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COMPARATIVE LITERATURE

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UNIT-III

Introduction to National Literature, General Literature, World Literature

Introduction to the Key Concepts of Comparative Literature- Influence, Analogy, Thematology, Adaptation, Periodization, Interliterariness.

NATIONAL LITERATURE

National Literature is one which is in use in the country in question. A nation like India, can have many languages, but still the tradition and culture hold the different regions intact. Throughout the length and the breadth of the country the emperors, poets, saints and other literatures had a deep and lasting effect and the people of the times they lived in as well as the one in which the other generations who followed them. The theme despite the language difference happens to be the same and similar. Different literatures produced in respective regions teach the myths, puranas and stories containing similar themes, but in a different garb. As example we can have the Ramayana, Mahabaratha, the Panchathandra tales.

Comparative Literature has an International field of linking between two

Dr.A.Saburunnisa

or more than two different literatures. The internal comparisons inside the only one literature are less fertile, less benefit and have a narrower field than comparative studies, because they often run on a single frequency and within narrow boundaries. The scholars of Comparative Literature believe that any literature cannot live alone in isolation from the pack of other literatures, without being and fading. They believe that the most beautiful aspect of the National Literature may be that which is adopted in its sources a vaccine from foreign help for the prosperity of those areas in the National Literature. This branch of Comparative Literature helps the nation to understand itself and see its image in the mirror of other literature

It should be noted that definition of Comparative Literature, which is developed by the French researcher Paul Van Tiegem is very accurate. In his opinion National Literature, Comparative Literature and General Literature represent three cascading levels. National Literature studies issues enclosed within the scope of National Literature. Comparative Literature studies the issues shared by two different literatures. In a Comparative Literature study National Literatures remain the initial treasure as being the pillars for the survey. It is true that the final division among National Literature, Comparative Literature and General Literature is not so easy to be applied and it is undesirable practically as well.

National literature is one which pertains to the literary productions of a particular nation. In countries like India, where a plethora of languages are spoken and written, the need for comparative literature arises. When these literatures in different languages come up with their presentation of ideas or themes, they naturally have common themes like freedom movement, love of one's own

Dr.A.Saburunnisa

country, natural landscape, flora and fauna, social issues, religious issues and scientific and medical related problems. All these figure in the National Literature.

GENERAL LITERATURE

The term 'General Literature' is used to mark the course and publications of foreign literatures through the English translation or more broadly it is used for the making of those scripts, which are difficult to be classified under any title of literary studies. They sometimes refer to the literary trends or problems and sometimes to the theories of general interest or aesthetics. The group of texts and critical studies or comments, address several kinds of literatures, which are classified under the literary category. We must remember that the term General Literature – like the term World Literature has a comparative method, but it is not necessarily included in the Comparative Literature. General Literature is fixed to study developments in the larger number of the countries forming a literary unity. In a study of General Literature, National Literature are simply examples for International trends.

World Literature in the sense of that literature, which has an entitlement and success clearly makes it qualified to obtain an International attention . It is a feasible term, but it should not be used carelessly to be a sort of an alternative to Comparative Literature or General Literature. General Literature should be avoided whenever possible, because it is used now for many things with many differences to many people.

Dr.A.Saburunnisa

DIFFERENCE BETWEEN GENERAL LITERATURE AND COMPARATIVE LITERATURE:

The French school does not support the expansion in the section of Comparative Literature to introduce some issues not related to this topic, because there is a difference between those studies in General Literature on the one hand and the studies of National Literature and Comparative Literature on the other hand. The nature of the studies in General Literature is not to be care about national borders of the literatures and not to be limited into two or three literatures, but its research deals with each literary movement of all literatures, which have developed that movement.

It strikes a blind eye to all that is called local or specially related to a particular National Literature, ignoring everything related a place or a certain National Literature except what has an echo in the World Literature. Hence it is clear that these studies generally do not depend on the summarized and shortened studies of the National Literature. But it has its own tendency, which is not bounded to the linguistic and racial partition. They do not consider except explaining the facts and factors that control the evolution of ideas and movements in the literature, being as a general human product.

