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Contact:

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Tel: (92) (085) 2414498

E-mail:

editormeeriiblc@uot.edu.pk

editormeeri.uot@gmail.com

shadghafoor@gmail.com

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The Effects of Literal Translation on Meaning:

A Case Study of the Novel Mehr e Hosham (مہرء ہوشام) Translated into English

Aqeel Ahmed Baloch¹

Sameena Zaheer²

Dr. Abdul Ghafoor Shad,³

Abstract:

No matter, to what extent and length two languages are related to each other, yet, they differ with respect to their grammar, form, and structure. The languages not only differ linguistically, but they also differ in presenting of and forming the world view for their speakers. Therefore, a translator when translating a literary piece from one language and culture into another must be aware of the linguistic, cultural and literary difference between the language pair she/he is translating into. The present study is an attempt to analyze the effects of literal translation on meaning which is a case study of the Balochi novel) مہرء ہوشام (Mehr e Hosham) translated into English as 'A Craving for Love'. The present study attempted to figure out the influence of source language and culture on translator when translating a literary text, which one way or the other resulted in going for literal translation of the selected novel. This is a comparative descriptive study for which the data has been collected from the selected novel and its translated version randomly and then the source text and the target text have been comparatively analyzed to see if the literal translation has affected the source text meaning in the target text. Finally, the study found that the over-literal translation of the Balochi novel مہرء ہوشام (Mehr e Hosham) has severely affected the source text meaning, the readability and naturalness of the translated text in the target language.

¹ Lecturer IBLC, University of Turbat, Kech

² Lecturer Government Science College Wahdat Road Lahore, Punjab

³ Assistant Professor, IBLC, University of Turbat, Kech

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Translation

“Translation is not a matter of words only: it is a matter of making intelligible a whole culture” (Burgess, 1984: 4). Translation has always played a pivotal role in bridging the linguistic, social, cultural, scientific and technical gaps between different languages, societies and cultures. Translation has always been in the forefront of the inter-human and inter-culture communication, and it has helped the nations understand and celebrate the differences found among cultures, languages and nations. Susan Bassnett in the preface to the third edition of her book *Translation Studies* posits that “translation has a crucial role to play in aiding understanding of an increasingly fragmentary world” (1991: 1)

Translation for Andre Lefevere (2003: xi) is “a re-writing of an original text”. And through the process of this re-writing the ideas, concepts, and emotions are carried across from one (source) language and introduced to the other (target) language. Moreover, for Catford (1965) translation is the substitution of the texts from the first language, i.e. the source language, by their synonymous words in the target language. However, Susan Bassnett believes that “translation involves far more than replacement of lexical and grammatical items between languages” (1991: 25) and she believes that in translation of idioms, proverbs, and metaphors the translator has to discard the ‘basic linguistic’ elements and look for a pragmatic equivalent of the same in the target language.

Scholars and translation scientists define and understand translation as per their own personal prejudices. Theodore Savory and Eric Jacobson, for example, call translation as an ‘art’ and ‘craft’ respectively (1975 and 1958), while for Nida (1964) translation is a ‘science’. Moreover, for Frenz (quoted in Bijay

Kumar, 2005) “translation is neither a creative art nor an imitative art, but stands somewhere between the two” (p.2.)

Translation means so many things to so many people; nevertheless, it is a linguistic and cultural communicative activity which is always concerned with the transfer of meaning from the source language to the target language. It is not solely an act or process of rendering the source language’s lexical or grammatical items into their equivalent lexical or grammatical items in the target language, rather this process aims at much more than that: because each word in the source text carries with it some “memories, associations and literary echoes” (Das: 2005)

Translation is a process of decoding or interpretation of a text initially composed in one language (the source language) and then recoding the same for the interpretation of its readers in another language (the target language). However, it is not possible to give an exact definition of translation. As Bijay Kumar has rightly said that translation has become elusive like poetry “it is both substitution and transference of meaning from one language to another and neither” (2005: 6)

Though much time and ink has been wasted on the definition of translation, yet again, translation in reality is much more than that.

1.2 Literary Translation

“ Translating is not pouring wine from one bottle into another. Substance and form cannot be separated easily. Translating is more like wrenching a soul from its body and luring it into a different one” (Waldrop, 2017: 1). The process of literary translation is not only the competence of two languages, but having creative, writing and interpretative skills is as much necessary.

“ Literary translation, throughout ages, in particular has played its leading role in creating universal culture” (Ahmed: 2016: 21). Literary translation is quite different from the other types of translations in its approach while in the process of translating the source text into the target text. In literary translation the translator has to take care of the style, cultural, social, and behavioral, pragmatic, aesthetic and artistic features of the source text, in the target text, while in other types of translations, particularly in technical translations, the content and information contained in the source text is important to be transferred in the target text.

Literary translations, according to Landers (2011) is the only process of translation where the translator is, actually, involved in some kind of a creative process. “Here alone does the translator experience the aesthetic joys of working with great literature, of creating in a new language a work that would otherwise remained beyond reach” (ibid: 5). Moreover, Hassan (2011) believes that literary translation is different from translation in general. He further says that a literary translation “must reflect the imaginative, intellectual and intuitive writing of the author” (ibid: 2)

The best thing about the languages that we speak today is that they have multiple aspects, which, while in interlingual translation, help in determining the actual meaning of a text. Hence, it is suggested that these lingual aspects: phonetic, lexical, grammatical, semantic as well as pragmatic aspects may be taken care of during the process of translation, so that the meaning encoded in the source text may be justified in the target text. Literary translation is not just an act of translating the information encoded in words of the source text; in fact, according to Nida and Taber (1982), a literary translation should feel and sound as the closest natural corresponding text of the original message. A literary piece of writing, in the target culture, is only accepted on its being like a natural work. “The reader and receptor of such product should feel the work as original and the reader should not at any point feel

any foreign flavor and the reader may feel that the concept belongs to her/his own culture” (Ahmed: 2016: 24) yet again, “this work should take its essence from that foreign origin” (Kesharvarzi, 2013: 4)

Translation, irrespective of its type, requires a great amount of both source and target language competency. However, in literary translations the knowledge of source and target language is not enough. For such translations a translator has to have cultural and contextual background knowledge of both the source and target language.

Lotman and Uspensky (quoted in Bassnett 1991: 23) opine that “no language can exist unless it is steeped in the context of culture; and no culture can exist which does not have at its center the structure of natural language”, therefore, language is like the heart in the body of any culture. As a surgeon cannot ignore the body while operating the heart, much in the same way, in literary translation, a translator cannot ignore the culture when translating from one language to another (Bassnett, 1991: 23)

In literary translations the function of language transcends mere communication. A literary translation must contain in itself some creativeness. “This creative translation involves synthesizing a series of elements, such as rhythm, punctuation, syntax, mood and meaning” (Day Translation, Inc.). In interlingual literary translations the process involves two different languages and two different worlds. And when both the languages involved in the process of translation belong to the people from different parts of the world; then in such cases, feelings, meanings and reactions to literary texts may be different from that of the original reader of the text. Edward Sapir (1956) has rightly claimed that no two languages in the world can be similar enough to represent an identical world view or a social reality. The worlds in which different societies live are

distinct worlds, not merely the same worlds with different labels attached (ibid)

Moreover, when the source language and the target language belong to different cultural groups; the first problem faced by the literary translators is finding words in the target language that most closely mean or express the same thing in the source text. “There are same words that are related to typical fabrics, cookery specialties, or jobs; they also represent specific culture and the translators should be very careful in translating such words” (Day Translation, Inc.).

2.1 Aims and Objectives

The current study aims to investigate the effects of literalness on the source text meaning in the translated text.

The study aims to investigate the influence of the first language on the translator when translating.

The study also aims to find out the reasons of opting for literal translation.

