

# “Not Unlike the Wrong Side of a Turkish Carpet”: Titles and Sub-titles in Some Translations of the *Dhammapada*

Tony Ulyatt  
University of the Free State

## Abstract

Drawn from a larger comparative study, this article offers a detailed examination of eleven English translations of the *Dhammapada*'s titles and subtitles as a means of exemplifying some of the problems inherent in translating the text itself. The outcomes of the examination seek to answer at least two questions: What do these figures reveal about the problems inherent in the translation processes themselves? What are possible causes for the diversities in the titling of these sections, all of which bear the same source-language title? To contextualise this examination, the systems and sub-systems of the translation process, together with some concomitant problems, are presented as are the ways in which the translations were selected. The outcomes themselves are presented in tabular and numerical form before they are discussed. Clearly, the target-language choices available to translators present not only a range of potential meanings but also the concomitant possibilities of ambiguity, thus engendering as much confusion as clarity for readers. Ultimately, readers of translations may have to be satisfied with the gist of the source-language original because any sense of definitive meaning remains essentially elusive.

## The Background to the Original Research

The original enquiry began with some rudimentary, perhaps naïve, questions arising from what some might consider an arcane scenario. Suppose a reader with some interest in Buddhism heard that the *Dhammapada* is a crucial text in the Buddhist canon, and went into a bookshop to purchase a translation, only to

find that several were available. The difficulties of judging the advantages of some translations over others are contained in the words often used to describe them: ‘exact’, ‘correct’, ‘reliable’, ‘accurate’, ‘faithful’, ‘precise’ and numerous others. In themselves, these terms also embody some of the goals inherent in the translation process, although not all of them may be attainable at the same time. Put another way, the reader might ponder whether the “meaning” of the *Dhammapada* can be essentially the same, when different translators have created differing target-language outcomes of the original text. This, in turn, might cause them to ask what the implications would be of such differences in meaning, especially if they were in search of the Buddhism contained in the *Dhammapada*.

Solutions to these problems depend, in some measure, on the presumptions, expectations, and knowledge that individual readers bring to a reading of the translations, and, more particularly, on one’s taste regarding the style and language of religious texts, or one’s familiarity with the cultural milieu in which the *Dhammapada* was written, as well as the essential purpose for which it was written, to say nothing of the reasons for which it is being read. The circularity of the problem is self-evident. If readers wish to establish that they are reading an “accurate” or “reliable” version of the original, then a command of the source language becomes both necessary and inevitable.

However, if one of the primary assumptions that readers bring to such readings is that different translators will probably create similar, but not identical, translations fairly consistently, then a comparative study of the target-language *outcomes* may be pursued without a command of the source language. In other words, such a study could focus exclusively on a comparison of translation outcomes in order to explore the differences and similarities in the meanings they offer. This is not to say, however, that such outcomes can be evaluated qualitatively in order to establish which of these constitutes a more or less successful or precise translation. That, again, would require a sound knowledge of the source language in order to deal with issues such as formal and dynamic equivalence. Instead, the purpose of the exercise as a whole would be to explore differences and similarities in the *meanings* produced by several different translations of the same text, which was the primary purpose of the original study.

However, since the breadth and detail of that original study cannot be encompassed adequately within the parameters of an article, we shall focus here on the matters raised at the very outset of an encounter with the translations: the titling and sub-titling of the volume as a whole as well as the sub-titling of the 26 sections that make up the *Dhammapada* as a text.

## Translation Audiences

In essence, translators are caught between different audiences of readers. Burton

Watson, himself a translator of many Buddhist texts, suggests two: “We need all different kinds of translations, very literal ones for the historians and scholars, and something else to reach out to a wider audience. In any case, any translation is going to last only a little while” (in Butler 1991: 23). Of course, these are not the only audiences to whom translations may be addressed. According to Butler, Watson is “referring to the fact that translations are ephemeral and must constantly be re-cast in contemporary language to reach new generations of readers”.

If Butler is correct in this view, one wonders why so many translators become so neurotically defensive about their work. And this neurotic stance is scarcely a new phenomenon. Even as early as the mid-sixteenth century, James Howell (1593-1666) reported:

Some hold translations not unlike to be  
The wrong side of a Turkish tapestry.

If there was something sufficiently inadequate or suspect about the weaving of Turkish tapestries to make their obverse sides a suitable analogy for translations, the same was apparently true of Flemish tapestries, for, in the sixty-second chapter of *Don Quixote*, Cervantes puts the following words into the mouth of Quixote himself (Cohen 1958: 877):

But yet it seems to me that translating from one tongue into another, unless it is from those queens of tongues Greek and Latin, is like viewing Flemish tapestries from the wrong side; for although you see the pictures, they are covered with threads which obscure them so that the smoothness and gloss of the fabric is lost; and translating from easy languages argues no talent or power of words, any more than does transcribing or copying one paper from another. By that, I do not mean to imply that this exercise of translation is not praiseworthy, for a man might be occupied in worse things and less profitable occupations.

Cervantes endows Latin and Greek with royal status, a metaphor that depends for its effectiveness on the monopoly that the upper strata of society had on education at that time. The same educational and social metaphor is implicit in his mention of the “easy languages”, what we might today call “the vernacular”. In passing, one wonders into which category — “royal” or “easy” — Spanish, Cervantes’ mother tongue, fell. In those instances, translation required little more skill than “transcribing or copying one paper from another” but did have the redeeming function of keeping an individual busy with decent things.

Three hundred years later, George Borrow (1803-1881) creates another analogy when he writes that “Translation is at best an echo.” Of course, the analogy may be an inspired one but it cannot tolerate rigorous scrutiny. An echo is created by the original voice, not by another’s call. One presumes Borrow is not implying that the original writer should also serve as his/her own translator, even though he/she might attempt to emulate the original author’s voice.

This sad litany, usually written by translators themselves, continues into the twentieth century. Alastair Campbell, himself a notable New Zealand poet, observes (1997):

For the translation of poetry is not a self-contained linguistic act. It is an attempt to take a poem and render it as one’s own while remaining faithful to the original. Poetic translation is thus born of contradictory ends and for this reason must often fail.

Certainly, translation is not a “self-contained linguistic act” but rather an integral component in a set of systems and sub-systems which may be presented diagrammatically as follows:

**System 1: The Source-Language Text**

Sub-Systems > Origins/Provenance > Language, cultural context and presumptions;

Spiritual premises (in the case of religious texts, as is the case here)

leading to System 2 >

**System 2: Translation Processes**

Sub-Systems> Various approaches to translation and some of the problems attached thereto >> The translator’s task > His/her historical times > His/her geographical location, cultural environment, mother tongue and competence, second-language competence\_

leading to System 3 >

**System 3: The Target-Language Outcomes**

Sub-Systems: Language, Cultural presumptions

Spiritual premises >

leading to System 4 >

**System 4: Readers and Their Readings**

Sub-Systems: Historical times, geographical location, cultural environment, target-language competence + exegetical and interpretative skills >

leading to System 5.