On this basis the goal of General Literature is “to know the common intellectual and artistic conditions to be identified and be studied in its various forms and pictures in the sorts of literatures that can be compared to each other, so there will be general history of literature for the ancient Greek and Romanian nations, another one for the eastern Muslim and the third one for the modern Arabic literature, desiring to determine the moments of separation and imaging the vital intellectual, moral and artistic pulses”

Dr.A.Saburunnisa

WORLD LITERATURE

World Literature or ‘Welt Literatur’ was a term invented by Goethe in 1827. His highly Utopian concept visualized a single unified world literature unaffected by differences between individual literatures. Comparative Literature in so far as the element of space is concerned, is often viewed as a more restricted one. It always looks into the relationships of only two countries written by two authors of different nationality as compared to World Literatures that suggest acknowledgement all over the globe.

In the evolution of the concept of World Literature, we find a constant trend of assimilation and accommodation. In the process of evolution of literary forms epic, lyric or drama and genres epic, novel and so on or literary trends like renaissance, baroque, classism, romanticism or realism have many things in common. The amazing analogies in literary evolution all the world over are possible due to the identical poetic consciousness of poets and writers of the world, which in turn, is conditioned by the identicalness of their social life.

In his last but unfinished work of poetics of plots Vesvolovsky considers the motifs and plots as the reflection of “pre-historic life” and finds in them traces of animistic, totemistic, matriarchal and exogamous orders. Thus it is believed that World Literature is the outcome of scientific world views from mythology, from religious philosophy, history of epics and from poetry and many more

A comparative study of poetic language, style, literary plots, genres, forms and literary trends and movements to establish the Universalization of literature in general. It shall pave way for us to analyze and systematize World Literature in

Dr.A.Saburunnisa

future. At the same time, we must accept that all literatures exhibit an absolutely identical evolutionary graph. Human society is “Universal because it is human, particular because it is society”. The same argument may be applicable to World Literature. World Literature deals generally with the literature that has received a consensus on its greatness, because of being chosen by the time. Therefore, contemporary literature has a less share in the scope of World Literature.

Comparative Literature even theoretically does not pay any attention to the oldness or newness of compared subjects. However it must be clearly recognized that most of the literary comparative studies may focus, in terms of science, to address the personalities had earned an international reputation, but most of what we have done and what we will do is in fact a global Comparative Literature. So the World Literature handles basically with the literary production received an international recognition over the time and proved the ability to withstand, (For eg. The Divine Comedy, Don Quixote, Paradise Lost and others) also deals but less distinct with the author of our time who have won great favour outside of their own countries.

THE KEY CONCEPTS OF COMPARATIVE LITERATURE

Influence:

The influence from foreign literary sources simply means that these sources have a positive influence upon the writer. No literature can stand alone on its own nations cultural and literary heritage. It must transcend geographical and linguistic borders to give and take a technique, a theme, an idea or a human model from different literatures of the world. This inevitable mutual sharing between international literature.

Dr.A.Saburunnisa

Direct influence related to those works which acknowledge the indebtedness directly to the original works from which they draw materials for presentation. It may pertain to either form or matter depending on the needs of the borrower. There are so many parallels and similarities with respect to the ideas and themes. If it is an epic, certainly the epic conventions including similies are directly received from the originals. In the case of indirect influence the author may not express his indebtedness to the original author, but may come to be felt because of the features finding place in the second language. In the case of Shakespeare's historical place, the sources like Holinshed's Chronicles, Plutarch's Lives of Men, are the sources which indirectly supply the materials for his play. In the case of conscious influence it may be said that writer trying to extract materials from the original sources will be consciously undergoing the experience either in the same manner or in a slightly different manner.

Influence should no longer be understood as "casuality and similarity operating in time". The multiple correlations and multiple similarities functioning in a historical sequence, functioning within that framework of assumptions which each individual case will dictate.