3.1 Research Methodology

This study, which is about the effects of the literal translation on the source text meaning in the target texts, adopts a qualitative descriptive approach to meet the aims and objectives of this research study. Moreover, this is a case study from the translation of the Balochi novel ‘Mehr e Hosham (مہر ۽ ہوشام) ’ translated into English as ‘A Craving for Love’. The translation of this novel is more or less a word for word rendering into English, due to which the novel despite being popular in Balochi has not attracted quite a good number of English readers. Furthermore, the data for the said research study is collected randomly, from the novel ‘Mehr e Hosham (مہر ۽ ہوشام) ’ and from its translated English version ‘A Craving for Love’. In the process of data collection, forty (40) data samples were collected for the study and only four (4) of

them are presented for data analysis due to spatial limitations. The novel in Balochi is written by the renowned novelist Ghani Parwaz, while it was translated into English by Amjid Bojair and later revised by the original author Ghani Parwaz in its second translated edition.

.4 Literature Review

4.1 Literal Translation

The real test for literary translators is to deal with the linguistic and cultural variations exist between the source and target language. Whether to translate literally or freely has been a matter of concern for the translators for centuries. According to Gorea (2016) the debate on literal or free translation has been there “since at least the first century BC up to the beginning of the 19th century when many writers favored some kind of free-translation: the spirit, not the letters, the sense not the words; the message rather than the form; the matter not the manner” (ibid: 2)

Literal translation is a word for word rendering of a source language text into a target language, rather than rendering the overall message or sense of the original text. Literal translation, which is also known as word for word translation, is the translation that closely follows the form of the source language. Newmark (1981) believes that literal approach of translation is best way to translate texts where the form of the text is as important as the content of that particular text; as, for example, in great speeches, autobiographies, or literary works.

Literal translation or in Dryden’s (1680) words ‘metaphrase’ is a word wise trans-verbalization of a text from one language to another, one word at a time or without transferring the overall message of the source language text. However, some translation theorists believe that word for word translation results in

a bad translated text: a translated text where the structure of the original text is reflected in an exaggerated and unwanted way.

What makes translation beautiful and annoying at the same time is its complexity. In intra-lingual translations the translators come across such cases where a single word can have a hundred meaning to the source and target language, while at times there is not a single equivalent for the other word in the target language. Therefore, particularly in literary translations, the translators “need to focus the whole forest (culture), and not to stumble on the bushes or tree stumps” (Day Translation, Inc.).

Literal translation is more like machine translation, as there is no machine translation that is capable of interpretation and capable of translating the emotions and feelings encoded in the words of the original text. “Translation, by its very nature, is an interpretation (an interpretation of the meaning of words from one language into another)” (Grassilli: 2016). For some advocates of literal translation this approach may be the way forward, since in this approach the translator remains so close to the source text meaning that, at times, it seems as though one is hearing it from the original author; however, such translations hardly sound like the target language. And if a text is translated literally, there are strong chances that the target text may miss all its aesthetics, for example the Balochi text *میر چاکرے ماہیں چنک* literally means ‘Mir Chakar’s moonish girl/daughter’ which sounds ridiculous if translated this way into English.

“Traditionally, the literal approach to translation has often been located in the domain of scientific, technical texts, i.e. texts which supposedly would not allow metaphors or irony. Literal translation was seen in contrast to free translation, which was seen as preferable in the translation of poetry, literature, and texts which allow metaphors, irony and the like” (Barbe, 1995: 335). Moreover, as it is not possible to translate a text or sentence without knowing

its context, much in the same way, it is not possible to translate a text prior to having knowledge of its culture. And literal translation, in the process of rendering literary texts into the target language, ignores the cultural aspects residing in the original text, which results in a bad or unfitting translation in the target language and culture.

However, Peter Newmark (1988) in his book *A Text Book of Translation* posits that “literal translation is correct and must not be avoided if it secures referential and pragmatic equivalence to the original” (p.68). Moreover, Newmark asserts that literal translation is the basic step and most important of translation approaches (ibid). According to Peter Newmark a translator, while translating, can only choose for a translation procedure other than the literal translation when “1. A literal version is plainly inexact; 2. A vocative or informative text is badly written; 3. There are no ‘satisfactory’ one to one TL equivalents for SL general words even though one is over translating” (ibid: 76).

Nevertheless, Cicero and Horace differentiated between literal and free translation in the first century BC. They are of the opinion that “the process enrichment of literary systems is an important part of translation and there is a concern for language enrichment also” (Das, 2005: 13). Both Cicero and Horace believe that the translator has to have a judicious interpretation of the original text, so that he may be able to recreate the same in the target language, which should not be literally translated, rather the translation should base on sense for sense translation of the original text.

4.2 Review of the Related Literature

Hermans (1999) believes that the meaning of the words is dependent on the context in which they are spoken. “Since literal translation is obsessed with words or even their component parts

and takes no account of context, any mode of translation based on literalism as a standard for accuracy is fundamentally false” (p.18.)

Mr. Huang (2011) in his PhD thesis *Stylistic Approaches to Literary Translation* which is basically aimed to investigate the application of stylistic approaches to literary translation posits that the literal rendering of expressions and styles of the ST in the TT is only best when there is no linguistic and cultural lacunae between the ST and the TT. And, if the gaps do exist between source and target language and culture, the translator has to re-create the same literary effect in the target text to fit in the target language and culture.

In another study *Translation of Religious Texts: Difficulties and Challenges* conducted by Mr. Rachid Agliz (2015), aimed to investigate the difficulties and challenges faced by the Arab translators when rendering the Arabic religious texts as source texts into English as target texts. Talking about the sameness and equivalence at word and grammatical level, Mr. Agliz gives some examples from Mr. Shalabi’s book and translates them from Arabic into English and says that the translation of some of the words and expressions posed many difficulties for him while rendering them into English, such as the words ‘established’, ‘rooted’, and expressions like ‘reasoned acceptance’ in the clause “to strengthen the faith in the heart through reasoned acceptance” and some more words like ‘traditions’ in the phrase “the Quran and the traditions have limited the elements of doctrine to believing in Allah, his angels” if translated literally in the target language, would distort the sense and meaning of the source text in the target text.

5.1 Data Analysis

The data collected from the novel ‘Mehr e Hosham (مهرا و هوشام)’ and from its English translated version, by cross reading the original texts and their translated equivalents (according to the translator) and it is now seen that how this approach of literal

translation has affected the meaning of the source text in the target text, both semantically and pragmatically. Moreover, it is also seen that to what extent the approach has helped the translator to cope with the stylistics of the language use in English novels and the legibility of the translated novel .

5.1.1 Analysis of the data collected:

تاکدیم 12: " چرائی ء روگا رند اسدالله ء مارت کہ آئی ء ہنچو لپرتگ کہ مہمان ء
چے سلاہ ء ہم جت نہ کتگ.....پدا مہمان ہم گجام درجہ ء۔"

Page no. 13: After her departure, Asadullah realized, being engrossed in talking with her, he did not offer anything to the guest....and the guest of which rank?

In the example above two instances of literal or word for word translation have been noted. This is a scenario where the lead character of the novel Asadullah is admonishing himself after talking too much with the lead female character of the novel Shahida during their first meeting and forgetting to offer her something to eat or drink. The first instance of literal translation in this example is where the Balochi phrase رند اسدالله ء روگا چرائی which is translated as after her departure = رند, departure = روگا, her = چرائی (after). Although, the English word ‘departure’ can be used as a literal equivalent of the Balochi word ‘روگ’, yet again, departure in English is most frequently used in relation to travel, while Shahida in the scene is only leaving for her home from Asadullah’s home. Hence, if the message of the text was translated instead of the words, the translation of the said phrase would sound more natural, readable, and the same would also sound stylistically better. The second instance of word for word translation in the example is the rendering of the Balochi phrase پدا مہمان ہم گجام درجہ ء as and the guest of which rank? In Balochi language, the tone, intonation and the style one speaks the words, decides whether what is spoken is a compliment, a query or what. In the translation of the said phrase

along with the literal translation of the words, the translator is expecting the Balochi style of complimenting to fit in an English speaking environment. In the phrase in Balochi the speaker is complimenting the guest; appreciating her beauty, her intelligence and showcasing her as a highly special guest, while on the other hand the translation of this entire conception of the speaker with just and the guest of which rank? has distorted the message and also distorted the English style of novel writing and has created a dried text; without any feelings attached to it and a mistranslation of the source text.

