

DR. SYLVIE MEILIANA., M.HUM.

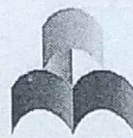
# THE STUDY OF COMPARATIVE LITERARY MODEL



**PUSTAKA MANDIRI**  
Penerbit Buku Super

# THE STUDY OF COMPARATIVE LITERARY MODEL

DR. SYLVIE MEILLANA, M.HUM.



PUSTAKA MANDIRI  
Penerbit Buku Super

**THE STUDY OF COMPARATIVE  
LITERARY MODEL**

**Penulis**

DR. SYLVIE MERLIANA, M.PH.D.

**ISBN :**

**9786023 590858**

**Desainer sampul dan isi :**

Imam Kurnia, S.Pd.

**Penyunting Bahasa**

Noor Komari Pratiwi, M.Pd.

**Penerbit :**

PT Pustaka Mandiri

**Redaksi :**

PT Pustaka Mandiri

Kompleks Puri Kartika AB 19 Tajur,

Ciledug, Kota Tangerang

Telepon 08151622855

**Distributor :**

Toko Buku Paung Bona Jaya

Jalan Kramat Raya, Kompleks Maya Indah No. 3E-F

Jakarta Pusat 10450, Telepon (021) 3103730/

Faks. : (021) 3144683

**Cetakan November 2018**

**Hak cipta dilindungi undang-undang**

## **Acknowledgements**

Introduction to study comparative model is based on the work of numerous professors, writers, critics, editors, and reviewers who are able to bring topics to students in the most engaging way.

We would like to thank all those who have contributed their time and energy to review and provide feedback on the manuscript. Their input has been critical in maintaining the pedagogical integrity and accuracy of the text.

To the Student, this book is written for you and is based on the teaching and research experience of numerous researchers, writers, and critics. In today's global socially networked world, the topic is relevant than ever before. We hope that through this book, you will learn the role of literary work, especially related to sociology of literature and feminism. In this book, you will find applications of concepts that are relevant, current, and balanced.

To the instructor, this text is intended for a one-semester introductory course. Since current events influence our social perspectives and the field in general, so that students and instructors around the country can relate and engage in fruitful discussions.

Finally, I thank my spouse, Dr. Bena Yusuf Pelawi, M.Hum and my beloved sons, Rizky Yusviento Pelawi, S.E., M.BA, Jeffrey Bastanta Pelawi, S.T., and Juan Pratama Pelawi, S.T, M.Eng. for their love and support during the writing and revision of this book.

## CONTENTS

	page
Acknowledgements	2
Content	3
Overview	4
Chapter 1 A New Comparative Literature as Theory and Method	17
Chapter 2 Literature & Cultural Participation	49
Chapter 3 Comparative Literature as/and Interdisciplinarity	91
Chapter 4 Cultures and Comparative Literature	124
Chapter 5 Women's Literature and Men Writing about Women	159
Chapter 6 The Study of Translation and Comparative Literature	199
Chapter 7 The Study of Literature and The Electronic Age	223
Chapter 8 Current Development :	240
References	283
Author Index	293

## Overview

The term “comparative Literature” is difficult to define for it evolves not one but two or even more than two literatures in comparison at the same time. It becomes still more difficult task when the writer of comparative literature has to take into consideration the multi-dimensional aspects of comparative literature such as linguistics, cultural, religious, economic, social and historical factors of different societies.

In order to understand the term “comparative literature”, we must analyze its nomenclature. Etymologically, the term comparative literature denotes any literary work or works when compared with any other literary work or works. Hence, comparative literature literature is the study of inter-relationship between any two or more then two significant literary works or literatures. It is essential that while making comparative study we must take the sources, themes, myths, forms, artistic strategies, social and religious movements and trends into consideration. The comparatist with his critical approach and investigations will find out, the similarities and dissimilarities among various works that he has undertaken for the purpose of comparison and justification lies in the fact that his approach must be unbiased and unprejudiced to reach the ultimate truth. It is only his earnest and sincere approach which will bring forth the naked truth or natural results and this really is the purpose of comparative study.

