

## C H A P T E R - III

## STUDY OF SHIFTS IN THE TRANSLATION - DATA SELECTION -

**Introduction**

The novel 'Lord of the Flies' is roughly divided into three sections. In the first section the boys' arrival on the island, the assembly, and the early decisions about what to do is described. In the second section the dominant theme is destruction everywhere; the boys' world is only a miniature version of the adult's, And the third section, the most terrible section, explores the meaning and consequences of this creation of evil.

Our attempt is to present the passages that represent the above three sections. Thus the passages are thematically important. These selections are, of course, purely subjective.

Passage I

	ST	TT
Chapter I	PP.11-17	PP.1-5

In this chapter the boys scattered on an unknown island due to the air crash, encounter one another . In the first passage

Ralph and Piggy's encountering and their personalities are depicted. This passage is selected for its conversational style.

Passage II :

	ST	TT
Chapter IV	PP.73-77	PP.53-57.

In this chapter the normal behaviour of the boys' is depicted. They get accustomed with the happenings on the island. This passage is selected for its narrative style.

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Passage III :

	ST	TT
Chapter VIII	PP.154-57	PP.120-23.

This is the chapter in which the boys sacrifice a pig's head to the beast (Lord of the Flies) who governs the entire action on the island. This horrifies reader. This passage is selected for its conversational style.

Passage IV, V :

	ST	TT
Chapter-IX	PP. 179-82	PP.140-43
Chapter IX	PP. 186-90	PP.146-49.

This chapter belongs to the third section of the novel. It is the most terrible section. Destruction is everywhere. The boys' world is only a miniature version of the adults. Simon is

very ruthlessly killed by his mates in their violent game. The innocent and immature boys turn violent and brutal. Passage IV is selected for its descriptive style and passage V is selected for its narrative style and its thematic importance too.

Selected Passage No.I :

	ST	TT
Chapter I	PP. 11-17	PP.1-5.

Introduction :

This extract from the first chapter is deliberately chosen for its stylistic and literary variety. It is a conversation, with which the chapter suddenly opens up the story, without any introductory information.

The major portion of the ST is written to be spoken. The language used in the ST is lucid. Golding tends to use words in unexpected disjunctive combinations which only the single meaning he wants. As spoken language is a feature of the language used here, some expressions are left incomplete i.e. a word or a phrase stand for a sentence eg. 'That Pilot', Them fruit, "My auntie" etc. [Use of common words, with not much use of adjectives and adverbs.] We find photographic visual elements e.g. physical movements, natural scenes etc. in the ST. Then we go to the actual comparison. The shifts are underlined in the TT.

1) Additions

ST	TT
bent down	<u>किंपीत वाकुन</u>
the thorns	<u>स्तलेले काटे</u>
very fat	<u>प्रशस्तपणे पांगलाच स्तूल</u>
we was attacked	<u>आमच्या विमानावर कसलातेरी हल्ला झाला होता.</u>
The fat boy shook his head	<u>पण त्यावर स्तूल मुलाने मान हलवली.</u>
the light	<u>इमझमीत प्रकाश</u>

These additions are often in the form of adjectives and adverbs which give a more poetic and heightened effect to the content. The original is plainer and straight forward without embellishments.

Here are some more examples of additions of sentences.

ST	TT
'That pilot'.	पण तो वैमानिक - <u>त्याच तरी पुढे काय ?</u>
'I'll be out again in just a minute'	आलोच मी सका मिनीटात <u>तेथूनच तो म्हणाला.</u>
"My auntie"	<u>पण माझ्या मावशीने सांगितले आहे.</u>
He said confidentially,	<u>मग अगदी आतली गोष्ट सांगत असल्याप्रमाणे त्याचा आवाज खाजगी झाला.</u>

word 'confidentially' means secretly or privately and in Marathi it is खाजगीत, or खाजगीरित्या :

He was <sup>\*</sup>clambering heavily  
among the creepers and  
<sup>+</sup>broken trunks.

सर्वत्र मोकाट वाढलेले रानवेळ आणि आडवे  
पडलेले बुधे यातून कष्टाने पाय उपलत तो  
चालला.

\* word 'clambering' means to climb with the help of hands and feet i.e. धडपडत चढणे, हातापायाचा उपयोग करून चढणे and not only पाय उपलत चालणे.

+ word 'broken' means 'cut off' मोडलेले not आडवे पडलेले <sup>MT ?</sup>  
(lying)

## 2. Omissions

In the TT several words, expressions from the ST are found to be omitted. They are underlined in the ST sentences.

- | ST  | TT                            |
|---|-------------------------------|
| i) ' <u>At least</u> I think <u>it's</u><br>an island.' | बेट असावं अशी माझी समजूत आहे. |

Phrase 'At least' has special significance in <sup>th</sup> ST. It shows speaker's sensibility in expressing his opinion.

ii) Ralph smiled vaguely,  
stood up and began  
to the lagoon.

राल्फ उगापय हसला आणि  
प्रवाळ पाण्याकडे निघाला.

iii) "then returned as a  
fighter- plane,  
with wings swept back,  
and machine gunned Piggy.

मग सखादे विमान परत यावे  
त्याप्रमाणे सूं सूं आवाज करत  
तो परतला आणि पिग्गीजवळ  
वाळू पसरला.

scje - aa - ow!

The creation of horror with the use of words like fighter-  
plane' (not plane alone), 'with wings<sup>swept back</sup>', and 'machine gunned' is  
totally absent in TT.

The description of sequence of minute physical movements  
gives a visual impression of boys (eg.ii). But this photographic  
visual element is considerably weakened in the translation.

Though omission does not affect the expression all the  
times, some times it has harmed the link, fluency, photographic  
vision of the physical movements reflected in the small details  
in the ST.

### 3. Modifications :

Several expressions from ST are found to be modified in  
TT. They are underlined in the TT sentences.

Here are some examples of 'compensation'.