تاکدیم 15: نثار ء چرائی ء پہ ہمدردی ء مسکرا جُست کُت کہ "ترا مرچی چے بُو تگ؟" "چے متلب؟" اسدللہ گُٹسے چے واب ء گُڈ ات.

Page no. 16: Nisar asked him as jokingly and with sympathy, "what has happened to you today?" "What do you mean?" As if Asad woke up from sleep.

The example is a scene from the novel where Nisar, who is one of the closest friends of Asad, is asking him about what has happened to him and sympathizing over what he (Asad) is going through, though he is aware about what is going on in Asad's life these days, and he has heard people say about Asad and Shaihdas' love story. However, Asad thinks that people are not aware about his relationship with Shahida and at the same time expects that people should be respecting his personal life and his relation with Shahida even if they ever come to know about this. That is why when Asad is enquired about what is going on with him, this question surprisingly shocks him and he also disapproves this, because he was not expecting this from his friend Nisar. It is because being in a sudden state of shock and surprise the author in Balochi has used the phrasal verb واب ء گُڈ ات which is used to show sudden shock and surprise, however, it is mostly seen that phrasal verbs idioms and proverbs do not usually have their equivalent in word level in another language. Despite the fact that there are

hundreds of such phrasal verbs and idioms for showing anger, disapproval, sudden shock and surprise in English language the translator has opted for a literal translation of the said Balochi phrasal verb into English which has resultantly distorted the emotional factor of the source text in the target text.

تاکدیم 37: آ سباه ء سر ء جان ء شودگ ء رند، تا دیر ء دیوال ء دیم ء جنگیں مزنیں آدینک ء دیم ء اوشتات ء وتی سر ء ٹکمیں مود ء بروت ے رست انت ء وتارا شریء سرا چاراتے۔

Page no. 43: He, in the morning...after taking bath, combed his hair and moustache from the big fixed mirror on the wall and looked at himself deeply.

In the process of translation, particularly in literary translations, the translator has to know and understand that at times she/he needs to either omit or add words that are or are not part of the source text to justify the source text message in the target text. Moreover, literary translation is a process of recreating the effects, emotions, and expressions in a different code system with stylistics effects familiar to the recipient language. However, in the above translation, the translator translated each and every word of the source text, though some words do not even resemble like an English expression or a way of life such as the translation of the phrase آدینک مزنیں آدینک دیوال ء دیم ء جنگیں مزنیں آدینک as the big fixed mirror on the wall, or combing of moustache which one can hardly read or hear in English novels and stories. Therefore, for the sake of literalness the style and the message of the source text are sacrificed in the translated text.

تاکدیم 77: "انگت ء گہتر انت کہ پہ مال ء گنوک بٹیگ نہ لوٹھے " اسدللہ ء پہ مسکرا گشت۔

Page no. 90: "Still better that you, for wealth, do not wish to become crazy". Said Asadullah as fun.

Languages differ in their ways of expressing their fears, emotions, and views and differ in the ways of using their expressions. Literary translation is not all about literally transferring the source language meaning and finding an equivalent of a source text word at word level in the target language text. In a scene of the said novel, Asadullah is enquiring Shahida about who does she want to be deeply in love with, for which he uses a Balochi idiom (گنوک بنیگ) which contextually meant to be deeply in love with someone, which literally mean to go crazy and the translator has translated the Balochi idiom literally into English, though the meaning is partially sustained in the target text), and in reply to that Shahida says that she wants to be deeply in love with the humanity, after her such reply Asadullah changes the serious discussion into a light moment discussion which is presented in the above example. Apart from the literal translation of the above example, the translator has even transferred the same word order into English, placement of phrases and subordinate and independent clauses exactly in the same order and way which is in Balochi (the source) text. In the source text the phrase) انگت ء گہتر (for wealth) comes in between the clauses گنوک بنیگ نہ لوٹسے, and انت کہ and in the target text the translator has placed the phrase exactly in the same position (Still better that you, for wealth, do not wish to become crazy) where it is in the source text which has broken the continuity of the sentence in the target text. Moreover, had the message of the said example been translated, the readability, the feel and its relation to the target text and culture would sound better.

6.1 Discussion

Literary translation is not just the replacement of words of one language into another language. Literal translation or more commonly known as word-for-word translation has never been suggested for literary translations. Sense-for-sense translation or translating the meaning or the message of an entire sentence, not necessarily with words equivalent to the words of the source

language is the best approach to translate literary texts. Literary translation is more like recreating, more or less, the same effect and feel in the target language text, which has initially been encoded in the source language text.

In all the data, collected for analysis in the present study, the effect, feel and the emotional beats have been poorly depicted in the target text due to the literalness of the said translation .

The native speakers of any language have their own well-formed and natural ways of expressing themselves in their own languages. And in literary translation a translator needs to be aware of the well-formedness and naturalness of expression in both the source language and in target language.

In the first data sample, presented for the analysis in this study, the literal rendition of the word 'روگ' as departure (which means to leave a particular place and go somewhere else), used in the phrase 'چرائی ۽ روگا رند' has pragmatically affected the source language text meaning in the target text. Because the source text is a prepositional phrase, hence, the literal translation of the lexical items in the phrase have resulted in a prepositional phrase which is pragmatically unbecoming in the target text due to which, the readability and naturalness of the target text has been affected. And in literary translation if the naturalness is sacrificed for the sake of literalness then this will only result in a 'translationese.'

In literary translation the translator should opt for 'colloquial language' or the language of everyday use in the target language text to sound natural. As Venuti (2000) posits that the transparency in translation occurs only when the translation reads fluently, when there are no awkward phrasings, unidiomatic construction or confused meanings .

The original language, in the translation of the novel Mehr e Hosham, has greatly influenced the translator while translating the

target text. The translator is too much literal in rendering the source text in the target text that he forgets that the colloquial use of language differs across languages and cultures. The literal translation of the idiomatic phrase) 'اسد اللہ گھسے چہ واب ء گڈ ات' which is an idiomatic phrase and mean that Asad was shocked and surprised by the unexpected question asked by his friend Nisar); however, because the translator has opted the word for word transfer of the text into target language as 'as if Asad woke up from sleep'; therefore, the translated text feels very foreign to English language.

The translation in question is replete with examples where the translator has sacrificed the message of the source text, in the target text, and the naturalness or colloquial use of the target language text for the sake of word for word transfer of the source text's lexical and grammatical items. Some of the examples where the idiomaticity and contextuality of the source text meaning and message has been ignored and the same have been rendered literally: in page number 37 the phrase 'آئی ء اعضا وا شر اتنت' which actually and idiomatically means though he was good looking but the translator has translated the same as organs of him seemed nice which is a complete alien phrase to colloquial English; in page number 73 'یدا وڑ وڑیں حلواہ تیار بیت' where the speaker means that in the sweets' shops different flavors of sweets are made, however, the translator is greatly influenced by the source language (the mother tongue) that he translated the lexical codes of the source text into target text as here different types of sweets get ready which has resulted in a 'translationese'. In page number 77 the clause 'پہ بے ارادہی' which is translated as unintentionally her tongue slipped, however, slip of tongue is already unintentional, but because the translator has aimed to remain faithful to the target text's lexical items at all costs, therefore, he has used the adverb unintentionally because it has been used in the source text as an adverbial phrase) 'پہ بے ارادہی' unintentionally) and mistranslated the message of the source text. In page number 81 the complimentary expression 'سکین وشیں شربت انت، گجام شربت انت؟' in the sentence the

word شربت is being used for a soft drink or juice, however, it is hardly seen in colloquial English that people are using syrup for soft drink or for juice. The translated text for the example mentioned above is what a tasty syrup...which syrup is it?, due to such rendition of the source language text one feels as though the translator is weak in the colloquial use of both, the source and the target, languages.

