

Diploma in Comparative Literature
Semester - 1
DCL 02
Schools of Comparative Literature



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Prof. (Dr.) Ami Upadhyay

Vice Chancellor

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Diploma in Comparative Literature
DCL-02
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Dr. Babasaheb Ambedkar Open University
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Diploma in Comparative Literature

Paper- DCL 02
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1.1 OBJECTIVES

- a. To make students familiar with Comparative Literature
- b. To make students acquainted with various Schools of Comparative Literature in Europe.
- c. To make them aware of how French School was an important School among all European Schools.

1.2 INTRODUCTION

Comparative literature is characterized by its fluid, dynamic and non-congealed substance and is interested in the interaction of dialectic history and literary expression with the ever changing scenario of socio-political and economic changes in the world. Cultural context is very important as far as reception and understanding of a comparative perspective goes and since literature is plural there is more than one influence that works on it.

1.3 COMPARATIVE LITERATURE IN GERMANY

The history of German Comparative Literature can be traced back to the seventeenth and eighteenth centuries. With comparative methods,

Gotthold Ephraim Lessing (1729-1781) discussed the European dramas in his masterpiece, *Hamburgische Dramaturgie*.

In the latter half of the eighteenth century, Johann Gottfried von Herder (1744-1803) was a key figure in German Comparative Literature. In a series of works on literary aesthetics, he explicitly put forward, for the first time, the literary concepts of historicism and totalitarianism. He compiled *On the Influence of Poetry on the Customs of People* (1778), which collected the folk songs from other ethnic groups including the German, the British, the French, the Spanish, the Italian, the Greek, the Danish, the Icelandic, the Swedish, and the Polish, and was the first anthology of "World Literature." The cosmopolitanism dealt with national literature equally, which, in a way, gave birth to Goethe's vision on "world literature."

The contribution of Johann Wolfgang von Goethe (1749-1832) to Comparative Literature is of great significance. In his conversation with Johann Peter Eckermann, he made a number of comparative studies. Referring to a legendary Chinese novel, *Hao Kiou Chooan*, or *The Pleasing History*, he held that the Chinese people thought, acted, and felt almost exactly the same way as Europeans did; and Europeans would soon find that they were perfectly like the Chinese, except that the Chinese actions were more clear, more pure, and more decorous than theirs [3]. More importantly, in 1827, Goethe proposed accordingly the concept of "Weltliteratur," which pointed out that literature would have the dual nature of global and national identity; when the national literature became part of the world literature, the national literature would be the spiritual wealth enjoyed by all mankind. The concept of "world literature" expressed that Goethe's hope that all the national literatures would be open to each other and exchange ideas from each other, which illustrated his vision: One day, all the national literatures could be combined into a unified and interconnected whole, which inspired the early research of Comparative Literature and was of great significance to the study of Comparative Literature all over the world.

Before 1887, the German scholars' efforts in the study of Comparative Literature did not generate any important outcome, until Marx Koch (1855-1931) founded the periodical "*Zeitschrift für die Vergleichende Literaturwissenschaft*," which not only marked the official beginning of Comparative Literature in Germany but also marked the beginning of the disciplinary history of European Comparative Literature. The Preface, written by Koch for the periodical, marked the turning point in Comparative Literature studies in Germany and revealed two goals of the periodical: The first is to discuss briefly the criticism of

German Comparative Literature and its history, and the second is to specialize German Comparative Literature so as to shake off the fact that the study of Comparative Literature was always regarded as a tributary of the study of the literary history. These two goals were also the basic program of "Zeitschrift für vergleichende Literaturgeschichte" (1887-1910) and its sister scholarly series "Studien zur vergleichenden Literaturgeschichte" (1901-1909) which Koch summed up into six aspects: art of translation; the history of the literary forms and themes and literary impacts across national boundaries; the history of thoughts; the relationships between the political history and the literary history, the links between literature and arts, and philosophy and literary development, etc.; and the folklore which has been always been neglected in the past and now finally has been paid due attention. These perspectives not only were related to influence studies and parallel studies of Comparative Literature but touched upon interdisciplinary research, which, therefore, opened up a broad field for the study of Comparative Literature. These two periodicals ceased publication respectively in 1909 and in 1910. Thereafter, German Comparative Literature gradually came to stagnation. Especially in the Third Reich period, the Germanistic became an impressive academic discipline, so the status of the Comparative Literature became less important.

1.4 COMPARATIVE LITERATURE IN ITALY

Strictly speaking, Italian Comparative Literature began in 1861, when Francesco Sanctis (1817-1883) held a lecture on the history of Comparative Literature at the University of Naples. The lecture marked the beginning of Comparative Literature as a university course and promoted the development of Comparative Literature throughout Europe. Therefore, the laurel of the father of Comparative Literature in Italy usually went to Sanctis. Unfortunately, Sanctis understanding of Comparative Literature was extremely narrow, because he limited the "comparison" of literature within one country and believed by doing so we could have a unified standard. For him, the comparison made sense only when it was applied within the tradition of one country, for example, the comparison between Dante and Boccaccio, because only in this way could we have a common background. Therefore, he must be against the study similar to the parallel studies that we are familiar with, out of his belief that "the comparison of either the themes or the characters, both should be conducted within a single literature in one country instead of the international field".

After Sanctis, there was another figure in the society of Italian Comparative Literature, who, instead of giving a further push, actually brought the development of Italian Comparative Literature to a halt. This giant is Benedetto Croce (1866-1952). Croce thought that comparison is a simple method for historical research with the aim of using "parallelism" and "similarity" to establish an independent research system, but the basis of it is more general. Croce issued an essay "Comparison of Literature in the first volume of the bimonthly journal "La Critica," which he himself founded in 1903. In this essay, he maintained that the comparison, as employed in the study of Comparative Literature, was a basic research method, which could not define a specific research field. Instead he believed that "comparison" was a convenient, common, and indispensable method when the specific literary works were put into the historical context of world literature; therefore, it could not by itself constitute an independent and systematic discipline. In the early twentieth century, the challenge of Croce on comparative Literature resulted in the direct consequences that the development of the discipline in the rest of twentieth century. After Sanctis, was hindered in Italy and did not flourish up till now. However. Croce's massive and far-reaching challenges towards Comparative Literature have been proved wrong by the fact that the discipline is justifiable and sustainable and continues to develop with boundless vitality.

With the echo of Croce's challenges from time to time, scholars of the discipline need to be always introspective and self-critical so as to ensure the vitality of the study. It is assumed that if Croce had not attacked the weakness of Comparative Literature, it might not have achieved its wonderful success nowadays. Therefore, Croce's theoretical challenge to some extent actually fuelled the development of the discipline, which was in a sense Croce's contribution to it.

1.5 COMPARATIVE LITERATURE IN RUSSIA

In Russia, Comparative Literature, as a normative term, is called "comparative literary theory," also known as comparative poetics, and was founded in the late nineteenth century when some scholars began to establish the course of the history of general literature, among whom the most prominent representative was Alexander N. Veselovsky, known as the "Father of Russian Comparative Literature." Veselovsky borrowed and developed the theories and methods of the Western European comparatists and built up the Russian historical comparative literary theory with his masterpiece *Historical Poetics* (Труды по истории поэтики). With regard to Comparative Literature, he had two particularly important

arguments: first, he advocated finding the similarities through literary comparison; and second, he emphasized that the development of literature was under the restraint of the development of social history.

From 1917 to the end of the 1920s, Viktor M. Zhirmunsky succeeded Veselovsky with acceptance of his theoretical perspectives and became the representative in the mainstream of Russian Comparative Literature. Zhirmunsky inherited and developed the useful historical comparative literary theory of Veselovsky and applied the Historical Materialism of Marxism to the study of Comparative Literature. As a result, he became the founder of the Historical Comparative Literature of Russia, which was a new school different in methodology from the Western Comparative Literature. In 1935, he proposed, for the first time in his report, entitled "Comparative Literary Theory and the Problem of Literary Influence," that the similarity of the process of the literary history is determined by the common human social history. The purpose and task of Comparative Literature in the USSR was to establish "general literature" (сeкoмaс repapыa) based on the Marxist view of the historical development of the world. This report marked that Zhirmunsky, after long-term explorations, finally applied Historical Materialism of Marxism to the historical comparison of the Russian tradition, which played a groundbreaking role in the further development of USSR historical literary theory and was therefore regarded by the modern USSR scholars as a milestone in the history of USSR Comparative Literature.

In 1946, the CPSU Central Committee decided to eliminate the pernicious influence of the bourgeois literature and art. Comparative Literature has been listed as a key target of the criticism, and Veselovsky's theory was completely denied. Consequently, the USSR Comparative Literature study had become a forbidden zone where no one dared to set foot. This situation continued until the mid-to-late 1950s. During the mid-1950s, the Soviet literary society began to "thaw," the study of Comparative Literature began to recover, and many scholars and writers took active part in the boom of the comparative literary study once again. After several decades' efforts, the basic theoretical system of USSR historical comparative literary theory has gradually come into being, and the Russian school of Comparative Literature had been formed, competing with the French school and the American school.

1.6 THE FRENCH SCHOOL

From the moment when Comparative Literature began to emerge in European academy, France became the centre for its further

development. Comparative Literature as a discipline was first established in France in the second half of the 19th century. As the earliest school of Comparative Literature, French scholars established the first phase of disciplinary theory and exerted great influence. These scholars established Comparative Literature as an independent subject and set up systematic theories. The French School came into being at a time when French literature flourished and had a great impact on that of other countries with the prevalence of scientism and positivism. Through standardized research of objects, scientism tended to seek universal laws and rules which led people to know the world. French school was also under the influence of positivism represented by Comte which advocated the study of specific facts and phenomena and the external links phenomena. Comte denied the study of essence behind the phenomena and held that the essence of the world was beyond the reach of human beings. Scientism influenced people to adopt methods of natural science to study the literature of difference and originality, while positivism led people to the so-called truth through facts. It was under this double influence that the French scholars embarked on a new attempt.

1.6.1 The Shaping of the French School:

The lectures and courses offered by those pioneers such as Abel-Francois Villemain and Jean Jacques Ampere popularized the new term 'Comparative Literature' and made a great contribution to the formation of a discipline. Texte's monograph J.-J. Rousseau et Les Origines du Cosmopolitisme Littéraire paved the way for the further development of Comparative Literature as a discipline and for its becoming a university course. This period was the beginning stage of the French school with creative thinking and writing of individuals and without clear awareness of academic orientation.

In the programmatic article introducing the first number of "Revue de Littérature Comparée" (1921), Baldensperger critically summarized the academic opinions and promoted that scholars should systematically apply empiricism to the research of the relations between foreign literatures and French literature. Since then, the French school took shape and colored its study with positivism.

Paul Van Tieghem's classical work *La littérature comparée* further elaborated the ideas of the French school including the definition of the term. He held the view that the word "comparative" should avoid its aesthetic value to get a scientific one. Therefore, Comparative Literature essentially studied the relationship of different literatures, mainly including Latin and Greek literature, the relationship of

modern literature and ancient literature, and the relationship of national literature in modern times, among which the last was the most important. So he regarded the object of research as emitter and intermediaries' transmitter and recipient; thus, the main methodology of the French school study started to form.

Jean-Marie Carré (1887-1958), the chief editor of "Revue de Littérature Comparée," claimed that Comparative Literature was not the comparison of literatures but the study of the factual relationship of literatures in his masterpiece *La littérature comparée*. The concepts of Guyard's *La littérature comparée* are similar to those of Paul Van Tieghem who held that the essence of Comparative Literature was the study of the history of the relationship of international literatures. This period marks the further development of the French school. A group of scholars set up a relatively complete theoretical system from different angles. Above all they set up scientific methods to establish Comparative Literature as an independent discipline. In 1954, the formation of the Comparative Literature Association in France marked the official establishment of the French school.

1.6.2 The Birth of Comparative Literature as an Independent Discipline and the Formation of Theories of Comparative Literature

The French school had to confront natural scientism from the very beginning owing to the double influence of scientism and positivism. At first some people outside of the academic circle of Comparative Literature questioned the rationality of the discipline, among whom the well-known Italian scholar Croce was the most prominent.

He held that any discipline can make use of the method of comparison which was only a simple and universal way for historic study. Moreover, the way itself was the necessary tool for literary study, so it was impracticable to regard comparison as the foundation of this discipline. Under this pressure, French scholars attempted to orient Comparative Literature into a scientific orbit and legalize it. They used "relationship" instead of "comparison" criticized by people so that the study scope of Comparative Literature, which focused on the factual relationship and impact between the national literatures, was greatly narrowed to research on "relationship." In their view, the name of the discipline was not accurate because they believed that "Comparative Literature is not comparison of literatures." Guyard once said, "Comparative Literature is not comparison of literatures. It is in fact a scientific method misunderstood.... It is vain to try to make a clear definition of its feature" [5]. The French school argued that

Comparative Literature was "the history of international literary relationships" instead of comparison between two literatures: "The object of Comparative Literature is to thoroughly research on the relationship of literary works of various nations" [6]. Comparison without paying attention to relationship was not acceptable.

Van Tieghem held the view that this kind of comparison was in fact the selection of similar characters, scenes, articles, and books from different literatures and the simple juxtaposition of their similarities and differences, which merely was a kind of satisfaction of curiosity and aesthetics and results in a judgment based on personal preference. Other than these, the comparison had no other significance because it cannot promote the deeper understanding of the literary history with its own strength.

Another important theorist of the French school, Guyard, also repeatedly emphasized this point that the object of Comparative Literature was to essentially research the relationship between national literatures. If those objects have no contacts, they do not belong to the sphere of Comparative Literature. Thus, the real foothold of the discipline was "relationship" rather than "comparison." This emphasis not only laid a foundation for the definition and theory of the French school but also became a prominent and distinct feature of it.

In other words, the French school was against the analogy study. It merely admitted "relationship of literatures" as orthodox on which basis they set up the systematic theory and methodology: from "Doxologie" (start) to "Mesologie" (media) to "Crenologie" (ending). Its major method was "influence study," which stressed the relationship of facts and explored the borrowing, accepting, and impact of some factors such as subject matters, themes, styles, motifs, and concepts. In this sense, the French school laid a solid foundation for the formation and development of Comparative Literature with a set of theories, methods, and modes.

In addition, the reflection and the pursuit of the French comparatists also contributed to the generation of the theory of the discipline. Being definite and scientific is essential for the establishment of any discipline; the French scholars have been thinking about how to establish Comparative Literature as a closely knit, scientific discipline. After careful consideration, the four representative figures of the French school, Baldensperger, Van Tieghem, Carré, and Guyard, ultimately clearly advocated the following points: First, positivism must be emphasized and arbitrariness must be removed;

secondly, the history of literary relationship should be focused, while the analogy study without factual contact should be overlooked; thirdly, a clear scientism instead of uncertain aesthetic values should be obtained.

For the first point, in his *Littérature comparée: Le Mot et la chose*, Baldensperger wrote, "No explicatory clarity results from comparisons restricting themselves to a glance cast simultaneously at two different objects, to that recollection, conditioned by the play of memories and impressions of similarities which may well be erratic points" [7]. To get clear argumentation and an independent method of comparison, Comparative Literature must put great emphasis on positivism and scientism and completely remove the subjective and arbitrary aspect.

For the second point, in his Foreword to Guyard's *La Littérature Comparée*, Jean-Marie Carré maintained that random comparison regardless of the specific time, space, and other issues did not work because the concept of Comparative Literature must be further specified. He called Comparative Literature "a branch of literary history; it is the study of spiritual international relations, of factual contacts which took place between Byron and Pushkin, Goethe and Carlyle, Walter Scott and Vigny, between the works, the inspirations, and even the lives of writers belonging to several literatures" [1]. After undergoing violent attacks from the American school, Guyard still held the standpoint of his teacher, Carré, and is still adhered to the understanding of Comparative Literature as "the history of international literary relations," strongly opposing the parallel comparison, as well as the general literature and the world literature.

For the third point, Van Tieghem believed that "the characteristic of Comparative Literature, as the nature of the historical science, is to embrace a great number of possible facts of different origins, then explain each of them, then enlarge the basis of knowledge as to discover the causes of most effects. In brief, the word 'comparative' should avoid its aesthetic value to get a scientific one." Quite obviously, the scholars of the French school expected that they could establish a set of unique systems with scientific and empirical methods.

1.6.3 The Characteristics of Theories of the French School: Positivism of International Literary Relations

The disciplinary theory of the French school represents a major achievement in the first stage of Comparative Literature. The phrase "La Littérature Comparée" (Comparative Literature), in French, refers to the comparative study of literature. At the same time, it indicates the significant interrelationship and interaction of literature in different nations. So, in this sense, it may be subordinate to the history of international literary relationship. Besides the study on the ties of international literatures, with the employment of the empirical research methods, the study of the French school also covers the study of typology, thematology, and Imagology as well. So, to some extent, it focuses on the exchange of literatures in different nations and other interdisciplinary studies instead of on the inner aesthetic values of the literary work itself with positivism as its feature.