Taken broadly, comparative literature is a comprehensive term. Its scope encompasses the totality of human experiences into its embrace, and thus all internal human relationships among the various parts of the world are realized, through the critical approach to literatures under comparative study. It helps to vanish narrow national and international boundaries, and in place of that universality of human relationships emerges out. Thus the term comparative literature includes comparative study of regional literatures, national literatures, and international literatures. However, there are many

over-lapping terms in this concern such as - Universal literature, General literature, International literature and World literature. Repeatedly, we can mention here that comparative literature includes experiences of human life and behaviour as a whole. In the conception of world literature the works of Homer, Dante, Shakespeara, Milton, Goetha, Emerson, Thoreau, Valmik, Vyas should be taken as one for comparison. Virgil's Aeneid, Homer's Iliad, Milton's Paradise Lost, Indian Epics-the Ramayana and the Mahabharta can be studied in comparison as world literature.

If taken psychologically, human nature is undoubtedly, the same all over the world. That is why, human expressions in all literary works or literatures are bound to have deep-rooted similarities and affinities. Hence there lies affinities between the masterpieces of different literary works of different nations. Human nature, no doubt, is very complicated, and this complexity in different kinds of literary works makes comparative study a complex phenomenon.

As mentioned above, the comparative study is not different from a critical approach of a particular literature except the fact that here we deal with two or more than two literatures side by side. In this way, the subject matter becomes vaster and perspective wider. Boundaries of comparative literature have to be extended to encompass the entirety of human life and experiences in one's embrace.

The definition of comparative literature given by Bijay Kumar Dass is very simple vivid and understandable: The simple way to define comparative literature is to say that it is a comparison between the two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more.

Tagore refers to comparative literature by the name of 'Vishvasahita' . Broadening the scope of comparative literature he remarks: "From narrow provincialism we must free ourselves, we must strive to see the works of each

author as a whole, that whole as a part of man's universal creativity, and that universal spirit in its manifestation through world literature"

If taken historically, comparative literature has been a result of a reaction against the narrow nationalism of the 19<sup>th</sup> century scholarship in England. Though it was an occasional tradition, the comparative study of literary works was in vogue, right from the beginning of the Christian era. Romans were the pioneers in the field of comparative study. They out did the Greeks in the development of comparative study. The Romans worked out the tradition of comparing the works of great orators and poets of Greek and Roman and found out many similarities among their studies of literary works. No doubt, Quintillion was the pioneer in this concern, but Longinus endeavoured to set the comparative study in systematized discipline. If he had preceded Quintillion he would have been the pioneer in this field. He brought forth the names of Homer and Plato etc. In Indian comparative approach the Sanskrit critics emerged out during the 6<sup>th</sup> century A.D. It is clear from the commentaries on Kalidasa's Meghduta and Abhijnanasakutala. After that the critics like Kuntaka and Abhinavagupta with their qualitative approach paved the way for modern comparatators.

R.S. Pathak, giving the historical development of the new discipline, comparative literature says: Mathew Aronold made meaningful efforts in English world and emphasized strongly the significance of the comparative approach to literary works. He wrote in a letter in 1848, Every critic should try and possess one great literature at least besides his own and more the unlike his own, the better.

Thus, he pioneered the comparative criticism in England and gave inspiration to other critics to work on this new discipline. It is hearby suggested that the comparatist should undertake the master pieces of creative writers, whose works have cosmopolitan status in literary fields. That is why, Ezra Pound and T. S. Eliot called for a criticism of poetry on parameters of universal world-poetry, or the works of maximum excellence. This type of approach will direct comparative study of literature towards international level.



In his article, "Comparative Literature and Aesthetics: the search for a significant order" R.S. Pathak has indicated well-known aspects of traditional comparative studies i.e. Folklore, Influence, Genres and Themes.