7.1 Suggestions

Literary translation is an art and considered a literary recreation in its own right, which most often involves recreation of an effect, stylistic equivalence, feel and identical message in another language. It is important for a literary translator, while translating literary works such as poems, plays, novels, short stories, dramas etc. to adhere to the following principles:

A literary translator has to be capable of reading between the lines. It is very important for the translator to love the genre she/he wishes to translate. Moreover, if, for example a translator wants to translate a novel from Balochi to English, then before translating she/he has to read plenty of Balochi and English novels. This will help the translator to better understand the use of language in novels in both languages. And this will further the translator's knowledge about the stylistics, colloquial use of the language, soul of the novels in both literatures and contexts to decode the source novel and recode the same in the target text.

A literary translator has to have enough, written and spoken, competence of the language, from and into which she/he wants to translate. Moreover, the translator has to be aware of the disparities that are found between the pair of languages she/he wishes to translate from and into.

Cultural competence, of the source and target culture, is also equally important for a literary translator. A literary translator must know

the different world views of both the cultures. Only then she/he can be able to justify the translated text in the target language and culture.

A literary translator should have “a deep knowledge of the etymological and idiomatic correlates between the two languages” (Haque,2012: 8); and

A literary translator should have deep insights and understanding about when to translate literally and when to translate freely, so that the translation may be a closer equivalent of the source language text.

8.1 Conclusion

Translation of any text, not necessarily a literary text, always has some issues with the source text meaning and message when carried across the target language text. Because of the diversities found between languages and cultures, it is almost next to impossible that two words of two different languages represent the same world view and same meaning. Moreover, like many other disciplines, translation also has its own challenges. And a translator happens to face these challenges throughout this process due to the fact that languages have their different ways of portraying the world for their speakers.

The essence of literary translation is recreating the stylistic equivalence (in accordance with the accepted stylistics of the target language), and recreating the most identical message the original contains, not necessarily with synonymous words of the source language text, in target language. Moreover, in literary translation a translator has to strive for the same magic and feel that has once been created by the original text. For the purpose the translator has to make wise decisions whether to translate literally or freely to match up with the original text’s feel, style, context and meaning. Though, in the beginning of a literary translation the translator

usually keeps in mind the first and the target language and tries to be accurate while translating. However, in the process it becomes very challenging for the translator to render the entire corpus literally. However, this does not mean that the actual approach to literary translation is free or sense for sense translation. The true road for the translator neither lies in literal translation nor in free translation; rather, these all depend on the insights of the translator to translate the source language text in accordance with the linguistic rules and cultural norms of the target language and culture.

In the current study it is observed that the extra-literal rendition of the Balochi novel *Mehr e Hosham* into English as *A Craving for Love* has greatly affected the source text meaning, message, stylistic equivalence, emotional beats, expressions, feel, naturalness and readability of the source text in the translated (target) text. Moreover, the study found that during the translation the translator is immensely influenced by the form, grammar, and structure of the source (first language of the translator) language. The study also observed that the translator is not well versed with the colloquial use of both the languages, particularly English language. The study also found that the translator is not very much aware about the cultural and linguistic disparities that both the languages, Balochi and English, share with each other. Lastly, the study also observed and found that the translator of the novel does not possess a reasonable know how of the Balochi and English literatures. The interference of the original language and the insufficient mastery of the receptor language have caused the said translation to be a weak translation or to be a translationese.

Finally, it is hoped that this research will be fruitful for the researchers and translators of the Balochi language and literature regarding the approaches (literal or free translation approach) to better preserve the source text meaning, message, naturalness, feel and stylistic effects in the target language text. Furthermore, this

study also hopes that further research may be conducted on the said topic so that the translators may have a better understanding of translation techniques and approaches in this regard.

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Comparison of Realism between Biveragh and Charles Dickens

Shahida Sher Mohammad¹

Javed Akhter²

Abstract

The purpose of this on-going research article is to conduct comparative study of realism between the two great writers of world literature, Biveragh and Charles Dickens and analyse how realistically they portrayed social realities of their times in their writings. Biveragh was a feudal lord, chivalrous, lover and oral Baloch poet, belonging to the sixteenth century. He realistically depicted the socio-economic and historico-cultural conditions of his time in his poetry. Charles Dickens was also a great realist novelist of his time who did the same in his novels. Despite the differences of their historical ages, socio-economic, political conditions, geographical boundaries, cultures, nationalities, languages and religions, the both writers have one thing in common with each other and that is realism. Employment of the Marxist literary theory in this comparative study, the researchers attempted to prove and explore many homologies between the two great realist writers. In this regard, the researchers selected the poems of Biveragh and Charles Dickens' two novels "Great Expectations" and "A Tale of Two Cities" for comparasion of them. Marxist literary theory yields very interesting results that the both genius writers are strikingly similar in their realistic portrayal of the socio-economic and political ethos of their times.

Key words: Realism, Baloch Tribal setup, Victorian Age, Feudalism, Capitalism

¹ M. Phil Scholar, University of Balochistan Quetta

² M. Phil Scholar, University of Balochistan Quetta

Introduction:

Biveragh was the son of Mir Bahar Khan and nephew of Amir Chakar Khan, the chief of Rind Balochs. His mother was Mai Mazi. "Biveragh had a son named Gishkhaur by marriage with the king of Qadhar's daughter, who is the ancestor of the Gishkhauri tribe" (Dames. L. D., 1988, p. 48). He was a gallant warrior, noble chief and a great poet of 16th century. He wrote beautiful poems in which we find realistic description of his times. He was a generous and versatile poet and wise man known as "Biveragh, the grand and the man of word". He was in fact Achilles of Baloch nation. His name and fame as a great poet and sage rose from that time until today. His adventures, romances and ravings form the history of Balochi literature and folk-lore. He was the first poet who has named his homeland as the land of Balochs (Balochistan). As he says, addressing his beloved Granaz in one of his verses that,

"Go we there which is the country of Balochs,

The city of Sibi is pleasing to the heart"

(Khan, M.S., 2010, p.151).

Biveragh led the life of a real hero, poet and tribal chief. He lived and loved like the heroes of the olden times. He wandered the world from place to place as Seistan, Herat and Kandahar. He represented himself as a true lover. His romantic tales and love poems are the most favourite and popular themes for folk minstrels. His saying and verses are the most quotable ones even in our everyday life. He was the representative poet of his age. He was regarded as one of the greatest classical poet of Balochi language. His oral poetry was a source of enormous learning and knowledge, possessing an educative and moral characteristic for the illiterate tribal Balochs. His poetry constitutes an elegant expression, subtle order of words, similes, metaphors, rhetorical figures and realist portrayal of the people socio-economic and political ethos of his

times. He possessed equal calibre of Homer, a great Greek oral poet of classical age, Lord Byron, a great British Romantic poet and of Victor Hugo, a great French Romantic poet and novelist of the nineteenth-century. Tauk Ali Mast, the nineteenth-century Balochi poet, compliments him that,

“Worthy are the poems which,
Biveragh, the generous has composed,
Promise are those which Jam Umar,
Had pledged to perform,
Generosity is that which,
Zarzawal had displayed,
Pure love was that which Layla and
Majnun had with each other”

(Mast, T.A., cited in Khan, M.S., 2010, p.152).

Born on 7th February 1812 at Portsmouth in the south of England, Charles John Huffam Dickens was son of John Dickens who was a minor clerk in the Navel Pay Office and his mother Elizabeth nee Barrow was servicing to Lord Crewe. Though, John Dickens was hard working man, but he was hardly able to survive within his poor income which caused sufferings, miseries and financial difficulties upon his family which lived under the dark shadow of menacing socio-economic and financial insecurities. John Dickens' job took him from village to village, town to town and city to city. Therefore, Charles Dickens enjoyed his childhood in Chatham, Portsmouth and London. So he attended a school at Chatham which was managed by a young Baptist minister who recognised his unbound talent and paid special attention to him.

Owing to his father's meagre and congenial incapacity to manage his economic and financial affairs, his childhood was spent under the dark shadow of economic and financial insecurity as well as this shadow grew darker year by year. As his family shifted, first to London then to Chatham and from there back to London which threatened to blot out for overall prospects of Charles Dickens that he might have had of a successful career.