[I]

- i) "That storm dragged it out to sea." "ते वादळ झालं ना, त्याच्यामुळे ते समुद्रात जाऊन पडले."
- ii) "on account of my asthma" "कारण मला दमा आहे ना !
- iii) "Them fruit" "ती फळे खाऊन बसलो ना !"

All the above dialogues are spoken by Piggy. Piggy's character is seen modified with the use of certain repetitions e.g. झालं ना !, आहे ना !, बसलो ना ! etc. There is no such a repetition in the ST dialogues.

[ii] The TT seems to mix styles where mixing of registers or dialects is not required. There is a mixture of words and sentences of both the written and spoken style, and sanskritized and native Marathi diction. Here are some examples

Written	Spoken
ST - Kids	ST - I don't think so.
TT - मुले	TT - कोणी नसावीत असे मला वाटतं
ST - grownups	ST - Not in a plane with wheels.
TT - मोठी माणसे	TT - तो चाकं असलेले विमान अंतरणार तरी कसे ?
ST - looked	
TT - पाहिले	ST - He was out of the jungle

ST - dragged

TT - आणि सगळं रान मागे पडलं.

TT - पडले.

ST - where is the man ?

TT - तो माणूस कुठे आहे ?

(III) Reorientations

The function of words and sentences are changed in the TT. Here are some examples

ST	TT
i) "He couldn't land here Not in the plane with wheels."	"असल्या झाडाझुडपात तो चाकं असलेलं विमान उतरणार तरी कसं ? ✓

Statement in the ST is transformed to a question in the TT.

ii) He climbed over a broken trunk and <u>was out of the</u> <u>jungle.</u>	थोड्या वेळाने तो आडव्या पडलेल्या बुंद्यावरून पलिकडे गेला आणि <u>आता</u> <u>सगळे रान मागे पडले.</u>
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focus shifts from 'he' to 'jungle' in the TT.



4] Mistranslations - (Negative Shift)

GA seems enjoying freedom in translating some terms and sentences. Here are some examples.

lexical level

ST

TT

i) long scar

"अर्धवट उध्वस्त दिसणारा जमिनीचा  
स्दं पदटा. "

'scar' means - 1. a rocky cliff (is) तुटलेला खडकाळ कडा.

2. a mark left on the skin by a wound

i.e. व्रण or चदटा.

TT is far more shifted from the original and much addition  
i.e. six words for two is there

ii) 'though thick spectacles' "चाळशीतून"

tern चाळशी is totally a wrong translation for it is used

for the spectacles used by the people above forty. Here in ST it is **घण्टा** not **घाञ्छी** . Term 'thick' is omitted.

iii) (smiled) vaguely **उगायच (हसला)**

Term 'vague' - means 'not clear' i.e. **संदिग्ध, अस्पष्ट.**

**"उगायच"** means - unnecessarily, meaninglessly.

iv) blinking (eyes) **(डोळे)आकसत**

'blinking' means opening and shutting the eyes quickly i.e. **(डोळे)**

**मिपकावत आकसने'** means - to reduce i.e. to make smaller.

#### Sentence level

i) The shore was fledged with palm trees. **किना-याजवळील भागावर कुणीतरी त्वाना शिंतोडल्याप्रमाणे मधूनमधून नारळाची झाडे होती.**

The original sense of the sentence is - as if the shore had wings, trees look like feathers of birds. A vivid image is completely changed. Whereas **"शिंतोडणे"** has a meaning of 'sprinkling water'. The shore is translated as the part near the shore i.e. **"किना-याजवळील भागावर"**.

Subject - 'someone' is used in TT.

ii) He put on his glasses **त्याने रानातील रूंद पट्टयाकडे पाहिले.**

It's a totally free translation. The action is changed eg. put on to 'looked' ( पाहिले ), object is changed 'his glasses' to broad belt ( "सदपट्टा" ). Not the action but its result is stated.

Textual Means :

i) The sentences in the ST are very simple mostly active and simple in structure whereas in the TT the sentences are passive, complex and compound. The dialogues are written as if spoken by grown up beings. eg.

ST	TT
"Not in the plane with wheels"	"ते चाकं असलेलं विमान उतरणार तरी कस ?"
"That storm dragged it out to sea" (Active)	"ते वादळ झालं ना, त्याच्यामुळे ते समुद्रात जाऊन पडले." (passive)
"Them fruit"	"ती फळे खाऊन बसलो ना."

ii) The contractions used by Golding are some times explained or simplified by G.A.Kulkarni

e.g.	ST	TT
	"That pilot"	"पण तो वैमानिक त्याच तरी पुढे काय ?"
	"What was that ?"	शाश्वत तुला काय म्हणत ?
	"Them fruit"	"ती फळे खाऊन बसलो ना."

iii) On the contrary / <sup>Kulkarni</sup> uses rhetorical, bombastic and literary language where Golding has used very simple and lucid language.

eg. ST

The shore was fledged with palm trees.

किना-याजवळील भागावर कुणीतरी त्यांना भितोडल्याप्रमाणे मधुनमधुन नारळाची झाडे होती.

Here TT contains additions, mistranslation and modification.

He pulled off his shirt

त्याने आपला शर्ट सोबून काढल्याप्रमाणे काढला.

One doesn't skin off a shirt. The ST doesn't suggest it. There is a touch of violence in skinning off a shirt.

long scar अर्धघट उध्वस्त दिसणारा पट्टा.

'Scar' means 1. a rocky cliff i.e. तुटलेला छडकाळ कडा.

2. a mark left on the skin by a wound i.e. घात or घट्टा

Thus this translation becomes so heavy with this expansion.

अर्धघट उध्वस्त दिसणारा पट्टा - partly ruined or devastated

means belt of land (plane).

The sand was thick over his black shoes.

त्याचे पाय धस्तदिशी वाजून शिसून त्याचे काळे बुट पूर्णपणे झाकले गेले.

The state of sand (i.e. thickness) in the ST is stressed which is omitted in the TT whereas the plunging of his legs in the sand is stressed in the ST which is not in the original.