Analogy:

A.O. Alridge, the famous American Comparatist, defines Analogy as 'resemblances in style, structure, mood or idea between works which have no other connection'. The definition refers to two kinds of Analogical studies i. A study of certain common conventions between two works. Rene Etiemble uses this as a key example in his book. It is interesting to note that the Elizabethans did not have any

knowledge of the existence of the Chinese drama. Praver feels that it is the lack of mutual influence that makes the comparison interesting. ii. Two writers may arrive at the same idea even though they are independent of each other. Victor Hugo in France and Henreich Heine in Germany have arrived at a common idea about the romantic conceptions of the grotesque.

The influence study presupposes a direct casual relationship between the emitter and the receiver. But Analogical study is concerned with the investigation of two authors or works without necessarily implying a direct casual relationship between them. An analogist may choose to study theme, style, structure, mood, idea, image etc.. between the chosen works. The popular Analogist are A.O. Alridge, H. R. Jauss, Zhirmunsky and Etiemble.

Analogy study had started before the American school of Comparative Literature existed. Long before the influence study theory of the French school, the idea of divergence in North and South Literature proposed by Madame De Stael, who was the pioneer of World Comparative Literature could be called Analogy study. So the Analogy study had already existed before the American school developed. Its practice of the time where lacking theoretical awareness of Comparative Literature. The American school clearly advocated that analogy study should be rooted in developing awareness of the discipline especially be aimed against the influence study of the French school which has dominated the studies of Comparative Literatures for a long time.

Dr.A.Saburunnisa

Thematology:

Thematology is an important part of Comparative Literature. It is comparatively recent development. The term 'Thematology' or 'Thematics' find by American Comparatist called Harry Levin. Thematology comprises the study of 'Themes and motifs'. Both the terms are basically different, however they have been as interchangeable terms. The themes are the recurrent element but it is associated with the subject matter of a literary work. The modern criticism associates themes both form and content. A theme is always a subject but, a subject cannot always become a theme. It is indirectly expressed through events, images or symbols. It is understood not by the quantity of images but by the meaningful arrangement within the text. It requires a pattern and permits the whole work. A motif is always a recurring element. It may be an incident or device or a formula, For eg., A despicable lady becoming the charming princess, a stock formula in folklore. Raymond Trousson of Belgium, Elizabeth Frenzel from France, Harry Levin and Weisstein of America are Chief contributors of Thematology.

Thematology is primarily concerned with subject matter or content of literature. Though it literally means the study of themes, it actually covers several aspects like, situation, type, motive, topos etc.. Thematic study is one of the logical and traditional ways of comparing authors and literatures. Thus it is essentially and nearly a part of analogy study. The categories of themes are motives and types. A theme is an avenue for progression of ideas, whose entrance into literature, it invites and facilitates.

Ferdinand Baldensperger opposed thematic study as incomplete study,

Dr.A.Saburunnisa

while Paul Hazard pointed it out as inadequate in the comparison of 2 works. They pointed out the limitations and added the study should determine the artistic genius of present authors. Themes is an important area in Comparative Literature. Based on themes, many nations have given facilities and encouragement to go for translation of the most important documents from one literature to other.

Adaptation:

Adaptation is a creative treason. It s just the reworking of a model to make a work palatable to foreign audience. For eg., Ezra Pound’s contribution to Chinese poetry. Literary adaptation is the adapting of a literary source eg. Novel, short story, poem to another genre or medium, such as a film, a stage play or a video game. It can also involve adapting the same literary work in the same genre or medium just for different purposes. For eg., To work with a smaller cast in a smaller venue (or on the road), or for a different demographic group (such as adapting a story for the children). Sometimes the editing of these works without the approval of the author can lead to a court case. It also appeals because it obviously works as a story ; It has interesting character, who say and do interesting things. This is particularly important when adapting to a dramatic work like film, stage play, teleplay, as dramatic writing is some of the most difficult. To get an original story to function well on all the necessary dimensions- concept, character, story, dialogue and action is an extremely rare event performed by a rare talent.