The Dickens family shifted in 1823 to London where they underwent the financial and economic disaster. As a sensitive and talented boy, Charles Dickens did not have an easy childhood. At that time, the steadily declining family fortunes had reached their nadir with the arrest of John Dickens. Mrs Dickens with four of her children also went to join her husband in debtors' prison of the Marshalsea., and young Charles Dickens had to leave school and the very stage of unfortunate moment started from his twelfth birthday when he was compelled to join a shoe blacking factory where for six shillings a week he had to stick labels on pots of paste-blackening. The incident had a traumatic effect on Charles Dickens and this effect heightened by his mother's unwillingness to remove him from the job once so for Charles Dickens. It was a period of utter suffering, misery, humiliation and despair, the memory of which, he later described, he could never quite shake off. He confessed this bitter memory only to his wife, Catherine Hogarth and his intimate comrade, literary advisor and future biographer, Sir John Forster. The bitter memory of his sad and harsh experiences haunted him ever till his death.

In 1827, at the age of fifteen, Charles Dickens entered a solicitor's office as a junior clerk in a firm of Gary's Inn attorneys. This position, though by no means well-paid, enabled him to establish certain independence for himself, to make his own friends where he also taught himself shorthand. In 1829, Charles Dickens fell passionately and wholeheartedly in love with the daughter of a banker Maria Beadnell. Unfortunately the love affair staggered and

thwarted by the disparity in their social circumstances. The name of Boz was attached to the other sketches of him. "Sketches by Boz" appeared in the magazines which were later illustrated by Cruikshank, the famous cartoonist. His first payment of 29 shillings from "The Pickwick Papers" was spent on his marriage with Catherine Hogarth who was the daughter of a fellow journalist, from whom he had 10 children. Charles Dickens' psychological disturbance is obvious in "David Copperfield" because his origin was humble enough. His romance with the public had been virtually love at first sight. Most of his readers were already familiar with his name. Shortly after the publication of "David Copperfield" in 1830, he turned to journalistic work with the launching of the weekly magazine "Household Words" of which he was the chief editor, contributor and owner. He replaced the magazine in 1859 by another magazine entitled "All The Year Round" that was almost identical to which he carried on editing till his death. Literary activities saved and secured Charles Dickens both emotionally and financially.

In 1838, Bentley published the novel in three volumes. However, "Oliver Twist" was a brilliant economic and literary achievement of Charles Dickens but unfortunately, they both soon parted over financial and editorial differences. Using humour wonderfully, he highlighted the dark truths and realities of the existing social formation in his novels in 1840. He embellished his writing style and widened the canvas of his novels with artistic and literary devices like metaphor, similes and symbolism. As Charles Dickens employed symbolism to describe the scene of toxic fog in London, to show the impact of maladies and vices of social formation on the downtrodden masses of the proletarians in "Bleak House". Charles Dickens still presented comic, funny, irreverent, flat, round, caricatured characters and situations so with this changed tone of his novel that possessed the harsh, bitter and biting satire.

While, "Pickwick Papers" was still running, Charles Dickens started writing "Nikolas Nickleby" (1838-39) that eventually granted him another brilliant achievement of huge sales of "The Old Curiosity Shop" (1840-41) which reached 100,000 copies. After writing "Barnaby Rudge" (1841), he turned exhausted and had been suffering seriously from many maladies so that he decided to set out for a tour with his wife for the United States and Canada that was the best cure for his maladies and tiredness. He went with great enthusiasm for the young republican country but came back heartily disenchanted, disillusioned and disappointed in spite of a warm and victorious public reception. The tour turned out to be very gratifying and satisfying because a large crowd hailed him wherever he went and what he observed provided him enough material for writing his travelogue "American Notes" and a novel "Martin Chuzzlewit" in 1843. "American Notes" and "Martin Chuzzlewit" reflected the accounts of his tour in a not complementary manner some of the author's impressions of America because being the patriotic readers, the American public was not happy for his harsh and uncompromising criticism of slave-owning ethos and of the rapidly growing capitalist materialism which he experienced in their homeland America. However, the tour of the United States developed Charles Dickens' taste for touring and travelling. He promptly began writing his triumphant and splendid works on Christmas tales and stories, out of which "A Christmas Carol" was his first Christmas novel that he continued later with "The Chimes" and especially "The Cricket on Hearth" published at Christmas. These novels were considered as the famous Christmas stories and tales in world literature. He travelled abroad, staying at different places like Genoa, Lausanne and Paris. His next Visit was to Italy (1844-45) and Switzerland (1846) with his wife and growing family for mental satisfaction. Unfortunately, neither his tours nor wealth popularity made Charles Dickens glad because he was slowly and steadily getting more estranged and alienated from Catherine Hogarth.

Charles Dickens wrote autobiographical fragments which were not published until included in Sir John Forster's book "Life of Charles Dickens". He wrote a piece of writing, not a novel but an essay, the "Daily News" that appeared in January 1846 but he was not satisfied with its policy so he resigned from editorship just after seventeen days. He wrote "Dombey and Son" (1846-48) which was undoubtedly more completely deep, serious, critical realist and carefully planned and designed novel than his previous novels. In "David Copperfield" (1849-50), he traced the bitter experiences of his early childhood and youth, which were thinly disguised in literary devices. His novels "Bleak House" and "Hard Times" possessed his scathing criticism of the socio-economic and political ethos of the time and "Little Dorrit" also had his bitter and harsh public criticism, denunciation and condemnation of the whole policies of the British Government, administration and establishment which dealt the Crimean War with mismanagement (Forster, J., 1928).

Unfortunately, fate smiled at Charles Dickens' life even he was the popular novelist of Victorian age. His novels turned more gloomy, sombre and pessimistic in tone as reflected in "Oliver Twist". All of Charles Dickens's later novels were aimed at raising social awareness of the social follies and vices and class-consciousness in the bourgeois Victorian England, reflecting his egalitarianism in an artistic manner. He attacked bad schools in "Nicholas Nickleby" and criticised evil money-lenders in "The Old Curiosity Shop". To Charles Dickens, greed was a big social curse which was also widespread at that time in the bourgeois Victorian England. He was of the opinion that the people must not expect the government to solve all socio-economic problems rather each individual must become responsible for the well-being of his/ her class and the betterment of the social formation so that for this purpose. Charles Dickens fascinated with the plan of writing his autobiography but his Catherine Hogarth, his first wife disapproved the idea. Rather than exposing the secrets of family he planned to

put his past experiences into “David Copperfield”, for this reason, he called the very novel his favourite son. He started editing the new magazine in 1850, which was selling 100,000 copies. In this magazine, he began publishing the instalments of “Bleak House” that described the lives of children in the slums, squalors and filthy streets of London and “Hard Times” a novel on the miserable conditions of the proletarians in the bourgeois industrialised Victorian England. “Little Dorrit” reflected the atmosphere of a debtors’ prison such as his father had been prisoned. The bitterness of the past experiences got deeper and deeper as Charles Dickens grew older. He purchased Gad’s Hill Place, the house he had dreamt ever.

Charles Dickens turned to the theatre and his love for the theatre continued in his whole career. He was highly enjoyed to produce and act in amateur plays and dramas. He collaborated and co-ordinated with Wilkie Collins, an author, in 1857, in a play entitled “The Frozen Deep” which his theatre company performed and produced for Queen Victoria. The drama was so successful masterpiece that Queen Victoria went to the theatre to see it and highly appraised his dramatic talent. Nevertheless, theatre brought a turning point in the life of Charles Dickens. He set out for two very successful national trips to read parts of his novels to audience at theatres. The theatrical performance of his novels became very popular and successful in that time. Karl Marx’s family also took keen interest in theatrical performance of his novels. As Karl Marx’s wife Jenny Marx stated that, “A dramatized version of Dickens’ Bleak House is on at the Globe theatre, the little beggar-boy to being played with deeply affecting pathos by Jenny Lee” (Marx, J., in Karl Marx and Engels, 1978, Pp.454-455). Theatrical performance of Charles Dickens’ novel “Cricket on The Hearth” also succeeded to get the attention of Vladimir Lenin and his wife Nadezhda K. Krupskaya. As Nadezhda K. Krupskaya recalled that, “And, finally, the last time we went to the theatre was in 1922, to

see Dickens' Cricket on The Hearth" (Krupskaya, N.K., 1930, p. 151).