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Observations :

As the spoken language is used in the ST, there are a number of incomplete expressions. They are plain /<sup>and</sup> lucid, and stand for one single meaning whereas in the TT they are explained with the additions of adjectives and adverbials. And because of the use of poetic language the TT expressions seem formal and of written language style. The omissions affect the expression and narrations seriously which either misleads the ST meaning or makes the ST expression superficial.

The TT seems to mix styles where no mixing of registers or dilects is required. And this mixture creates fluctuations in reading the TT. Due to the high degree of additions, omissions and modifications the TT sometimes repercussions into mistranslations. As a result the TT loses the lucidity and starkness of the ST.

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Passage No.II

	ST	TT
Chapter-IV	PP. 73-'77	PP.53-56

Introduction :

p.27

The passage is selected for its narrative and descriptive style. The chapter is remarkable for the normal behaviour of the boys. They are accustomed with the happenings on the island. As it is a narrative passage there is much scope to compare the style of both the ST and TT. There is very simple narrative language used in the ST. The function of this language is to depict the world of children. The simplicity, directness, physical details are all codified by the simple sentence structure, simple Anglo Saxon diction and lack of complex sentences. It also has cadences of spoken language, represented by the elliptical clause structure, lack of complex pre- and post-modifications in the NPs and complex adverbial constructions.

1) Additions :

Additions are underlined in the TT sentences

ST	TT
i) The first rhythm that they became used to was the slow swing from dawn to quick dusk.	<u>प्रवाळ-द्वीपावरील दैनंदिन जीवनाच्या अनेक अंगापैकी पहाटेपासून जलद पसरणा-या अधारापर्यन्त संध्याचे तरळणा-या दिवसांची विविध स्वे सर्वात प्रथम मुलांच्या अंगवस्त्रांनी पडून गेली.</u>

ST

TT

ii) the pleasure of morning,

सूर्यप्रकाश येताच मिळणारे उबदार सुख.

"उबदार सुख" - "उबदार" is an addition in the TT as well a mistranslation. Term "सुख" for word 'pleasure' looks very narrow in sense in the TT, and adj "उबदार" (warm) is an

or tin wide, in fact?  
cf. "सुख पाहता  
जवापाडे...  
"रूप चारहा (वेचनी) सुख झाले को सजणी"  
iii) Piggy discounted all this  
learnedly as a mirage."

"ते सारे मृगजळ आहे, असे म्हणून  
पिग्गीने तिकडे पंडिती दुर्लक्ष करून  
ते सारे थोतांड ठरवले."

Repetition of the same meaning i.e. 'Mirage' means both

"मृगजळ" and "थोतांड"

iv) they ignored the  
miraculous, throbbing  
stars.

दररोज दिसणा-या, तेजस्वी चमत्कारा-  
प्रमाणे वाटणा-या, थरथर चमकणा-या  
चांदण्यादेखील आता त्यांच्या नजरेतून  
उतरल्या.

The ST sentence is very short. Word 'bright' is not there in the ST sentence, for a star hardly takes adjective

NO!  
"Bright star! Would I were steadfast as thou art!" Keats  
"तेजस्वी" (bright) and "चम-  
कणा-या" (glittering) are too accentuating in their effect.

v) and soon the shelters  
were full of restlessness,  
under the remote stars.

आणि मग निर्वीकार वाटणा-या अतिदूर  
चांदण्याखाली ठिठिकाणची खोपटी  
झोपी जाण्याची अस्वस्थ धडपड करणा-या  
मुलांनी भसत जात.

The ST sentence is very simple in its structure but the TT sentence is too complex, in which complex NP and Adverbials are used. The TT has several Sanskritized poetic words, which add several extra shades of meaning suggesting objectivity of nature, distance, conscious feelings of foreboding which are not suggested in the ST.

## 2. Omissions

Omissions are underlined in the ST sentence.

- | ST  | TT   |
|---|--|
| i) till they thought him<br>batty and were <u>faintly</u><br><u>amused</u> .  | त्याचे डोके बिघडले असे सर्वांना वाटू<br>लागले, आणि त्याची सगळ्यांना फार<br>गंमत वाटू लागली. ✓                                  |
| <p>Adverb 'faintly' is omitted in the TT and it is mistranslated as 'much' that intensifies the ST sense.</p>   |  |
| ii) He was also a distant<br>relative of that other<br>boy whose <u>mulbery</u> -<br>marked face had not<br>seen since <u>the</u><br><u>evening</u> of the great<br>fire. | रानात आग पसरली तेव्हापासून<br>ज्याचा पत्ता नव्हता, त्या घेह-घावर<br>मोठा लालसर डाग असलेल्या मुलाचा<br>हेन्री दूरचा नातलग होता. |



- iii) Henry was a bit of leader this afternoon. आता या ठिकाणी हेनरीच प्रमुख होता.

Little awareness of small details is seen in the above two examples. i.e. 'mulberry' and 'the evening' in the IInd, and 'this afternoon' in the IIIrd ST sentences. Especially in sentences ii. and iii. the time element is overlooked with the omission of 'the evening' and 'this afternoon' which are important time signals in the happenings on the island. In the example ii. the TT is also complicated because of relative clause making the movement awkward.

- iv) Just now he was being obedient because he was interested, and the three children kneeling in the sand, were at peace. आता तो हेनरीची संभाळून घेत होता, कारण त्या खेळात त्याचे मन रमले होते इतकेच.

The TT sentence has lost the effect of the omitted sentence in the ST i.e. the always quarrelsome boys can be at peace losing themselves in the play.

- v) When Henry tired of his play and wandered off along the beach, हेनरीला खेळाचा कंटाळा आला आणि तो भटकत निघाला.

The place where Henry wandered is missing in the TT.  
Thus small details are overlooked in the TT.