At this point, it needs to be said that, while the fifth system is not a usual component of this scheme of inter-related systems, it is integral to the arguments we are presenting here. Within the present context, it is presumed that readers in search of a reliable translation of a text may indeed read two or more translations of it, should they be available; hence the pertinence of the fifth system.

**System 5: Comparing Target-Language Outcomes**

Sub-Systems: Some theories of translation as text > translations as texts > Comparative evaluation criteria and processes > leading back to Systems 1 and 2 as well as leading on to Systems beyond, e.g. critical opinions and writings, the initiation and execution of new translations, the use of target-language outcomes as examples in classroom discourse on translation, further research, and so on.

To “render [the source-language text] as one’s own” is about translating the source-language text into a text that reads as if it had been written originally in the target language. Translation, Campbell implies, also requires the original source-language text to become “one’s own”, integral to one’s own writing and creativity. As Peter Newmark (1995: 165) explains: “[The translator’s] main endeavour is to ‘translate’ *the effect* the poem made on him” (italics added). Indeed, it is difficult to imagine translating poetic or religious texts for which one, as a translator and as a reader, has little or no empathy or interest.

Given this matter of making the source-language text one’s own, we find Campbell writing a preface to his translations of a selection of Prévert’s poems in which he notes:

These are my own translations. I have tried to write English poems from [the] originals. [...] Generally, I have tried to find some ground between faithfulness to detail and faithfulness to intent.

Again, we notice the word “intent”, and cannot avoid the debates around the intentional fallacy that this argument raises.

Milner-Gulland and Levi (1963: 13) reintegrate this stance. In translating the poems of Yevgeny Yevtushenko, they seek to produce “English versions [which] aim to be poetry in their right.” Their argument continues:

Since these – like all translations – must attempt to reconcile two often-disparate canons of interpretations (the literal and the literary), they cannot claim to be in any sense perfect or definitive.

Translators aiming to produce the “perfect or definitive” translation are clearly setting themselves up for failure from the outset, not merely because of the unattainability of perfection, but because of their failure or unwillingness to acknowledge the shortcomings inherent in language itself. (For a detailed discussion of the history of this problem, see Eco’s *The Search for a Perfect Language*, 1997.)

George Kay explains the difficulties of trying to accomplish this balancing act in the introduction to his versions of Eugenio Montale’s poems (1969: 9) when he writes:

The [facing English translations] I intend as faithful mirrors.  
My text is not always literal, but where I have taken liberties  
it has been for a truer correspondence.

The paradox of taking liberties in order to achieve “a truer correspondence” has some weight, although precisely what “a truer correspondence” actually encompasses in terms of target-language output remains, either shrewdly or wisely, unstated.

Sometimes striving to achieve some kind of balance results in a paradoxical situation, as Anna Bostock and John Berger note in introducing their translation of Aimé Césaire’s *Return to My Native Land* (1969: 5): “This is not a free adaptation of Césaire’s work: neither, however, is it a completely literal translation.” Clearly, such an ambiguous stance places a considerable burden of resolution on readers.

Part of the tension and concomitant sense of failure that translators experience may be due to that fact that they are caught between various audiences of readers. Given that translation results in transient, imperfect target-language outcomes, it is scarcely surprising to find Paul Jennings remarking that it is difficult to decide whether translators are heroes or fools. Perhaps they are a unique combination of both – and in that, they should find some reason to be less defensive.

If some of the tension that translators experience may be traced to the audiences they are perceived to be addressing, a second source may reside in the basic decision they are required to make about their translation’s orientation. Eco (2003: 88) explains:

A translation can be either *source-* or *target-oriented*. . . . In other words, given a translation from Homer, should the translation

transform its readers into Greek readers of Homeric times or should it make Homer write as if he were writing today in our language? The question is not as preposterous as it seems....

A little later, he (2003: 89) rearticulates the question by asking “should a translation lead the reader to understand the linguistic and cultural universe of the source text, or transform the original by adapting it to the reader’s cultural and linguistic universe?” One aspect of this question is that of appropriate register, which assumes some considerable significance when we come to consider the *Dhammapada* as a religious text. We need to contemplate whether religious texts, by their generic nature, make peculiar demands of a translator, demands that secular texts do not make or do not make to the same extent. In other words, are there theological demands such as an appropriately reverent style, register, and/or tone for the translation of a religious text? Secondly, we might ask whether the translation of a scriptural text is constrained or modified in whatever ways by the context of its particular dogma. If so, then one must surely ask how such a translation should be considered “accurate” / reliable / correct for a contemporary reader.

Dooley (2005: 1-2) provides one partial answer to Eco’s question: “In doing a translation it seems reasonable to assume, at least as a default position, that target-language discourse features should be favored. After all, discourse features are a matter of linguistic form and it is not primarily form that is to be transferred, but meaning.” Nonetheless, one might well argue that, if the source-language text is perceived or construed as “verse” (as far as that term is definable, and distinguishable from “poetry” or even “prose”, for that matter), then a target-language translation should not ignore those generic implications, even though the target-language outcome may opt for other structural possibilities offered by the genre itself, such as a syllabic line length or a metre different from the source-language text.

## The Selection of the *Dhammapada* Translations

Given that the study’s main focus falls on a selection of target-language translations, the obvious question arises. How were the translations selected?

Numerous translations were acquired in the initial stages of the research, with the self-evident presumption that not all of them could form the central focus of the study although they might provide illuminating insights or examples in particular instances. Fourteen translations were chosen initially. Prior to beginning this research, three translations – the Mascaro, Byrom, and Grange editions – were already in the author’s possession, having been bought at various times in local bookshops not famous for their stocks of Eastern religious texts. A fourth version – the Buddharakkhita (book edition) – was found at a second-hand bookshop while a further six – the Beck, Kaviratna, Richards, Buddharakkhita

(Internet version), Narada (an Internet version appearing, somewhat bizarrely, under the names of Chng Tiak Jung and Tan Chade Meng), and Thanissaro Bhikkhu – were chosen on an initial search of the Internet on a first-found, first-chosen basis. Later, the original Müller as well as its Grange version, Narada (book edition), Cunningham, and Bancroft versions were acquired or traced and borrowed. Subsequent searches uncovered a number of other translations – Dale (1994: 215) refers to “at least 40 so-called translations into English” while others put the figure well beyond that – so it would be foolish to assume that the ones selected for the current purposes comprise anything more than a small sample arrived at by circumstance, contingency, or serendipity.

This is a list of the fourteen translations originally acquired, together with the names of their translators, and the publishers’ details. (The titles and sub-titles have been omitted here as they constitute a significant part of the discussion that follows.)

Müller, M (1881). Oxford, Oxford University Press.

Mascaro, J (1973). London, Penguin Books.

Beck, S (1996). <http://www.barrickinsurance.com/dhammapada.html>.

Bancroft, A (1997). Rockport, Massachusetts/Shafesbury, Dorset: Element Books.

Byrom, T (2002) London: Rider.

[No translator named] (1955) Alhambra, California: The Cunningham Press.

Kaviratna, H (1980). Theosophical University Press/Internet: <http://www.theosociety.org/pasadena/dhamma>.