Literature Review

Biveragh was a great classical poet of Balochi language on whom a few works were written in English. Out of which R. Leech published some specimens in his essay "Sketch of the Balochi Language" in the Journal of the Asiatic Society, Bengal, in 1840. Sir R. Burton incorporated translations of three Balochi ballads without giving original texts of which (No.XXI.1) (b) in this collection) was borrowed word for word for R. Leech without acknowledgement. M. Longworth Dames' book "A Textbook of the Balochi Language" (1891) is the comprehensive and pioneer work covering classical poetry of Balochs. M. Longworth Dames' another work "Popular poetry of the Balochs" is a valuable work in which the author gave great space to Biveragh and his poetry. M. Longworth Dames also published classical Balochi poems with English translations in his another valuable book entitled "Sketch of the Northern Balochi Language" (1880). T.M. Mayer contributed to translate Balochi poems in English that were incorporated in R.B.Hitu Ram's book "Biluchi-nama". Sardar Khan Baloch wrote "Literary History of the Balochis" in two volumes (1977). He gave a considerable space to Biveragh and his poetry in the first volume of the book. Shah Mohammad Marri wrote a book in Urdu language entitled "Balochi Zaban O Adab" (Balochi Language and Literature" in which he discussed Biveragh's poetry from a Marxist perspective in detail. All these books only possessed Biveragh's poems but no work sheds light in the realist description of his poetic genius and did not conduct comparison of realism between Biveragh and Charles Dickens from a Marxist perceptive. Having come to find this research area untapped, the researchers attempted to fill the research gap.

Charles Dickens has been a dominant literary figure in literature, literary theory and academia throughout the world. Many researches and critics started to attend seriously to his life, novel writing and thoughts from different theoretical lenses while his literary career, as a novelist, was still in progress. There are two biographies of Charles Dickens stand out among many: Edgar Johnson's book entitled "Charles Dickens, His Tragedy and Triumph" two Vols. (London, 1952) is an interesting biography which embodies material neglected or suppressed by Sir John Forster's first biography of Charles Dickens "Life of Charles Dickens" (3 Volumes, 1872-4) which remains the indispensable source for Charles Dickens' life and for Sir John Forster's vital comradely relationship with him. Michael Slater's book "Dickens and Women" (London: 1983) explains the relationship between the women in Charles Dickens' life and those in his novels. Peter Ackroyd's book "Dickens" (London: 1990) updated essential biographical material on Charles Dickens.

Charles Dickens is one of world-reputed realist novelists who is still focal point of literary research. There are innumerable specialized research studies of his works, life and views. The discipline which Charles Dickens himself developed and mastered in his life and works, is a haunting quality and as G. K. Chesterton recognized, a peculiar "unity of sentiment and atmosphere" (Chesterton, G. K., 1911) in "Great Expectations" and "A Tale of Two Cities". About the characteristic of the work, William J. Long in his book "English Literature" with reference to "Great Expectations" and "A Tale of Two Cities" says that, "Charles Dickens, in the creation of his works creates special Dickensian world which, if it does not resemble the real world, at least has its own logic and laws and its own special atmosphere. Dickens's novels are all animated by a sense of injustice, personal wrong or concern with the problem of crime and poverty" (Long, W. J., 1950, p. 240).

Similarly Kate Flint wrote a book entitled “Dickens and Social Change” (Brighton, 1986) in which he studied and textually analysed the novels of Charles Dickens “Great Expectations” and “A Tale of Two Cities” against the socio-economic, historical and political background of the highly industrialised and urbanised Victorian era. Furthermore, F. R. Leavis wrote a book entitled “The Great Tradition” in which he analysed Charles Dickens’ “Great Expectations” and “A Tale of Two Cities” in detail, stating that, “Ordinarily Dickens’ criticisms of the world he lives in are casual and incidental—a matter of including among the ingredients of a book some indignant treatment of a particular abuse” (Leavis, F. R., 1990, p. 228). Moreover, he presented Charles Dickens as a great entertainer; he did not see him fit to be included in the Great Tradition of the English novel as Dickens lacked seriousness something that Henry James and Joseph Conrad possessed” (Leavis, F.R., 1990, p. 29). Andrew Sanders wrote a book entitled “Dickens and the Spirit of the Age” (London: 1999) which is a general introduction to Charles Dickens and his novels “Great Expectations” and “A Tale of Two Cities” with a useful discussion of his description of London in these novels in chapter three. E. M. Forster defended the art of typification of Charles Dickens’ “Great Expectations”, “A Tale of Two Cities” and other novels in his book “Aspects of the Novel” that, “He is actually one of our big writers, and his immense success with types suggests that there may be more in flatness than the severe critics admit” (Forster, E. M., 2005, p. 76).

In addition, many research papers and dissertations have also been written on Charles Dickens and his novels. K. J. Fielding wrote an essay under the title of “The Battle for Preston” (1954) in which he described Charles Dickens’ critical attitude towards the workers’ unrest as depicted in “Great Expectations”, “A Tale of Two Cities”, *Hard Times*, *Bleak House* and other novels during the Preston Strike. K. J. Fielding and Anne Smith wrote a book “*Hard Times and the Factory Controversy: Dickens vs. Harriet Martineau*

in Nineteenth-Century Fiction” (1970) in which they highlighted the problems of industrial proletarians of England and Charles Dickens’ sympathies of the poor industrial masses as depicted in “Great Expectations” , “A Tale of Two Cities” and other novels . Geoffrey Carnall had written a research article entitled “Dickens, Mrs Gaskell, and The Preston Strike” (1964) in which he scholarly conducted a comparative and contrastive study between Charles Dickens and Mrs Gaskell, highlighting the socio-economic and political ethos of the capitalist process of industrialization in England as well as in Europe. He studied how they realistically depicted these conditions in their novels. Patrick Brantlinger wrote an article entitled “Dickens and the Factories” (September. 1971) in which he described how Charles Dickens realistically depicted the socio-economic and political ethos of the Industrial Revolution of 1848 in his novels “Great Expectations” and “A Tale of Two Cities”.

Philip Collin wrote an article under the title of “Dickens and Industrialism” (1980) in which he vividly described Charles Dickens’ critical realist treatment to the bourgeois process of capitalisation and industrialization in England as reflected in his novels “Great Expectations” and “A Tale of Two Cities”. Julie M. Dugger in her critical essay entitled “Editorial Interventions: Hard Times’ Industrial Imperative” highlighted Charles Dickens’ novels and relating them to the socio-economic and political conditions of the time. She discussed how he described the impact of the industrialization and capitalisation on the toiling masses of England in Hard Time, “Great Expectations” and “A Tale of Two Cities”. Many critics call attention to the importance of money in Charles Dickens’ novels “Great Expectations” and “A Tale of Two Cities” in their works, among them F.S.Schwarzvach’ “Dickens and the City (London: 1979), and Audrey Jaffe’s critical work “Vanishing Points: Dickens’ Narrative and the Subject of Omniscience” (Berkeley: 1991) are the most prominent critical works on the subject. They specially focussed on the textual analysis of “Great

Expectations” and “A Tale of Two Cities”. Puja Chakraborty wrote an article entitled “Capitalism with a Conscience: A Marxist Echo Found Voice in Charles Dickens’s “A Christmas Carol” (2014) in which she analysed the very novel in Marxist manners. Similarly Sudha and Kailash wrote a research article entitled “Charles Dickens as A Social Critic” (2012) in which they treated Charles Dickens’ “Great Expectations “and “A Tale of Two Cities” in Marxist manners. Dery Silvyva wrote a thesis “The Bourgeois Ideologies in Charles Dickens’ A Christmas Carol: A Marxist Study”, submitted in partial fulfilment to the requirement of Sarjana Sastra Degree to Faculty of Letters English Department Andalas University Padang. In this research thesis, she studied and analysed Charles Dickens’ novel “A Christmas Carol” from a Marxist point of view in detail. Yusuf Cahyo Udi Utomo wrote a dissertation “Marxist Analysis of French Revolution in Charles Dickens’ “A Tale of Two Cities” which is a partial fulfilment of the requirements for S-1 Degree in English Department, Faculty of Humanities of Diponegoro University. In this research study, Yusuf Cahyo Udi Utomo presents Marxist textual analysis of Charles Dickens’ novel “A Tale of Two Cities” which is a thought-provoking research work on the subject.