Folklore offered the starting point and in some cases the frame work, for successful studies in thematology. Influence, Mazzini once said that a developed, cultivated literature, nurtured by itself, without influence from a foreign literature, is something unthinkable, centuries before him the Indian Poetician Rajasekhara had maintained that it is not that poets are not thieves. Writers have borrowed and even plagiarized occasionally in all ages, and some points of affinity between masterpieces of different literary traditions can be established on comparison.

In the support of above mentioned facts we can give details from Indian National and Regional Literatures. Sanskrit being the language of ancient Hindu scriptures had its influence on Indian literatures especially on Northern Indian languages leaving aside Urdu, which is a language of the recent origin. Undoubtedly, it had not influenced much on Southern. Indian literatures Still being the language of Hindu religion and culture, it did play a significant role in the process of development of Southern languages.

The Perso-Arabic influence had its effect due to political infrastructure. With the advent of Muslim rule in India, Persian though a foreign language highly affected the Indian literature as well as Indian culture, art, architecture, music, dance etc. A hybrid cultural came into existence. The Kathak dance, the form of Ramlila was enjoyed at the Mughul Court. Muslim monuments acquired Hindu temple motifs. Urdu, a dialect originated from the barracks, became a highly sophisticated and sweet language of literary expressions having no religious text at its support. It is a fact that Arians and Muslims settled in India and made India their home. They influenced Indian culture and also adopted the Indian ways of life. The English ruled Indian from abroad and did not follow the main stream of Indian culture. Influence of the west could be seen in all aspects of Indian life, Indian culture, philosophy, politics, educational policies even medical sciences. English schools were opened and

they taught English to the Indian people for communication purposes and they also propagated their religion on Indian soil. On the other side when Raja Ram Mohan Roy visited Europe in 1830, it was just the first attempt of an Indian scholar to explore Europe and the process of give and take continued.

Initially, Americans came to India for trade and commerce, with the passage of time they began to take interest in cultural exchange, and further this closeness resulted into a keen American interest in the literary and philosophical heritage of India. When the western world was indulged in material prosperity, the American scholars looked upon the east as their only hope for their spiritual rejuvenation. The Transcendentalists like Emerson, Alcott and Thoreau found a close kinship with ancient Hindu philosophy. Indian classics were translated into English by Raja Ram Mohan Roy, Sir William Jones and the Charles Wilkins and Americans responded to these translations enthusiastically. Even Mahatma Gandhi was highly impressed by the philosophical views of Thoreau and found many similarities between their thoughts.

Genre has been an important element of comparative literature curriculum. Ferdinand Brunetiere was the first showing deep interest in the evolution of genre. According to him every literary type has a birth, heyday and its wane.

Theme, the term themes literally interpreted would include various thematological categories such as motif, recurrent images etc. The study of themes may also take into account 'associations' of all types governed and directed by a variety of psychological and cultural factors which establish rules and patterns for them.

Moreover, Hudson is of the view that the comparative method will be of great service when it will deal with literature historically. After his return to Russia in 1870, Alexander Veselovsky brought out a series of studies on the migration of themes, ranging all over the western and eastern world. Similarly, Richard Price, in his preface to the new edition of Warton's History of English Poetry (1824) regarded literature as a huge treasure house of themes which

spread, multiply and migrate. French scholars also collected evidences about literary relations and migrations of themes and motives all over the world.

The two other important aspects of comparative literature are literary criticism and translation. Criticism is an important factor in the field of comparative study. Criticism of literary work does not mean to find out its weaknesses or shortcomings only. Critics should highly eulogize the good qualities of the work 'if discovered'. To Renan- The comparative method is a "grand instrument of criticism" .

One thing more is worth mentioning here that in comparative studies translation has a significant place. Translations are valuable in bringing about similarities and dissimilarities between significant works of literature 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. Only and only then, it is possible to understand and evaluate the original literary work. Translation can be used as a tool for comparative study. English translation of European classics will help Indian students to make their comparisons with Indian literatures. Similarly, Indian classics in English translation will be helpful for European students in comparative study with their own literatures. Thus translation helps the students of comparative literature to develop an international approach in different spheres such as literary, economic, social, philosophical, religious, cultural, historical and artistic values.