Periodization:

Semantically ‘period’ may suggest periodicity that which returns at certain specified intervals. After 1870, periods were replaced by movements. It should be further noted that comparatist rarely think in terms of calendar years. For

eg., 19th century would be referred to as Victorian Age or the Realistic-Naturalistic period, beginning with Goethe's death and ending with the dawn of symbolism. However, it is unwise to periodize by generation too, because its representatives undergo further development which separates them from their origin. For instance, the author of 'Faust' belonged to the generation of storm and stress turned into a classicist in his fourth decade, rise of Romanticism in the second part of Faust and in the end, embraced realism. A single poet can thus belong to several literary generations.

Periodization is an attempt to categorize universal history and divide time into named blocks. Without periodization past events would be just a sort of scattered events. A period 'brand' is convenient to understand the system of a nation or culture. The task of a literary historian is to describe the historical process of interpretation by arranging the individual works of art in smaller or larger groups according to authorship, genres, style etc. This arrangement or division of literary works into segments is known as periodization. Conventionally works are periodized according to different periods of socio-political activity Eg., Reformation, Restoration, Renaissance etc., various schools of thought Eg., Romanticism, Classicism, Sequence of art style such as Pre-Raphaelite, Gothic, Impressionist, etc., then periods of philology Eg., Old English Literature and Chronology eg. 18th century literature. So the age, period, its movements and people living during that period are all important for the comparatists.

Interliterariness:

Interliterariness moves beyond culture and ethnic backgrounds. It goes beyond individual qualities and focuses on trans-national, trans-ethnic and geo-literary development of a text. It aims itself with impact and also reception of text through geo-literary aspect is a recent acquisition in the 19th century.

Interliterariness is more prevalent in genetic-contact relations and also influence and response along with literatures. External contacts do not impart deeper traces in the receiving structure's literature while internal contacts are deeper.

The concept of interliterariness as a very short history and is used mainly in central European literary scholarship. Proponents of the notion are indebted to Russian formalist and Czech structuralist. "Literariness" as a forerunner of Interliterariness has been coined in the Werkstatt of Roman Jakobson in 1921. Interliterariness is secondary to literariness. Because of their division of labour they are distinct entities. Although interliterariness always comprises literariness the reverse is not always the case. From an epistemological point of view, the question of interliterariness- its scope, contents and characteristics of its various manifestations in Comparative Literature. In the interliterary process is not as deeply studied as questions concerned with literariness. One of the most important features of interliterariness is implied or implicit character, a systematic series of related literary facts within the ethnic or national framework presupposing the temporal and spatial changes in the course of their literary development.

Dr.A.Saburunnisa

SHORT QUESTIONS:

- 1.What is National Literature?
- 2.Who was coined the term 'World Literature'?
- 3.How should influence be understood by the Comparatists?
- 4.What is Adaptation? Give Example.
- 5.Define-Interliterariness.

Dr.A.Saburunnisa

UNIT-IV&V

Comparative Culture Studies, Role of Translation in Comparative Literature, Current Approaches to Comparative Literature, Comparative Literature in India.

Comparative Literary Practice

COMPARATIVE CULTURE STUDIES

Comparative cultural studies is a contextual approach to the study of culture in a global and intercultural context. This is focused on the theory, method and application of the study process rather than the objects of study. In comparative cultural studies, selected tenets of comparative literature are merged with selected tenets of the field of culture studies including culture theories, radical constructivism, communication theories with objective to study culture and culture products including but not restricted to literature, communication, media art etc. This is performed in a contextual and relational construction and with a plurality of methods and approaches, interdisciplinary, including team work. In Comparative Culture studies, it is the process of communicative actions in culture and the how of these processes that constitute the main objectives of research and study. In Comparative culture studies, the framework and methodologies available in the systematic and empirical study of culture are favoured. Scholarship in Comparative Cultural studies includes the theoretical, as well as methodological and applied postulate to move and to dialogue between cultures, languages, literature and discipline. This is the attention to other cultures against essentialist notions and practices and beyond the paradigm of the nation state is a basic and founding element of the framework and its applications.