3) Modifications :

- | ST   | TT  |
|--|---|
| i) So full that hope was not necessary and therefore forgotten.  | त्यामुळे उघाबदलच्या कसल्या आशेची आज गरज नाही, आणि जर तिची गरज नाही तर तिचा ध्यास तरी क्वाला ?   |
| The statement in the ST is reoriented as a question in the TT. And due to the poetic language the simple ST sentence becomes heavy in the TT.      |   |
| ii) When the sun sank darkness dropped on the island like an extinguisher and soon the shelters were full of restlessness, under the remote stars. | सूर्य बुडून जाताच सखादी <u>दिवाफूंक</u> पडल्याप्रमाणे <u>सगऱ्या बाजूनी अंधार हाव-या वेगाने येत असे आणि मग निर्वीकार वाटणा-या अतिदूर पांढण्या-खाली ठिकठीकाणची खोपटी झोपी जाण्याची अस्वस्थ छडपड करणा-या मुलानी भसन जात.</u> |

Word "दिवाफूंक" in the TT is a new coinage. The underlined words in the TT are the additions of poetic and sanskritized style. Phrase 'restlessness' is modified as झोपी जाण्याची अस्वस्थ छडपड करणारी मुले."

4) Mistranslations :

- | ST   | TT   |
|--|--|
| i) Momentum  | विलक्षण आवेग.  |
| <p>Word 'momentum' means "चालना , वेग" and not "आवेग" , for "आवेग" means force, sharp pang. The addition of word "विलक्षण" (extra-ordinary, odd, strange). This sanskritized word adds to the mystical meanings of the TT.</p> |  |
| ii) blatant impossibility  | डोऱ्यावर विश्वास बसणार नाही अशा त-हेने.  |
| <p>There is no word like 'unbelievable' in ST phrase. Word 'blatant' means noisy or vulgarly. It is omitted in the TT. So the TT sentence is a description of (word) 'impossibility'.</p>                                      |  |
| iii) They grew accustomed to these mysteries and <u>ignored them</u> , just as they ignored the miraculous, throbbing stars.   | त्यांना <u>दररोजच दिसणा-या</u> गूढ दृष्यांची सव्य झाली. त्याचप्रमाणे <u>दररोज दिसणा-या, तेजस्वी चमत्कारा-प्रमाणे वाटणा-या थरथर चमकणा-या</u> चांदण्यादेखील आता त्यांच्या नजरेतून उतरल्या. |

(Omissions in ST and additions in TT are underlined).



The boys ignore both the mysteries and stars in the ST but only stars are ignored in the TT.

The words दररोज दिसणा-या तेजस्वी (seen everyday) तेजस्वी (adj.)(bright), चमकणा-या (flickering) are the additions.

The word 'miraculous' is an adjective of the stars. But in the TT it is translated as simile i.e. तेजस्वी चमत्कारा-प्रमाणे वाटणा-या (looking like bright miracles).

Word 'throbbing' personifies the stars -that they are 'living'. But in the TT it is translated as धरधर चमकणा-या चांदण्या. (doesn't eliminate 'living' element.) धरधर (trembling) creates fear. "चमकणा-या" (flickering) is an addition. The stars are not living in the TT, and even there is no acceptable collocation in the connection in these two words. (धरधर, चमकणा-या)

What about "throbbing" then?

'To ignore' means 'to pay no heed/to wink at'. But in the TT this verb is translated as "नजरेतून उतरल्या" (were looked down upon). This translation misreads the original meaning.

The original sentence structure is very plain, active and simple, whereas the TT sentence is structurally complex, object oriented and totally misleading with the additions and mistranslations.

iv) they thought him batty  
and were faintly  
amused.

त्याचे डोके बिघडले असे सगऱ्यांना  
वाटू लागले आणि त्याची सगऱ्यांना  
फार गंमत वाटू लागली.

Same example  
repeated.  
(p. 41)

Phrase 'faintly amused' means 'a little amused'. But  
in the TT it is "फार गंमत वाटू लागली" (much  
amused) i.e. exactly opposite effect of the original.

v) interesting stones

वेगवेगऱ्या आकाराचे दगड.

↳ word 'interesting' means 'that creates interest' i.e.  
गंमतीदार in Marathi. It is not vivid only in shape  
but in colour and weight too. But in the TT only shape is  
considered, and colour and weight are neglected.

### Observations

Generally the ST style is narrative while the TT is  
descriptive. The ST narration is factual, while the TT is  
philosophised with the use of additions, modifications resulting  
in very long and over poetic sentences.

The degree of mistranslations is considerably high in this  
passage. The nature of these "shifts" in the TT may not necessarily  
signify a lack of attention. But they were probably a result of  
the translator's 'creative' reading of the ST. The examination of

these 'creative shifts' indicates that the TT has quite a different effect on the reader than the ST. The objective, material, rational tone of the ST passage is significant because it brings about the increasing crescendo of the hidden violence in a highly rupturous style and is therefore far more effective. The TT in turn, states all that is covert in the ST in an overt way, thus diminishing the packed intensity in the narration by its loose, sprawling style of narration where every covert shade of meaning is stated in a rather noisy, loud manner.

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Passage No.III

	ST	TT
Chapter - VIII	pp. 154-57	pp.120-23.

Introduction :

This is the most important chapter, for the boys on the island sacrifice a pig's head to the beast (Lord of the Flies) who governs the entire action on the island. This idea of sacrifice to an unknown and unseen 'Lord of the Flies' horrifies the reader. The chapter has high emotional value and excitement. The passage selected for close comparison is the first four pages in which the medium used is written to be spoken. The boys talk emotionally and excitedly throughout.

awkward

1) Additions :

The additions are underlined in TT sentences.

- |     |                      |                                       |
|-----|----------------------|---------------------------------------|
|     | ST                   | TT                                    |
| i)  | "Go up and see,"     | "मग <u>तुष स्वतः</u> जा आणि बघून ये". |
| ii) | "He's not a hunter." | "तो <u>स्वतः</u> शिकारी नाही."        |

In the first sentence obj.(you) is absent in the ST. But in both the sentences emphatic pronouns like 'you yourself' ( तुष स्वतः ), 'he himself' ( तो स्वतः ) are used denoting emphasis on the subjects.

iii) dawn pale beach

पहाट प्रकाशाप्रमाणे फिकट

Word 'light' is not in ST but in its translation प्रकाशाप्रमाणे is there in TT and this makes the expression more stylized and 'poetic'

iv) "And good riddance".