Buddharakkhita (Internet version) (1985). Internet: <http://www.allspirit.co.uk/dpindex.html>.

Buddharakkhita (book version), (2002) Singapore: King Meng San Kark See Monastery.

Narada (1993). Taipei: Corporate Body of the Buddha Educational Foundation.

Narada (1993) Internet: <http://www.serve.com/cmtan/Dhammapada/>



Richards, J (1993). Internet:  
<http://eawe.evansville.edu/anthology/dhammapada.htm>.

Thanissaro Bhikkhu (1997, revised 2005). Internet:  
<http://www.accesstoinight.org/canon/sutta/khuddaka/dhp/index/html>.

Grange/Müller, 2002 London: Grange Books.

Considering the unusually large number of available translations, one might hypothesise that the greater the number of translations one compares, the greater the likelihood of similarity between them in terms of language and meaning. Conversely, one might hypothesise that the more translations one examines, the smaller the number will be of the discrepancies between them. An inverse hypothesis might be that the smaller the number of texts scrutinised, the smaller the similarities and the greater the discrepancies between them.

## The Titling of the Selected Translations and Their Sections

The *Dhammapada* manifests two major structures. The first is the division of the entire text into twenty-six parts of unequal length which, collectively, are called by various translators “chapters”, “cantos” (Kaviratna, 1980), “categories” (<http://www.wsu.edu/~dee/BUDDHISM/DHAMMA.HTM>), or, in Pali, *vaggas*. The second structure consists of the smaller units within each of those parts. These smaller units are called, equally variously, “verses”, “stanzas”, “aphorisms”, and “sayings”. Although the number of “verses” in each “chapter” varies between 10 and 41, all the source texts used here contain a total of 423 verses. In most editions, these verses are numbered consecutively throughout. However, Beck’s edition has no numbering. Furthermore, this translator amalgamates verses but does not do so in any consistent manner, with the result that, in the first section, for example, there are just seventeen verses instead of the customary twenty. This number is all the more confusing when the chapter bears the title of “The Twin Verses”, a title presuming at least an even number of verses.

## Titles and Sub-titles of the *Dhammapada* as a Whole

The function or purpose of titling whole works and the segments of whole works may be expressed as a question: What purpose does a title, whether of a whole or a part, serve?

As usual, dictionary compilers are not entirely helpful:

**title** *n.* 1. Descriptive heading of each section of law book, formal heading of legal document; name of book, poem, etc., inscription at beginning of book indicating subject, contents,

etc., name of author, publisher, etc., and place and (use.) date of publication; title-page (*Reader's Digest Great Encyclopaedic Dictionary* 1972: 925-926).

Of course, the entry continues, making mention of title-deeds, denotations of rank, office, and the like. Our concern here, however, is with the concepts of "subject" and "contents" since these seem most relevant to the research at this point.

Some translators provide sub-titles to the work as a whole although the rationale behind some of these sub-titles is not always clear. The Grange/Müller (2002) text bears the words, "An Essential Buddhist Text" on the cover but not on the title page itself. There can be little doubt or debate about this assertion for those familiar with Buddhist teachings and so, to that extent, the sub-title is redundant—except for members of a reading public unfamiliar with Buddhism, for whom this sub-title may well prove useful. We note that this sub-title says nothing about the text's genre although the 1881 edition of Müller's version carries "A Collection of Verses" as its sub-title, the first—and only one—of the five under detailed consideration here to offer its prospective readers some sort of generic contract.

The sub-title of Byrom's text claims that the work comprises "The Sayings of the Buddha," implying an unstated completeness. Beck's sub-title repeats Sparham's, with the same implications. Sub-titles that make such a claim, suggesting that there is general agreement, and no accompanying debate, about the authenticity of these "sayings", are, whether intentionally or unintentionally, misleading readers, given that there are a number of questions surrounding the provenance of the source text as well as uncertainty about precisely how and when it came into being. Even in implying that the sayings were transcribed directly from the Buddha's own speeches to writing, from speaker to scribe, is misleading and inaccurate.

Buddharakkhita's translation is sub-titled "A practical guide to right living", which, for the western reader, may have overtones of the myriad of self-help, self-improvement, and self-fulfilment titles currently available. For the reader unfamiliar with the basic tenets of Buddhism, the word "right" in the sub-title is unlikely to evoke the terminology of the Eightfold Path, the fourth of Buddha's Four Noble Truths, wherein we learn of right view, right thought, right speech, right action, right livelihood, right effort, right mindfulness, and right *samadhi*. Parenthetically, the Buddharakkhita text also uses the word "*Dhammapada*" as its title without a preceding definite article, although the article appears on the back cover blurb. More bewilderingly, the Internet version of this text by the same translator does have the definite article in its title. To compound the confusion, the Internet text also has a different sub-title: "The Buddha's Path to Wisdom", a sub-title which, it could easily be construed (or misconstrued), suggests that the text itself may contain at least some biographical information about the Buddha's search for, path to, and achievement of, enlightenment. Although this sub-title is similar in vein to Kaviratna's "Wisdom of the Buddha", the ambiguity in Buddharakkhita's text

is unfortunate. The translator himself explains the sub-title in his Introduction to the 1985 Internet version: “The newly added sub-title, “The Buddha’s Path of Wisdom”, is not literal, but is fully applicable on the ground that the verses of the *Dhammapada* all originate from the Buddha’s wisdom and lead the one who follows them to a life guided by that same wisdom”. Mascaro moves even beyond wisdom in choosing “The Path to Perfection” as his sub-title. There are some issues around this sub-title that should be mentioned here, bearing in mind our initial premise that readers coming to such a text are interested in, but as yet uninformed about Buddhism. In the first place, this sub-title has an unfortunate “pop psychology” ring to it. Secondly, that the phrase has its origins in the idiom of Mahayana Buddhism is likely to be beyond our readers’ ken at this initial juncture. Thirdly, Mascaro’s translation has been criticised for its leanings towards Mahayana Buddhism in its choice of target-language diction, another matter likely to elude readers new to Buddhism.

Other translations are equally inconsistent in the use of the definite article in their titles as well as whether or not they opt for sub-titles. The Kaviratna (1980) version, for example, chooses to omit the definite article from the title while Thanissaro Bhikkhu’s text (1997) bears no article but carries the words “A Translation” as its sub-title, a clarification which non-Buddhist readers could well appreciate. John Richards’ (1993) version, on the other hand, has no sub-title but does make use of the definite article. Narada’s 1993 version bears the rather ponderous sub-title of “Pali text & translation with stories in brief & notes” on the cover. On the title-page, the ampersands have been replaced by the word “and”. We may assume that the problems manifest in establishing an accurate provenance for the original text clearly percolates into the processes of titling and sub-titling these translated versions too.