Dr.A.Saburunnisa

Cultural studies, while innovative and an essential field in the humanities and social sciences, retains one drawback and this is its monolingual construction as it is a field developed and practiced primarily in the Anglophone world by scholars who in general best work with two languages. Hence the notion that what has been a trademark of Comparative Literature, namely working in multiple languages, ideally be carried over into “Comparative Culture Studies”. This has been developed since the late 1980s by Steven Totosy de Zepetnek, the conceptualization of Comparative Cultural studies is a mergers of tenets of the discipline of Comparative Literature. Hence the objective of study is often not a cultural product as such, but its processes within the micro and macro systems which are interesting for the study of culture. This principle encourages an intercultural and interdisciplinary, express the ideological, and thus in this aspect identical with cultural studies. It is optimal for scholars working in the field of comparative cultural studies to have the working knowledge of several languages, disciplines and cultures before moving on to the study of theory and methodology.

Comparative Cultural studies focuses on the study of culture both in parts (Eg. Literature, film, popular culture, the visual arts, television, new media etc) and as a whole in relation to other forms of human expression and activity, as well as in relation to other disciplines in the humanities and social sciences. Such an approach enables a thorough contextual cultural analysis. Comparative cultural studies focuses on English as the contemporary lingua franca of scholarship, communication, business, technology etc. Comparative culture studies insists on a methodology involving interdisciplinary study with three main types of methodology. i. Intra-disciplinarity (Analysis and research within the disciplines in

Dr.A.Saburunnisa

the humanities) ii. Multi-disciplinarity (Analysis and research by one scholar employing any other discipline and iii. Pluri- disciplinarity (Analysis and research by team work with participants from several disciplines). Comparative culture studies is an inclusive discipline of global humanities and as such, acts against the paradox of globalization versus localization. Comparative culture studies attempts to reverse the intellectual and institutional decline of the humanities and their marginalization, thus arguing towards the relevance of humanities and social sciences scholarship.

In cultural studies digital humanities is considered an important development in both theory and application and thus also comparative cultural studies includes attention to digital humanities as one of its principle tenets. In the current landscape of the humanities it is the young generation of scholars and junior faculty who understand the importance of new media technology in the study of culture and literature. To make the study of literature and culture as a socially relevant activity of scholarship today we must turn to contextual and evidence based work parallel with pragmatics in responsibility for graduate in the context of employment. This does not mean that the traditional study of literature including close- text study would be relegated to lesser value. Comparative literature and Comparative Culture Studies as based on the basic tenets of the Comparative approach, practiced in interdisciplinarity, and employing the advantages of new media technologies could achieve a global presence and social relevance.

Dr.A.Saburunnisa

ROLE OF TRANSLATION IN COMPARATIVE LITERATURE:

Translations are valuable in bringing about similarities and dissimilarities between significant work of literatures and are very helpful in the field of research. Fitzgerald's translation of Omar Khayyam's Rubaiyat is an important point to be considered. Translation should be as close to the original work as possible. It is possible to understand and evaluate the original literary work.

Translation can be used as a tool for the study of CL. Eg., European classics in English translation will facilitate an Indian student's job to make a comparative study of them with Indian literature. In a similar way Indian classics in English translation can be studied by European students in comparison with their own literatures. Thus translation helps the student of comparative literature to develop an international approach in different spheres such as literary, economic, social, philosophical, religious, cultural, historical and artistic value. Translation is a primary importance in Comparative studies of world literatures as well as regional literatures. Without successful translation the comparative approach will mislead the concept. Moreover, the comparatist who compares two literary works written in two different languages must be bilingual and be successful as a translator. If a literary work is written in Persian and the other is in Hindi, the task of comparison will be easy if he knows both the languages. Again if he knows even a third language the work of comparison will be much easier.