Many Marxist literary critics labelled Charles Dickens as a socialist and used his ever-popular seasonal classic novels which treated as a condemnation of capitalism and consumerism of the bourgeois Victorian Era. For this reason, his novels “Great Expectations “and “A Tale of Two Cities” have been reviewed for their “sullen socialism” (Orwell, G., 1978, p. 6). He himself has been stolen by Marxists” (Orwell, G., 1978, p.157). On this basis, Jackson called him “a Marxist manqué” in “Charles Dickens: The Progress of a Radical” (New York: 1971), discussing his novels “Great Expectations “and “A Tale of Two Cities”. Another Marxist British critic Arnold Kettle discussed Charles Dickens’ “Great Expectations “and “A Tale of Two Cities” in detail from a Marxist perspective in his book “An Introduction to English Novel” ,

Volume One, (London, 1960). Arnold Kettle also discussed “Great Expectations” and “A Tale of Two Cities” in his essay that, “Dickens and the Popular Tradition” stating that, “One would not wish to give the impression that Dickens was an unconscious Marxist or even a pre-Marxian socialist. He was as he himself recognized, a radical, with a good deal of ambiguity that word implies in the mid-nineteenth century” (Kettle, A., 1975, p. 227).

P. J. Keating classifies the various types of novels involving the working classes with reference to Charles Dickens novels “Great Expectations” “A Tale of Two Cities” and gives a more detailed discussion of them. He describes three lines of tradition relating to the working class in the novel: the literature of social exploration, didactic literature and the working-class romance (Keating, P. J., 1979, p. 32). Enlarging this discussion, Marry Eagleton and P. David stated that, “Vertical integration was the underlying ideological message of the 1840s and 1850s industrial novels. These include Charles Dickens's *Hard Times* (1854), Benjamin Disraeli's *Sybil* (1845), Elizabeth Gaskell's *Mary Barton* (1848) and *North and South* (1855), Charles Kingsley's *Alton Locke* (1850), and also, of a later date, George Eliot's (Mary Ann Evans) *Felix Holt* (1866)” (Eagleton, M and David, P., 1979, 53). Georg Lukacs, the most eminent Hungarian Marxist literary critic and theoretician discussed Charles Dickens’ most famous historical novel “A Tale of Two Cities” from a Marxist perspective in his book “The Historical Novel” in a great deal. Terry Eagleton conducted Marxist interpretation of Charles Dickens in an Althusserian Marxist perspective in his book “Criticism and Ideology” (London and New York, 1992), relating the texts of Charles Dickens to the bourgeois and petty bourgeois ideologies of the capitalist Victorian era. He stated that, “Major fiction of Victorian society was product of the petty bourgeoisie. The Brontes, Dickens, Eliot, Hardy: it is with them, rather than with Thackeray, Trollop, Disraeli, Bulwer Lytton, that the first achievements of nineteenth-century realism are to found” (Eagleton, T., 1992, p.125). He further states that, “In the

end, Dickens' novels present symbols of contradictory unity (Chancery Court, Circumlocution Office) which are the very principles of the novel's own construction" (Eagleton, T., 1992, p. 127).

In addition, Ami Stearns and Thomas J. Burns wrote a research paper entitled "About the Human Condition in the Works of Dickens and Marx" (2011) in which they conducted a very interesting comparative study, regarding human ethos in the works of Charles Dickens "Great Expectations", "A Tale of Two Cities" and other novels and the books of Karl Marx. Kuku Prayitno Subagyo wrote a research paper entitled "The Underclass in The Works of Charles Dickens and Its Marxist Themes" (2014) in which he touched the Victorian social formation, underclass, social injustice and class-distinction in the novels of Charles Dickens "Great Expectations", "A Tale of Two Cities" and other novels from a Marxist point of view. Rulik Wahyuwinati conducted a research study entitled "Class Struggle of Charles Dickens' Oliver Twist: A Marxist Analysis", focusing on the class-contradictions and class struggle in the bourgeois Victorian England.

While there is scarcity and dearth of books, research articles and critical works on Charles Dickens' life, thoughts and art of novel writing in various thematic and conceptual paradigms. The field of Marxist literary theory is to replete with literature, literary texts and literature has not remained indifferent to the impact of the socio-economic and political conditions of its time. However, for convenience, this literature review dealt with the Marxist theoretical assumptions presented by Marxists critics, surrounding the notions of class-consciousness and socialist egalitarianism as depicted in the two selected novels of Charles Dickens. It then, proceeds on to elucidate the socio-economic and political backdrops of Victorian era against which the themes of class-consciousness and socialist egalitarianism have been dealt with by Charles Dickens.

This literature review, related to the major themes of class-consciousness, criticism of the rising bourgeoisie and industrial capitalism in Victorian age, socialist egalitarianism and realism indicates the extensive research that has been conducted from various Marxist critical perspectives in Charles Dickens' texts of the two selected novels. This research engages these fields and insight provided by the Marxist literary works cited above to highlight how Biveragh's poetry and Charles Dickens' texts of the two selected novels are treated in a Marxist manner. While these Marxist critical works on Charles Dickens provide us a thought-provoking, useful and valuable insight in the favour of this research study, at some points, they are tending to diverge from the field of this research. Despite that they tend to provide us clear, lucid and innovative idea about the dimension which this dissertation has followed.

These are some research works that have critically and analytically evaluated Biveragh and Charles Dickens' literary genius, applying various literary theories to their texts and yielding very interesting results. There are many more other critical studies on the subject but the cited ones represent almost all the important literary theories. The researchers have benefited from all of them. Some supported the findings and results while the others provided contrasting theoretical perspectives to the arguments of the present research. The comparative and analytical survey of this literature review made crystal clear that even those researchers, scholars and critics who have obviously touched the problematic issues of Biveragh's poetry and Charles Dickens' novels from a Marxist perspective neither moved with the same destination before them nor in the same theoretical dimension as undertaken in this dissertation. No doubt, the findings of this research study are likely to be different from all of the literature previously written on the subject.

Discussion and Debate

Biveragh was a versatile realist poet of the sixteenth-century tribal Balochistan, belonging to the Rind tribe of Balochs. He was one of the dominant tribal chiefs in the war between Mir Chakar Rind and Gwaharam Lashar. He was a tribal bard, entertaining, amusing and educating the simple illiterate tribal Balochs. In this regard, his poetry is a source of knowledge and sagacity for tribal men. The survival of his poetry is consisted of few long poems in which he expresses the problems of his people, his romances and chivalrous exploits. Muhammad Sardar Khan writes in his book "Literary History of the Balochis" that, "The chief merits of his poetry consists in elegant expression, subtle combination of words, striking use of rhetorical figures and his brilliant description of love episodes coming led with heroic deeds which gives a fine glimpse of his distinct greatness"(Khan, M.S.,2010,p.151)

Biveragh "He is one of the great Balochi poets. His poetry is very beautiful. He experienced war, love, compromise and diplomacy" (Marri, S. M., 2014). Biveragh wrote about a long poem on his love and marriage with Granaz, the Arghun princess and the daughter of Shuja-ud Din Zunnun, viceroy of Kandahar province on behalf of his sovereign, Mirza Shah Hussain of Herat (1506 A.D). This poem is taken from L.T.Mayer's book on "Balochi Language and Literature" (p.8). Biveragh told his story of romance in this poem in the first person narrative, relating how he abducted the daughter of the king of Kandahar and brought her back to Sibi. Biveragh in 1495 A.D visited Kandahar where the Arghun princess Granaz saw him from a window of her palace and fell in love with him at first glance. One night Biveragh took her out of her palace on the back of his steed. He crossed the Arghun territory and reached the Dasht plain southeast of Quetta in the morning. This poem reveals realist description of his imprisonment in Kandahar and the difficulties he faced there. At last Biveragh succeeded to get married

with Granaz. He realistically depicted the beauty of Granaz in one of his verses that,

“A moon-like beloved ...,

The pride of the womanhood the choice of the crown

The wise shimmer of moon...”