In the nineteenth century, France was known as the Kingdom of History, which has witnessed a bloom of the early scholars who were engaged in the study of Comparative Literature. Most of them have the background of literary history or literary criticism, such as Abel-Francois Villemain (1790-1870), Jean-Jacques Ampère (1800-1864), Fernand Baldensperger (1871-1958), and Gustave Lanson (1857-1934). The rigid empirical methodology has been applied during that period of time on the study of the literary history. As Voltaire once claimed, the historians, when elaborating history, should primarily collect materials based on the principle of eliminating the false while retaining the true and cautiously objectively state the historical facts without any personal bias; meanwhile, the study on those programs, from which reliable historical data could be easily obtained, should receive much emphasis [10]. In his *Histoire de la littérature*, Gustave Lanson, one of the well-known scholars on literary history and Comparative Literature, suggested scholars "hold an objective spirit for pursuing knowledge" and "a stance of serving the facts" [11].

Influenced by the contemporary academic atmosphere, French scholars of Comparative Literature strongly emphasized the literary "history," during the formative process of the discipline. Paul Van Tieghem (1871-1948) once argued the ultimate goal of Comparative Literature actually is to study the interrelationship between different literatures and a clear notion of Comparative Literature mainly means an explicit concept of literature, while Comparative Literature actually is a branch of literary history [12]. And "the aim of comparative study of literature mainly should research the interactions of distinct literatures." In this sense, according to him, "comparative study" may

also be interpreted as "collecting, making a parallel comparison among similar literary works, typical characters, plot, as well as stories from different cultures, and demonstrating their similarities and divergences, the only aim of which is to meet the curiosity of an aesthetic enjoyment and to satisfy the need of critics, and then rank those works according to one's various tastes and standards." And "by doing this, it may be helpful in developing one's patterns of thoughts and cultivating one's excellent taste towards literature. Nevertheless, that is to say, it is of no historical significance owing to the fact that it doesn't make any contribution to the development of the study of literary history" [13]. In the preface of *La Littérature Comparée*, written by his student, Jean Marie Carré (1887-1958). Marius-Francois Guyard also stressed the notion that Comparative Literature is one of the branches of literary history. In his book, Guyard argued, "Comparative Literature is usually misunderstood as the comparison among different literatures from one nation to another. The scope of the study should be narrowed down to only focus on the history of international literary relations, in other words, to concentrate on the communication among literatures of different nations " [1].

The theoretical basis of the French school leads to the philosophy of positivism, which was founded by Auguste Comte (1798-1857), a French philosopher, who put forward this principle and built up the methodology. There are six aspects of his positivism, namely, positivism as truth, practicability, sureness, accuracy, optimism, and relativity as well [14]. Comte once addressed, in his *Système de politique positive*, sociology should be set up as one empirical science with the method of observation, experiments, and comparison [15]. Under his influence, France witnessed a strong trend of empirical thought after the second half of the nineteenth century. At the same time, the concept and methodology of positivism have a significant impact on the disciplinary formation of Comparative Literature and have become the basic premise of the French school and its major research methodology. Under this background, the French school has stressed the study on the influence of literature in different nations. To be more specific, they tend to observe the interrelationship among literary works by their origin, metonymy, imitation, and adaptation, trying to prove, with concrete materials, that those kinds of relations once surely existed.

The French school discarded the analogy of the large scale and concentrated on the empirical study on the relationship among literatures in the international community instead of random research. Moreover, Paul Van Tieghem (1871-1948) induced a scientific notion of the discipline by avoiding the stress on aesthetics. The historical

nature and the empirical methodology, in this sense, are a consequence of the accurate processing of the research field and method of the discipline and also constitute an intelligent response to the challenges proposed by a number of scholars from other fields, led by Benedetto Croce (1866-1952). Just owing to such a scientific and systematic processing of the discipline, which made the research successfully break through various doubts, the study of Comparative Literature could be found and developed afterwards. While on the other hand, narrowing down in the discipline to the embarrassment of being more in name than in reality. Just as the proverb goes “either success or failure boils to the same person.”

Comparative Literature is seen by the French critics as a historical and positivist discipline concerned with the study of Influence or Reception. French school doesn't designate itself to a particular nationality or language for the discourse it presents but rather it is a general orientation that is given to the subject matter. The focus is on solid research before interpretations are made and also a chronological and systematic approach. What time and again has crept into the study in literature is the study of influences or what influences a work of art. At first it was cause and effect that was taken up by Paul Van Tieghem and later in the works of Lagos Katona the emphasis is on the study of sources and later shifts to originality. However, in the French School the term 'influence' has been gradually replaced by 'reception'. It is not the emitter that is now focused on but the receptor, from author centric to reader centric.

1.7 LET'S SUM UP

The French School sets conditions on both the studied literary texts on one hand as well as on the relationship of influence between them on the other hand. It is also obsessed with terminology and makes distinction between influence, reception, borrowing and imitation. Comparatists of the French School also distinguish between direct/indirect influence, literary/non-literary influence, positive/negative influence. All the conditions set by the French School have led the discipline of comparative literature to a dead end. Because it obsessed itself with the link of causality, more investigations were made outside the texts instead of dealing with the texts themselves. The discipline lost its track and failed to meet the purposes it has set for itself at the beginning mainly when it comes to defeating nationalism. Instead of eliminating it, it has accentuated it.

The areas of study in French School:

❖ Check Your Progress

Short Questions:

1. What did Positivism advocate?

2. What is Influence Studies?

3. What is Reception Studies?

❖ Answers

Ans.1 Positivism advocated the study of specific facts and phenomena and the external links phenomena. Comte denied the study of essence behind the phenomena and held that the essence of the world was beyond the reach of human beings.

Ans.2 Influence Studies is the study of influences in a work of literature. It also studies what influences the work and how.

Ans.3 Reception Studies focuses on reaction, critique, opinion, reading and orientation on the literary text by the reader. It also deals with also deals with the transformation of a text like its translation and adaptation as well as the internal aesthetic codes of literary systems that are unconsciously linked with the prevalent ideology..

1.9 GLOSSARY

1. Influence- impact of one author on the other
2. Reception- the way a literary text is received or interpreted by the reader
3. Equitable- fair and reasonable, treating everyone equal
4. Ideology- set of ideas which form the basis of a political or economic system
5. Methodology- a way of doing something based on particular principles and methods

UNIT : 2

THE AMERICAN SCHOOL OF COMPARATIVE LITERATURE

:: STRUCTURE ::

2.0 Objectives

2.1 Introduction

2.3 American School of Comparative Literature

2.3.1 The ‘Parallelism’ Theory

2.3.2 The ‘Intertextuality’ Theory

2.4 Comparison between American School and French School

2.5 Let's Sum Up

2.6 Key Words

❖ Check Your Progress

2.0 OBJECTIVES

- To make student aware of a major school of Comparative Literature.
- To make them understand the basic difference between the American and French Schools.
- To give a general idea of the development of Comparative Literature.

2.1 INTRODUCTION

America is called a nation of immigrants in the words of Francois Jost. It is a land of free and mixed culture. It is of many races but the Americans feel attached to their homeland along with their current

American culture. In America comparative literature was encouraged as an academic discipline in universities and institutions of higher learning. The Academic freedom given to the teachers promoted the multiplicity of literary responses and theories. A healthy tolerance in the field of literary appreciation was developed, and the scope of comparative literature was widened.

2.3 AMERICAN SCHOOL OF COMPARATIVE LITERATURE

The founding father of this school, which appeared in the second half of the twentieth century, Henry Remak, states that "comparative literature should not be regarded as a discipline on its own but rather as a connecting link between subjects or 'subject areas.' A comparison thus can be made between two or more different literatures and between literature and other fields of cognition (music, painting, sculpture, architecture, philosophy, sociology, psychology, religion, chemistry, mathematics, physics, etc)." (46) In this Remak leaves it all to the comparatist to lay the grounds for his or her study, which should not be involved in the problem of 'nationalism.' It is the 'depoliticization' of comparative study then which makes the American perspective on comparative literature different from the French one.

Though some critics claim that it is an offshoot of modernist literary criticism, the American perspective is actually a formulation of earlier definitions of the subject. In the 1890s Charles Mills tried to draw a distinctive line of American comparative literature (not differing much from the line drawn by Matthew Arnold, H. Macaulay Posnett and Arthur Marsh) by assuming that the subject "should be seen as 'nothing more or less' than literature philology..., by insisting on the importance of 39 psychology, anthropology, linguistics, social science, religion and art in the study of literature."

Putting aside all the distinctions used by the French School, the American comparatists fastened their attention on constructing a model of an 'interdisciplinary work.' The sole aim beyond this model is to do away with chauvinistic nationalism, mainly brought about by considering literature in the light of linguistic or 'political boundaries.' Despite difference in language and culture, all nations have certain things in common. Hence, as Bassnett sums it up, "the American perspective on comparative literature was based from the start on ideas of interdisciplinarity and universalism." Furthermore, this perspective threw over another basic principle of the French School,

namely binary study, in regarding that the study of affinities and differences between two international literatures was just one angle of the subject, and that, as Gayley proposed, "the study of a single literature may be just as scientifically comparative literature if it seeks the reason and law of the literature in the psychology of the race or of humanity."

The attitude of early scholars towards comparative literature was quintessentially humanistic. Posnett, Galey's contemporary, linked the subject to "the social evolution, individual evolution, and the influence of the environment on the social and individual life of man." In this way, the influences between international literatures are ignored and an emphasis is placed on humanity's collective achievements through time and place and across disciplinary lines - a view which seems to break down the barriers drawn by the French School between the interrelated elements of one single subject, which is literature. Arthur Richmond Marsh's definition of the subject was distinctive in relating it to pure literary criticism rather than to history.

Paying no attention to the influence principle in comparative literature and relating literature to science and art creates new fields of study different from those of the French School. Most significant among these are 'parallelism' and 'intertextuality.'

2.3.1 The 'Parallelism' Theory

The Egyptian-born American critic Ihab Hassan has severely criticized the comparative literary study based on the principle of 'influence,' believing it to be inaccurate and ambiguous. He maintains that the impact of Rousseau or Byron, for instance, on the various Romantic attitudes in late 19th century Europe is in fact not based on the presumed idea of literary influence or imitation, but rather on more than one factor. Above all, the circumstances surrounding both the 'influencing' and 'influenced' writers were similar. In the second, there was an urgent need in different parts of the world for revolutionary reactions against the rigid, restrictive rules of Classicism in literature. There would be no room therefore for Goethe's story *Die Liden des Jungen Werthers* or Fitzgerald's translation of the Rubaiyat of Omar Khayyam, as examples, in foreign countries, if people were not prepared (mentally or culturally) for absorbing all these works' ideas, philosophies or concepts. These factors have prompted Ihab Hassan, and other American critics, to suggest 'parallelism' as an alternative to the theory of 'influence' in comparative literature.

The 'Parallel' theory has been adopted by many comparatists in America and Eastern Europe. Konrad, a Russian comparatist, sees that this theory is derived from the idea of similarities in humanity's social and historical evolution, which means harmony in the process of literary development. Any study of parallelism claims that there are affinities between the literatures of different peoples whose social evolution is similar, regardless of whether or not there is any mutual influence or direct relation between them. To give an example, political and social relations during the feudal period resulted in similar patterns of thought, art and literature in different parts of the world. Beyond study, the comparatist seeks to determine the bases and premises which underline common features between literatures and writers, or the affiliation of a phenomenon with a specific pattern. Although this theory is opposed by some critics, on the account that literatures differ according to their discovering national and historical backgrounds, it is significant in the common properties of literary phenomena, whether related or not, and the national and historical attributes of each phenomenon.

2.3.2 The 'Intertextuality' Theory

'Intertextuality' simply means the reference of a text to another. But the term has been elaborated upon at length. M. Enani defines it as the relation between two or more texts at a level which affects the way or ways of reading the new text (the 'intertext,' allowing into its own contexture implications, echoes or influences of other texts). A deeper analysis shows the phenomenon to be a melting-pot into which designated components of the influencing text (or 'hypotext,' as Genette calls it) are intermixed with the content of the influenced text (hypertext). This involves the phenomenon with what is so called 'trans-textuality' across textuality. Roland Barthes takes the same position in looking upon the text as a 'network'. In interpreting the text the author is no longer 'the great originator' or 'the creative genius,' but as someone whose task is to put together in a certain literary form and structural pattern 'linguistic raw materials.' Literature in this way is no more or less than a reworking of frequently-dealt-with materials, with a certain amount of change. The story of Oedipus, the quest for the Holy Grail, King Solomon's Mines, The Waste Land, Heart of Darkness, Don Quixote, and several other stories and themes, are all indicative of "the ways in which a particular story or myth can be repeated in different ways." This view may be adopted from the idea that "a writing surface [is like] a wax tablet on which the original has been partially or wholly reworked, written over success-fully."

As critical appraisals of any phenomenon are (in)famous for yielding variant views, 'intertextuality,' too, is made to imply further meanings. Without referring directly to the phenomenon, Bakhtin has hinted at the overlapping of textual forms in the novel upon which both Julia Kristeva (who originated the term) and R. Barthes have relied in their approaches to 'intertextuality'. In the preamble of his book *Desire in Language* (trans. by Kristeva) Leon S. Roudiez refutes the idea of 'influence' between two writers and the sources of a literary work, and takes 'intertextuality' to be "a mutual exchange of the sign system between texts," which means the use of one stylistic system in lieu of another.

Despite variation, the approaches to the phenomenon may meet at an essential point, namely that all the literary ingredients ("Bits of codes, formulae, rhythmic models, fragments of social languages, etc.") drawn from other familiar works into a text are modulated in different ways to serve the writer's literary goal beyond it. A writer may try to blend another text into his own, yet the alignment between the two texts can never be entirely broken: there is always another text that strives to exist under the 'hypertext.' Noticing this, Enani urges "the reader or the writer (or both)... to refer strongly to the other text for an understanding of the new one ..." But this is exemplified at length: "Eliot published a set of explanatory notes with *The Waste Land* which locate it in frames of reference external to the text of the poem;" many critical discourses about Joyce's *Ulysses* have related the novel to the narrative works of which certain aspects are mixed with its content; and Anne Muller's "*Flaubert's Salammbô: Exotic Text and Inter Text*" is a study which reveals the exotic morphemes used in *Salammbô* to stand as variants for familiar ones in *Madame Bovary*. For example, the use of 'Zaimph' (an out of use word meaning 'gown') in the place of these frequent signifiers: 'voile,' 'manteau,' 'vêtement' or 'robe' "generates a description in two codes, sacred and vestmentary, motivated respectively by its metonymic relationship with the goddess – therefore sacred object – and its capacity as article of clothing."

The ways of reading or interpreting the literary text expand the province of 'intertextuality': each critic or individual reader takes a certain position, which is of course associated with his or her culture, language and experience, from the text. Since literary forms and human experience are known for their recurring change throughout history, the text then becomes susceptible to various interpretations or readings. This is stressed in Antony Easthope's view that "the text has an identity, but that identity is always relational." In one sense, the text is traversed again and again by various readers or critics across

time and place. Evidence of this is the innumerable different approaches to Shakespeare's Hamlet, from the moment it appeared till now.

Enani, as a well-versed translator of many English works into Arabic and vice versa, gives room for 'intertextuality' in the process of translation. In translating a text the translator is often tempted to refer the idioms and expressions of the original text to their equivalents in the target culture. Inasmuch as this may 'violate' the original, it gives rise to a new text, still related to the original. Enani creates a professed case of 'intertextuality' in his Comparative Moments through a comparison between Shakespeare's Anthony and Cleopatra and Romeo and Juliet and Eliot's The Waste Land (by quoting certain parts from each one) and their literary translations by Lewis Awad. Nabil Raghib and M. S. Farid. Though Eliot's poem has a dynamic intertextuality with Shakespeare's plays (as Eliot uses, for example, 'chair' in the place of 'barge' and 'marble' instead of 'water,' with regard to the connotation of words, to convey his idea of the loss of the glorious past and of love), Awad's translation of these two texts from English into Arabic creates a case of 'intertextuality' as well. Awad's choice of (الكُرسي) al-kursi) and (الشراة) al-shira') for both 'chair' and 'barge' and (الوضاء العرش) al-arsh el-wadda') for 'a burnished throne' (an image maintained in both the Qurān and the Bible) gives.

