required to make extensive changes to accommodate this discrepancy.

5.3   SUGGESTIONS FOR FUTURE RESEARCHERS

In this section, I will present several recommendations to improve the cultural translation process. A translator who deals with the cultural translation needs greater specialist training. It is also important that a translator remains close to the translated text and takes personal characteristics into account during the translation process. This is much more difficult to describe than to do. Translators cannot emphasise their own recognition in translations or manipulate them so that they fit with the thinking and values that they possess.

However, translators should convey some of the impacts of the philosophy, thinking, values and tastes contained within their own work. Traditionally, it was thought that, if a person were bilingual, he or she could easily become a translator without the knowledge of other cultural aspects. Experts in the field of translation have

produced theories and techniques that can guide translators. Suggestions for translators to improve their translation skills are presented as the following four main conditions:

1.   Mastery of the source language

The term means that the original language of the source language is translated into a second language. Knowledge of the source language must be the same in-depth knowledge as in the transfer language. The translator must master the language sufficiently to enable him or her to be aware of all the details surrounding the privileges and peculiarities of the language in order to distinguish the meaning contained in the original text; using this knowledge, he or she can interpret its meaning correctly.

2.   Mastery of the target language

The term target language refers to the language into which the text will be translated. Moreover, the meaning of the target language is subsequently defined as the second language. According to experts in translation, a translator, in addition to mastering the source language, will also master the target language. As an example, a translator translating from English to Chinese must know Chinese better than English or have equal knowledge of both languages.

3.   Understanding the culture of the source language and the target language

It is important that culture is well studied, as this will ensure that the original text can be translated appropriately whilst maintaining the correct meaning and feel. In this case, a good knowledge of the language does not guarantee a good translator. This is important not only in the translation of texts such as technology, science, law, philosophy, as these are also important in the translation of literature.

4.   Understanding the theories and the techniques of translation

Depending on the field requiring translation, such as the sciences, various theories have been developed and have produced their own methods. One would be required to produce personal scientific theories and methods. It was thought that translation was simply a task involving the replacement of the word in the SL with the equivalent word in the TL; however, this has been proved to be incorrect. For instance, when translating literature, a translator is not just looking for new words, but is responsible for the transfer of ideas, style and information contained in the target language. This means that the translation should be supported by sufficient knowledge in the field of translation theory and methods in the event of a difficult situation.

5.4   CONCLUSION OF THE STUDIES

The aim of this study was to examine the cultural untranslatability in the English translated version of the novel *Siddhartha*. Furthermore, translatability and untranslatability have been investigated in this research. In this study, I have applied a textual analysis methodology as a filter to find twenty inaccurate words from an English translated version and compared with Chinese translated version of the novel *Siddhartha*. This study aimed at resolving the problem of cultural untranslatability, and found twenty Sanskrit texts in order to explain the differences in meaning between the English text and the Sanskrit text.

Therefore, further research is required to find more effective methods of compensation for cultural untranslatability and to enhance the technique of translation. This is an avenue that is required to be explored in the future. Cultural translation requires a high level of translational skill that may incorporate culture, language,

philosophy, literature, hidden meaning and the like. It is important that the translator is aware of the cultural differences in meaning between the source language and the target language. The translation of the novel has been accomplished wisely. At present, cultural translation is a trend within the translation industry, and the reader examines the quality of translation and the transfer of meaning.

With regard to the above discourse, the effect of translation and its viability have been described precisely as a critical perspective that should be taken into consideration. This is because translation has numerous financial, social and political effects. In particular, communication has upgraded the association among individuals from different cultural backgrounds. This can be attributed to translation that has facilitated individuals speaking diverse languages to communicate successfully with the assistance of a translator. Therefore, efficient communication plays critical role in improving solidarity among individuals who can understand each other without any difficulties whatsoever.

Moreover, various individuals have furthered their careers as the result of translation. For this reason, many individuals are making a living because of the ideal of becoming proficient translators. Again, both TV stations and printing organisations have given jobs to many individuals, with many of these jobs being in translation. Similarly, most of the translators are used by tourist organisations as tour guides to translate for tourists when there are challenges in communicating and comprehending different languages.

In addition, translation is a cross-linguistic and cross-cultural practice; it is also as an act of communication across cultures. The properties of a language are influenced strongly by the culture of the people who speak the language. Simultaneously, language has a powerful effect on the minds and behaviour of those speaking the language. At this point, which are able to visualise the close interaction between translators,

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interpreters, readers, culture, and diverse language? For a translator to enhance his or her skills in translation; he or she must be able to transfer all the knowledge about the culture; this must be included in the translated text as appropriate.

In conclusion, I would like to point out that a translator's work is challenging, especially when it involves the translation of culturally untranslatable texts. Thus, the findings of this study show the important role of compensating for cultural untranslatability in the translation process.

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