"मागची पिडा तर जाईल"

"No fear".

"छुट मी क्खाला जाऊ ?"

"The beast had teeth"

"त्या जंगली जनावराला दात आहेत."

This addition 'why should I go ?' ( मी क्खाला जाऊ ? )

has no relevance and reference in the ST.

v) "I don't know what it does."

"ते काय करतं, खातं, गिळतं,  
फाडतं कुणास ठाऊक !"

This addition खातं, गिळतं, फाडतं (eats, swallows, tears) add sense of fear, denoting physical disembodiment, which is absent in the ST.

## 2) Omissions :

This chapter is remarkable for omissions, not only at lexical but at sentence level too. The omissions are underlined in ST sentences.



- i) Piggy looked up miserably, पहाट प्रकाशाप्रमाणे फिकट दिसणा-या  
from the dawn pale beach. वाऱूयसून नजर काढत पिंग्गीने ....  
पाहिले.

The adverb 'miserably' which states Piggy's mental state is omitted. The TT has lost semantic impression of the original.

- ii) The conch glimmered among झाडांमध्ये शंख फिकट शुभ दिसत होता.  
the trees, a white blob त्याने केस मागे इटकले.  
against the place where  
the sun would rise; He  
pushed back his mop.

Omission of the detailed locative adverbial signifying a visual detail.

- iii) --- the littluns whimpered छोटे अनेकदा रडवले दिसत. आता  
as now they saw frequently ते तसल्या चेह-यानीच येऊन बसले.  
did. Ralph rose obediently,  
and Piggy and they went to  
the platform;

A great thematic loss in TT.

- iv) "First you know now, "एक म्हणजे आम्ही जंगली जनावर  
we have seen the beast". प्रत्यक्ष पाहिलं."

- v) "Quiet"! shouted Jack,  
"You listen. The beast." "चुप !" जॅक ओरडला, "ते काय आहे . . . ."
- vi) "The beast is a hunter.  
Only shut up ! The next thing is that, we couldn't kill it." "ते जंगली देखील शिकार करणारेच आहे. आम्हाला मात्र त्याला ठार करता आलं नाही."
- vii) Jack's voice went on,  
tremulous yet determined,  
pushing against the unco-operative silence. धरधरत्या पण निश्चयी आवाजात जॅक म्हणाला.
- viii) "He is a coward himself"  
for a moment he paused and went on,. "On top, Roger and me --- "  
तो स्वतःच भेकड आहे. रोजर व मी पुढे गेलो. तर तो मागे बसून राहिला.
- ix) He'd never have got us  
meat. He isn't a perfect,  
and we don't know anything about him; He just gives orders.  
तो स्वतः शिकारी नाही की त्यानं कधी मांसाचा तुकडा आणलेला नाही. तो आपले नुसते हुकूम सोडतो.
- x) "All right then," he said in tones of deep meaning and menace, 'all right.'  
He held the conch. "बरं, मी पाहून घेईन" त्यानं शंभू छातीशी धरला.

With the omissions in iv to x, the TT sentences have become more narrative than conversational. At the same time, Jack's style, vigour and his attempt to impress and suppress the boys is lost in the TT. As a result, Jack's personality is weakened in the TT. About all the omissions are in the dialogues or depiction of Jack alone. Obviously it seems a great injustice to his character in the TT.

3) Modifications :

Modifications in TT sentences are underlined.

- |      |                           |  |
|------|---------------------------|--|
| i)   | "Even Jack'ud hide."      | जेकदेखील <u>असाय</u> लपून राहील<br><u>कुठतरी.</u>                          |
| ii)  | "What about my hunters?"  | "होय, पण माइया <u>शिकारी दोस्तांचं</u><br><u>पुटे काय ?</u>                |
| iii) | "Boys armed with sticks"  | " <u>कसले शिकारी आणि काय काठ्या</u><br><u>भिरणारी नुसती पोर आहेत ती.</u> " |
| iv)  | "He isn't a proper chief" | "तो कसला प्रमुख नीकाय !"   |
| v)   | "All right then".         | "बरं, मी पाहून घेईन."  |

All the above modifications are compensations. But as a result of these compensations all the dialogues are produced as if spoken by adults in the TT.

Some examples are extra-poetic in the TT. They are given below -

vi) dawn pale beach	<u>पहाट प्रकाशाप्रमाणे फिकट.</u>
vii) "As long as there's light we are brave enough".	<u>"प्रकाश आहे तोपर्यन्त आपण फार भुर व निध्या छातीचे आहोत."</u>
viii) Boys armed with sticks	<u>कसले शिकारी नि काय ! कात्या भिरवणारी नुसती पोरं आहेत ती."</u>
ix) "This meeting - "	"पण ही बैठक मी बोलावली आहे."
x) "Out of dark - " "Trees"	"नाही ते अंधारातून येत." "किंवा झाडातच राहत असेल."

In the ST the short sentences as ix, x show increasing crescendo, which comes abruptly at a halt with "Quiet". This heightening pitch is lost in the translation because of the long complete sentences.

We find reorientation of the constituents to show the importance or newness by passivising or changing the form and function of words and sentences. Here are some examples.

ST	TT
i) He was twisting his hands now, unconsciously.	नकळत त्याचे हात वेडे वाकडे होत होते.

The TT sentence is object oriented.

- ii) "who called the meeting ?" आणि ही बैठक बोलावली ती मी नव्हे तर तु." ' .

change from question in the ST to statement in the TT.

- iii) My hunters are no good." "- आमचे शिकारी अगदी फडतूस आहेत."

The ST sentence is negative and the TT is affirmative.

- iv) Piggy's voice came to them, hushed. पिंग्गीचा दबलेला आवाज पुन्हा रेकू आला.

'hushed' is treated as an adjective in the TT losing the emphasis it has in the ST, as it comes there in final position as an extra comment. The implication of it in the TT is दबलेला आवाज (hushed voice) but it is actually as 'it was hushed.'