The phenomenon becomes more complex as literary texts come to refer to arts (music, painting, sculpture), applied sciences (mathematics, engineering), natural sciences (physics, chemistry), religion, cinema, and so on. Michael Holquist asserts that comparative literature's development as a discipline in the twentieth century has affected other academic disciplines in most of Europe. Literature, in a sense, resembles a body of water on whose surface are reflected various forms of knowledge. Michelle E. Bloom's dissertation hypothesizes that "the physical properties of wax constitute a useful conceptual framework for reading wax fictions and other texts." (67) The definition of 'wax fiction' centers on the idea of "dissolution," with regard to "several figurative senses, especially psychological (insanity) and discursive (narrative incoherence)." (68) As 'wax' can be turned into solid and liquid, this process is suggested as a 'paradigm' for literary movements in fact of their rise and decline. Bloom shows that Shaw's Pygmalion (based on Ovid's myth of making a female creature out of a statue) is a paradigm of many modern wax fictions such as: Champfleury's "L' Homme aux Figures de Cire," Balzac's "Le Chef-d'oeuvre Inconnu," E.T. Hoffmann's "Der Sandmann" and many such narratives in which statues assume life. This wax case is also used in the cinema, such as in the "Hollywood

horror films" of the 1930s. (69) The dissertation ends with stating that though the progress of technology in the last few decades has caused, for instance, 'robots' to supplant wax figures, the wax museums are still relied upon in substantiating "human desires and fantasies." (70) Zola's *Le Docteur Pascal* is argued to be related to Darwin's "theory of heredity" and H. James' *The Turn of the Screw* to "the stream of consciousness (experimental psychology)." (71) On the contrary, Viviane Casimir (in "Savoir as a New Space of Communication: Emile Zola and Henry James," a Ph. D. dissertation) challenges the view of the impact of science upon literature, rendering it to just a "cultural receptacle," by proposing that the two fields communicate in sharing "common modes of thinking" ('Savoir') to create particular models, themes or paradigms. (72) This turns intertextuality between science and literature to "interdiscursivity." It is on this ground that *Le Docteur Pascal* (which "problematizes the "living" through the question of similarity)" is put in relation to "natural history/biology," while *The Turn of the Screw* (questioning "the truth as a process of seeing)" is related to "pragmatism." (73)

Comparative literature reached the shores of America much later, in the wake of German scholars who left Hitler's Germany. The American critics see comparative literature as an aesthetic discipline concerned with the study of ANALOGIES or PARALLELS in literature, beyond the confines of one particular country. Reacting to the French School, they sought to return the field to matters more directly concerned with literary criticism, de-emphasising the detective work and detailed historical research that the French School had demanded. The American School was more closely aligned with the original internationalist visions of Goethe and Posnett (arguably reflecting the post-war desire for international cooperation), looking for examples of universal human "truths" based on the literary archetypes that appeared throughout literatures from all times and places.

2.4 COMPARISON BETWEEN AMERICAN SCHOOL AND FRENCH SCHOOL

The French and the American schools differ in many aspects. The French prefer a narrow positivist attitude and the American form a very broad approach to comparative literature. The French scholars created comparative literature as a branch of literary history and a study of international relations as seen in the study of Byron and Pushkin or Goethe and Carlyle. The French comparatists are primarily concerned with the study of influence of or reception to an author or

authors abroad, i.e. with the study contractual relation between authors, e.g. Shelley and Bharathi. To the Americans, it is an aesthetic discipline concerned with the study of Analogies or Parallels in literature beyond the confines of a particular country. It is also a study of the relationship between literature and other arts or other areas of knowledge. Though the American approach is broad based and uninhibited, there is a possibility that it may encourage a kind of spurious scholarship unless one is very well versed in two different areas of knowledge. Scholars like Ulrich Weisstein favour a more constructive approach. The French analogy studies are favoured by the American comparatists. Comparatists like Van Tiegham are not against such studies provided the point to common trends. Another distinguished scholar, Rene Etiemble has given his support to analogy studies and has also demonstrated how well they can be done. He also called for a comparative study of such aspects like metrics, stylistics, etc., He is for a cautious approach to parallel studies recommended by the American comparatists, Remak and Rene Wellek. He is for a parallel study of two writers belonging to the same civilization of different literatures.

2.5 LET'S SUM UP

In conclusion, the American School of comparative literature, though largely welcomed in different parts of the world, has not escaped criticism. To start with, it confuses 'comparative' with 'general' literature on the ground that both are involved with studying one subject (literature). The determination of comparative literature's boundaries is marked by 'duality' in relating literature to other arts and sciences - a duality which makes the subject's province too vast to investigate and come up with accurate conclusions. The final and most serious fault is the failure of the American comparatists to avoid the problem of rabid othey have shown in considering literature superior to all others.

2.6 KEY WORDS

Analogy	a comparative between two thing for the purpose of clarification
Parallel	exact matches
Aesthetics	a branch that deals with the question of beauty and artistic taste
Universal	relating to all people and things in the world

❖ Check Your Progress

- Short Questions:

1. What is the basic difference between American and French Schools?

2. Name the important American comparatists.

3. Which year marks the flourishing of American School?

4. What is the significant contribution of American School to Comparative Literature?

Answers:

Ans.1 American School is concerned with the study of Analogies and Parallels whereas French School is interested in the study of Influences.

Ans.2 Rene Wellek, Austia Warren, Harry Lavin, H.H. Henry Remak, Paul Warner Fredrich and Owen Alridge.

Ans.3 Year 1958.

Ans.4 Broadness of view, aesthetic evaluation and universal sensibility.

:: STRUCTURE ::**3.0 Objectives****3.1 Introduction****3.2 Latin American School of Comparative Literature****3.3 Comparative Literature's US-Eurocentrism****3.4 The Cultural Colonization of Latin America****3.5 The Problem of Language****3.6 The Problem of Approach****3.7 Cultural Heritage****3.8 Translation Studies****3.9 A Challenge to Exceptionalism****3.10 The Interdisciplinary Approach****3.11 Let's Sum Up****3.12 Key Words****❖ Check Your Progress**

3.0 OBJECTIVES

- To familiarize students with the Latin American School of Comparative Literature.
- To make them aware of the significant contribution of this School in the development of Comparative Literature.

- To introduce them to the methods employed by the Latin American Comparatists.

3.1 INTRODUCTION

Despite these exciting developments, it remains the case that Latin America has historically been marginalized in comparative literary studies and dialogue between the fields has been minimal. Even though scholarship on Latin American literature has steadily risen since the 1960s, articles treating the region rarely appear in the most respected, traditional journals of comparative literary study. For instance, a five-year sample of the comparative literature issue of *MLN* yielded only one article on a Latin American author. Surveys of well-respected comparative literature journals, such as *Comparative Literature* and *Comparative Literature Studies*, from the same time frame also produced few examples of comparative literary approaches to Latin American texts. Alternatively, students of Latin American literature and culture in Ph.D. programs are routinely expected to be familiar with the literary production of, at minimum, eight nations and many programs require students to study both Spain and Latin America, yet these students are rarely, if ever, expected to be familiar with comparative methods. As I will explain shortly, the lack of familiarity with comparative methods, especially those that treat the intersections between national cultural developments and those that cross national borders, weakens graduate student preparation and scholarship in Latin American literary/cultural studies. So, just as traditional comparative literature has often ignored Latin American culture, comparative methods and approaches have been virtually absent from curricular requirements in Latin American literature programs.

Susan Bassnett states that "comparative literature in one sense is dead", Roberto González Echevarría asks whether "Comparative Literature as a discipline has survived" and Steven Tötösy calls directly for comparative literature to move towards comparative cultural studies. Clearly, the comparative literature programs of the 1960s and 1970s have undergone significant revision and transformation. These changes were formally recognized in "The Bernheimer Report on Professional Standards" written for the ACLA in 1993, which called for a move away from Eurocentrism and an exclusive focus on the literary. In the introduction to the report Charles Bernheimer and his colleagues provide a brief evolution of the discipline in the US and they outline the major arguments of the two previous ACLA reports on standards: The Levin Report and the Greene Report. One of their key observations is that there has long

been a disconnection between certain elitist notions of comparative literature and the actual practice of the discipline: "The anxieties about change articulated in the Greene report suggest that, already in 1976, the field was coming to look disturbingly foreign to some of its eminent authorities". In the introduction to Bernheimer's edited volume published in hard copy, which includes his report and a number of responses to it, Bernheimer suggests that comparative literature has been plagued perennially by anxiety over change, over defining comparison, over finding a common methodology, over selecting objects of study, etc. These "anxieties of comparison" make it extremely difficult to define the theory and practice of comparative literature. In fact, many have argued that the one defining characteristic of comparative literature is that it escapes definition. Notwithstanding, the scholarly positions taken in the volume, according to Bernheimer, clearly present two main camps. On the one side are those scholars who worry about the departure from the literary and are troubled by too much attention to historical and cultural context: "These critics argue that the work of comparison involves first and foremost a reflection on the aesthetic phenomenon of literariness in a cross-national context". On the other side are those critics who support the arguments of the Bernheimer report, which calls for a multicultural studies perspective and a rejection of the discipline's historic Eurocentrism. Those who hold the latter position also accept the inherent "messiness" or "disorder" of comparison and contrast those scholars who are incessantly concerned with defining and containing the practice of comparative work. Clearly, the Bernheimer report was and still is quite polemical. What is most significant for those of us who engage in comparative study of culture from Latin America is that the Bernheimer report, appearing as the ACLA Report on Professional Standards, signifies an official articulation of a new phase of comparative studies. This new era, the "age of multiculturalism", where work is more global in perspective and more contextual in method, is, as I will argue, not new for many Latin Americanists. What is new, though, is the fact that the former margins now occupy a more visibly central space in the field.

As the study of comparative literature moves towards the study of culture in all of its forms as it appears all across the globe, it coincides with a similar trend in Latin Americanism. Scholars of the region have also shifted focus from the "great books" to culture and they increasingly consider Latin America in a global context. John Beverley argues in favor of the subaltern studies approach to Latin American culture, since such an approach allows us to understand relations of power and how they are represented. In order to do this, though, we have to take a global perspective: "This critique cannot

itself be contained within the territorial space the idea of Latin America designates". His earlier book, *Against Literature*, specifically pointed to the need to abandon the "high" literature of Latin America and replace it with cultural texts produced from the margins. Such practices, perhaps best exemplified by scholarly interest in the testimonial, highlight a move from literary to cultural study. Graduate reading lists include, now more than ever, previously excluded literary and cultural forms -- like the testimonial, women's writing and film -- uneasily balanced with the traditional "canon." De la Campa suggests that, in addition to our attention to new cultural forms, new methods are also necessary. Referring to the attention paid to the testimonial, he states: "What is still missing from the debate, in my view, is a comparative analysis, with perhaps some empirical work on reader reception, of how Rigoberta Menchú is read in different parts of Latin America itself". As a further example, Neil Larsen's *Reading North by South* considers the ways that Latin American texts have been read and consumed by the US Academy. Alberto Moreiras's *The Exhaustion of Difference* argues for a radical deconstruction of Latin American studies by pointing to the epistemic systems and global developments that have shaped the field. Our attention is increasingly drawn to the ways that Latin American culture is affected by globalization and transnationalism. Latin Americanists have a long history of considering global relations of power as they play out on cultural terrain. Colonialism and neocolonialism, exile and immigration, national sovereignty and foreign intervention have frequently been at the center of debates about Latin American cultural developments. Even so, subaltern and post-colonial studies as well as calls for comparative studies of globalization point to new critical epistemologies that have been used to frame extra-territorial considerations of Latin American culture.

3.2 LATIN AMERICAN SCHOOL OF COMPARATIVE LITERATURE

Comparative Literature and Latin American Studies From Disarticulation to Dialogue In considering the interactions between Latin American studies and comparative literature, it is worth noting that the field of comparative literature is especially vibrant in Latin America. Long-standing programs, such as the Program in Literary Theory and Comparative Literature or ABRALIC: Brazil Comparative Literature Association are now accompanied by newer programs like the Association of Comparative Literature in Argentina established in 1992. Sandra Nitrini provides a history of comparative literature in Brazil in her article "Teoria literária e literatura

comparada". In Mexico, the Universidad Autónoma de México (UNAM) has had a graduate program in comparative literature dating back to 1989. Bassnett explains that, simultaneous to a crisis of comparative literature in the West, the field has witnessed significant growth and development outside of Europe and the United States. These programs tend to approach the study of comparative literature from a position that links questions of national identity and those of cultural value. Such post-colonial approaches stress "the politicization of literature and the formalist approach completely". The affinities between this approach and the position of the Bernheimer Report should be obvious. Bassnett explains that Comparative Literature as it is practiced outside of its traditional center is a "political activity, part of a process of reconstructing and reasserting cultural and national identity in the post-colonial period". Even though her comments here refer to the work of the Indian Comparative Literature Association, I believe that they are also applicable to comparative literature in Latin America. Zulma Palermo argues in her survey of comparativism in Argentina that comparative literature as it is presently practiced in Latin America can enable a reconsideration of a number of institutional paradigms which have affected the way that the region "conceives itself in these times of economic and commercial globalization, times when the peripheral societies return to a problematization of their autonomy and identity from an 'alternative' theoretical position". Lisa Block de Behar recounts the history of comparative literature in Uruguay and she emphasizes the ways that Uruguayan literary study, beginning with the work of Carlos Real de Azúa at the end of the nineteenth century, has always depended on comparative methods. After many years of hard work, she was able in 1988 to host a Latin American comparative literature seminar, which led to the founding of AULICO: Uruguayan Association of Comparative Literature. The work of these Latin American scholars in comparative literature and the proliferation of programs, associations, and seminars dedicated to the topic adds a key dimension to our consideration of the connections between Latin America and comparative cultural study.

The strength of comparative approaches in Latin America, however, does not necessarily translate into the practice of Latin Americanism in the US. The exchange and interaction between Latin American scholars of Latin America and those in the US has a history of conflict and tension, as well as collaboration and dialogue. Moreiras attended the 1996 ABRALIC conference and he relates that the conference was fraught with divisions between advocates of literary studies and cultural studies, where cultural studies was considered to be a hegemonic approach imposed from an imperial center. Consequently,

the growth of these programs should be read in the context of their complex intellectual terrain.

It seems clear, then, that these fields are in an important transition phase and that this is a moment of heightened critical intersection between them. And greater interaction will strengthen the scholarship and training of Latin Americanists and comparatists provided that we are mindful of the historical marginalization of Latin America from comparative literature. Even though comparative study is in a process of change, many comparatists, especially Latin Americanists, are wary of associating themselves with the field because of its traditional legacy. This isolation was highlighted in the Bernheimer Report: "In this unstable and rapidly evolving socio-cultural environment, many of the scholars involved in rethinking the field of comparison have an increasingly uneasy relation to the practices called 'Comparative Literature.' They feel alienated because of the continued association of these practices, intellectually and institutionally, with standards that construct a discipline almost unrecognizable in the light of their actual methods and interests". Such alienation and disaffection has led many scholars to pointedly deny any affiliation with comparative literature, despite the fact that their work often bears key identifying characteristics of comparative methods. For instance, a number of scholars I contacted in relation to this current project and whose work I considered exemplary patently rejected the idea that they worked in comparative literature and the following analysis outlines the well-founded skepticism towards comparative literature held by a number of Latin Americanists. After explaining briefly some of the central reasons why some Latin Americanists disregard comparative literature, I focus on a number of key areas where greater dialogue would benefit scholars working in these fields.

3.3 COMPARATIVE LITERATURE'S US

EUROCENTRISM

The US-Eurocentric history of comparative literature is well known and well documented. From C.L. Wrenn's statement in 1967 that the "only proper object of study for comparatists ... is 'European languages medieval or modern'" to Henry Gifford's comment in 1969 that "whole continents are becoming articulate -- South America yesterday, Africa today", comparative literature has a long history of dismissing the culture of the "peripheries" as unworthy of study. When we combine the traditional Eurocentrism of comparative literature with its early emphasis on major authors, great books and universal literature, i.e., the highest of high culture, we find the

combination of elitism and cultural imperialism that has contributed to the stereotype of comparative literature as fundamentally incompatible with the study of post-colonial cultures, such as that of Latin America. It is worth considering the extent to which such problems over the privileging of US and European culture are more about comparative practices than comparative methods. As early as 1969 Owen Aldridge registered the critique of comparative literature's equation of World Literature with Western Literature: "These objections are valid, but they should be applied only to inadequate applications of the theory of world literature rather than the principle itself". Certainly, Aldridge is raising a contentious point, since many scholars specifically consider the study of European literature to be at the heart of comparative methods. For Latin Americanists, Eurocentrism is not a problem limited to primary sources. Not only do we note the bias against "peripheral literatures" as objects of study, but we also object to the imprudent use of European/US theory as the sole critical base for understanding Latin American culture. Traditional comparative literature studies texts from Europe and the US and it has historically taught methods and theories that emanate solely from these areas as well.