Translation is of paramount importance in comparative studies of world literatures as well as regional literatures. Without successful translation the comparative approach will miscarry. Moreover, the comparatist who compares two literary works written in two different languages must be bi-lingual as well as a successful translator. If a literary work is written in Persian and the other is in Punjabi, the task of comparison will be easy if he knows both the languages, Again if he knows even a third language (suppose English) the work of comparison will be easier.

It is true that translation of a literary work of literature cannot render the original taste yet it can convey the very message the author wanted to express and thus it imparts a sense of discovery and hold together the body of 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 (1969) : (1) A work translated can never be more than an oil painting reproduced in black and white. (2) A translation, however impressive, cannot truly coexist with the original. (3) The original works and their translations are not obviously one and the same. (4) Translation is an instrument however fallible, without which vast areas of world literature would be lost to us.

In the present era the interest of comparative studies especially in multilingual countries is ameliorating. In Canada there are two main comparative literatures - English and French. The famous Canadian comparatists whose names are worth mentioning here are - Northrop Frye, Victor Graham, D.G. Jones, Ronald Sutherland etc. They have contributed much in the field of comparative literature. The name of Canadian Comparative Literature Association who founded the journal - The Canadian Review of Comparative Literature published by the Deptt of Comparative Literature, the University of Alberta, can be taken with pride. We can mention here the name of leading Australian comparatists like David Myers and many others of Queensland University. Their job in the sphere of comparative literature is praiseworthy. In India there are many leading comparatists namely, R.K. Dhawan R.S. Pathak, Viney Kirpal, O.M.Anujan, K.V.S. Murti, A. Ramakrishana Rao, O.P. Bhatnager, Bijay Kumar Das, Avadhesh Kumar Singh etc. have made significant contribution in the field of comparative literature. Indian Institute of Advanced Study, Simla, has done an efficient job in this field by organizing a seminar on Comparative Literature, Theory and Practice. in June 1987.

Broadening the horizon of comparative literature Bijay Kumar Das (2000) comments: Comparative literature transcends the narrowness,

provinciality and parochialism of national and general literatures. The complacency of regional writers are shaken when the comparatists study their writings along with the writings of other writers in different other languages. (a) According to Max Muller "all higher knowledge is gained by comparison and rests on comparison" (b) According to Bosanquet "comparative literature can be of immense value ... in freeing the mind from the shackles of provincialism and literary myopia."

Hence, comparative studies will brighten the perspective of literary criticism and research. But still, the scope and methodology of comparative literature have been a subject of dispute for many critics: It has been felt difficult to define precisely the content of comparative literature and to determine its scope. That is why, Wellek and Warren found the term 'troublesome' (Wellek & Warren, 2009: 46). Lane cooper goes to the extent of saying that comparative literature is a 'bogus term and "makes neither sense nor syntax."

Broadening the scope of comparative literature Henry Gifford explains in detail: The study of literature is increasingly bracketed with that of philosophy and history. It has always been difficult to set precise limits round the subject, and more and more other disciplines have thrown their shadows across literary studies. To interpret the great works of the past or for that matter of the present, the most multifarious knowledge will be required. Nearly all the subject taught in a faculty of arts will be laid at some time under contribution. According to Posnett: Comparative literature means the general theory of literary evolution, the idea that literature passes through stages of inception, culmination and decline. According to Rene Wellek (1970) : Comparative literature will study all literature from an international perspective, with a consciousness of the unity of all literary creation and experience.

From the above discussion, we can conclude that the concept of comparative literature should be taken neither by too narrow, nor by too comprehensive outlook. A comprehensive and workable methodology will facilitate the comparatists to reach their goals. Otherwise he is prone to

delusions more easily than other research scholars or critics because comparative literature has not yet fully established or founded a viable means of comparative study. Rene Wellek goes to the extent of saying:-Comparative literature is still a controversial discipline which has not yet been able to establish a distinct subject matter and specific methodology.