#### 4) Mistranslations

ST

TT

- i) to the dark mountain काव्या डोंगराळडे.

'dark' is an adjective in the ST and it means अंधा-या / अंधारलेल्या, , whereas in the TT it is proper noun काळा डोंगर (black mountain) and it creates ghostly impression.

- ii) "Do' you think we're safe down here ?" "मग खाली येथेचरी आम्ही सुरक्षित आहो, असें तुला वाटतं का ?

Pronoun 'we' contain both the speaker and listner in the ST but the TT pronoun "आम्ही" contains the speaker only.

- iii) the conch glimmped among झाडांमध्ये शंख फिकट शुभ दिसत होता.  
the trees, a white blob  
against the place where the  
sun would rise.

The entire NP 'a white blob against the place where the sun would rise' contains an elaborate image creating a physical, sensual picture. But in the TT the image is summarized as "फिकट शुभ". . The short TT sentence also lacks the poetic rhythm of the ST sentence.

- iv) The sound of the शब्दात अगदी नवछेपणाने वाजलेल्या  
inexpertly blown शंखाचा आवाज त्याच्या कानावर  
conch interrupted आला.  
them.

— 'interruption' is an effect of the cause 'to hear'. In the ST the 'blue conch' is the subject and it is non-human; yet it interrupts and thus acquires human power but in the TT, this play on the semantic feartures is lost.

- v) and stabbed the air रका बोटाने हवा छोचत त्याने  
with his index figure विचारले.

'Index fingure doesn't mean any fingure but the fingure next to thumb. "टयाने विषारले" is an addition. "हवत खोपत" lacks the hidden force in 'stabbed'.

Observations:

This passage is written to be spoken, and the boys talk emotionally and excitedly throughout. Naturally there are sighies, exclamations, often incomplete and ungrammatical. But the TT tends to make the dialogues normal, grammatical and complete with the help of a number of additions. This passage is remarkable for its high rate of omissions at sentence level. The sentences having superb descriptions in the ST are omitted in the TT. So the height of excitement in the ST is lost in the TT. Especially Jack's personality is weakened, for the majority of the omissions is there in his dialogues. And as a result, of compensations all the dialogues are produced as if spoken by the adults. The TT sentences are long, loose and poetic due to the modifications in them. Thus the TT states all that is covert in the ST in an overt way.



Passage No. IV

	ST	TT
Chapter - IX	PP. 179-82	PP. 140-143.

Introduction:

The Chapter IX comes in the second section of the story. This part could be said to begin when the threat takes/<sup>place</sup> (on) a physical reality, with the arrival of the dead airman. Complete moral anarchy is unleashed by Simon's murder. Immediately the fear is crystallized, all the boys are now affected, discussions are increasingly excited and give way to action. As the narrative increases in tempo, so implications enlarge. Destruction is everywhere, the boys' world is only a miniature version of the adults. Simon is very ruthlessly killed by his mates in their play. This passage is selected for its descriptive style.

1) Additions :

Additions are underlined in the TT sentences.

	ST	TT
i)	and the white and brown clouds brooded.	आणि पांढरट करडे दग मात्र <u>वरच्या</u> <u>बाजूला अवजडपणे कुठत राहिले.</u>

The Adverb "वरच्या बाजूला" is unnecessary for clouds. The state of clouds is forcefully conveyed with the adverb "अवजडपणे" which is not found in the ST.



- ii) still he did not move  
but lay there.
- तो तात्काळ उठून बसला नाही.  
बराच वेळ तो तसाच जमिनीवर ....  
पडून राहिला.

Above both the additions are time elements, first

"तात्काळ"(quickly) second "बराचवेळ" (for a long time).  
The ST sentence itself suggests the time without the above  
aditions.

- iii) The light was unearthly.
- भोवताली आता उजेड जाऊन  
भूतप्रकाश दिसत होता.

The ST sentence is simple, without any non-finite clause  
but the TT sentence contains an adverbial and a non-finite  
time clause.

- iv) He walked drearily  
between the trunks, his  
face empty of expression.
- शाड्यांमधून तो उदासपणे पावले  
ढकलत होता. त्याचा चेहरा अगदी  
पिच्छटून, निर्भीकार झाला होता.

The ST narration is intensified with the words

अगदी पिच्छटून.

- v) The news must reach  
the others as soon as  
possible. He started down  
the mountain and his legs  
gave beneath him.
- ही माहिती इतरांना तात्काळ  
कळविलीच पाहिजे अशी एक सणक निर्माण  
झाली. घाईघाईने उठून तो उतरून  
लागताच त्याचे पाय दुमडू लागले.

This addition **अशी एक सणक निर्माण झाली** is a typical colloquial Marathi usage. It doesn't really match the poetic Sanskritized style of the TT. It is mixing styles. It intensifies the tenseness of the situation, especially the condition of Simon, but sounds like the translator's own comment. Generally all the additions found in this passage are either adverbs or adverb clauses and they are more descriptive and add to the poetic style of the TT. But there is evidence for mixing of styles as well as a result of the nature of these additions.

2) Omissions :

There are a few omissions in this passage and they harm the ST a little . The omissions are underlined in the ST.

ST	TT
<p>i) This was the backbone of the island, the slightly higher <u>land that lay beneath the mountain</u> where the forest was no longer deep jungle.</p>	<p>हा भाग म्हणजे इतरापेक्षा किंमत उंच असलेला प्रवाळद्वीपाचा पाठळ्या असून त्यावरील झाडे अद्याप गर्द झाली नव्हती.</p>

In locating the spot, the omitted feature of the spot, i.e. 'land that lay beneath the mountain' plays an important role which is missing in the TT.

- ii) Simon spoke aloud, सायमन म्हणाला.

Adverb 'aloud' is omitted in the TT which shows Simon's excitement and vehimance.

3) Modifications :

ST

TT

- i) by early evening संध्याकाळ होण्या आधीच

'by early evening' doesn't mean before the evening but the beginning of the evening

This modification affects the natural time.