3.4 THE CULTURAL COLONIZATION OF LATIN AMERICA

Comparative Literature has been repeatedly associated with cultural colonization. Arguments about universal literature, literary value, great books, master writers, etc., all serve to create cultural hierarchies, where texts from the US and Europe inevitably rise to the top. Bassnett explains that the question of universal value, at the heart of much work in comparative literature, reveals the colonialist viewpoint of many early comparatists. In this sense, the quest for literary universals and the desire to define World Literature are gestures that only serve to reinforce cultural hegemony when the criteria for assessment always derive from a US-Eurocentric center. This critique of comparative literature moves beyond the issue of practice to method, since the comparative method of seeking compatible objects of study often implies assumptions about cultural value.

As a consequence, canonized writers from the "peripheries" are often read in ways that either strip them of their cultural context or that consider their cultural context as a marker of lesser literary value. Such practices reveal the cultural colonialism of traditional comparative literature. Bassnett argues that: "Cultural colonialism was

also a form of comparative literature, in that writers were imported by the colonizing group and native writers were evaluated negatively in comparison". This practice, perhaps best termed "the poor imitation syndrome", explains the transference of literary movements onto the non-USEuropean "other" as a futile exercise that exposes the desire of the margins to be like the center. Such thinking is not limited to scholars and writers working in cultural "centers" but is found among writers working from the "peripheries" as well. Robert J. Clements, in *Comparative Literature as Academic Discipline*, refers to José Donoso's personal history of the Boom when he argues that only with the Boom are "Hispanicamerican writers no longer influenced by American and French authors". Clements rests his analysis on a "native informant" who ratifies his argument that Latin American writing prior to the Boom was merely "poor imitation". Those authors that do produce a body of work that merits inclusion into the comparative literature canon, like Jorge Luis Borges, are often read with no regard for their cultural context. In contrast, Latin Americanists are more inclined to be familiar with the complexity of Borges's relationship to Argentine national culture, especially as it is expressed in his essay "The Argentine Writer and Tradition." A further problem with the inclusion of "newcomers" to the traditional canon, according to Rey Chow, is that in many contemporary cases the traditional Eurocentric canon is replaced with simply another set of texts that repeat the same hegemonic practices of seeking masterpieces and master narratives in accordance with a European privileging of the nation-state. A new practice of comparative literature "must question the very assumption that nation-states with national languages are the only possible cultural formations that produce 'literature' that is worth examining". A progressive program of comparative cultural study will have to question not only problems of practice, but also problems of method, particularly those methods that are attached to questions of cultural value. As we consider the conservatism and colonialist impulses of traditional Comparative Literature we should bear in mind that Latin American Studies, especially as it has been practiced in the US, has a similar history of cultural hegemony. The Latin American Studies Association and the American Comparative Literature Association reveal parallel moments in US academic developments after World War II. Latin American Studies has historically been dominated by the social sciences and has frequently been associated with conservative political agendas. Walter D. Mignolo connects the rise of Latin American Studies with the increased global power of the US during the Cold War. Richard Morse, writing in 1964, suggested that many US Latin Americanists were unconscious of their own colonialist attitudes towards the region, and he claimed that their work often revealed a

"subconscious hostility" towards their object of study. Mark T. Berger's *Under Northern Eyes* provides a history of Latin American studies in the US; he argues that: "The professional study of Latin America is embedded in a long tradition of viewing Latin America through northern eyes" where "most Latin American specialists, like US policy-makers, are estranged from Latin America". Mignolo, Morse and Berger point out that Latin American Studies, like any academic practice in the US, reflects prevailing discourses of power. Moreiras also describes this tendency in Latinamericanism: "Latinamericanist knowledge aspires to a particular form of disciplinary power that it inherits from the imperial state apparatus". This conservative, reactionary form of area studies is concerned with containing and controlling the flow of information about Latin America. Moreiras, however, also points to a second tendency where "Latinamericanism works primarily not as a machine of epistemic homogenization but potentially against it as a disruptive force". In this version, Latinamericanism challenges traditional knowledge structures and homogenizing cultural forces. Like the progressive side of comparative literature described by Bernheimer, Latin American Studies also has a long history of politically oppositional practice of which Moreiras's "antirepresentational Latinamericanism" is a recent example. Larsen calls attention to the Marxist politics of Latin American Studies in the 1980s and he underscores the leftist approaches which ground many studies of Latin America.

In short, regardless of our training, in comparative literature or Latin American Studies or both, we cannot overlook the colonialist history of these disciplines. Any reassessment of our scholarship will have to address the unequal relations of power between the US, Europe and Latin America, in political, economic, cultural and academic terms. Gabriel García Márquez, in his 1982 acceptance speech for the Nobel, condemns the colonial impulse implicit in much foreign scholarship of Latin America: "The interpretation of our reality through patterns not our own, serves only to make us ever more unknown, ever less free, ever more solitary"

3.5 THE PROBLEM OF LANGUAGE

When comparative literature originated in the nineteenth century at the peak of European nationalism, language and nation were tied together as important markers of culture. François Jost writes, in his very influential *Introduction to Comparative Literature*, that in Europe since the seventeenth century the political and linguistic borders have tended to fuse and that language has been central to nation-building. Comparative literature served a strange dual impulse: On the one

hand, it highlighted the existence of national culture, and on the other hand, it demonstrated that literature was transnational, thereby emphasizing the existence of what Goethe referred to as *Weltliteratur*, but which was actually European literature. Yet, in post-colonial contexts, language often serves not as a mark of national autonomy, but rather as a constant reminder of its troubled past. In fact, in 1492, as Christopher Columbus was setting off on his first voyage to the New World, Antonio de Nebrija presented the first grammar of the Spanish language to Queen Isabel. In his prologue he explains that creating order and structure for the language will help in Empire building: "una cosa háлло y: sáco por conclusión mui cierta: que siempre la lengua fue compañera del imperio" (one thing I find leads me to a certain conclusion: that language was always the companion of Empire; . The history of the Spanish language in Latin America is intricately tied to the history of Spanish rule. Richard Morse explains that: "In the New World the language-national genius equation was problematical ... This was particularly so in Spanish America, where nearly a score of countries shared the same mother tongue"). According to Morse, in post-Independence Spanish America, nation-building required an intellectual tradition detached from Spain that frustrated the question of national language: "Understandably, the intelligentsia of the new countries often preferred the term 'national language' to 'Spanish' or 'Castilian'". Struggles to find linguistic autonomy in Spanish America return again and again to the problematic legacy of Spanish. Consequently, the disavowal of comparative work that treats Spanish-language literature from two Latin American nations as not meeting the requirements of "authentic" comparative literature merely serves to perpetuate colonialist epistemologies. Latin Americanists who practice comparative methods might regularly work on five or six different Spanish-speaking nations, but their work is less likely to be considered "officially" comparative than a scholar who studies Germany and France. The assumption that one must work across two languages in order to do comparative work not only belies the legacy of colonialist thinking that plagues comparative literature, but also holds particular consequences for Latin Americanists. Unlike Africa, Asia and the Middle East where literature is published in multiple languages, only in Latin America do we find twenty nations producing culture in the "same" language. Additionally, Spanish, unlike French, has been marginalized as an imperial language as well. Walter Mignolo explains that: "Spanish language, in Latin America, was twice subaltern: it was no longer the Spanish of Spain, which itself became marginal to European modernity beginning in the seventeenth century".

Most traditional textbooks of comparative literature do not actually require that students work across two languages. Instead, they call for work across two nations, which they often assume will mean two languages. Nevertheless, as Yves Chevrel points out: "The notions of literature, language, and culture are not identical or totally coincidental". Chow agrees with Chevrel in her response to the Bernheimer report: "we could also, within comparative literature, teach students how to be comparative within 'single' languages". Such a proposal is no small task when the language is used to produce culture across a broad variety of geographical locales, as in the case of Spanish. Any comparative approach to Latin America will need to move beyond the reductive connections between nation and language and will need to reassess the problems of linguistic hegemony.

3.6 THE PROBLEM OF APPROACH

A fourth reason for the lack of dialogue between comparative literature and Latin American studies is a problem of critical approach and cultural theory. Comparative literature's affinities with positivism and its theoretical dominance in US institutions by formalism and New Criticism are incompatible with the dominant critical paradigms for the study of Latin America, which favor study of culture in political, economic, and historical context. Bassnett points out that the ahistoricism and formalism of comparative literature was a gradual process that eventually led comparatists, through the example of René Wellek, to eschew any socio-economic or political aspects of literature. She maintains that "the crisis of comparative literature derives from a legacy of nineteenth-century Eurocentric positivism and from a refusal to consider the political implications of intercultural transfer, which are fundamental to any comparative activity". Bernheimer also points to the legacy of formalist approaches in the practice of comparative literature. It is interesting to note, however, that there is also a long history of comparatists who have insisted that attention to socio-historical context is essential for comparative work and that this tradition lives on. Jan Brandt Corstius wrote in 1968 that a foundation of comparative literature was the study of literature in its political, social, economic, cultural, and formal context and more recently Steven Tötösy proposed the theory and method of the systemic and empirical approach where the notion of the systemic includes the historical, economic, cultural, political, etc., dimensions of a literature or of a text. Although much of the history of comparative literature is fraught with over-determined questions of cultural value, US-Eurocentrism, and the persistence of imperialistic knowledge structures, there are aspects of the

comparative approach that help illuminate the cultural history of Latin America. Moreover, because Latin Americanists have not considered their work as inherently comparative, they have not fully utilized comparative methods. I would like briefly to point to five research areas that are strengthened by a combination of Latin American studies and a progressive revision of comparative literature that move toward comparative cultural studies.

3.7 CULTURAL HERITAGE

Comparative methods can provide useful critical approaches to the complex cultural heritage of the region. Latin America does not present us with one unified cultural history. Instead, we find a combination of indigenous, African, European and US influences, not to mention a variety of immigrant communities. Latin America has a rich and diverse indigenous culture with many regional variations. Spanish and Portuguese colonization, followed by US neo-colonization, coupled with the cultural imperialism of Europe, especially France and England, has meant that Latin American culture has been influenced in intricate ways by Europe and the US. Moreover, these influences have not been unidirectional; Latin American culture has also had an impact on the cultures of Europe and the US. Not only do cultural influences flow between the US/Europe and Latin America, but foreign culture is often manipulated, transformed and hybridized upon arrival in Latin America. Ángel Rama argues that Latin America does not simply passively absorb foreign cultural intervention. Unpacking these relationships requires careful attention to comparative approaches of understanding cultural influence. Referring to the legacy of the European literary tradition Kadir explains that "Spanish America's literary culture engages most often and most virulently with its ancestral other". In addition, we must factor in the cultural effects of slavery, migration, immigration and exile. Comparative methods expose how these different cultural sources intersect, at times in conflict and at others in cooperation, within Latin America. One possibility is that comparative methods, inspired by anthropology and sociology -- such as that found in the work of Néstor García Canclini, Pratt, Fernando Ortiz, and Rama -- can be used to trace cultural influences and to identify cultural assimilation, dissimilation and transculturation. The strength of the comparative method in understanding Latin America's cultural heritage lies in the premise that cultural influences and movements track differently in different contexts. The comparative method of studying analogies, trends and influences provides useful tools for understanding the way a particular

cultural form undergoes regional variations and displays a hybrid of cultural markers. Such an approach, informed by post-colonial studies and comparative cultural studies, would yield more sophisticated readings of cultural hybridity in the region. For example using such a conceptual framework might help explain how the testimonial reveals a combination of complex narrative strategies. Doris Sommer's *Proceed with Caution* exemplifies this type of comparative work, as she argues for attention to the "rhetoric of particularism" that she tracks across a number of "minority" texts. Kadir's *The Other Writing* also provides a similar comparative model as he analyzes the tension between a number of "peripheral" texts that represent multifarious confrontations with the "mainstream."

3.8 TRANSLATION STUDIES

A particularly strong point of recent comparative literary studies is in the area of translation studies. According to Chevrel, "One of the problems to which comparatists should devote more space in their studies is how to read or study a literary text in translation". The Bernheimer Report recommends more use of translated texts in comparative literature classes in contrast with the Levin and Greene reports' condemnation of the practice: "While the necessity and unique benefits of a deep knowledge of foreign languages must continue to be stressed, the old hostilities toward translation should be mitigated. In fact, translation can well be seen as a paradigm for larger problems of understanding and interpretation across different discursive traditions". As we know, the issue of whether to encourage or dissuade the use of translations in classrooms has been a hot point of contention for comparatists. Yet, the Bernheimer Report moves the issue beyond the question of whether translation will hinder the language acquisition of students: "Comparative Literature, it could be said, aims to explain both what is lost and what is gained in translations between the distinct value systems of different cultures, media, disciplines, and institutions". In this sense, comparatists have increasingly recognized that their training enables them to study the practice of translation and its theoretical and cultural implications for understanding the development and dissemination of literatures. A leading example is found in the work of Itamar Even-Zohar who points to the complexities of translation as a cultural practice and the ways that translation is also about discursive and cultural power.

Most Latin Americanists agree that translation has been a powerful force in shaping the Latin American canon. It is well known that Rabassa's extraordinary translating skills had much to do with the literary importance of the Latin American Boom. We are all well

versed in the story of La Malinche, the region's first translator and the lover of Hernán Cortés, who embodied the inseparable cultural markers of language and identity. Bassnett explains that Malinche "is a figure that represents the Janus-face of translation" since she is depicted as both victim and traitor. Given that translation has marked Latin American cultural identity since the moment of the conquest, translation studies is an area where greater collaboration between comparatists and Latin Americanists would be especially productive. Latin Americanists have repeatedly noted that once a text is translated into English and well-reviewed in English-language newspapers, there is heightened interest in the text in its home country. Arguably, Latin Americanists cannot avoid the issue of translation and the effects that it has on cultural discourse. The connections between translation and book culture, an area of study for progressive comparatists, are also of significance for Latin Americanists. Scholars who work on US Latino culture are well aware of the ways that language, translation and book culture have all worked together to influence the development of the field. For example, Arte Público Press, affiliated with the University of Houston, was founded in 1979 in order to address the virtual absence of published Latino writers. Their program "Recovering the US Hispanic Literary Heritage" is dedicated to publishing important Latino works in editions for the US mainstream. A further example of the intersections between translation studies, the culture of the book, and Latin American literature can be found in the work of Ariel Dorfman. Since Dorfman is often a co-translator of his works, I have found that on occasion he changes elements of the text in the process of translation. These changes, especially noteworthy in his first novel, *Moros en la costa* translated as *Hard Rain*, reflect Dorfman's newly imagined audience for the translated text as well as the shift in historical and cultural context between the original and the translation. Despite the rich potential for scholarship on these issues, we still find reluctance to consider translation as a serious area of research. Bassnett explains that comparative literature historically dismissed the study of the practice of translation. Nevertheless, the field is growing in both comparative literature and Latin American cultural studies. There is no question that dialogue and exchange between researchers in these fields would not only be useful, but necessary.

3.9 A CHALLENGE TO EXCEPTIONALISM

The exceptional quality of dominant Western culture can be challenged by the culture of the margins by showing that, in fact, the value placed on US-European culture is predicated on an illusion that all culture originates in the US or Europe. For instance José Carlos

Mariátegui has been referred to as the Antonio Gramsci of the Americas. Yet both authors wrote at roughly the same time. Why is Gramsci not considered the Mariátegui of Europe? Progressive comparative methods can be used to explain and challenge this disparity. A founding principle of comparative literature holds that through the comparison of texts one can avoid reductive assumptions about cultural exceptionalism. And yet, comparative literature in its traditional practice was very exceptionalist, keeping careful guard of which texts and which authors were considered valuable enough to study. As Neil Larsen suggests, the inclusion of literature from the non-Western and post-colonial world upsets the hegemony of US-Eurocentric literature and theory. In this way, the arguments I have made about why comparative methods strengthen scholarship on Latin America and vice versa could be translated into similar arguments about Asian, African or Middle Eastern Studies. Similarly, comparative approaches strengthen research in Latin American Studies and enable scholars to avoid unfounded claims of Latin American exceptionalism. Richard Slatta argues that "international comparisons serve as an antidote to exceptionalism, nationalism and xenophobia". A comparative approach that analyzes more than one cultural example across more than one context helps scholars to point out cultural specificities and also illuminates cross-cultural trends. In the case of Latin America, comparative approaches help identify regional particularities as well as point out trans-regional cultural elements. As mentioned above, the practice of comparative literature in the post-colonial world has often served to reconstruct and reassert cultural and national identity. Consequently, as evidenced by the work of Palermo and Block de Behar, we note that comparative methods may facilitate claims that "peripheral" literatures and cultures are valuable contributions to "world" literature through their unique dialectics between universalism and local specificity.