## The Twenty-Six Section Titles of the *Dhammapada*

Inside the covers of the *Dhammapada* each of the twenty-six sections bears its own title. From this bold fact, one might presume that such titles would provide readers with similar indications of each section’s content, but this is a less than reliable presumption. As readers encounter the individual titles of the twenty-six sections in different translations, the comparative process becomes inevitable. It is instructive to see how various translators have chosen to render these section titles as they are translating the same source-language text. Looking at the tables below, one might propose that the larger the number of versions included in one’s sample of section titles, the more often very similar or identical titles are likely to occur. And such a proposition should not be surprising, given the fact that the translators are working from the same source-language text. Indeed, one might expect there to be rather more duplication than actually occurs.

In the tables below, eleven texts from the fourteen listed are used. The Grange/Müller edition has been omitted as there are no differences between the sub-titling

of the original 1881 and the 2002 Grange edition. The same holds true of the book and Internet versions of both Narada and Buddharakkita's translations. The tables list the titles given to each of the sections by their respective translators. The translations are given in chronological order of publication or downloading.

| <u>Translator</u>  | Section 1       | 2              | 3        | 4                  |
|--------------------|-----------------|----------------|----------|--------------------|
| *Müller            | The Twin Verses | On Earnestness | Thought  | Flowers            |
| Cunningham         | The Twin Verses | Vigilance      | Mind     | Flowers            |
| *Mascaro           | Contrary Ways   | Watchfulness   | The Mind | The Flower of Life |
| *Byrom             | Choices         | Wakefulness    | Mind     | Flowers            |
| Kaviratna          | The Twin Verses | On Vigilance   | The Mind | The Flowers        |
| *Buddharakkhita    | The Pairs       | Heedfulness    | The Mind | Flowers            |
| Narada             | The Twin Verses | Heedfulness    | Mind     | Flowers            |
| Richards           | The Pairs       | Attention      | Thoughts | Flowers            |
| Bancroft           | The Choice      | Watchfulness   | The Mind | Flowers            |
| Thanissaro Bhikkhu | Pairs           | Heedfulness    | The Mind | Blossoms           |
| Beck               | The Twin Verses | Awareness      | Thought  | Flowers            |

| <u>Translator</u>  | 5        | 6                      | 7                            | 8                      |
|--------------------|----------|------------------------|------------------------------|------------------------|
| *Müller            | The Fool | The Wise Man (Pandita) | The Venerable (Arhat)        | The Thousands          |
| Cunningham         | The Fool | The Wise Man           | The Sage                     | The Thousands          |
| *Mascaro           | The Fool | The Wise Man           | Infinite Freedom             | Better than a Thousand |
| *Byrom             | The Fool | The Wise Man           | The Master                   | The Thousands          |
| Kaviratna          | The Fool | The Wise               | The Holy One                 | The Thousands          |
| *Buddharakkhita    | The Fool | The Wise Man           | The Arhat: The Perfected One | The Thousands          |
| Narada             | Fools    | The Wise               | The Worthy                   | Thousands              |
| Richards           | The Fool | The Wise Man           | The Enlightened              | The Thousands          |
| Bancroft           | The Fool | The Wise Man           | The Sage                     | The Thousands          |
| Thanissaro Bhikkhu | Fools    | The Wise               | Arahants                     | Thousands              |
| Beck               | The Fool | The Wise               | The Saint                    | The Thousands          |

| <u>Translator</u>  | 9             | 10                     | 11          | 12                   |
|--------------------|---------------|------------------------|-------------|----------------------|
| *Müller            | Evil          | Punishment             | Old Age     | Self                 |
| Cunningham         | Evil Conduct  | The Rod of Punishment  | Old Age     | The Self             |
| *Mascaro           | Good and Evil | Life                   | Beyond Life | Self-Possession      |
| *Byrom             | Mischief      | Violence               | The World   | The Man who is Awake |
| Kaviratna          | Evil          | The Road of Punishment | Old Age     | The Self             |
| *Buddharakkhita    | Evil          | Violence               | Old Age     | The Self             |
| Narada             | Evil          | The Rod or Punishment  | Old Age     | The Self             |
| Richards           | Evil          | Violence               | Old Age     | Self                 |
| Bancroft           | Trouble       | Punishment             | Old Age     | Self                 |
| Thanissaro Bhikkhu | Evil          | The Rod                | Aging       | Self                 |
| Beck               | Good and Bad  | Punishment             | Old Age     | Self                 |

| <u>Translator</u>  | 13           | 14                        | 15        | 16                  |
|--------------------|--------------|---------------------------|-----------|---------------------|
| *Müller            | The World    | The Buddha (the Awakened) | Happiness | Pleasure            |
| Cunningham         | The World    | The Enlightened Ones      | Happiness | The Pleasant        |
| *Mascaro           | Arise! Watch | The Buddha                | Joy       | Transient Pleasures |
| *Byrom             | The World    | The Man who is Awake      | Joy       | Pleasure            |
| Kaviratna          | The World    | The Enlightened Ones      | Happiness | Affection           |
| *Buddharakkhita    | The World    | The Buddha                | Happiness | Affection           |
| Narada             | The World    | The Buddha                | Happiness | Affection           |
| Richards           | The World    | The Buddhas               | Happiness | Preference          |
| Bancroft           | The World    | The Awakened One          | Happiness | Pleasure            |
| Thanissaro Bhikkhu | Worlds       | Awakened                  | Happy     | Dear Ones           |
| Beck               | The World    | The Awakened              | Joy       | Pleasure            |

Translator                      17                      18                      19                      20

|                       |               |                         |                               |                        |
|-----------------------|---------------|-------------------------|-------------------------------|------------------------|
| *Müller               | Anger         | Impurity                | The Just                      | The Way                |
| Cunningham            | Anger         | Impurity                | One Established<br>in the Law | The Path               |
| *Mascaro              | Forsake Anger | Hasten and<br>Strive    | Righteousness                 | The Path               |
| *Byrom                | Anger         | Impurity                | The Just                      | The Way                |
| Kaviratna             | Anger         | Impurity                | The Righteous                 | The Path               |
| *Buddharakkhita       | Anger         | Impurity                | The Just                      | The Path               |
| Narada                | Anger         | Impurities or<br>Taints | The Just or<br>The Righteous  | The Way or<br>The Path |
| Richards              | Anger         | Faults                  | The Righteous                 | The Way                |
| Bancroft              | Anger         | Impurity                | The Just                      | The Path               |
| Thanissaro<br>Bhikkhu | Anger         | Impurities              | The Judge                     | The Path               |
| Beck                  | Anger         | Impurity                | The Just                      | The Path               |

