

C H A P T E R - II
BRIEF BIOGRAPHICAL SKETCH

William Golding :

Golding is one of those writers who tried successfully to trace the human mentality with its different dimensions. He has seen the world with open eyes especially during world war II. Upholding his better and bitter experiences during the war and the early twentieth century world mentality with his elated genius, he has served English literature by contributing his unique eleven novels, a collection of poems and his travelogues.

William Golding was born in Cornwall, a small cornish village in England and was educated at Marlborough Grammar schools and became proficient in Greek. Alec Golding, his father wanted him to be a science graduate but Golding seldom took interest in it. While all his mates had different hobbies of collecting different things, he was exceptionally interested in collecting words, in fascinating things and valourous stories. And this mirrored his bright literary career in his very child-hood days. It is perhaps permissible to guess that his feeling for words has something synaesthetic, something visual rather than auditory



about it. Golding's words lend not to have meanings of the incantatory kind which exploit the whole spider's web of developed connotation and association as they would have to do if he were to be a poet of the kind of de la Mare or T.S.Eliot. Instead he tends to use words in unexpected disjunctive combinations which express only the single meaning he wants perhaps this is part of the reason for his love not for ancient Greek but also for old English - the fact that in both the words are relatively clear of association, hard and sharp.

This kind of attitude towards meaning rests in its turns on the whole approach of his books to experience. His genius seems to lie pushing conceptualization back to the point where it is just experience. On the largest scale some of his books for all their originality began as parodies as 'Lord of the Flies' is a parody of 'The Coral Island' of Ballantyne.

His novels move at the level of phenomena, of things happening in the physical or the spiritual worlds and develop their own forms for experience. One consequence of this is that perhaps more than with another novelist, the process of reading a Golding novel is overwhelmingly important.

G.A.Kulkarni :

Marathi short-story underwent considerable kind of changes with the arrival of Newshortstory. The countenance of Marathi short-story totally changed. Breaching the conventional techniques of the shortstory, new shortstory tried to touch the bottom of human life. The name Mr. G.A.Kulkarni has to be specially referred for his great contribution to the field of Marathi shortstory (after Newshortstory). His Sanjshakun, Ramalkhuna, Pinglawel, Raktchandan, Kajalmaya, etc., collections of shortstories, prove him to be a great artist and literary figure.

We find a great vaciety of place, atmosphere, people and incidents in GA's world of experience in his stories. But at the same time a particular kind of atmosphere, people and incidents seem appearing frequently in different forms. And thus we find a sort of coherence and link even in diversities. Most of his stories take place on the outskirts of Maharashtra and Karnataka. The nature, villages, towns, people, communities of this territory become an integral part of his short stories. His shortstory enters sometimes in Conjuror's Basties or sometimes in Ram Koli community or Devjai like ugly and boorish basties. Someone story ;takes place far away in Bombay. But Bombay is foreign to this world of shortstory. Here in Bombay people come to make their fortune, get frustrated and go back home. Their story is lost in catching

strains in human living.

The majority of critics agree that GA's shortstory looks mystic and incomprehensible on the surface. But in his shortstories he uses symbols and images while catching cruelty and heterogeneous nature of living, to analyse human life coherently. He takes interest in predominantly depicting Humanbeing, nature and confrontations in life. And through his shortstories he represents the idea of the almightiness of nature. Man gets confused and trapped in the cycle of destiny and time while struggling inevitably in vain. And ultimately they are defeated by nature. Because this philosophy he reveals in his shortstories, he has been described as pessimistic and mystic.

Kulkarni's style is flexible and varies from episode to episode. It is verymuch lucid, unrhetoric and homely in the stories having domestic background. But in his allegorical stories (in allegories) he seems easily appling a splendorous figurative, rhetoric style. He has elaborately obtained both these styles and He uses them in his stories very successfully. The magnificent feature of his style is the fitting and bountiful use of colour and sound images. Due to his sound images his pictorial style has got audibility. All these features of his style are unque and exceptional.

Kulkarni's shortstory differs from the shortstories of his contemporaries. Some of his stories are full of philosophic discussion and difficult to comprehend. The boorish nature in his stories is objected to by some Marathi critics. He made Marathi shortstory more powerful by breaching the conventional limitations. His greatness remains invincible, for he has broadened and developed the consciousness towards shortstory.

Though G.A.Kulkarni has translated some literary works from English into Marathi they have not been the subject of critical study. Our study is, then, a very modest attempt in the project of studying Kulkarni as a translator.