3.10 THE INTERDISCIPLINARY APPROACH

Both Latin American studies and comparative literature are grounded in a belief that interdisciplinarity strengthens scholarship. In 1974, Jost described the interdisciplinary study of literature in relation to other cultural domains as one of the four main areas of research in comparative literature. Latin American scholars, like Rama, working in roughly the same time frame, have also argued for the need to study literature in historical and political context. Rama finds it troubling that two currents of literary study put the context of the literary text at odds with its formal study. He argues that the literary text must be studied with its social-cultural context and also within its literary

intertext. While interdisciplinarity in comparative literature has often meant the comparison of literature with philosophy or other art forms, for scholars of literature working in Latin American Studies interdisciplinary work has increasingly meant the study of literature in terms of critical theory and historical-political contexts. Latin American interdisciplinary research, like that found in cultural studies, could serve to challenge the formalist, textualist and positivist tendencies in comparative literature. Dialogue across both fields, with added insight from cultural studies, would serve to create better methods of interdisciplinary research. In fact, the premise behind interdisciplinarity is that fields like comparative literature, cultural studies, and Latin American studies, which ostensibly, in and of themselves, constitute interdisciplinary approaches to research, are improved by greater scholarly engagement, collaboration, critique and intellectual challenge. As many have noted, successful research in such broad fields of study requires collaboration, such as research teams. Not only should we make greater efforts to be aware of developments in each field, but we should also begin to break down the tradition of individual scholarly research. According to Pratt, "Facing the crisis of accountability and expertise will have the overwhelmingly positive consequence, one hopes, of clarifying the need for collaborative work in literary studies. Developing global perspectives cannot mean that each person must try -- or claim -- to know the whole globe". Instead of begging off the need for global awareness by arguing that such scope is beyond one's capabilities, scholars should relinquish their single-author mentality. Certainly the Oxford volume edited by Kadir and Valdés makes an important move in this direction.

3.11 LET'S SUM UP

Much Latin American studies scholarship is comparative. Arguably, because most Latin Americanists work across national boundaries their work is constantly considered within a comparative framework. Yet for some Latin Americanists comparative literature may appear so steeped in its conservative, imperialistic past that it is unable to be of much use. Nevertheless, the transformation of comparative literature away from traditional cultural practice and its growth as a field of study in areas like Latin America suggest that it has moved beyond its conservative past. Drawing on the comparative methods used in comparative literature as well as in other disciplines allows us to avoid what we might call a comparative subconscious, where scholarship displays elements of comparative analysis without direct attention to comparative methods. Alternatively, comparative

literature has yet to fully embrace cultural works produced outside of the "mainstream," and this has crippled the applicability of research in comparative literature in a global context. Despite common concerns over nation, history, politics and cultural identity and common sources of critical theory Latin American studies and comparative literature remain largely epiphenomenal. While these fields will continue to produce valuable research separately, I hope to have suggested a number of productive areas for collaboration. I do not wish to suggest, however, that these fields merge into one totalizing machine of cultural analysis. Rather, I hope to have argued that mutual awareness and recognition of intellectual developments in these fields would help us to avoid insularity and mistaken claims of exceptionalism. Moreover, despite a lack of interaction and dialogue, the fields have developed in strikingly parallel ways and they have often been influenced by similar trends in criticism. Perhaps increased interaction would enable sophisticated reflection on our research goals and the methods we use to attain them.

3.12 KEY WORDS

Exceptionalism	the theory that the peaceful capitalism of the US constitutes an exception to the general economic laws governing national historic development
Interdisciplinarity	a combination of two or more academic disciplines into one activity
Eurocentrism	a cultural phenomenon that views the histories and cultures of non-Western societies from European or Western perspective
Cultural Colonization	systematic subordination of one cultural identity over the others
Transculturation	a process of cultural transformation marked by the influx of new culture elements the loss or alteration of the existing ones

❖ Check Your Progress

- Short Question

1.What are the main reasons behind lack of dialogue between Comparative Literature and Latin American Studies?.

2. Discuss interdisciplinary approach.

3. What has been a powerful force in shaping the Latin American canon?

4. How can the cultures of margin be a challenge to Exceptionalism?

5. How can Comparative methods provide useful critical approaches to the complex cultural heritage of Latin America?

Answers:

Ans.1 : US-Eurocentrism, cultural colonization of Latin America, struggle to find linguistic autonomy of the Latin American Spanish language and incompatibility of Western critical theories with the dominant paradigms for the study of Latin America are the main reasons behind lack of dialogue between Latin American studies and comparative literature.

Ans.2 : Both Latin American studies and comparative literature are grounded in a belief that interdisciplinarity strengthens scholarship. While interdisciplinarity in comparative literature has often meant the comparison of literature with philosophy or other art forms, for

scholars of literature working in Latin American Studies interdisciplinary work has increasingly meant the study of literature in terms of critical theory and historical-political contexts. Latin American interdisciplinary research, like that found in cultural studies, could serve to challenge the formalist, textualist and positivist tendencies in comparative literature. Dialogue across both fields, with added insight from cultural studies, would serve to create better methods of interdisciplinary research.

Ans.3 : Translation studies has been a powerful force in shaping Latin American canons.

Ans.4 : Marginalized cultures can challenge Exceptionalism by showing that, in fact, the value placed on US-European culture is predicated on an illusion that all culture originates in the US or Europe.

Ans.5 : Latin America has a rich and diverse indigenous culture with many regional variations. Spanish and Portuguese colonization, followed by US neo-colonization, coupled with the cultural imperialism of Europe, especially France and England, has meant that Latin American culture has been influenced in intricate ways by Europe and the US. Comparative methods expose how these different cultural sources intersect, at times in conflict and at others in cooperation, within Latin America. One possibility is that comparative methods, inspired by anthropology and sociology can be used to trace cultural influences and to identify cultural assimilation, dissimilation and transculturation. The strength of the comparative method in understanding Latin America's cultural heritage lies in the premise that cultural influences and movements track differently in different contexts.

:: STRUCTURE ::**4.0 Objectives****4.1 Introduction****4.2 The Chinese School****4.3 Let's Sum Up****4.4 Key Words****❖ Check Your Progress**

4.0 OBJECTIVES

- To make students aware of the methodology of Chinese School of Comparative Literature.
- To acquaint students with Chinese notion of Comparative Literature.
- To make students understand how Chinese School differs from other Schools of Comparative Literature.

4.1 INTRODUCTION

If the French School is characterized by the Influence Study and the American School by the Parallel study, the Chinese School then might be regarded as one typical of Cross- Cultural study. First, let us take a look at the theoretical fundamentals of the Chinese School- Cross-Cultural study. Neither the French School nor the American School faces the great challenge that claims for the transcendence over the differences between heterogeneous cultures, for they were both originated in the European culture evolved from the ancient Greece and Rome, and neither of them has ever been confronted with such cultural conflicts between China and the West, not to say a responsibility to save a culture and make it survive. As representatives of the world's cultural centre in the late modern period, they have not

paid enough attention to the peripheral culture of the developing countries or the sense of crisis and responsibility resulting from the Sino - Western collision that confronts the Chinese scholars. Prof. Wai-lim Yip points out, "In fact, as Ulrich Weisstein says, comparative literature in Europe and America is rooted in one single cultural system. "t Therefore, the problems of cultural patterns and trans-culture "were seldom studied in comparative literature at earlier times, which, on the contrary, centred on the European and American literature". Owing to this, it is unlikely and impossible for the French School and the American School to make marked achievements in literary comparison that transcends the heterogeneous cultures as represented by the East and the West respectively, not to say the establishment of a theoretical system of comparative literature on cross-cultural grounds.

4.2 THE CHINESE SCHOOL

The notion of "Chinese comparative literature" was proposed initially by Tianhong Gu and Huihua Chen in their 1976 book 比较文学之垦拓在台湾 (Comparative Literature in Taiwan). The notion was adopted in Hong Kong by John Deeney in 1977 (see also Peng-hsiang Chen's 1992 From Thematics to the "Chinese School" of Comparative Literature). In the 1980s the notion began to be adopted by scholars in Mainland China and by the 1990s it has been established. However, there are scholars who do not endorse the notion. For example, in their 1984 book 比较文学导论 (Introduction to Comparative Literature), Kanghua Lu and Jingyao Sun introduce the term of "Chinese school," but claim that it is not yet the right time to establish such a school since there are no systematic theories and methodologies and in 2004 Hyung-Jun Jeon criticizes the idea of a "Chinese school" suggesting that it is based on Sinocentrism. In 2005 Daiyun Yue took a hesitant attitude and suggested that a "Chinese school" embodies just one of the various theoretical claims in comparative literature. According to Yue, the term might trap Chinese comparatists in a narrow field because a school of thought is formed naturally in history and thus for example the French school or the American school of comparative literature evolved "naturally". In 2006 in their article "Western Literary Theories in China" Dan Shen and Xiaoyi Zhou even warn that "The founding of a 'Chinese School' of literary criticism and theory may be nothing more than an inverted form of 'aphasia'". And as recently as in 2013 Xiaoyi Zhou and Q.S. Tong wrote that "A careful examination of ... a Chinese school of comparative literature shows a lack of substance, as well as impracticality... What underscores this proposal is a politics of

recognition that aims to establish Chinese comparative literature as an equal partner on the international stage of comparative literature" and also in 2013 Xiaolu Wang and Yan Liu wrote that the "Chinese school" puts too much emphasis on "Chineseness" and hence it may hamper the pursuit of the study of literature in a general context: "Such so-called 'Chineseness' in comparative poetics makes no sense because, in our view, the importance and relevance of the humanities— and especially of comparative poetics—is to study and explore different cultures and literatures, thus maintaining and transferring knowledge".

We begin our argumentation for a Chinese school of comparative literature with a brief excursion about the notions of "school" and "discipline." In principle, while a school of thought can be across disciplines, a discipline is defined by a more or less closed environment whereby institutional administrative aspects are important. However, there can of course exist schools of thought within disciplines. Hence with regard to comparative literature it is a "discipline" and within it there are French, American, Russian, East European, etc., schools of comparative literature. While comparative literature as an approach within the study of literature started in European scholarship in the early nineteenth century, it was after World War II when comparative literature became a discipline. For example, in 1951 Marius-François Guyard claimed that the "French school" is not an issue of nationality and that comparative literature should not be viewed as something to do with one's "passport" because some American comparatists could be grouped into the "French school" and some French comparatists would, because of the approach they employ in their work, could be considered with the American school. And in 1960 Henry H.H. Remak used the term "French school" in an attempt to give a definition for comparative literature and gave the term currency. In fact, the two schools have more or less absorbed each other's principles and methods and the same is the case with other schools of comparative literature while at the same time each has distinct and specific characteristics. Thus, a school of thought is not derived from self-advocacy and self-assertion, but as a necessary part of the development of a discipline.

With regard to a Chinese school of comparative literature, we submit that the same way as we posit above, it is not monolithic and hence we caution against the suggestion that it represents a "centric" composition and content ideologically or otherwise. From the first proposal by Taiwan scholars to its echoes in the Mainland and to the general recognition by Chinese comparatists in recent decades, the term has been experiencing changes. In 1976 Gu and Chen wrote that

"We might as well declare that the methodology of studying Chinese literature by borrowing, testing, and revising Western literary theories and methodologies can be called 'the Chinese School of Comparative Literature'".

In the 1970s Taiwan witnessed an upsurge of the idea of "returning to China" characterized by identification with traditional Chinese culture. It happened under such circumstances that the Taiwan Comparative Literature Association was founded in 1973. Since then Taiwan comparatists were known for their preference and promotion of Chinese literature (of note is that in Taiwan scholarship since the 1990s cultural studies appears to sideline comparative literature). At the same time, it is important to note that because Taiwan has been an ally of the West while Mainland China experienced the restrictions of the Cultural Revolution, Taiwan scholars were able to access scholarship in Western languages including and of course mainly such in English. One downside of this has been and remains the case is that in Taiwan comparative literature scholarship there is a strong reliance on Western comparative literature (and literary theory altogether) and less attention to Chinese thought on literature and its history including theory and methodology. Deeney admitted in his influential 1977 "manifesto" that "As a matter of fact, 'Chinese' school is still in the process of construction and has not yet produced much influence ... It is much more a manifestation of goal and strategy or an interim manifesto than a declaration formed through literary practices and verified by history". Despite this, Deeney constructed a roadmap for the development of a "Chinese school" by which he meant to seek for "Chineseness" within national literature, to propel literary movements within a region (such as East Asia), to be the spokesperson for non-Western nations, to produce new theoretical thought so as to challenge Western frameworks and thus to arrive at a true cosmopolitan comparative literature. Unfortunately, the blueprint for such a notion of comparative literature has never been carried out satisfactorily. Similar to Taiwan comparatists, also early Mainland Chinese comparatists and practitioners adopted Western theoretical frameworks and methods and hence the early Chinese school was criticized for its overemphasis of the "universality" of Western theory. However, since 1980s comparative literature has been reinvigorated in Mainland Chinese scholarship. Interestingly, different from the Western practice where comparative literature—particularly so in the U.S.—is usually a separate institutional and administrative unit, in Mainland China comparative literature is located in Chinese and only in very few cases is the discipline located in foreign language departments. An important milestone was the founding of the Chinese Comparative Literature Association in 1985 and the first journal of

comparative literature (*Comparative Literature in China*) was inaugurated in 1984. It is notable that from the 1980s Chinese comparatists expressed a strong awareness of the disciplinary frameworks of comparative literature in Chinese (hence the discipline's location in Chinese). The inaugural issue of the journal *Comparative Literature in China*, for instance, includes a number of studies on the Chinese school of comparative literature thus suggesting that Chinese comparative literature ought be based on a Chinese literary context instead of Western contexts thus enabling work against Eurocentrism (which remains the case with Western conceptions of comparative literature including American comparative literature. As said above, by the 1990s Mainland Chinese scholarship adopted and practiced a Chinese school of comparative literature and many comparatists worked based on theoretical thought, methods, and approaches located in Chinese literary history. For instance, in 1995 Shunqing Cao conceived the notion of the "cross-cultural study" of literature and summarized several distinctive approaches: "elucidation studies," "contrast and comparison," "cultural-model-seeking," "dialogue studies," and "synthesis" and Jingyao Sun proposed the "holistic method," etc. Again, the importance of this is that Cao's approach is based on thought in Chinese scholarship and not on Western scholarship. Thus, theoretical and methodological frameworks drawn from Chinese thought mark the comparative literature as practiced in Chinese scholarship. However, how do we explain those doubts and even indifferences in recent years towards Chinese school of comparative literature? Zhou and Tong, for instance, hold that the pursuit of "literariness" in Chinese scholarship is delicate and that it represents a pursuit of national identity. According to them, this pursuit merely reinforces "national pride, while the call for establishing a Chinese school of comparative literature is just a reflection of such national pride, behind which, they believe, there is a binary mode of thinking such as traditional/modern, Eastern/Western, less developed/advanced, etc., which is in fact a repetition of the way the West has been constructing the world. Therefore, Zhou and Tong call upon comparatists to go beyond literariness and reach into a much wider domain of social politics. This view is shared by some scholars who view the advocacy of Chinese school as the pursuit of "Chineseness". In our opinion above understandings including the critical view of a Chinese school of comparative literature—are based similar to the situation in Taiwan comparative literature on the influx of the field of cultural studies popular in the U.S. and in the West in general and thus said dissent underscores the often claim in the West that comparative literature is "dead" (e.g., Bassnett; Spivak). This trend manifests that in a wider context of humanities, the status of literary studies is becoming more