Translator                      21                      22                      23                      24

|                       |                         |                        |              |                   |
|-----------------------|-------------------------|------------------------|--------------|-------------------|
| *Müller               | Miscellaneous           | The Downward<br>Course | The Elephant | Thirst            |
| Cunningham            | Miscellaneous           | The Downward<br>Course | The Elephant | Craving           |
| *Mascaro              | Wakefulness             | In Darkness            | Endurance    | Cravings          |
| *Byrom                | Out of the<br>Forest    | The Dark               | The Elephant | Desire            |
| Kaviratna             | Miscellaneous<br>Verses | The Woeful<br>State    | The Elephant | Thirst or Craving |
| *Buddharakkhita       | Miscellaneous           | The State of<br>Woe    | The Elephant | Craving           |
| Narada                | Miscellaneous           | Woeful State           | The Elephant | Craving           |
| Richards              | Miscellaneous           | Hell                   | The Elephant | Craving           |
| Bancroft              | Forest Wisdom           | Torment                | The Elephant | Craving           |
| Thanissaro<br>Bhikkhu | Miscellany              | Hell                   | Elephants    | Craving           |
| Beck                  | Miscellaneous           | The Downward<br>Course | The Elephant | Craving           |

| <u>Translator</u>     | 25                             | 26                      |
|-----------------------|--------------------------------|-------------------------|
| *Müller               | The Bhikshu<br>(Mendicant)     | The Brahmana<br>(Arhat) |
| Cunningham            | The Bhikkhu                    | The Brahamana           |
| *Mascaro              | The Monk                       | The Brahmin             |
| *Byrom                | The Seeker                     | The True Master         |
| Kaviratna             | The Mendicant                  | Who is a<br>Brahman?    |
| *Buddharakkhita       | The Monk                       | The Holy Man            |
| Narada                | The Bhikkhu or<br>the Medicant | The Brahmana            |
| Richards              | The Bhikkhu                    | The Brahmin             |
| Bancroft              | The Seeker                     | The Enlightened         |
| Thanissaro<br>Bhikkhu | Monks                          | Brahmans                |
| Beck                  | The Mendicant                  | The Holy One            |

The point of these charts is to facilitate the comparison of the sub-title options exercised by the translators without wordy critical exegesis. In the charts that follow, the figures (out of eleven) indicate the number of times the identical section title occurs. For these purposes, the definite article before a noun or an adjective constitutes a different option from the noun or an adjective without the article.

Section 1

11

|                 |   |
|-----------------|---|
| The Twin Verses | 5 |
| The Pairs       | 2 |
| Pairs           | 1 |
| Choices         | 1 |
| The Choice      | 1 |
| Contrary Ways   | 1 |

Section 2

11

|                |   |
|----------------|---|
| Heedfulness    | 3 |
| Watchfulness   | 2 |
| Vigilance      | 1 |
| On earnestness | 1 |
| Wakefulness    | 1 |
| Attention      | 1 |
| Awareness      | 1 |
| On Vigilance   | 1 |

## Section 3

11

|          |   |
|----------|---|
| The Mind | 5 |
| Mind     | 3 |
| Thought  | 2 |
| Thoughts | 1 |

## Section 4

11

|             |   |
|-------------|---|
| Flowers     | 8 |
| The Flowers | 1 |
| The Flower  | 1 |
| Blossoms    | 1 |

## Section 5

11

|          |   |
|----------|---|
| The Fool | 9 |
| Fools    | 2 |

## Section 6

11

|              |   |
|--------------|---|
| The Wise Man | 9 |
| The Wise     | 2 |

## Section 7

11

|                                  |   |
|----------------------------------|---|
| The Sage                         | 2 |
| The Venerable (Arhat)            | 1 |
| Infinite Freedom                 | 1 |
| The Master                       | 1 |
| The Holy One                     | 1 |
| The Arhat<br>(The Perfected One) | 1 |
| The Worthy                       | 1 |
| The Enlightened                  | 1 |
| Arahants                         | 1 |
| The Saint                        | 1 |

## Section 8

11

|                        |   |
|------------------------|---|
| The Thousands          | 8 |
| Thousands              | 2 |
| Better than a Thousand | 1 |



Section 9 11

|               |   |
|---------------|---|
| Evil          | 6 |
| Evil conduct  | 1 |
| Good and evil | 1 |
| Good and bad  | 1 |
| Trouble       | 1 |
| Mischief      | 1 |

Section 10 11

|                        |   |
|------------------------|---|
| Punishment             | 3 |
| Violence               | 2 |
| The Rod of Punishment  | 1 |
| The Road of Punishment | 1 |
| The Rod or Punishment  | 1 |
| The Rod                | 1 |
| Life                   | 1 |

Section 11 11

|             |   |
|-------------|---|
| Old Age     | 8 |
| Aging       | 1 |
| The World   | 1 |
| Beyond Life | 1 |

Section 12 11

|                      |   |
|----------------------|---|
| Self                 | 5 |
| The Self             | 4 |
| Self-possession      | 1 |
| The Man who is Awake | 1 |

Section 13 11

|              |   |
|--------------|---|
| The World    | 9 |
| Worlds       | 1 |
| Arise! Watch | 1 |

## Section 14

11

|                              |   |
|------------------------------|---|
| The Buddha                   | 3 |
| The Buddhas                  | 1 |
| The Enlightened One          | 1 |
| The Enlightened Ones         | 1 |
| The Awakened One             | 1 |
| The Awakened                 | 1 |
| Awakened                     | 1 |
| The Buddha<br>(The Awakened) | 1 |
| The Man who is<br>Awakened   | 1 |

## Section 15

11

|           |   |
|-----------|---|
| Happiness | 7 |
| Joy       | 3 |
| Happy     | 1 |

## Section 16

11

|                     |   |
|---------------------|---|
| Pleasure            | 4 |
| Affection           | 3 |
| The Pleasant        | 1 |
| Transient Pleasures | 1 |
| Preference          | 1 |
| Dear Ones           | 1 |

## Section 17

11

|               |    |
|---------------|----|
| Anger         | 10 |
| Forsake Anger | 1  |

## Section 18

11

|                      |   |
|----------------------|---|
| Impurity             | 7 |
| Impurities           | 1 |
| Impurities or Taints | 1 |
| Faults               | 1 |
| Hasten and Strive    | 1 |

Section 19 11

|                            |   |
|----------------------------|---|
| The Just                   | 5 |
| The Righteous              | 2 |
| The Just or The Righteous  | 1 |
| Righteousness              | 1 |
| The Judge                  | 1 |
| One Established in the Law | 1 |

Section 20 11

|                     |   |
|---------------------|---|
| The Path            | 7 |
| The Way             | 3 |
| The Way or The Path | 1 |

Section 21 11

|                      |   |
|----------------------|---|
| Miscellaneous        | 6 |
| Miscellaneous Verses | 1 |
| Miscellany           | 1 |
| Forest Wisdom        | 1 |
| Out of the Forest    | 1 |
| Wakefulness          | 1 |

Section 22 11

|                     |   |
|---------------------|---|
| The Downward Course | 3 |
| Hell                | 2 |
| In Darkness         | 1 |
| The Dark            | 1 |
| The Woeful State    | 1 |
| The State of Woe    | 1 |
| Woeful State        | 1 |

Section 23 11

|              |   |
|--------------|---|
| The Elephant | 9 |
| Elephants    | 1 |
| Endurance    | 1 |

## Section 24

11

|                   |   |
|-------------------|---|
| Craving           | 7 |
| Cravings          | 1 |
| Thirst            | 1 |
| Thirst or Craving | 1 |

## Section 25

11

|                                |   |
|--------------------------------|---|
| The Bhikkhu                    | 2 |
| The Monk                       | 2 |
| The Seeker                     | 2 |
| The Medicant                   | 2 |
| The Bhikkhu or<br>The Medicant | 1 |
| The Bhikshu (Medicant)         | 1 |
| Monks                          | 1 |

## Section 26

11

|                      |   |
|----------------------|---|
| The Brahmana         | 2 |
| The Brahmin          | 2 |
| The Brahmana (Arhat) | 1 |
| Brahmins             | 1 |
| Who Is a Brahmin?    | 1 |
| The Holy One         | 1 |
| The Holy Man         | 1 |
| The Enlightened      | 1 |
| The True Master      | 1 |

What do such figures reveal about the problems inherent in the translation processes themselves? What are possible causes for the diversities in the titling of these sections, all of which bear the same source-language title?