(Khan, M.S., 2010, Pp.172-175).

It also realistically depicts the environment of Afghanistan of the sixteen century. Kandahar was a provincial capital of Afghanistan in which situated big gardens and palaces of the princess and royal families of the Arghun Turks. Biveragh realistically describes Kandahar in one of his verses that,

“Widely stretched are the gardens of Kandahar,

It is a place of princes and palaces”

(Khan, M.S., 2010, p.172).

Biveragh describes realistically the rage, wrath and force of the king, father of Granaz in one of his verses that,

“But a flood separated from a distant ocean,

He carries with him the spoil of kings

The king came like rain and surge of stream,

The army crossed the mouth of Bolan;

There was but little place for numberless royal tents,

When the sun began to appear from its golden zodiac”

(Khan, M.S., 2010, p.172).

He further states, realistically realising the greater power of the king than the Balochs that,

“The king’s army seemed too strong as compare to the Rinds and Lashars”

(Khan, M.S., 2010, p.172).

Granaz advised him to take refuge with his enemy Gwaharam Lashari rather than with his friend Mir Chakar khan. Consequently the Rinds were in alliance with the Turks and unlikely therefore to give him any countenance in his escaped. When Biveragh went to the room of Granaz, she was surprised to see him. She asked wonderfully that who are you? Whether you are peasant or shepherd? In fact she hated peasants and shepherd at heart. When Biveragh told her that he was neither peasant nor shepherd but a noble person, belonging to the elite family of the Balochs. Then she was impressed and was ready to go with him to his homeland, Sibi. Biveragh realistically describes class-differences between the feudal lords and the toiling people (peasants and shepherds). He himself was also a feudal lord and tribal chief but he did not underestimate the working classes. Biveragh’s age was a class-ridden and caste-ridden feudal social formation. In every nook and corner of Afghanistan as well as of Balochistan, these miserable conditions were prevailed. In Biveragh’s poetry, we also find his hatred for journey men who were cloth merchant. This class who travelled to the villages for selling cloth were called Memon. The Hindus were not emerged or entered from Sindh and Punjab as a business class yet in Balochistan. Biveragh also reflected the caste-division in his social environment. The Jats were also considered as lower-caste in the hierarchy of Baloch social formation. One of the Balochi folk lore describes the social position of the Jats. ‘The Jat woman is a handkerchief of the Balochis’. Biveragh’s poem on a Jat woman named ‘Sado’ make the point clear. As he describes Sado in one of the verses that,

“The ruby like Sado was placed outside

For the performance of funeral rites,

Being surrounded by the ruby coloured girls of the Jats”

(Khan, M.S., 2010, p.193).

Charles Dickens emerged on the literary scenario of Victorian England, introducing the trend of serial publication. He wrote about city of London, its social life and class-struggle of the proletarians quite crystal clear. He is still one of the most eminent and popular novelists of world literature. He wrote his first novel “The Pickwick Papers” when he was only twenty-five years old. It was his overnight fame and success. He wrote not only what the public demanded but also realistically depicted the socio-economic and political challenges of the age. The hilarious scenes and comic characters of his novels arouse laughter in the readers. He made the reader sad and gloomy when he depicted the socio-economic and political injustices and horrifying poverty. Moreover, Charles Dickens is also one of the best-reputed, prolific and influential political novelists of the Victorian period. His novels often communicated the deep sense of social justice and socialist egalitarianism. He spent his life bringing attention towards the social and class stratification of the Victorian English social formation, the poverty and destitution that plagued those at the bottom. For this reason, many communist and socialist leaders have observed Charles Dickens, as a champion for their cause, including Karl Marx who was a self-professed fan of him. He wrote of Charles Dickens and his fellow novelists such as Miss Bronte, Mrs Gaskell and Thackeray, stating that, “The present splendid brotherhood of fiction-writers in England, whose graphic and eloquent pages have issued to the world more political and social truths than have been uttered by all the professional politicians, publicists and moralists put together, have described every section of the middle class from the “highly genteel” annuitant and fund-

holder who looks upon all sorts of business as vulgar, to the little shopkeeper and lawyer's clerk. And how here Dickens and Thackeray, Miss Bronte and Mrs. Gaskell painted them? As full of presumption, affectation, petty tyranny and ignorance; and the civilised world have confirmed their verdict with the damning epigram that it has fired to this class that they are servile to those above, and tyrannical to those beneath them " (Marx, K., 1971, p. 218). Charles Dickens presented these ideas and thoughts in a more pertinent form and less radical way.

Raymond Williams discussed Charles Dickens from a splendid Marxist perspective in the chapter "The Industrial Novel" in his book "Culture and Society" (New York: 1960). He also wrote about Charles Dickens that, "And yet more I think about Dickens the less I think that 'narrative' in the ordinary sense is a good way of describing this mode. The word that insistently suggests itself is 'presentation'. For there is an unusual mobility in this narrator. He moves from place to place and from the point of view of one character to another, with much more diversity than any other novelist of his time" (Williams, R., 1986, p. 12). Terry Eagleton writes that, "Dickens, son of a financially harassed clerk who had seen the inside of a debtors' prison, hailed from much the same precarious point and never ceased to be fascinated in his fiction by the poignant, preposterous world of the shabby-genteel. Despite his fascination with London, his home town was in Rural Kent, so that this street-wise Cockney was actually up from the country" (Eagleton, T., 2005, p. 92). He further stated that, "Dickens' London was commercial rather than industrial metropolis which was why the focus of his fictional attention is clerks and bankers rather than industrial workers and manufactures" (Eagleton, T., 2005, p. 102).

However, Biveragh admired Sado's beauty but he also respected her, describing her place in the social formation. He expressed his sad and gloomy feelings on her sickness because he fell in love with her wholeheartedly. In this way, we may infer that

he did not hate the Jats or the people whom the Balochis considered the lowest. He also did not hate the toiling people. Like Charles Dickens, he was a humanitarian and egalitarian poet and person at heart. He believed in social equality of humankind. He struggled to maintain equal social relationship among all classes, nations and castes. He married Granaz who was not Baloch but Turk in origin. Charles Dickens also did so as a humanist and novelist in his novels and life. This is also a proof of his humanism and egalitarianism. Despite many similarities between Biveragh and Charles Dickens, there are some differences between them as well. Biveragh was a true lover and remained loyal to his wife, Granaz. On the contrary, Charles Dickens was also a lover but he did not remain too loyal to his wife. Dickens' first love Maria Beadnell did not succeed because of their class-differences. His second love with Catherine Hogarth was tragically ended with his dishonest and cruel act of giving her divorce. He did so for the sake of Ellen Ternan, a young actress of eighteen. He left his wife in spite of ten children. Biveragh was a member of feudal class, belonging to the feudal age in which loyalty was a symbol of manhood. Whereas Charles Dickens belongs to the bourgeois Victorian England in which money got very important in human life and all human relations were replaced by money ones. Love, sincerity and loyalty had lost their meanings in the lives of new man of capitalism. That is why Dickens was not loyal like Biveragh to his wife.

Conclusion:

This research paper concludes that Biveragh and Charles Dickens were realist writers of their times. Despite many differences and dissimilarities, the both authors possess many homologies in common with each other. They belong to the different social formations, historical eras, class-differences, writers of the different genres, both were genius, realist, lovers, humanists, egalitarians and class-conscious authors. They reflected realistically and honestly the socio-economic and political conditions of their times. Applying Marxist literary theory to conduct the comparison of realism between the two great authors, the researchers sought to prove these similarities between them. The theory applied in this comparison led the authors to infer the conclusion that the both authors were very important in world literature. The researchers also suggest that many untapped and untouched research areas are yet to be filled. For instance, the comparison of class-consciousness between these two great literary giants is still untapped in world literature.

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