and more compromised, and disciplinary borders more ambiguous. As a result, the object of literary research is prone to deviate from literature proper. Research paradigms characterized by being interdisciplinary, anti-elitist, and anti-hierarchical can easily bear the mark of "political correctness" in the age of globalization, and will definitely exert great impact or even new crisis on literary study. This is why Susan Bassnett declared in 1993 that "comparative literature as a discipline has had its day" (161) and ten years later Gayatri Chakravorty Spivak announced the "death" of the discipline of comparative literature and described it as "the last gasp of a dying discipline". But another ten years later, comparative literature still exists in different parts of the world, although it is often renamed as "cultural studies," "comparative literature and cultural studies," or "world literature" as advocated in recent years. Importantly, while it may be the case that comparative literature is more and more constricted in the West including the U.S., in other parts of the world it remains important and vibrant. As a crystallization of basic methodologies and approaches of a discipline, textbooks/books can reflect the general situation of the development of comparative literature in China. According to degrees of attention and statistics of academic conferences and publications, comparative literature in Asia, especially in China, is noticeable. Steven Tötösy de Zepetnek and Louise O. Vasvári presented a survey of the publication of books in comparative literature worldwide and based on the statistics of books published across languages it is clear that the publication of books in comparative literature in the Western "center" has decreased. Compared with Europe and the America, the publication of books in Asia is more outstanding. Particularly, in the period of 1980-2012, the number of book publications in Chinese, Indian, and Arabic languages is remarkable. In addition, there is an obvious increase of textbooks of comparative literature published in Chinese in the past ten years. Further, according to Miao-miao Wang's survey, there are at least thirty-five important books and collections in comparative literature published in Chinese from 2000 to 2013. Further, according to statistics compiled by Jianqing Tang and Yuelan Zhan in their book *中国比较文学百年书目* (The Booklist of Comparative Literature in China in the Twentieth Century), there are more than 1000 books on comparative literature by Chinese scholars (including Mainland China, Taiwan, Hong Kong, and Macau). Most of the books are studies from the vantage point of Chinese-Western comparison, but that reflects Chinese comparatists' preference of doing comparative literature studies from their own historical and cultural contexts. The interest by Chinese comparatists to construct a "school" is not simply concluded as a compulsion to emulate Western comparative literature

or to suggest the "superiority" of Chinese culture. Rather, the reason is that scholarship should not be divorced from its native background because then in many ways—as practiced often for example in Taiwan—scholarship turns out yet another form of Western imperialism and a "colonialism of knowledge." A scholar's theoretical vision and intellectual depth are contingent upon one's individual experience, but are bound to be influenced by cultural heritage and historical conditions. This is why, for example the French school in its initial period inclined to focus on literary relations between nations (mostly European nations) while American comparatists were willing to push the frontier of comparative literature across different disciplines, but neglected to include the literatures of the East. However, when examining theoretical constructions of the Chinese school of comparative literature, we should not overlook the fact that Western culture will exert greater impact on "Third World" cultures and literary studies in the context of globalization rather than vice versa. And this can explain partially why scholars subscribing to the Chinese school of comparative literature are most likely to study Chinese literary works with Western theory. On the reverse, by focusing on their own historical and cultural context and drawing on their own resources, comparatists extend the boundaries and thus enrich comparative literature. For instance, Indian comparatists, from the vantage point of realities they are experiencing, believe that under the circumstance of multilingualism in India, the tool of Western comparative literature is not qualified enough for comparative literature study in India. With an aim to set up a new direction for Indian comparative literature, they appeal to establish "comparative Indian literature" and propose an Indian school of comparative literature. From this standpoint, comparative literature in India has made accomplishments in such domains as Indian and Western comparative poetics, Sanskrit criticism, postcolonial theory, etc. Taking the example of the Indian school of comparative literature—which has not been criticized as "centrist"—we argue that the criticism of a Chinese school of comparative literature is misguided. Comparatists, be it Indian, French or American, have their own preferred research methods and fields and hence Chinese comparatists also play an indispensable role for the development of comparative literature. It remains another issue when comparative literature insists on the paradigm of nation and this we too object to: instead, what we propose is that a Chinese school of comparative literature based on Chinese literary history and its sources of theory and methodology ought to be performed in conjunction with theoretical frameworks and methods wherever such are useful, but so without what European comparative literature insists on, namely the national paradigm. In 2005 Yue proposed that the development of comparative literature can

be delineated as the phases of Europe, the U.S., and Asia, with each phase seeing the boom of comparative literature in a specific area. The Asian phase of comparative literature does not mean comparative literature currently exists only in Asia and the current status quo of comparative literature can tell us that even when the attention has been shifted to cultural studies, interdisciplinary studies, and the notion of world literature, comparative literature studies is still in progress particularly outside of Europe and the U.S. as for example Steven Tötösy de Zepetnek and Louise O. Vasvári argue in 2013 in the volume *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*. It is true that since the wide institutionalization of comparative literature after World War II some Western scholars have given much consideration and recognition of the literatures of the East. As early as in 1963 René Etiemble called for a widening of comparative literature to take in all of the world's literatures and particularly such major literary traditions as the Arabic, Indian, Japanese and Chinese, and suggested that the future of comparative literature and world literature might well lie with Chinese (on this, see D'haen 168). Or, while Ulrich Weisstein did not mention a single word about the literatures of the East in his 1973 *Comparative Literature and Literary Theory*, by 1986 he showed awareness of Chinese literary traditions in terms of literary genres and terminologies and suggested that Western literatures are lacking such variety and pointed out that hence Western comparative literature would benefit by studying Chinese literature. The 1995 Report of the American Comparative Literature Association suggested that abandoning Eurocentrism and conducting literary studies on a global scale can provide important insights into cultural differences and similarities, in 1998 François Jullien took Chinese philosophy as the ideal tool to save Western philosophy from prejudices by using what he calls a strategy of "detour", Sand in 2011 Douwe Fokkema promoted the value of Chinese literature and wrote that "by accepting the different appearance of utopian fiction in China and the West, the pitfall of Eurocentrism could be avoided". Important texts published in China include Shunqing Cao's 1988 *中西比较诗学* (Comparative Poetics: China and the West), which is the first book titled "comparative poetics" in Mainland Chinese scholarship. By comparing literary categories, Cao aimed to transcend the "illustrative method" (his term to describe interpreting Chinese literature with Western theory) by early Chinese comparatists and to find critical discourses more appropriate for Chinese literature. In 1991 Yaomian Huang and Qingbing Tong published *中西比较诗学体系* (A System in Chinese-Western Comparative Poetics), another ambitious work whose authors aimed to establish a theoretical platform for an equal

dialogue between Chinese and Western poetics. In 1992, Longxi Zhang published *The Dao and the Logos*, in which he discusses hermeneutics from the perspective of Chinese-Western comparative poetics. Shunqing Cao 1999 Hong Yu published *中国文论与西方诗学* (Chinese Literary Theory and Western Poetics) which reminds us of the fact that classical Chinese literary theory and Western poetics are compatible and that they can benefit each other and above scholars anticipate a new orientation in theoretical explorations and practices towards a Chinese school of comparative literature. Their scholarship suggests that Chinese comparatists have become more sensitive to the heterogeneity of different cultures. At the same time, they urge us to be conscious of the negative impact of Western theory on Chinese literary studies and call for the "localization" of Western theory when applied in Chinese scholarship and suggest an awareness of heterogeneity in doing comparative studies. Inspired by pioneering works such as those by Guowei Wang (1877-1927), Zhongshu Qian (1910-1998), and Xianlin Ji (1911-2009), the notion of a Chinese school of comparative literature is relevant because both early and contemporary works can result in the "modernization" of ancient Chinese literary theories, that is, to discover the value of literary notions and categories contained in Chinese classics for modern readers and literary practitioners. The other relevant aspect is "appropriation" in order to use them because thus transformation can be achieved through borrowing and modifying literary theories and notions from Western scholarship. The methods and perspectives adopted by the Chinese school have also been used in exploring the "travelling" (Said) of Chinese literature and its study in foreign countries. For example, the study of translation and research of Chinese literature in the English-speaking world is a current research project many scholars in Mainland China engage in. For example, at Sichuan University several doctoral dissertations have been and are currently being written on the reception of Chinese literature in the English-speaking world (although the majority of such is with regard to the U.S.). Of course, there is more interest in Chinese scholarship to study Chinese literature's and scholarship's "travel" than American scholars in studying the reception of English-language literature in China. We submit that this situation ought not be perceived as a reflection "Chinacentrism"; rather, the study of the reception of Chinese literature in English manifests an effort to seek for perspectives of the "Other" which can be viewed as practices from the vantage point of the cross-heterogeneous-cultural vision of the Chinese school.

4.3 LET'S SUM UP

In conclusion, we discuss briefly the recent (i.e., since the 1990s and mostly in American scholarship) development of the notion of "world literature(s)" and we argue that with regard to said developments of the notion John Deeney's blueprint of thirty-odd years ago seems still relevant today. Importantly, the current notion of the field of world literature(s) suggests a wider scope for the discipline of comparative literature and thus suggests to rethink the relation between the national literary tradition and a new world literature(s), the relation between East and West, and the Chinese school as a part and comparative literature as a whole (all without the national paradigm): "The study of world literature might be the study of the way in which cultures recognize themselves through their projections of 'otherness'" (Bhabha 12). In this sense, with the shift of attention to cultural heterogeneity and variations in literary exchanges and dialogues, to cross-civilization literary comparison between the East and the West, comparative literature as a discipline and practice worldwide should become more open to and compatible with the Chinese school of comparative literature.

4.4 KEY WORDS

Heterogeneity	the quality of being diverse in character or in content
Discipline	a branch of knowledge
Perspective	a point of view
Transcend	surpass, to go beyond the limit
Poetics	written in verse rather than prose

❖ Check Your Progress

- Short Question

1. Who was the propounder of the notion of "Chinese Comparative Literature"?

2.What is the difference between a school and a discipline?

3. When was Chinese Comparative Literature Association founded?

Answers:

Ans.1 Tianhong Gu and Huihua Chen are the propounders of Chinese Comparative Literature.

Ans.2 A school of thought can be across disciplines, a discipline is defined by a more or less closed environment whereby institutional administrative aspects are important.

Ans.3 In 1985.

:: STRUCTURE ::**5.0 Introduction****5.1 Indian Literature: Its Unity in Diversity****5.2 Comparative Literature in India****5.3 Let's Sum Up****5.4 Key Words****❖ Check Your Progress****❖ Answers**

5.0 INTRODUCTION

India is known for diversity and unity, a country of immense linguistic diversity and, thus, a country of many literatures. Based on history, ideology, and often on politics, scholars of literature argue either for a unity of Indian literature or for a diversity and distinctness of the literatures of India. Instead of this binary approach, we can take a particular view of the discipline of comparative literature, because it can be argued that in the case of India the study of literature should involve the notion of the inter-literary process and a dialectical view of literary interaction.

5.1 INDIAN LITERATURE: ITS UNITY IN DIVERSITY

By looking at the account of linguistic diversity we find that previous censuses in 1961 and 1971 recorded a total of 1,652 languages while in the last census of 1981 some 221 spoken languages were recorded excluding languages of speakers totaling less than 10,000. Many of the 221 language groups are small, of course, and it is only the eighteen listed in the Indian Constitution as major languages which

comprise the bulk of the population's speakers. In addition to the eighteen languages listed in the Constitution, four more are recognized by the Sahitya Akademi (National Academy of Letters) for reasons of their significance in literature (Assamese, Bengali, Dogri, Indian English, Gujarati, Hindi, Kannada, Kankani, Kashmiri, Maithili, Malayalam, Manipuri, Marathi, Nepali, Oriya, Panjabi, Rajasthani, Sanskrit, Sindhi, Tamil, Telugu and Urdu). However, this total of twenty-two major languages and literatures is deceiving because secondary school and university curricula include further languages spoken in the area of the particular educational institution. This diversity in languages and literatures, however, is not reflected in either the general social discourse or in literary scholarship. In general, the perspective of India as a hegemonious language and literature area is ubiquitous. We are all aware that the so-called major Indian literatures are ancient -- two of them (Sanskrit and Tamil) ancient in the sense of Antiquity while the rest of an average age of eight to nine hundred years -- except one recent arrival in the nineteenth century as an outcome of the colonial Western impact (Indian English). We also know that although some of these literatures are more substantial than others and contain greater complexities, no further gradation into major and minor ones is usually made. A writer in any one is counted as much Indian by the Sahitya Akademi as a writer in any other and no distinction is made between one literature prize and another. Thus, while we have a plurality of so-called major literatures in India, we are confronted by a particular problematic: Is Indian literature, in the singular, a valid category, or are we rather to speak of Indian literatures in the plural? Eighteenth- and nineteenth-century Western Indologists were not interested in this question, for Indian literature to them was mainly Sanskrit, extended at most to Pâli and Prakrit. For example, with all his admiration for Sakuntala, William Jones was oblivious of literatures in modern Indian languages. Non-Indian Indianists today, too, are more often than not uninterested in the question. Although they do not consider Sanskrit-Pâli-Prakrit as "the" only literature of India, these scholars are still single literature specialists. Similarly, literary histories written in India by Indian scholars also focused and still focus on a single literature. This single-focus perspective is a result of both a colonial and a post-colonial perspective, the latter found in the motto of the Sahitya Akademi: "Indian literature is one though written in many languages".

However, this perspective was opposed by scholars who argued that a country where so many languages coexist should be understood as a country with literatures (in the plural). The argument was formal and without any serious political overtones, only insisting that instead of

Indian literature, singular, we should speak of Indian literatures, plural. Presently, a different kind of resistance has emerged to the unity thesis in the form of what may be called "hegemonic apprehensions". This perspective includes the argumentation that the designation "Indian literature" will eventually be equated with one of the major literatures of India, perhaps or likely with the largest single spoken language and literature. What speaks against this argument is that, for example, the literature of one of the smallest spoken languages -- of a non-Indian origin too -- is sometimes claimed to be the only truly Indian literature because of its freedom from regional ties. In brief, arguments of unity in diversity are suspect, for they encroach upon the individualities of the diverse literatures. In other words, a cultural relativist analogy is implied here, difference is underlined and corroborated by the fact that both writers and readers of particular and individual literatures are overwhelmingly concerned with their own literature and own literature only. It is from this perspective that to the Akademi's motto "Indian literature is one though written in many languages," the retort is "Indian literature is one because it is written in many languages."

5.2 COMPARATIVE LITERATURE IN INDIA

The above briefly outlined problem of unity in diversity and its perspectives are the bases of Comparative Literature as a discipline in India. Let us first mention Gurbhagat Singh who has been discussing the notion of "differential multilogue". He does not accept the idea of Indian literature as such but opts for the designation of literatures produced in India. Further, he rejects the notion of Indian literature because the notion as such includes and promotes a nationalist identity. As a relativist, Singh accords literatures not only linguistic but also cultural singularities. With regard to the history of comparative literature as a discipline, he rejects both the French and the American schools as well as the idea of Goethe's *Weltliteratur*. Instead, he argues for a celebration of difference and has anticipated Charles Bernheimer's much discussed Comparative Literature in the Age of Multiculturalism. For Singh, comparative literature is thus an exercise in differential multilogue. His insistence on the plurality of logoi is particularly interesting because it takes us beyond the notion of dialogue, a notion that comparative literature is still confined to. Singh's proposal of differential multilogue as a program will perhaps enable us to understand Indian diversity without sacrificing the individualities of the particulars. Singh's notion of differential multilogue reflects a poststructuralist trend in Indian discourse today, a trend that manifests itself among others by a suspicion of the

designation of Indian literatures as one. One of the reasons for this suspicion is that the key to the notion is held centrally, whether by an institution or a synod of experts leading to an accumulation of power. If we agree that power is the most ubiquitous social evil then the more decentralization the better. Decentralization minimizes the aggression from above as well as impels grass-roots movements from below. In such a situation, the matter of difference is thus thoroughly contextualized. In literature, difference does not deny the possibility of inter-literary spaces but, on the contrary, welcomes them provided they do not come as a program of action organized from above. The notion of difference and inter-literary processes has, in fact, recently engaged Indian scholars with regard to the problematics of inter-Indian translation particularly in the day-to-day interaction of different languages (for a full-fledged theoretical framework of the inter-literary process. If difference is understood and enacted as self-containment and concomitant self-complacency, then there is a problem with regard to the concept of mutuality. However, post-structuralism understands difference as a notion of inclusion, that is, mutuality. Thus, it cannot accept the single-focus category "Indian" without deconstructing its accompanying politics. In other words, if the deconstruction of politics involves the weeding out of things excessively local or peripheral, it is appropriate because all value-loading is suspect. If, on the other hand, "Indian" is a mere description, a general signifier, then there is no need for the act of deconstruction. Post-structuralism is by no means purist; what matters more than anything else is the historical perspective that upholds difference. In turn, if we deconstruct this predilection for difference, we will see that our predilection is not so much a matter of *Weltanschauung* but rather a reaction to the possibility of power accumulation in the name of "Indian literature." If Indian literature had not been so heavily publicized and hammered down, as it were, into our national psyche, if our individual literatures had been left alone and not asked to pay their dues to "Indian literature," there would be no resistance to the notion of unity in diversity. And it cannot be denied that in the pursuit of "Indian literature" some of us have shown negative discrimination towards texts produced in "less important" and "different" literatures. The poststructuralist stance is particularly wary of rhetoric in the name of integration and a call to emotion in the name of nation runs against its basic principles. Nationalism and fundamentalism of any type are built on regimentation and exclusion. Yet, there are some problems with post-structuralism in Indian scholarly discourse and that is the prominence of theory to the detriment or non-existence of application. Instead of fitting theory to the experience of literature, the latter is fit to theory, thus resulting in an over- abundance of meta-theory. Ironically, Indian

post-structuralism inflicts upon itself a sameness with difference-speaking elsewhere and does not seem to recognize that difference-speaking in India may be different from difference-speaking elsewhere. At the same time, this post-structuralism does not seem to recognize that given all the differences pertaining to the Indian experience, underlying it and tying together the different entities, there may be a commonality, a *sensus communis* of a broadly cultural kind. Jaidev, criticising the fad of existentialist aestheticism in some contemporary Indian fiction, develops an argument for this cultural differential approach. However, and importantly, Jaidev's notion of an Indian *sensus communis* is not that routine Indianness which we often encounter from our cultural ambassadors or in the West, that is, those instances of "national" and racial image formations which suggest homogeneity and result in cultural stereotyping.

