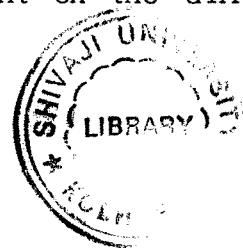


C O N C L U S I O N

The task of comparing Golding's Lord of the Flies, and G.A.Kulkarni's translation Lord of the Flies, was undertaken for several reasons. In the first place because Golding is a major novelist in English and Kulkarni is a renowned writer in Marathi, the translation posed an interesting exercise. Golding and Kulkarni are basically different types of creative writers in their own rights therefore the translation of the Lord of the Flies, must have offered a challenge to Kulkarni. We wanted to find out how he had carried out the task. A primary reading of the translation, though impressive, somehow created a somewhat different kind of impact on us than the original i.e. the two texts were felt to have slightly different types of dynamic equivalence. There was a feeling that the translation was different from the original novel in some ways. This was, ofcourse a subjective and vague yet strong feeling. So it was thought that a comparative textual analysis of the ST and TT would help us locate the exact places and nature of the shifts, taking place in the translated novel. It was ofcourse, difficult to make a comparative analysis of the entire novel and its translation, therefore it was decided to select five different textual units from the novel and the translation, and carry out a comparative textual analysis of these to come up with some evidence of the nature and scope of the shifts in the translation. It was hypothesized that the nature of these shifts might throw some light on the difference in the dynamic equivalence of the ST and TT.

vague!



An eclectic model was evolved for comparison in the following manner. We found the concept of shift proposed by Popović^Y useful for our purpose. He proposes the concept of shift to account for the differences between the ST and TT. He classifies 'shifts' into various types, viz. constitutive, genetic, individual, negative and topical shifts. We proposed to examine these in terms of the-

1. Additions
2. Omissions
3. Modifications, and
4. Mistranslations

in the TT.

Additions and omissions can be explained as individual shifts. Modifications can be explained as topical shifts. And Mistranslations are essentially negative shifts. We proposed to observe the shifts at three levels : 1. syntactic, 2. lexical and 3. textual. And at the same time, we used some of Beaugrande's forteen strategies wherever applicable (1978, 121-32). This analysis was done with a view to yielding a picture of the strategies used X by the translator in his translations.

It was observed that in all five passages G.A.Kulkarni has |
 tried to make his translation more poetic than the original. He often |
 uses and adds lexical items, syntactic constructions and stylistic |
 overtones for overtly accentuating the mysterious, horrifying elements

of the experience, which are described in the ST in a covert manner.

There are a number of colloquial and spoken language expressions in the ST. They contain incomplete sentence patterns and they are marked by childish language. But the TT tends to make these dialogues formal, more grammatical as if spoken by adults ✓ and they often contain philosophical explanations. This is reflected in the additions, modifications resulting in very long, loose and over-poetic sentences. As a result, the TT seems heavy with the use of poetic style and Sanskritized diction, and ^{its} (the TT) expressions seem formal and of written language style. Kulkarni creates more violence in the TT when it is subdued in the ST. The boys seem more brutal in the TT than in the ST with the additions of the words, phrases and even sentences. What is covertly suggested in the ST, (and therefore more horrifying), becomes overt in the TT and (therefore less effective). The omissions affect the dialogue and narration seriosly. There is evidence when Kulkarni misreads the ST meaning or translates the ST expressions in a superficial way. The sentences having superb description in the ST are omitted in the TT. As a result there is a great thematic loss in the TT (e.g. In the VIIIth chapter of the TT, Jack's personality is seriosly weakened because of the omissions in his dialogues).

There is a considerably high number of modifications observed in the strategies of compensations and reorientations. As



a result of reorientation, almost all the dialogues are produced as if spoken by the adults. The TT sentences are long, loosely structured and extra-poetic due to the modifications in them and consequently the starkness and lucidity of the ST is lost in the TT.

In some chapters (e.g. Chap. IV) the degree of mistranslations is considerably high. 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. And the examination of these 'shifts' indicates that the TT has quite a different effect on the reader than the ST.

G.A.Kulkarni also makes use of different kinds of style for the style used in the original. ST uses simple language, Anglo-Saxon diction; It is matter of fact, without being sentimental it is suggestive with its play on the association and images from everyday life.

But the TT makes use of highly poetic style which, on its *own*, is impressive and creates a different effect. G.A.Kulkarni creates several new poetic expressions but they don't match well with the original expression of the ST.

The TT seems to mix styles where no mixing of registers or dialects is required. And this mixture creates fluctuations in reading the TT. Apart from high degree of additions, omissions and

modifications, the TT sometimes contains mistranslations as well. As a result the TT loses the lucidity and starkness of the ST.

The function of the ST language is to depict the world of children. Simplicity, directness and 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 structures, pre- and post-modification in the NPs and complex adverbial constructions. 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.

Limitations of Our Study :

Our remarks on the shifts taking place in the translation Lord of the Flies, ofcourse, apply mainly to the five textual units that we have studied. Yet it is our hunch that they probably apply to the entire translation. It would be better to study the shifts in more details and in more Chapters. But due to the limitations of our study we couldn't select more than five textual units. WWe are, ofcourse, aware of the limitations of our remarks as five textual units may not be adequately representative of the entire translation. Another limitation of our study is that, we did not investigate into each example of the different types of shift found in the TT, for fear of space and repetitions, we chose to concentrate

only on some representative shifts. It would be interesting to make a comparative study of the original work of G.A.Kulkarni and his translated words. That might throw some light on the particular types of shifts observed in the translation. But we feel that G.A.Kulkarni's 'own creative' reading of the ST is conditioned by his own world view which is mystical, tragic and poetic.