Answers to these questions vary from the self-evidently obvious to the rather more obscure, but might well include the following:

1. that the more concrete the title subject, the higher the number of identical or very similar titles; this centres on the relative ease of translating concrete rather than abstract terminology; the converse is equally valid;
2. that the choice of a singular or plural noun often depends on the translator's own understanding of Buddhism, and whether buddhahood is unique to one individual

or inherent in all sentient beings; the choice of singular or plural thus depends on an understanding and an interpretation or “reading” of issues within the cultural context in which the source-language text was generated; this, in turn, raises the issue of how those cultural factors are to be conveyed in target-language terms;

3. that different translators produce different target-language outcomes; this obvious but necessary observation draws readers’ attention to the denotative/connotative dilemma and the lack, in many instances, of a single meaning for either source-language or target-language terms;
4. that “untranslatable” terms in the source-language text – that is, words for which no target-language term exists or appears to exist – are often used in lieu of any target-language approximation; this is one means by which cultural factors can be dealt with;
5. that the a section’s content may be diverse to the extent that any single title will be inadequate to some measure; consequently, such titles are not always a guide for readers to the content;
6. that the translator’s understanding of the section’s content (its denotative meaning) will affect his/her choice of title;
7. that the translator’s eventual choice may be dictated by the particular audience for which his/her translation is intended;
8. that the eventual choice of title may be guided by the source- or target-language orientation which the translator assumes.

While space inhibits a comprehensive discussion of all the variations and permutations evident in each of the twenty-six sections, it is nonetheless useful and pertinent to make some remarks on differences in meaning which arise as a consequence of the choices made by translators.

As the tables above reveal, there are titles that appear to show little or no variation between the various translators. However, such appearances may prove deceptive. Consider Section 1, for example, which by its five alternative titles exemplifies the dilemmas of choice confronting translators. The section consists

of 20 verses that are linked by content and structure. In terms of content, the odd-numbered verses present the negative stance while the even-numbered verses offer the positive stance *towards the same topic* within the two verses. Thus, in specific terms, verse 1 deals with the consequences of speaking or acting with “an evil mind” (The Mother 2004: 3) while verse 2 deals with the consequences of speaking or acting with a pure mind. This negative/positive content is presented by and across the two-verse structure, a pattern that, with one exception (see verses 5 and 6) prevails throughout the section. Each subsequent pair of verses presents readers with a new topic.

In Pali, the first section of the *Dhammapada* is called *Yamaka Vagga*. Narada (1993: 3) explains that “*Yamaka* means a pair. This chapter is so named because it consists of ten pairs of parallel verses”. This observation helps readers understand the choice of “Pairs” or “The Pairs” as a title whose primary emphasis is on structure. The title, “Twin Verses”, may also be intended to stress the two-verse structure, but the use of the adjective, “twin”, implies similarities (which is true of the structure) that are not characteristic of the negative/positive differences in content.

Making use of neither structure nor content, the titles, “Choices” and “The Choice”, move the focus away from the text itself towards readers themselves and the decision they are encouraged to make. Neither title conveys to readers the fact that the choice or choices consist of a negative/positive alternative. The plural version of the noun implies rather more possibilities than the either/or stance and structure manifest in each pairing of verses.

Certainly, the “Contrary Ways” title embraces the idea of opposites (and, by implication, some sort of pairing) as well as the fact that readers may confront more than one set of opposing positions in the chapter’s twenty verses. In using the noun, “Ways”, the title also suggests a manner of living one’s life through confronting its contrary aspects. However, the title gives readers no indication of the manner in which these alternative ways are structured generically.

When it comes to the problems that the cultural context of the source-language text may raise for a translator, verse 1 offers a good example. In its concluding lines, mention is made of suffering following the corrupt or impure mind – there are other alternative translations of this adjective – “As the wagon wheel follows the hoof of ox” (Fronsdal 2005:1). The question is whether translators should assume that their audiences (in whichever way they are perceived) are familiar with the idea or image of an ox-drawn cart, and, if not, whether the image should be made more contemporaneous in some way. This issue is complicated further by the religious nature of the text itself. Consequently, it becomes somewhat bizarre to propose that the hoofprints of the ox drawing the cart should be updated by replacing them with the tyre tracks of a lorry, for example.

These observations provide some sense of the subtleties of meaning facing translators, as well as the options they have exercised in trying to resolve those

difficulties. It is self-evident that no single translation satisfies the demands of either the source-language text title or the non-Buddhist reader's particular needs for clarity and guidance. What we have, instead, is a series of approximations.

If we turn now to sections 4, 5, 8, 13, 22, and 25, the differences generally lie in whether or not the translator (a) makes use of a definite article, (b) uses the singular or plural form of the noun, or (c) adds an adjective or adjectival phrase to the noun. Occasionally, a translator prefers a synonym, as Thanissaro Bhikkhu does in using "Blossoms" instead of the recurrent choice of "Flowers" in section 4. In this instance, one might ask: Has this choice been made because "Blossoms" is perceived to be more reverential, more appropriately archaic and thus congruent with the cultural context of the source-language text, or merely less mundane and, by implication, more poetic and thus generically closer to the verse genre of the source-language text?

For section 5, eight out of the nine translators choose "The Fool", with Thanissaro Bhikkhu opting for the plural form without a preceding article. So it would seem, largely, that the three strategies mentioned above serve to explain translators' choices in the sections identified. However, such strategies are not without serious implications for meaning.

In section 8, three alternative titles occur. Ten of the eleven translators employ the word, "Thousands", eight with a preceding definite article. At first glance, this title may well be taken to mean or suggest a significant number of human beings. However, the opening lines of the first two verses of this section (verses 100-101), given here in Narada's translation (1993: 95), throw a clearer light on the perplexities of the titling process. Verse 100 begins with the words, "Better than a thousand utterances ..." while verse 101 opens with "Better than a thousand verses ...". Given these opening lines, it would appear that the only translator who chose "Better than a thousand" as his title is closer to conveying the content of the section itself. However, there are five verses later in the section (verses 111 to 115 inclusive) which open with "Though one should live a hundred years ...", words which focus on other aspects of the section's contents. What has actually happened in this instance is that the majority of translators have translated the source-language section title, *Sahassa Vagga*, as *Thousands Chapter*. What appears to be a more appropriate (that is, perhaps less ambiguous) title in terms of the initial content of the section, *Better than a thousand*, is not a rendition of the title but of the opening words of the section's first verse.