It is true that translation of a literary work or literature cannot render the original taste, yet it can convey the very message the author wanted to express. Thus it imparts a sense of discovery and holds together the body of

Dr.A.Saburunnisa

World literature. On rare occasions a translation may be better than the original and at times it may have remarkable qualities to survive for a longer time.

According to Henry Gifford, a work translated can never be more than an oil painting reproduced in black and white. However, a translation is impressive cannot truly coexist with the original.

Translation is an instrument however fallible, without which vast areas of world literature would not be read by the people. In the present era the interest of comparative studies especially in multilingual countries is essential. In Canada there are two main Comparative Literatures- English and French. The famous Canadian comparatists whose names are Northrop Frye, Victor Graham, D. G. Jones, Ronald Sutherland. They have contributed much in the field of Comparative Literature. Comparative studies will brighten the perspective of translation, criticism and research.

COMPARATIVE LITERATURE IN INDIA:

The seed of the comparative study of literatures is contained in the statement of Mathew Arnold in 1848 when he pronounced that “Every critic should try and possess one great literature atleast, beside his own, and the more unlike his own the better”. One is inclined to agree with C.D.Narasimhaiah when he says that “infact the whole concept of Comparative Literature is set to have arisen as a reaction against the narrow nationalism of 19th century scholarship, at protest against the isolationism of many historians of French, German, Italian and English Literature” Comparing literature is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgement. ‘Comparative’ in comparative literature cannot be used as qualifier just as ‘Indian’

Dr.A.Saburunnisa

in Indian literature or ‘Canadian’ in Canadian literature is, for it does not indicate any particular literature. One can compare any two literatures of the world notwithstanding the language and cultural differences. Comparative literature in essence means Comparative assessment of two literatures. Unlike single literatures such as English literature, Canadian literature, American literature etc., Comparative literature is not one but two.

The concept of Indian literature in multi-lingual and multi-cultural situation, is often argued that Indian literature is one though written in many languages. The logic behind this argument is that though literature is written in a language, it is a fallacy to make the unity of a literature primarily hinge upon the existence of a single language. Since Comparative Literature studies inter-relationship between two or more literatures, it is of paramount importance in the Indian context. The most essential aspect of Comparative literature is the problem of method of study. Comparative Literature can be studied profitably in the Indian context under the following heads. They are sources, themes, myths, forms, movements and trends. Literature as an illustration of literary theory and criticism.

Apart from studying Indian literature in Comparison on regional basis, the scholars can also study it profitably according to different movements that swept through the Indian sub continent. For eg., It can be studied with certainty that the Bhakti movement influenced almost all regional literatures of during the middle ages. The Bhakti movement which caught on in Maharashtra in 13th Century, had a deep impact on Bengali, Hindi, Oriya and some other regional literatures of India. One can made a Comparative study of the influence of this movement on various regional literatures.

Dr.A.Saburunnisa

Untouchability is a recurring theme in several regional literatures including Indian English Literature. Similarly partition of the country has been treated as a theme in several regional literatures including Indian English Literature. There are 6 outstanding Indian English Novels on the theme of Partition. They are Kushwant Singh's **Train to Pakistan**, Malgonkar's **A Bend in Ganges**, B. Rajan's **The Dark Dancer**, Attia Hosain's **Sunlight on a Broken Column**, Raj Gill's **The Rape** and Chaman Nahal's **Azadi**. Similarly the study of myth in different regional literatures of India can form an excellent area of Comparative Literature. There are many possibilities of making the study of Comparative Literature useful in India by taking different themes, symbols, myths as they occur in several regional literatures of India.