- ii) and held no refreshment. आणि त्यामुळे टपटपीत वाटण्याची काहीच शक्यता नव्हती.

This modification is a compensation in the TT, with the addition of three more words i.e. "त्यामुळे" (because of it) "काहीच", "शक्यता" (remote possibility)

- iii) they left him alone, preferring the pig's high flavour. त्यांना डुकराच्या दाट वासाच्या रक्ताची इतकी घटक लागली होती की त्यांनी सायमनकडे दुकूनदेखील पाहिले नाही.

The sense of 'prefer to' is lost in the TT because of its heavy poetic style. "दाट वासाच्या रक्ताची" (blood of thick smell) is an addition. "घटक लागणे"

has a sense of 'addiction', which is not what's meant by 'prefer'.

- iv) his face sideways on the earth, his eyes looking dully before him.
- जमिनीवर गाल टेकून निर्जीव नजरेने  
सभोर पाहात पडून राहिला.

'eyes looking dully' is translated as ' "निर्जीव नजरेने" (with lifeless eye sight). Though it is a poetic style, it is a mistranslation, 'dull' doesn't mean "निर्जीव".

- v) He pushed on staggering sometimes with his weariness but never stopping.
- अतिशय दमत्यामुळे मध्येच त्याचा  
तोल जात होता, पण मध्येच न थांबता  
त्याची पावले मात्र पुढे सरकत होती.

'staggering' doesn't mean "तोल जाणे" (disbalancing) only, but to walk unsteadily. "त्याची पावले" is an addition, and it is subject of the sentence. Because of these addition and MT, the TT becomes more poetic and heavy in style. The English sentence which has 'He' as the subject suggests a conscious attempt, on his part to keep on moving in the TT, the subject 'he' is replaced by "त्याची पावले" thus making the action of walking an unconscious automatic act, from which the use of the subject is absent.

Here are some examples of reorientation in the modifications.

- vi) The trend of the ground led him up as the forest opened.
- जमिनीची घडण निरखत सायमन पुढे चालला होता.
- vii) A buffet of wind made him stagger

The focus of the VI<sup>th</sup> sentence is on the trend of the ground in the ST but the effect of the compelling physical geography of the land is lost in the TT. It is the same in the VII<sup>th</sup> sentence. A buffet of wind makes him stagger in the ST but he himself staggers in the TT.

Because of the poetic style, compensation and reorientations the starkness of the ST is lost in the TT.

4) Mistranslations :

- | ST                       | TT                                  |
|--------------------------|-------------------------------------|
| i) still he did not move | तरीसुधदा तो तात्काळ उठून बसला नाही. |

"तात्काळ" (immediately) is an addition. The urgency is added to the natural happening. 'to move' doesn't mean

उठून बसणे Considering Simon's injured physical

condition 'to move' is nothing but to move a little out of his sleepy and fatigued state.

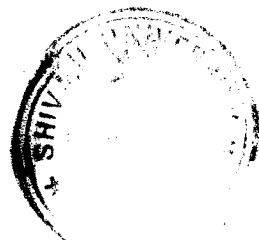
ii) an earthly light

भूतप्रकाश.

Though one of the meanings of 'unearthly' is ghostly, "भूतप्रकाश" (Ghostly light) is not a conventional word in Marathi. It creates an effect suggesting superhuman elements.

Observations :

This passage has descriptive and narrative styles, so the shifts are not so sharp. Some additions of adverbs and adverb clauses of time and place are found in the TT which affect the ST style of description and makes it more descriptive with its poetic style. As there are a few omissions, the ST is harmed little on their account. Descriptions in the ST are seen considerably modified in the TT. And because of the poetic style, compensations and reorientations the starkness of the ST is lost in the TT.



Passage No. V

	ST	TT
Chapter IX	PP. 186-90	PP.146-49

Introduction :

This extract from the IXth Chapter is a narrative passage including some conversation. The language used here is written to be read. Uproar and chanting of all the hunterboys is narrated in this passage. The language used in the ST is very lucid as before and rarely figurative.

1 Additions :

additions are underlined in TT sentences.

- |      |  |  |
|------|--|--|
| i)   | "What are you going to do it again ?"          | "अस्स काय ? आणि आता तु/काय करणार आहेस ते दाखवायला ?"     |
| ii)  | "Come away, There's going to be trouble--- "   | "आपण जाऊ आता, नाहीतर येथे दंगल होणार .....               |
| iii) | Jack leapt on the sand.<br>"Do our dance ---." | जॅकने पाझ्याये उडी मारली व ओरडून म्हंटले, "चला आपण ...." |

Above indicated additions are minor ones but even then they are irrelevant and semantically harmful to the original e.g. "अस्स काय ?" adds violent tone to the talk of the boys.

"नाहीतर" changes total impression of the ST. The trouble is certain to take place but in TT it is made conditional with the addition of -जाहोतर

In the ST connectors are avoided in the narration or conversations but in TT there are such number of examples of connector as "व ओरडून म्हटले" (i.e. and said loudly) *shouted*

- iv) "Kill the beast ! Cut his throat ! spill his blood !" "जंगलीला ठार करा ! जंगलीची आतडी काटा ! जंगलीचे नरडे फोडा ! जंगलीचे रक्त सांडा !

with this addition the violent tone is intensified. The act of dismembering with the gory details in the TT, creates more violence in the TT.

- v) Now out of the terror rose desire, thick, urgent blind. आता हळु हळु अमर्षाद भीतीमधून एक अत्यंत उत्कट आंधळी अक्षी रक्तपिपासू वासना जागी होऊ लागली होती.

Additions of adjectives and adverbs is a general tendency seen in the TT. Besides 'rose' doesn't have a sense of gradual awakening depicted by हळु हळु ...जागी होऊ लागली. The addition रक्तपिपासू intensifies a sense of brutality in the TT sentence which is absent in the ST.