The concept of an Indian *sensus communis* in the context of Singh's differential multilogue or Jaidev's differential approach brings me to the question of *situs* and theory. That is, the "site" or "location" of theory and the theorist are important factors here. I am convinced that *situs* is as important as theorization, particularly in a country where the decolonization process is still incomplete and where a neo-colonial situation is in the making. A wrong theory is bad, but a right theory from a wrong *situs* is equally bad. It is *situs* that Tagore spoke of in many of his prose texts and it is *situs* that Gandhi so consistently practised. And in Indian Marxism, too, the question of *situs* has again and again appeared as a particular problematic. Now, if *situs* means cultural and linguistic rootedness then the notion of commonality is applicable, although we cannot ignore the danger of commonality turning itself into self-referentiality or even nationalism or racism. At this point of potential danger, the enactment of a dialectic may be the solution. Let the Indian theorist have his/her *situs* right by heeding to commonality, but let him/her also stand guard against commonality turning self-referential. In other words, the theorist must make sure that commonality will not be turned into an ideological and political commodity. But under no circumstances should the theorist deny commonality because of expediency or fear and neither should he/she take refuge in suggesting a superior and detached intellect. That way lies alienation, and alienation is a further aspect that the Indian theorist must resolutely resist. Commonality and the oneness I am suggesting here as a primary *situs* of the Indian theorist and theory is not exactly the cultural commonality Jaidev had in mind in his critique of cultural pastiche, however. Jaidev's concept of oneness provides an ambience for particular concerns with regard to cultural and artistic expression such as the case of language overlaps, the bi- and multi-linguality of authors and their readership, openness to

different genres, the sharing of themes based in similar social and historical experiences, emphasis on the oral and performing modes of cultural and artistic transmission, and the ease of inter-translatability. On the other hand, these characteristics of Indian cultural commonalities Jaidev suggests in turn are rooted in a situs of the premodern age of Indian literatures (that is, in periods prior to the advent of print). Where Jaidev's structure is applicable, instead, is our contemporary literatures in India because it is here that the danger of a oneness construction -- the process of nation-state construction -- looms. Another example where nation-state orientation and nation-state cultural and literary identity construction is discussed in detail is Aijaz Ahmad's *In Theory: Classes, Nations, Literatures*. Ahmad describes the construct of a "syndicated" Indian literature that suggests an aggregate and unsatisfactory categorization of Indian literature. Ahmad also rules out the often argued analogy of Indian literature with that of European literature by arguing that the notion of "European literature" is at best an umbrella designation and at worst a pedagogical imposition while Indian literature is classifiable and categorizable. Further, he argues that while European and African literatures have some historical signifiers in addition to their geographical designation, these are recent concepts whereas Indian homogeneity has the weight of tradition behind it. In Ahmad's argumentation, the problem is that in the "Indian" archive of literature, Indianness ultimately proves limited when compared with the differential literature comprised in each of the twenty-two literatures recognized by the Sahitya Akademi. While it is evident that in each of these languages and literatures there is material taken from the others or another, their totality does not constitute one archive. Rather, they constitute twenty-two different archives. An "Indian" archive of literature as represented by an "English" archive -- while non-hegemonious on the one hand by removal from a differential archive but hegemonizing by a latent colonial attitude on the other -- also reflects the official language policy of the government: English, while not included in the Indian Constitution, is still recognized as a *lingua franca* of government, education, etc. For example, until recently the government sponsored the National Book Trust, an entity entrusted with the task of inter-Indian translation by a process of a first translation into English followed by translation from that into the other languages. The notion of an "English" archive of Indian literature came about two decades ago by the suggestion of V.K. Gokak and Sujit Mukherjee who were speaking of an Indo-English corpus of literature that was created out of English translations of major texts from major Indian languages (see Mukherjee).

Thus, the idea of Indian literature was authenticated and not only that, a history too was proposed for it with forms and techniques varying from age to age. Further, Gokak and Mukherjee suggested the canonization of their proposal by inserting the Indo-English corpus into university curricula. It was along these lines of ideology and political economy that a decade ago recommendations were made by a government committee to institute a Master's program in Indian literature following an undergraduate degree in any single Indian literature ("University Grants Commission Circular Letter"). Ahmad's concern is with the hegemony of English, although he does not suggest its abolition in a way which would be close to Ngugi's arguments. On the other hand, Gokak, Mukherjee, and Motilal Jotwani suggested to implement English as a function, owing to the ever-growing corpus of translations from the various Indian literatures into English, thus making this new corpus of Indo-English literature available to all. In turn, this new corpus would suggest an Indian communality resulting in a more or less homogeneous Indian literature. In addition to the argument against this construction of a national literature advanced by Ahmad, there are other problems with the notion and its implementation. It is true that the ideal of one language in India has been made real by now by ideological and political mechanisms. The official national language is Hindi and if literary texts from the other languages could be in toto translated into Hindi, we could possibly arrive at a national Indian literature. However, in this case we would again arrive at a hegemonizing situation. On the other hand, it is clear that in the realm of education, English is the largest single language program in our colleges and universities. Indian literature is not an entity but an inter-literary condition in the widest possible sense of the concept which is related to Goethe's original idea of *Weltliteratur* and its use by Marx and Engels in *The Communist Manifesto*. The inter-literary condition of India, we should remember, reaches back much farther than its manuscript or print culture. For instance, *bhakti* -- a popular religious movement as both theme and social issue (stretching from the eighth to the eighteenth century) had a variety of textual manifestations in various Indian languages. There are many other similar literary and cultural textualities in India whose nature, while manifest in different other systems of a similar nature are based primarily on themes or genres, forms and structures observable in historiography. It is possible, in other words, to think of a series of such sub-systems in which the individual literatures of India have been interrelated with one another over the ages. For example, Swapan Majumdar takes this systemic approach in his 1985 book, *Comparative Literature: Indian Dimensions*, where Indian literature is neither a simple unity as hegemonists of the nation-state persuasion would like it to be, nor a

simple diversity as relativists or poststructuralists would like it to be. That is, Majumdar suggests that Indian literature is neither "one" nor "many" but rather a systemic whole where many sub-systems interact towards one in a continuous and never-ending dialectic. Such a systemic view of Indian literature predicates that we take all Indian literatures together, age by age, and view them comparatively. And this is the route of literary history Sisir Kumar Das has taken with his planned ten-volume project, *A History of Indian Literature*, whose first volume, 1800-1910: Western Impact / Indian Response, appeared in 1991.

The underlying and most important finding of Das's approach is a pattern of commonality in nineteenth-century Indian literatures. Das's work on the literatures of the nineteenth century in India does not designate this Indian literature a category by itself. Rather, the work suggests a rationale for the proposed research, the objective being to establish whether a pattern can be found through the ages. One age's pattern may not be the same as another age's and this obviously pre-empts any given unity of Indian literature. Thus, Das's method and results to date show that Indian literature is neither a unity nor is it a total differential. Interestingly, although Das does not call himself a comparatist and does not locate the project in that discipline, his work is comparatist. In many ways, Das's work is similar to K.M. George's two-volume *Comparative Indian Literature* of 1984-85 that was researched and published under the auspices of Kerala Sahitya Akademi. George's work was not as comprehensive as Das's: it only dealt with fifteen literatures and that too in a limited way. It had a generic bias, that is, it approached the literatures in terms of a few given genres. George's genealogy too is by and large given and not arrived at from the literatures themselves. In my view, George's work also demonstrates Western hegemony. Poetry, for instance, was discussed in terms of "traditional" and "modern" but as if traditional was exclusively Indian and modern the result of a Western impact. Another problem of George's two volumes was that although they were titled *Comparative Indian Literature*, there was no comparison built into the findings and the fifteen individual literatures were placed simply side by side. Thus, comparison was only suggested, that is, the reader was required to make whatever comparison was necessary or appropriate. With regard to the inherently and implicitly advantageous discipline of comparative literature it is interesting that the Gujarati poet Umashankar Joshi -- a supporter of the unity approach -- was the first president of the Indian National Comparative Literature Association, while the Kannada writer U.R. Anantha Murthy is the current president of the Comparative Literature Association of India in addition to being the president of Sahitya

Akademi. The discipline of comparative literature, that is, its institutional manifestation as in the national association of comparatists reflects the binary approach to the question of Indian literature explained above. However, the Association also reflects a move towards dialectic. This is manifest in the fact that Murthy's approach concerns a subtle move away from the routine unity approach and towards aspects of inter-Indian reading. In other words, the method of Comparative Literature allows for a view of Indian literature in the context of unity and diversity in a dialectical inter-literary process and situation.

5.3 LET'S SUM UP

We are located in our own languages -- whether with an active or passive bilinguality -- where we have access to one or two other languages. Through inter-Indian translation we also have access to texts from a fourth and more languages. Now, as readers, consciously or subconsciously we place the texts in additional languages beside our original and first text. Or, one may say that alternatively these other language texts impel us to do so. Inter-Indian reception presupposes that our situs is in our first text, that is, first language literature. This is crucial for there is no no-man's land or neutral territory between Indian literatures.

5.4 KEY WORDS

Differential Multilogue	Inter-literary dialogue caused by plurality in Indian literature
Situs	the place where something exists or originates
Logoi	the rational principle that governs and develops the universe
Manifestation	a sign that something is happening
Dialectic	the art of investigating or discussing the truth of opinions

❖ Check Your Progress

Short Question

1. Why is Indian literature one though written in many languages?

2. What is base of Indian Comparative Literature?

3. What is “hegemonic apprehension”?

4. What is the finding of Sisir Kumar Das’s approach?

5. Discuss Gurbhagat Singh’s idea of “Differential Multilogue”.

❖ Answers

Ans.1 It is because there are many literatures in India but the writers and readers of the particular and individual literatures are overwhelmingly concerned with their own literature and their literature only. That is the reason we can say that Indian literature is one though written in many languages.

Ans.2 Unity though diversity in Indian literatures is the base of Indian Comparative Literature.

Ans.3 This perspective includes the argumentation that the designation "Indian literature" the largest single spoken language and literature.

Ans.4 The finding of Das's approach is a pattern of commonality in nineteenth-century Indian literatures. Das's work on the literatures of the nineteenth century in India does not designate this Indian literature a category by itself. Rather, the work suggests a rationale for the proposed research, the objective being to establish whether a pattern can be found through the ages.

Ans.5 For Singh, comparative literature in India is an exercise in differential multilogue. His insistence on the plurality of logoi is particularly interesting because it takes us beyond the notion of dialogue, a notion that comparative literature is still confined to. Singh's proposal of differential multilogue as a program will perhaps enable us to understand Indian diversity without sacrificing the individualities of the particulars. Singh's notion of differential multilogue reflects a poststructuralist trend in Indian discourse today, a trend that manifests itself among others by a suspicion of the designation of Indian literatures as one.

:: STRUCTURE ::**6.0 Objectives****6.1 Introduction****6.2 Question of defining and establishing Comparative
Literature as a discipline****6.3 Comparative Literature in India****6.4 Present and Future of Comparative Literature****6.5 Let's Sum Up****6.6 Key Words****❖ Check Your Progress**

6.0 OBJECTIVES

- To familiarize students with how Comparative Literature attained its current status.
- To make them aware of the recent trends in Comparative Literature.
- To help them anticipate future of Comparative Literature.
- To make the learners recognize the contribution of major comparatists who gave shape to the discipline.

6.1 INTRODUCTION

Comparative Literature has fully developed as a discipline and is developing with the changing times. Some critics opine that Comparative Literature is dead, others reject such opinion and prove the success of Comparative Literature. To understand its present state, we need to have an overview of how it came to its current shape.

Globalization has affected the progress of Comparative Literature, it has many challenges to face. We shall try to understand its recent status and also would try to anticipate its future.

6.2 QUESTION OF DEFINING AND ESTABLISHING COMPARATIVE LITERATURE AS A DISCIPLINE

Among the questions of Comparative literature, Benedetto Croce in 1903 questioned Comparative Literature, as a separate discipline and dismissed it as a non-subject. He rejected the definition of Comparative Literature as the exploration of the vicissitudes, alterations, developments and reciprocal differences of themes and literary ideas across literatures, and added that there is no study more arid than the researches of this sort. He classified the kind of work done under the rubric of Comparative Literature, "in the category of erudition pure and simple".

Croce found no substance in Comparative Literature, for the term was obfuscatory on the ground that the true object of study was literary history, and he did not see any distinction between pure and simple Literary History and Comparative Literary History.

In the 1920s Lane Cooper called the term Comparative Literature, a "bogus term", one that makes "neither sense nor syntax" and added, "You might as well permit yourself to say 'Comparative potatoes' or 'Comparative husks.'" Comparative Literature further suffered between the two World Wars because of the ascendancy of New Criticism that proposed autonomy of text and autotelic nature of its 'close' study in isolation. New Criticism takes no note of the existence of other texts. If a text is autonomous with no relationship with other texts, the very possibility of existence of comparison is ruled out, for comparison needs at least two texts. Among New Critics, T.S. Eliot was a major exception as he, through his concept of tradition, proposed continuity of tradition in his essay entitled "Tradition and the Individual Talent", for the function of tradition is to compare and contrast and find out the ways and works in which tradition operates.

After the New Critics, Northrop Frye in the second half of the 1940s and later in the 1950s saw continuity of literature in terms of 'myth' as an epicentral structure. He saw literature not as a heap of works but inter-connected by the structural principle of the myths of Quest and Hero that appear in divergent forms in different works in different periods. Frye's myth criticism that might be called quasi-structuralism departed radically from New Criticism, and in a way loosened the

monistic rigidity of Textual Criticism and thereby gave a new impetus, though theoretically, to comparative pursuits. However, with the rise of Structuralism and Post Structuralism and its offshoots in the form of feminism, post-colonialism, deconstruction, psychoanalysis and the sweep of theory as separate discipline shifted attention from comparison of texts to critical and theoretical formulations, though in the third quarter there has been a spurt in comparing activities. During this period there was greater emphasis on discussion of the theoretical aspects of Comparative Literature, though there were questions raised against its methodology.

René Wellek, writing in *Comparative Literature*, criticized the prevailing comparative literature research and spoke against an artificial demarcation of subject matter and methodology a mechanistic concept of sources and influences a motivation of cultural nationalism, however generous". Later in an article "Comparative Literature Today", he discussed the development of Comparative Literature as a discipline in Europe and the U.S.A. since the 1920s. He brought out the importance of the literary approach to literature and of the combination of history and criticism Paul Van Tieghem's distinction between 'Comparative' literature, 'General literature and World' literature did not convince René Wellek, and he stated:

It is impossible to draw a line between Comparative Literature and General Literature, between say, the influence of Walter Scott in France and the rise of the historical novel. Besides, the term General Literature lends itself to confusion; it has been understood to mean literary theory poetics, and the principles of literature.

He further stated that Comparative Literature in the restricted sense of the binary relations cannot make a meaningful discipline because it would involve dealing with fragments and could have no methodology of its own. In *Theory of Literature*, written along with Warren Austin, stressed the point made earlier by Wellek, and stated that one of the results of the narrow binary approach has been a decline in interest in Comparative Literature. In his talk entitled "The Crisis of Comparative Literature" delivered in 1959, he further questioned the obsolete and partisan methodology. He added that Comparative Literature had not established itself properly as a subject on any serious basis. He further complained that Comparative Literature was trying to grapple with the issues that had become redundant, and blamed the French School of Comparative Literature for the problems in "The Crisis of Comparative Literature":

All these flounderings are only possible because Van Tiegham, his precursors and followers conceive of literary study in terms of nineteenth century positivistic influences. They have accumulated an enormous mass of parallels, similarities and sometimes identities, but they have rarely asked what these relationships are supposed to show except possibly the fact of one writer's knowledge and reading of another writer.