So, boundaries of comparative study must not be defined so that it may not distract from its way to uncontrolled extension. A comparatist should not depend upon comparison but only also make use of description, characterization, interpretation, narration, explanation and evaluation of different works. Manikar (1976) has explained the phenomena in different words by saying: Comparative literature studies can include the application of the usual aesthetic values to a literature an understanding of the different literary movement and tendencies of an age, studies of themes and idea that appear in different literatures, and finally the study of genre, of structures and patterns. But perhaps the most important of all are the literary relations.

So in comparative literature, as a subject of study the comparatist must keep a balance between expansion and concentration, make use of new tools and techniques for analysing the features of a work, get benefit from the insight formed in the discoveries of other disciplines such as Anthropology, Philosophy, Sociology, Psychology, History of Art and most important of all in this field - Linguistics, Bijay Kumar Das (2000) while giving his opinion about the nature of study of comparative literature remarks that: Comparative literature analyses the similarities and dissimilarities and parallels between two literatures It further studies themes, modes, conventions and the use of folk-tales, myths in two different literatures or even more.

Comparative literature is a study of relationships between two or more literatures. For example - English literature, American literature, Canadian literature, Australian literature, Indian English literature and Caribbean literature - all are written in English language. The study of comparative literature encompasses all these literatures in its scope.

Now let us think of the prospect of comparative literature in India a multi-lingual, multi-cultural, and multi religious country. The critics argue that Indian literature though written in many languages yet it is one. The fact is that Indian culture has a certain kind of unity in diversity. This unity in cultural, social and religious background of Indian society, makes all literatures to be one i.e., Indian. Here the views of R.K. Gupta and Priyalakshmi are worth quoting: If languages were in fact the decisive factor in determining the unity of a literature, then literatures written in a single language but in different nations would be regarded as one not as many literatures. But we know that this is not to be the case, English is primary vehicle of several national literatures - British, American, Canadian and Australian to name just a few and also a secondary vehicle of literary expressions in many countries of Asia, Africa and Latin America. If there can be several national literatures written in a single language, there can also be single national literature (including Indian literature) written in several languages.

The ultimate truth is that it is not language that renders unity to a literature/literatures rather the social, cultural economic, philosophical and religious movements and political environments play their role in this concern. Uniformity of theme is one of the main factors among Indian regional literatures. Language is a cultural phenomenon conditioned by its locale and socio - historic forces that are in operation through ages.

Every literature has its own specific character of form, style, images, symbols, nuances and associations etc. Having this thing in view, we realize the fact that French literature is dissimilar from English literature, from German literature and Russian literature. Similarly, if closely seen Bengali literature differs from Marathi, Tamil or Hindi literatures. They are not different just because the fact that they are written in different languages but because the fact that all these literatures developed under the influence of different socio - historic environment. There are many similarities and dissimilarities among them.

For justification, Bijay Kumar Dass (2000) quotes Sunit Kumar Chatterji and Dr. Radha krishnan respectively: 1. A fundamental unity does prevail in all Indian literatures types, genres and expressions among all the medieval and modern literatures. 2. There is unity of outlook as the writers of different languages derive their inspiration from a common source or face more or less some kind of experience, emotional and intellectual. Even Tagore and Sisir Kumar Das give emphasis on internal unity/uniformity in diversity in Indian literatures. The fundamental principle in comparative study is based upon the inter relationship between two or more than two literatures. The most essential aspect of comparative literature is the problem of method of studies. Comparative Literature can be studied fruitfully and purposefully in Indian context under the following heads, sources, themes, myths, forms, movements and trends etc.