Ambiguity is no less a factor in section 13. In most instances (10 & 11), translators have more or less concurred on the section's titling. The second and third verses (168 & 169) of this section conclude, again in Narada's translation (1993: 153) with the identical words: "He who observes this practice lives happily both in this world and the next." Hence the suitability of the plural noun, whether with or without the definite article. That nine of the eleven translators opt for

“The World” suggests a subtle westernising process. The singular noun in “The World” focuses on our here-and-now existence on Planet Earth, thus skirting the issue of reincarnation.

One translator makes no mention of any world but opts for “Arise! Watch” as this section’s title. This title does not correspond with the source-language title but exploits an ambiguity in the opening of the section’s second verse. Narada (1993: 154) explains “This translation is according to the commentary but owing to the ambiguity of the first word [in the Pali], it may be translated, “be alert, be not heedless, etc”.

Section 13, verse 168 of the Müller/Grange translation (1855:47) opens with these two phrases:

Rouse thyself! do not be idle!

Now, let us look at the ways in which eight other translators have rendered this opening:

Arise! Do not be neglectful. (Wallis 2007: 37)

Rouse yourself! Don’t be negligent! (Fronsdal 2005: 45)

Arise. Cast off negligence. (The Mother 2004: 63)

Arise! Do not be heedless! (Buddharakkhita 2002: 112)

Get up! Don’t be heedless! (Sangharakshita 2001: 62)

Do not show false humility. / Stand firmly in relation to your goal. (Ajahn Munindo, c. 2000: 58)

Rouse yourself and follow the enlightened way / through the world with energy and joy. (Bancroft 1997: 63)

It is self-evident that all the translators have grasped the *gist* of the content contained in the opening words. Their difficulty has been in finding *les mots justes* with which to encode that gist in the target-language. This difficulty has been compounded by the range of synonyms available in English suitable to express the meaning of the source-language idea.

Section 22 provides a further example of this dilemma of choice and its implications. “The Downward Course” of the Grange/Müller and Beck versions becomes “The Woeful State” in Kaviratna, “Hell” in Richards, “The State of Woe” in Buddharakkhita, and “Woeful State” in Narada while Mascaro opts for “In Darkness” and Byrom, “The Dark”. In the Grange/Müller and Beck versions, “The Downward Course” captures the idea of a chthonic descent, the proverbial road to hell, together with the haste implicit in the word “course” meaning pursuit. In other words, the title presents the idea of journey, of movement towards all that is implied of eternal pain and suffering. It also implies choice: that one can opt for an upward course. Richards’ choice of “Hell” does not convey the idea



of movement but suggests rather a state of being in Hell, a description of place, devoid of choice. The idea of a hellish place is also evident in Buddharakkhita and Narada's texts in their choice of "The State of Woe" and "Woeful State" as their titles. The word "woe" encompasses "affliction, bitter grief, distress, calamities, and troubles" (*Reader's Digest Great Encyclopaedic Dictionary* 1972: 1009), conditions which are marginally less horrific and less persistent than various forms of chronic hellfire and brimstone burning for eternity. Of course, it has to be remembered that these perceptions of, and presumptions about, Hell are rooted in the Judeo-Christian mindset (which may be apposite for the target-language audience) but are far from congruent with Buddhist conceptions of hell:

*NIRAYA* literally "the Downward-Path", the nether or infernal world, usually translated by "Hell", is one of the 4 lower courses of existence (*apāya*). The Buddhists are well aware that on account of the universal sway of impermanence a life in hell, just as in heaven, cannot last eternally, but will, after exhaustion of the Karma, which has caused the respective form of rebirth, necessarily be followed again by a new death and a new rebirth, according to the stored-up Karma. (*Nyanalokita* 1970: 108)

The life-death-rebirth cycle of *samsara* (perpetual wandering) constitutes the so-called Round of Rebirth. Given this brief explanation, one appreciates why the use of the word "Hell" is problematic for translators, given the cultural differences in meaning attached to it by Occidental and Oriental writers.

The word, "state", encompasses meanings which include states of mind, emotional states, and conditions particular to individuals and their circumstances, as well as the larger idea of a nation, a substantial area within whose borders its inhabitants or citizens dwell and cannot leave without the appropriate documentation. It is the very size of the state as nation that expresses the extensiveness of human woe.

While the idea of subterranean descent into darkness is evident in Mascaro and Byrom's titles, the other titles say nothing about journey, descent, or darkness, preferring to concentrate to varying degrees, on states of grief, distress and suffering associated with Hell. These titles focus on stasis rather than movement, on destination rather than journey, and are therefore distinctly different in meaning. Yet these differing titles all head chapter 22. And we have not yet begun to consider the content and meaning of the chapter itself.

As an example of general agreement, the title of section 23 offers little room in which the translator can manoeuvre. It is difficult to imagine how one could set about finding a crisp synonym for an elephant. The translators' only choice in this

instance lies, yet again, in whether to employ the singular or plural form of the noun, or so it would seem. Mascaro, however, decides to use the elephant's endurance, which constitutes an important part of the opening simile, as his title.

At the other extreme, the title of section 25 offers an interesting range of possible interpretations. Mascaro and Buddharakkhita head it "The Monk", a term defined as a "member of a community of men living apart from the world under vows of poverty, chastity, and obedience". These vows parallel the Buddhist monk's vows. However, Byrom calls the chapter "The Seeker", which suggests the travelling and searching that is also contained in Kaviratna's "The Mendicant" and in Narada's "The Bhikkhu or The Mendicant", although the construct of the seeker does not necessarily have a religious or spiritual aspect to it. In opting for "The Medicant", Kaviratna is presumably seeking to evoke the idea of the "mendicant friar" (*Concise Oxford Dictionary* 1983: 632) with its religious overtone rather than the perhaps less spiritual meaning of "beggar", although begging remains an integral part of the Buddhist monk's daily routine. In the Grange/Müller translation, "Mendicant" is placed in brackets after the Sanskrit word, "The Bhikshu"; Richards prefers the Pali form of the word: "The Bhikkhu", presumably because it is, in essence, an "untranslatable word". Narada decides to play it safe by titling his version "The Bhikkhu or The Medicant" thus combining the source-language original with his target-language version. This strategy can be seen as one, not entirely felicitous, way of dealing with "untranslatable" words both here and previously in the section 7 titles.

From the charts and from these brief comments, it becomes clear that the more concrete and denotative the source-language text's title is, the fewer alternatives are required. Difficulties seem to become more problematic when translators are faced with abstract ideas or culturally-embedded concepts or when they are confronted by, and must choose from, a number of apposite synonyms. Moreover, connotative levels of meaning in a text rely on the capacity of the denotative words to carry them. This capacity usually resides in ambiguous meaning.