The study of Comparative Literature involves translation. Unless successful translation is done while comparing one literature with another literature, the comparative approach will be misunderstood. English departments of Indian universities can do a very useful job by translating regional literatures into English and thereby enlarging the scope of study of regional literatures on a comparative basis at an All India Level. However Indian English Literature which now forms a part of English studies at post graduate level at several Indian universities enlarges the scope of comparative study in India. For this literature can be studied along with post colonial literature and also with Anglo-American literatures. Moreover a comparative study of Indian English writers and expatriate writers as well as writers of Indian origin will be very rewarding. For instance comparing R.K.Narayan with V.S. Naipal, Nissim Ezekiel, R. Parthasarathy with A.K. Ramanujan will help the scholars to broaden their critical outlook and literary consciousness.

Dr.A.Saburunnisa

Some English Departments of Indian Universities like Delhi, Aligarh, B.H.U., Agra, Jadavpur, Sambalpur, Viswa Bharati and Allahabad have introduced comparative literature as a course of study at M.A. level. A full course in comparative literature should be introduced at M.A. level. Only Jadavpur University has done in Classical works in regional literatures should be translated into English and studied as a course. Comparative Literature studies in India is the need of the hour. Besides broadening our outlook on Indian literatures it will further the cause of national interest. Translation should be taken up as an academic discipline to facilitate the study of comparative literature in our country. It is through the translation we can learn different regional literatures of India and make a comparative study of them. Paradoxically, comparative literature in India can help the cause of national integration.

CURRENT APPROACHES TO COMPARATIVE LITERATURE:

In the 20th Century one notices the risen interest in the study of comparative literature all over the world particularly, In the countries where multilingual situation prevails. The Canadian Encyclopedia registers the name of well known Canadian comparatists such as Northro Frey, Victor Graham and a few others who have contributed immensely to the growth of Comparative Literature in that country. There is an association called the Canadian Comparative Literature Association which founded the journal called the Canadian Review of Comparative Literature, published by the Department of Comparative Literature, the University of Alberta, that contributes richly to the growth of Comparative Literature. In Australia, leading comparatists like Davide Myers and a few others

Dr.A.Saburunnisa

of Queensland University have done commendable job in the field of Comparative Literature.

There is a movement in United States to refocus the discipline away from the nation based approach with which it has previously been associated towards a cross cultural approach. Works of this nature include Alamgir Hashmi's The Commonwealth, Comparative literature and the World, Gayatri Chakravorty Spivak's **Death of a Discipline**, David Damrosch's **What is World Literature?**, Steven Totosy de Zepetnek's **Concepts of Comparative Culture studies** and Pascale Casanova's **The World Republic of Letters**. It remains to be seen whether this approach will prove successful had its routes in nation based thinking and much of the literature under study still concerns issues of the nation state. The developments in the studies of globalization and interculturalism, Comparative Literature, already representing a wider study. Current trends in transnational studies also reflect the growing importance of post colonial literary figures such as Giannina Braschi, J.M. Coetzee, Maryse Conde, Earl Lovelace, V.S. Naipal, Michael Ondaatje, Wolesoyinka, Derek Walcott and Lasana M. Sekou.

In India the leading comparatists like K.M. George, Amiya Dev, Sisir Kumar Das, K. Chellappan, R.S. Pathak, Chandra Mohan and a few other have done excellent work in the field of Comparative literature. Indian Institute of Advanced Study, Shimla has done yeoman service to comparative literature by organizing a seminar on "Comparative Literature; Theory and Practice" in June 1987 in which leading comparatists from all over the world participated. The Indian society for Commonwealth Studies (ISCS) has also done an excellent job by publishing a special number of The Commonwealth Review on the Comparative

Dr.A.Saburunnisa

study of Indian English Literature and Australian Literature. The discipline of comparative literature and its institutional manifestation as in the National Association of comparatists reflects the binary approach to the Indian literature.

SHORT QUESTIONS:

- 1.What is Comparative Culture Studies?
- 2.How is translation useful to Comparative Literature?
- 3.How does Comparative Literature in India Strive for Oneness?
- 4.Mention any two names of contemporary American Comparatists.
- 5.What are the points to be remembered while practicing Comparative Literary Studies?

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Dr.A.Saburunnisa

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Dr.A.Saburunnisa