Movements and Trends during the composing period should be given equal weightage while comparing any two literary works or literatures. Comparative literature demands the most multifarious knowledge, worldwide farsightedness, comprehensive awareness, unbiased critical sensibility, meticulous susceptibility from the comparators to literary works or literatures so that he may collect the facts about sources, forms, themes, myths and movements and trends and vividly. He should not waste his energy on the trivial, banal or pap material. (1) The Bhakti movement strongly influences almost all the regional literatures of India during the middle-ages. It had deep impact on Bengali, Hindi, Punjabi and Oriya and many more regional literatures of our country. It brought Hindus and Muslims closer. They began to live together. Cooperation and toleration developed among two religions. (2) Yearning for freedom from the foreign yoke during the 19<sup>th</sup> century, has its profound impact on all the regional literatures of India. Patriotic songs were composed and sung. Influence was found in every form of literature, poetry, novel, drama etc. (3) Four Varunas in Indian society, especially in Hindu religious scriptures have been in operation for centuries. After the advent of Sikhism, the Sikh Gurus tried their best to equalize the human beings. Being



the children of one God, Guru Gobind Singh while creating Khalsa Panth in 1699, created a casteless society. Since then untouchability has been a recurring theme in various regional literatures including Indian English literatures. (4) Due to religious thinking partition of the country had an important effect in determining the theme of several regional literatures especially novels. Indian English literature such as - Train to Pakistan by Sh. Khuswant Singh - 'A Bend in the Ganges by Malgonkar - The Dark Dancer, by B - Rajan - Sunlight on a Broken Column, by Attia Hussani - The Rape, by Raj Gill and Azadi, by Chaman Nahal and so on. (5) Myth is another important element in different regional and national literatures. Myth forms an excellent area of comparative study in Indian literatures especially the religious ones. Hindu puranic literatures and Sikh scriptures have hundreds of mythological characters Sikh Gurus, Bhagtas, Bards, Bhai Gurdas and Bhai Nand Lal have made much use of them:

Comparative literature's a relatively is a new discipline but it is a happy augury that most of the Indian universities have included it in Master's Degree curriculums. (V.R.N.P. Prasad's, Essay: The Concept of Comparative Literature in the Indian Context). English being international language will prove very helpful in this tremendous task. English Departments of our universities can prove beneficial by Translating regional literatures into English. In this way, widening the scope of comparative study of different Indian literatures on national and international level. Comparative literature has been a part of syllabus at post graduate level at various universities. Thus broadening the scope of comparative study these universities may facilitate the task of literary criticism. Moreover, Indian English literature can be compared with Anglo American literature. Ancient Indian critical theories can be studied at par with western critical theories. Rasa-Dhvani theory can conveniently be compared with Reader -Response theory of the West.

At last we can quote the hopeful views of Henry Gifford: for the progress of comparative study: On the one hand, the reciprocity between national literatures is constantly growing; and more and more a common fund

is being built up on which writers in any language may draw. The master pieces that have hitherto stayed the possession of one people are becoming available to the world. I am hereby taking the comparative study of three significant poets of 16th and 17th century A.D. Firstly, the Bhattas have eulogized the first five Sikh Gurus in Sri Guru Granth Sahib. Secondly, the works of Bhai Gurdas are also subjected to the eulogy of six Sikh Gurus (from Sri Nanak Dev Ji to Sri Guru Hargobind Sahib Ji) and interpretation of the different concepts of Sikh theology. The bards have used classical Punjabi. Their language, more or less is similar to the language used by the Sikh Gurus and the saints whose Bani is included in Sri Guru Granth Sahib. The third poet taken for comparative study is Bhai Nand Lal who has also praised the Sikh Gurus and their doctrines and principles of Sikh theology. He has been devout Sikh of Sri Guru Gobind Singh Ji. He has eulogized all the ten Sikh Gurus. Most of his works are in Persian.

The poetic style, meters and language similarities and dissimilarities all compared and contrasted. Bhai Gurdas used the medieval Panjabi of the Majha dialect. All the three poets have a single motif i.e. to praise the Sikh Gurus and preach the Sikh theology. Though they have a single aspect of their study i.e. eulogy of Sikh Gurus yet differences are calculated in their approach to praise their patrons. Thus, the research work, propounds an interesting comparative study of the works of poets referred above.