Other debates on ancillary aspects also continued between comparatists of different nationalities as Simon Jeune considered "influence" study as the core of Comparative Literature. On the other hand, Wellek debunked the study of literary relations and influences as tainted by "an unreflecting positivism. The surfeit of discussion on the theoretical aspects of Comparative Literature led to ignorance of practice of Comparative Literature, the most essential practice to such an extent that a critic like Harry Levin complained in 1969: "We spend far too much of our energy talking... about Comparative Literature and not enough of it comparing the literature" .

The words of Levin still hold good for the future of Comparative Literature, for the practice, not mere talk about it, would sustain and lead to the prosperity of Comparative Literature whatever its form might be.

By considering the development of Comparative Literature in terms of its schools, it is possible not only to comprehend its past but also to anticipate its future on the basis of the developments in the past.

Influence/reception, analogy, thematology, genology 'placing,' historiography and translation have been some of the main concerns of Comparative Literature. These concerns have defined the character of various schools. Almost by the end of the 19th century the central concern of the German school was thematics with stress on zeitgeist and on racial and ethnic roots. The French school focused on influence/reception with its basis on positivism. The English School specialized in 'placing in which 'placing' of texts leads to mutual Domination of texts. The American School of Comparative Literature questioned the dominance of the French school and its principal practice in the post-World War II period with focus on interdisciplinary approach. It opened the scope of comparative literature through Henry Remak and René Wellek. Remak in his essay summed up the trends and practices of comparatists in the United States of America, and in the process provided the manifesto of the American School:

Comparative Literature is the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand, and other areas of knowledge and beliefs, such as the arts, philosophy, history, the social sciences, the sciences, religion, etc, on the other. In brief, it is the comparison of one literature with another or others, and the comparison of literature with other spheres of human expression.

H. Renak founded the American School of Comparative Literature and also of its distinction from the French school. While the French school concerned itself with 'product,' the American School emphasized on the process of the product coming into existence. Moreover, it opened up the frontiers of Comparative Literature and transgressed the boundaries of the discipline. He presented an alternative model of Comparative Literature by criticizing what he termed "unimaginative positivistic approach" and stated

In a good many influence studies, the location of sources has been given too much attraction, rather than such questions as what was retained and what was rejected, and why, and how was material absorbed and integrated, and with what success? If conducted in this fashion, influence studies contribute not only to our knowledge of literary history but to our understanding of the creative process and of the literary work of art.

Another contribution that Renak made was 'depoliticization of Comparative Literature by clearing free from the controversy pertaining to the issue of nationalism. Instead of nation he uses a relatively neutral term country, for the former is ideological and the latter, geographical. This was in consonance with the tradition already existing in the American endeavours in the declining decades of the 19th century. For instance, Charles Mills Gayley, who in the 1890 founded Comparative Literature at Berkeley, sowed the early seeds of the American school. He considered Comparative Literature nothing more or less than literary philology and stressed the significance of psychology, anthropology, linguistics, social sciences, religion and art in literary study. By considering literature as a network related subjects, a way be paved the path for inter-disciplinary in the of Comparative Literature.

The European Western model of Comparative Literature emphasizes similarities than dissimilarities, though the binary model Comparative Literature considers different literatures European or Western Comparative Literature as different on geographical linguistic, historic, cultural aesthetic lines. Here to be borne mind that

geographical and psychological distances the perception of category like the European Literature the Indian Comparative Literature, thrust under the umbrella term of the non-European model Comparative Literature, likely to have different would prefer similarities/ analogy based Comparative Literature binary Comparative Literature. brief discussion of the schools Comparative Literature: offers lessons (1) Comparative Literature in state evolution, its orientations changed with different schools. While American school reacting against French school freed limitations of positivism and excessive insistence on influence/reception and introduced interdisciplinarity, it brought historicity; (2) it is time for us to reject homogenizing categories the non-European model or Third world model of Comparative Literature with insistence on the study of identity or specificity -cultural identity, literary canons, periodization, literary history and cultural influence; and, (3) there is a need to understand the changes that time location and attitudes bring about in our perception of different schools of Comparative Literature.

A fresh whiff of air wafted into Comparative Literature by the non-Western comparative literary scholars particularly from Afrika. For instance, they questioned the term 'universal, so dear to Western comparatists. Chinua Achebe, the Nigerian and novelist and critic, pronounced that the term was used "a synonym for the narrow, self-serving parochialism of Europe". Following the example Achebe, Chidi Amuta questioned the Western comparatists study of European "influence' on African writers. He considers the 'quest' for influences at "one of ruses In the trick bag " of those critics who see European culture as having had a civilizing impact on 'primitive' African writing .

6.3 COMPARATIVE LITERATURE IN INDIA

Indian literature had always multilingual multi-literary and, so, comparative without having any definite methodology. The Comparative Indian literature after the western school has been the model for the Indian scholars like Sisir Kumar Das, Amiya Dev and Swapan Majumdar. In fact, for reasons, no strong need an Indian School or even methodology had been felt. For reasons typically Indian, there has been an Indian Comparative Literature Association, but there has been no concentrated speculation or execution in the direction of proposing and establishing an Indian school of Comparative Literature or Indian Comparative Literature - sometimes apologetically, and sometimes with the optimism that the practice and pursuits of Indian comparatists would lead to the establishment of an Indian School of Comparative Literature. Whatever be the reasons for

it, the fact is that even after almost five decades of existence of the Jadavpur School of Comparative Literature, save the establishment of Chairs in different Universities and stray efforts of amateur and professional comparatists, there is no unambiguous Indian School of Comparative Literature. Admittedly, the proposition of an Indian School of Comparative Literature should not be directed merely at satisfying the ego with the anxiety of identity. A school needs a group of scholars with broad agreement on the agenda and manifesto with adherence and subscription to its basic tenets for a considerable period of time by a sizeable number of followers. Moreover, it demands consistent and diverse practice. However; endeavours in the direction of seeking a school help in knowing the basic tenets and weaknesses of one's own practices.

The pursuits of Indian comparatists contain in them the outlines of Indian Comparative Literature. For instance, Sisir Kumar Das in his *History of Indian Literature* forwards a model of Indian literary historiography. He stresses the significance of tradition as the core concern of literary pursuits in India, and thereby suggested that its study should form an integral part of comparative pursuits in India. Moreover, he not only insisted but also showed with his work. 'A History of Indian Literature' that literary history of Indian literature should be written by following Indian models. His younger contemporary Swapana Majumdar speaks of the specificity of national literatures in the non-European/American Comparative Literature from the Third World: "It is because of this predilection for National Literature that Comparative Literature has struck roots in the Third World nations and India in particular". By stating this Majumdar gives a new Indian dimension to national literature. He adds a new and radical perspective to Comparative Literature that can be put in the Indian School of Comparative Literature, though it might be put in the larger category of the Third World Comparative Literature.

The basic purpose behind discussing these traits of Indian Comparative Literature is to aim at finding the essential attributes that form the foundation of Indian literature on which the potential Indian Comparative Literature can be based. Moreover, the future of comparative literature would to a good extent depend on the recognition and study of various literatures other than major literatures, different schools, like Indian Comparative Literature, their literary and cultural traditions, ethos and specificities in different parts of the world. Moreover, the future of Comparative Literature would to a good measure be dependant on the relationship between these

literatures/schools and its ability to respond to developments in other disciplines.

6.4 PRESENT AND FUTURE OF COMPARATIVE LITERATURE

The future of Comparative Literature is to be seen in the light of social and contextual norms intrinsic to it. Comparative Literature, though it might appear as a tall claim, has to adapt itself to the demands and challenges of humanity, literature, human/literary values, and changes attendant on them. It originated out of the impending alienation between different insulating units of humanity, i.e., nations with one race, religion, region, language and literature. One of the basic functions of literature is to delineate society, whereas 'national literature alienated one part of humanity from the other and thereby frustrated the basic purpose of literature. Hence, various terms used in relation to Comparative Literature such as 'General Literature', 'World Literature', 'National Literature', however, vague they might still be, tried to address the issue of fighting the alienating effect of National Literature since the last decade of the 18th century onwards.

In the twentieth century, Comparative Literature witnessed an enlargement in the scope of Comparative Literature primarily through Henry Remak in its first half, later the questioning of its methodology by René Wellek, as discussed earlier, and of its very existence in the wake of a spree of translation activities in terms of theory and practice though Susan Bassnett who announced the "death of comparative literature", which was in one sense fortunate for the practitioners of Comparative Literature, oneself included. With the emergence of cultural studies and multiculturalism in the wake of globalization and the shrinking of the globe in a village in the 1960s, Comparative Literature had to adapt to new demands made on it. Three Reports-the Levin Report, 1965, the Green Report, 1975, and the Bemheimer Reports, 1993, submitted to the American Comparative Literature Association took note of these developments and the way in which Comparative Literature can respond to them.

Mary Louise Pratt in "Comparative Literature and Global Citizenship" sees merit in multilingual discipline in an age of globalization and asks comparatists to desist from thinking of non-English languages as "foreign" languages. In a way, she suggests a non-Anglo-centric model of Comparative Literature but there is nothing new in her insistence on multilingualism and multiculturalism, for

multilingualism and multiculturalism are inter-related and multilingualism has always been an integral constitutive element of Comparative Literature. However, there is a difference between multiculturalism and Comparative Literature in their attitudes towards texts. According to Tobin Siebers, "Multiculturalism is, of course, more text bound than Comparative Literature as prerequisites to its study, it requires only that kind of texts that exert a symbolic presence in the classroom, which means that it enjoys a more accessible pedagogy. But access and openness are what both dreams value."

As regards the relation of Comparative Literature with 'Cultural Studies', it has to be noted that, on the surface, both of them seem to have no major problems, for if multiculturalism is a constitutive factor of Comparative Literature, cultural studies should be a part of Comparative Literature. However, comparatists accuse cultural studies offending to be empiricist and monolingual, something that comparatists try to confront and get rid of.'

The Bernheimer Report notes that Comparative Literature is still conscious and ambitious of its ethical role. In the process it would be able to produce what Mary Louise Pratt calls bicultural and 'multilingual people in the age in which multiculturalism is a slogan. The advocates of this vision of Comparative Literature speak of new kinds of citizens of a new world order as Pratt's 'global citizens, the Levin and Bernheimer Reports' 'cultural pluralists', the Levin and Green Reports 'internationalists', and the Green Report's 'cosmopolitans.' Terming Comparative Literature as a symbolic United Nations', Siebers states that "...Comparative Literature as a discipline is dying. The irony is that it is being wrecked by its own success, and this is a difficult irony to understand. The Levin and Bernheimer Reports see lack of resources as the reason for the inability of Comparative Literature to realize its vision. Hence, it is becoming increasingly difficult for Comparative Literature to compete with multiculturalism:

...Comparative Literature was an early advocate of a world-view that has found a new and more popular correlation in multiculturalism. In the cola wars between Comparative Literature and multiculturalism, the old brand cannot stand up to the new one, no matter how similar they are, because multiculturalism has found a marketing strategy that makes it available to more people. Comparatists are using their identity in the university because everyone is becoming comparatists of a kind.

6.5 LET'S SUM UP

There is the future of a particular kind of Comparative Literature and arriving at certain goals fixed by it in response to challenges faced by it from time to time, posed by developments from within and in allied disciplines. To conclude, let us take recourse to Walter Benjamin. While speaking of a typology of literature, he remarked that literature is of two types-the directive and the touching. Marcel Proust is an instance of the first, and Charles Peguy, the French poet and publicist, of the second. The former points to, explains, analyses things with depth, or rather intensity, always on his side, never on that of his partner. The latter is interested in moving closer to readers, getting together, converting or collaborating with readers. Benjamin remarks:

There has never been anyone else with Proust's ability to show us things; Proust's pointing finger is unequalled. But there is another gesture in amicable togetherness in conversations physical contact. To no one is this gesture more alien than to Proust. He cannot touch his reader either, he could not do so for anything in the world. If one wanted to group literature around these poles, dividing it into the directive and the touching kind, the core of the former would be the work of Proust, the core of the latter, the work of Peguy.

By using Benjamin's terms in the domain of Comparative Literature, for our present purpose, it can be argued that the aim of one kind of Comparative Literature is to exemplify, and embody some kind of comparative literary activity without striving to produce the impact of doctrines. The other kind is the touching mode in which Comparative Literature seeks sense and identification with it. Such a pursuit can be put in the category of systematic/systematizing Comparative Literature. The practitioners of Comparative Literature of this kind are codifiers, though the quality may vary according to period, practitioner and situation. Such practitioners of Comparative Literature are 'touchers'. It is notable here that the most eminent systematizers of Comparative Literature have been touchers. They study literature comparatively and see the abstract structures operating in texts, and by systematizing them they want to access literature in a certain way, that is, the way they have to offer. The future of Comparative Literature would depend on the combined endeavours of both kinds of pursues of literatures-those who can show and those who can touch' in the traditional areas and also the new ones such as translation, multiculturalism, cultural studies, inter-cultural studies, folklore and oral literary studies, all of which have drawn the attention of interdisciplinary comparatists in the Euro-American and different non-European schools of Comparative Literature. The future of

Comparative Literature to a considerable extent depends upon its ability to become the 'true' United Nations of the literatures of the world and different disciplines of knowledge, without discrimination among its members as permanent members with veto power and ordinary non-permanent members who are at the mercy of these super powers.

6.6 KEY WORDS

Multiculturalism	the view that cultures, races and ethnicities particularly those of minority groups deserve special acknowledgement of their differences within a dominant political culture.
Multilingualism	use of more than one languages either by an individual speaker or a group of speakers.
Cultural Studies	an interdisciplinary field that examines political dynamics of contemporary culture and its historical foundations.
Contextual	relating to the circumstances that form the setting for an event, statement or idea.
Bicultural	combining the cultural attitudes of two Nations, peoples or groups.

Short Question

1.What are some of the main concerns of Comparative Literature?

2.Discuss Sisir Kumar Das's contribution.

3.What are the present challenges for Comparative Literature?

4.What is Remak's contribution in the development of Comparative Literature?

❖ **Answers**

Ans.1 Influence/reception, analogy, thematology, genology 'placing,' historiography and translation have been some of the main concerns of Comparative Literature.

Ans.2 Sisir Kumar Das, tradition is very significant and he suggests that it should be an integral part in comparative pursuits of India.

Ans.3 With the emergence of multilingualism and multiculturalism, Comparative Literature has to be more adaptive to the changes caused by this. Cultural Studies which has been one of the constitutive factors of Comparative Literature actually should be a part of Comparative Literature. Some critics believe that Comparative Literature is dead or dying. But the fact is it is getting more successful and will continue developing.

Ans.4 Unlike French School, Remak, the founder of American School, emphasized on Process rather than the Product and thus, opened up new frontiers for Comparative Literature. His another contribution was 'depoliticization' of Comparative Literature by clearing free from the controversy pertaining to the issue of nationalism.

યુનિવર્સિટી ગીત

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

સ્વાધ્યાય: પરમં તપ:

શિક્ષણ, સંસ્કૃતિ, સદ્ભાવ, દિવ્યબોધનું ધામ
ડૉ. બાબાસાહેબ આંબેડકર ઓપન યુનિવર્સિટી નામ;
સૌને સૌની પાંખ મળે, ને સૌને સૌનું આભ,
દશે દિશામાં સ્મિત વહે હો દશે દિશે શુભ-લાભ.

અભણ રહી અજ્ઞાનના શાને, અંધકારને પીવો ?
કહે બુદ્ધ આંબેડકર કહે, તું થા તારો દીવો;
શારદીય અજવાળા પહોંચ્યાં ગુર્જર ગામે ગામ
ધ્રુવ તારકની જેમ ઝળહળે એકલવ્યની શાન.

સરસ્વતીના મયૂર તમારે ફળિયે આવી ગહેકે
અંધકારને હડસેલીને ઉજાસના ફૂલ મહેકે;
બંધન નહીં કો સ્થાન સમયના જવું ન ઘરથી દૂર
ઘર આવી મા હરે શારદા દૈન્ય તિમિરના પૂર.

સંસ્કારોની સુગંધ મહેકે, મન મંદિરને ધામે
સુખની ટપાલ પહોંચે સૌને પોતાને સરનામે;
સમાજ કેરે દરિયે હાંકી શિક્ષણ કેરું વહાણ,
આવો કરીયે આપણ સૌ
ભવ્ય રાષ્ટ્ર નિર્માણ...
દિવ્ય રાષ્ટ્ર નિર્માણ...
ભવ્ય રાષ્ટ્ર નિર્માણ

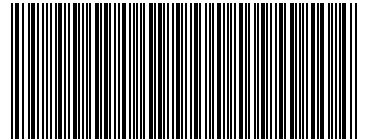
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