## Conclusion

A regular need for new translations of the classics – however such texts are defined – occurs due to the evolving nature of the target language and the ways in which it is used. Furthermore, the evolution of any living target language presumes that readers' expectations regarding the language they encounter in such translations will also change. Cary's translation into English of Dante's *Commedia Divina*, for example, wrought in the style and idiom of 1814 when it was first published, may well seem outmoded and ponderous to a present-day reader more accustomed to a contemporary style and idiom, congruent with the prevailing norms of current English usage. Consider, for instance, the discrepancies between the language of Chaucer's *Canterbury Tales* and the English employed by writers and poets today.

It is equally self-evident that the language of the source-language text remains unaltered, generally speaking, retaining the usage characteristic of its period. There are some exceptions, however, consisting mainly of those rare instances when the provenance and reliability of the original text are brought into question or require some sort of correlation, correction, excision (of spurious passages, for example, or sections of dubious authorship), and/or standardisation (in spelling, punctuation, etc).

From the reader's perspective, the benefits of "updating" translations every so often are not difficult to perceive. Every generation of readers requires its own – that is, contemporaneous – translations of foreign-language classics into the language of its times. Moreover, one could argue that, given the difficulties of translation and meaning identified here, the greater the number of contemporaneous translations available to readers, the closer they may be able to come collectively to the gist of the source-language original, even if any sense of definitive meaning remains elusive.

For the translator, however, the ephemeral nature of translations, as they become outdated (if only in terms of their language), means that decisions about various aspects of the translation processes become increasingly problematic, especially as the chronological gap between source-language texts and target-language outcomes widens. Nonetheless, whether translators are fools or heroes, their work remains crucial to our understanding of the world's history, its religions, its literature, its cultures, and its people.

## Works Cited

### Primary Sources–Translations of the *Dhammapada*

#### *Texts in Book-Format*

- Ajahn Munindo. c. 2000. *A Dhammapada for Contemplation*. Dorset: River Publications.
- Bancroft, A. 1997. *The Dhammapada*. Rockport, Massachusetts: Element.
- Buddharakkhita, S. A. 1986/2002. *The Dhammapada: A Practical Guide to Right Living*. Singapore: Kong Meng San Kark See Monastery.
- Byrom, T. 1976. *The Dhammapada: The Sayings of the Buddha*. London: Rider.
- Fronsdal, G. 2006. *The Dhammapada: A New Translation of the Buddhist Classic with Annotations*. Boston & London: Shambhala
- Mascaro, J. 1973. *The Dhammapada*. London: Penguin Books.
- Mother, The. 2004. *Commentaries on the Dhammapada*. Twin Lakes, Wisconsin: Lotus Press.
- Müller, F. M. 1881. *The Dhammapada: A Collection of Verses being one of the canonical books of the Buddhists*. Oxford: Clarendon Press.
- Müller, F. M. 2002. *The Dhammapada: An Essential Buddhist Text*. Hoo, England: Grange Books.

- Narada T. 1993. *The Dhammapada: Pali Text & Translation with Stories in Brief and Notes*. Taipei: The Corporate Body of the Buddha Educational Foundation.
- Sangharakshita. 2001. *The Way of Truth*. Birmingham: Windhorse Publications.
- Sparham, G. 1986. *The Tibetan Dhammapada: Sayings of the Buddha*. London: Wisdom Publications.
- Wallis, G. 2007. *The Dhammapada: Verses on the Way – A New Translation of the Teachings of the Buddha with a Guide to Reading the Text*. New York: The Modern Library.

#### Texts on the Internet

All these texts were downloaded during 2005. The dates given are those to be found in the texts themselves.

- Anonymous. 1955. *The Dhammapada with Explanatory Notes and a Short Essay on Buddha's Thought*. Alhambra, California: Cunningham Press.
- Beck, S. 2006. *Dhammapada – Sayings of the Buddha*.  
<http://www.barrickinsurance.com/dhammapada.html>
- Buddharakkhita, S. A. 1986. *The Dhammapada: The Buddha's Path of Wisdom*.  
<http://www.allspirit.co.uk/dpindex.html>
- Kaviratna, H. 1980. *Dhammapada: Wisdom of the Buddha*.  
<http://www.theosociety.org/pasaden/dhamma/dham-hp.htm>
- Richards, J. 1993. *The Dhammapada*.  
<http://eawc.evansville.edu/anthology/dhammapada.htm>
- Thanissaro Bhikkhu (Geoffrey DeGraff) 1997. *The Dhammapada: A Translation*.  
<http://www.accesstoinight.org/canon/sutta/khuddaka/dhp/index.html>

#### Secondary Sources

- Bostock, A., and J. Berger, trans. 1969. *Aimé Césaire: Return to My Native Land*. Harmondsworth, Middlesex: Penguin Books.
- Butler, K. 1991. "Poetry as Path". *Common Boundary between Spirituality and Psychotherapy*, 9, 6, pp. 16-23.
- Campbell, A. 1997. "Translating Jacques Prévert". *Deep South*, 3, 1.
- Cohen, J. M., trans. 1958. *Cervantes: Don Quixote*. Harmondsworth, Middlesex: Penguin Classics.
- Concise Oxford Dictionary*. 1983. Oxford: Oxford University Press.
- Dale, C. 1994. "Which Dhammapada?" *Middle Way*, 68, 4, p. 215.
- Dooley, R. A. 2005. "Source-Language versus Target-Language Discourse Features in Translating the Word of God." *Journal of Translation*, 1, 2, pp. 1-18.
- Eco, U. 1997. *The Search for the Perfect Language*. Oxford and Cambridge: Blackwell,
- Eco, U. 2003. *Mouse or Rat? Translation as Negotiation*. London: Weidenfeld & Nicholson.

- Kay, G., trans. 1969. *Selected Poems of Eugenio Montale*. Harmondsworth, Middlesex: Penguin Books.
- Milner-Gulland, R., and P. Levi, trans. 1963. *Yevgeny Yevtushenko: Selected Poems*. Harmondsworth, Middlesex: Penguin Books.
- Newmark, P. 1995. *A Textbook of Translation*. London: Phoenix ELT.
- Nyanatiloka. 1970. *Buddhist Dictionary: Manual of Buddhist Terms and Doctrines*. 3<sup>rd</sup> edition. Singapore: Singapore Buddhist Meditation Centre.
- Reader's Digest Great Encyclopaedic Dictionary*, Volumes 1-3. 1972. London: The Reader's Digest Association.

## Appendix

As Eknath Easwara's translation of the *Dhammapada* (London: Arkana, 1987; first published by Routledge & Kegan Paul in 1986) became available to the author only after the research had been completed, it was not possible to incorporate it into this article. However, it is presented here as an adjunct to what has gone before.

In this translation, the following chapter titles are given. As readers might expect, some are similar or identical to those of the translators discussed above while others differ significantly:

1. Twin Verses
2. Vigilance
3. Thought
4. Flowers
5. The Immature
6. The Wise
7. The Saint
8. Thousands
9. Evil Conduct
10. Punishment
11. Age
12. Self
13. The World
14. The Awakened One
15. Joy
16. Pleasure
17. Anger
18. Impurity
19. The Person Established in Dharma
20. The Path
21. Varied Verse
22. The Downward Course
23. The Elephant
24. Compulsive Urges
25. The Bhikshu
26. The Brahmin