- vi) The sticks fell and the mouth of the new circle crunched and screamed.
- घोषाची गती जलद झाली आणि झिंग वादली, तेव्हा त्याच्यावर एकाभागोभाग एक काठ्या आदळल्या. नवीन झालेल्या रिंगणाचे तोंड आवेशाने दात ओठ छात सतत ओरडत होते.

The addition of the NP ( एकाभागोभाग एक ) and sentence घोषाची गती जलद झाली आणि झिंग वादली add to the violent tone in the ST.

- vii) The beast was on its knees in the centre, its arms folded over its face.
- अजता जंगली गुडघे टेकून पशुंजाच्या मध्यभागी असहाय्य पडले. आणि पिसाट आघात चुकविण्यासाठी त्याने हात चेहऱ्यावर धरले.

The additions found in this passage of the TT are used more for the explanation of the expressions in the ST which are left either covert or brief by Golding. All the above additions intensity the violent scene and action. And as a result the sentences are lengthy and loose. The compactness and quick moving rhythm of the ST sentences is lost in the TT.

2) Omissions :

The rate of omissions is considerably increased in this Chapter. In the earlier chapters omissions are more at lexical level but in this chapter they can be seen at the phrase and sentence level. Omissions are underlined in the ST sentences.

ST

TT

- i) "The conch counts here too," said Ralph, "and all over the island".
- "शंखाचा तैथ्य काय, सगऱ्याच बेटावर अधिकार आहे."

In the TT a question arises who said this.

- ii) he looked away, confused and sweating.
- त्याने नजर वऱ्यली त्याचा चेहरा घामाने ओलखर झाला.

The word 'confused' states his mental state and that is lost in the TT.

- iii) ----- from the stroke of the drops. A wave of restlessness set the boys swaying and moving aimlessly.
- ..... शेबांच्या आघातापासून पोरु लागले. आता झगझगाट वादला आणि . . . . .
- The flickering ---

- iv) the air was dark and  
terrible; and the boys  
followed him  
clamorously. Roger  
became the pig.

हवा कुंद काळ्यंडलेली व भीष्म  
वाटत होती. रोजरने हुकराचे  
सोंग घेतले.

A complete sentence having thematical importance in  
the ST are omitted.

3) Modifications :

The modifications reflect translator's tendency to make use of poetic style and Sanskritised adjectives making the TT heavy, ~~modifications~~ are underlined in the TT sentences.

ST	TT
i) the air was dark and terrible.	हवा कुंद काळ्यंडलेली व भीष्म वाटत होती.
ii) from the stroke of the drops.	खेळ्या आघातापासून
iii) its arms folded over its face	आणि पिताट आघात पुकळण्यासाठी त्याने हात पेह-चावर धरले.
iv) The dark sky was shattered by a blue white scar.	आता अगदी काळ्यंडून जड झालेले आभाळ सका दैदीप्यमान निळ्या पांढ-या रेषेने तडकल्यासारखे झाले.
v) like a water-fall.	खेळ्या पेह्या प्रपाताप्रमाणे

Reorientations :

The assertive constructions are transformed into interrogative sentences.

ST	TT
i) "The fire - rescue".	"जाऊ; येथून सुटका ? "
ii) "We shan't hear it."	"आता कोण शंखाचा आवाज ऐकत बसणार ? "
iii) Some of the littluns started a ring on their own.	आता आणखी एक तसलेच नृत्य फेर धरू लागले.

The ST sentence is passived in the TT with the loss of subject which is inevitable there.

Mystic and abstract elements in the TT can be seen below -

ST	TT
i) the sun and moon were pulling	चंद्र व सूर्य . . . आपापल्या आकर्षणाचा मंत्र टाकत होते.
ii) Simon's dead body moved out towards an open sea	सायमनचे निर्जीव शरीर तिने (लाटेने) अत्यंत हळूवारपणे उचलले व आपण परत
	<u>जात असता तिने ते स्वतःबरोबर अध्व्या सागराकडे नेले.</u>

In both the sentences above, there is a great loss of starkness in the TT. Simple sentences in the ST are made unnecessarily mystical in the TT.

'Simon's dead body moved out' gives a kind of emotional jolt to the reader and this jolt is lost in the TT sentence. Simon's dead body is the object which the wave lifts up. But in the TT sentence the sinister impact of dead body moving out to sea is lost. Even though the general impression of the TT is the use of poetic, sanskritised and heavy language, here is an example in which some poetic and imagistic language is used in the ST but this feature of the ST has been overlooked and lost in the TT.

ST	TT
i) The centre of the ring yawned emptyly	रिंगणाचा मधला भाग भकात दिसू लागला.

The impression in ring's animation i.e yawning emptyly is lost in the TT sentence.

#### 4) Mistranslations

i) beast	जंगली
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For the boys, beast is a giant but shapeless animal not a person. जंगली means a cruel person. ✓

ii) fire-wood	जळणाचे तुकडे
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The boys take fire-wood and dance. "तुकडे" means very small pieces. How can the boys handle burning pieces ?

[ Little awareness of the distinctions in the terms which are only surfacially identical.] Here are the terms -

- |                                      |                   |
|--------------------------------------|-------------------|
| i) blink of bright light.            | इमइमाट            |
| ii) Flickering light became brighter | आता इमइमाट पाढला. |
| iii) glittering                      | इमइमाट            |
| iv) incredible lamps of star.        | इमइमीत दीप.       |

It is surprising why the translator couldn't differentiate between the ST terms above because they are only surfacially identical.

Observations :

The ST passage is simple, lucid and rarely rhetoric in style whereas the TT seems heavy with the use of poetic style and sanskritized adjectives. Some descriptions are made unnecessarily mystical. The ST style is straightforward and the starkness is maintained in the description of the natural scenes but they are made weighty and mystical in the TT. The act of dismembering, with the gory details in the TT, creates more violence in the TT. The boys seem more brutal in

the TT than the ST with the additions of the words and phrases like जंगलीची आतडी काटा !, रक्तपिपासू, इंग वाटली, पिसाट आघात etc. There is a great thematic loss in the TT because of the high rate of omissions. The modifications have seriously affected Golding's style of description that is far more shifted in the TT.

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