# CHAPTER I

## A NEW COMPARATIVE LITERATURE

### AS THEORY AND METHOD

Elmas Sahin (2016) in his article On Comparative Literature stated Comparative literature is a study of the literary texts written in different languages by the most common and simple meaning, such that this means a study behind linguistic, literary and cultural boundaries.

In the words of Rene Wellek, "comparative literature" as a study of relationships between two or more literatures (Wellek & Warren, 1949: 40) has been interpreted so widely or misinterpreted so much and the term has been changed and developed so fast from early decades of 19th century to present. In one sense, today comparative literature embraces 'comparative cultural studies' that have borrowed some elements (theories and methods) from comparative literature as Totosy de Zepetnek argues in his article "From Comparative Literature Today toward Comparative Cultural Studies." He describes "Comparative cultural Studies" as an approach with three areas of theoretical content:

1. To study literature (text and/or literary system) with and in the context of culture and the discipline of cultural studies;
2. In cultural studies itself to study literature with borrowed elements (theories and methods) from comparative literature; and
3. To study culture and its composite parts and aspects in the mode of the proposed "comparative cultural studies" approach instead of the currently reigning single-language approach dealing with a topic with regard to its nature and problematics in one culture only.

Comparative literature or the comparative studies of 'other's literatures, languages and cultures behind the boundaries; Literary studies with comparative cultural approaches to the other cultures as well as the other languages and literatures make numerous contributions on literary studies, literary criticism and theory, literary history, translation, area studies and global studies in the result of contexts of literature and the interactions of local or a national literature with the other national literatures.

In this term, the scholars interested in comparative literature should embrace literary works and cultures in multiple languages from a comparative perspective. Whereas when a scholar examines only one nation's literature, literary works or writers this will not be a comparative study.

To study or compare writers of only a national literature (for instance the poets of modern Turkish literature) will be a literary history or a literary research on that country. Such a study will reveal literary values, progress or development of that nation's literature, language and culture. However when s/he studies on different literatures, languages or cultures (for example the poets of modern Turkish literature and English literature) this will be a comparative study.

The word 'comparative' derived from Latin *comparativus*, from *comparare* is an observation or judgment of similarities or dissimilarities between two or more branches of science or subjects of study such as comparative literature, comparative religion, comparative language and soon.

The word comparative as an adjective was firstly used by Shakespeare in his play *King Henry IV*, Part I in 1597 in the words Falstaff's uttered to Hal, Prince of Wales: "...the most comparative, rascalliest, sweet young prince." (Shakespeare, 1773: 235). In 1598 Francis Meres used the term as adjective in the section titled "A Comparative Discourse of Our English Poets with the Greek, Latin and Italian Poets" in his book *Palladis Tamias* subtitled "Wits Treasury"

Meres compares Greek poets of great antiquity (like Homer, Orpheus, Linus and Musaeus), the ancient Latin poets (like Jovianus Pontanus, Politianus, Marullus Tarchaniota) and the ancient Italian poets, (like Livius Andronicus, Ennius and Plautus) to forerunners of English literature such as Chaucer, Gower and Lydgate. (Meres, via Elizabeth 2018) Homer reputed the prince of Greek poets, and Petrarch of Italian poets and Chaucer accounted the god of English poets are compared and contrasted together with the other ancient poets of the antiquity. We can say taht it is the first article of studies of comparative literature.

Then the term was used in some captions of seventeenth-and eighteenth-century books. After these attempts at the beginnings of the nineteenth century in France the words 'comparative' and 'literature' were used together as a phrase in several course books.

Fernand Baldensperger largely tells in the first part (*Littérature Comparée: Le Mot et la chose*) of his book (together with Paul Hazard) titled *Revue de littérature comparée* historically developments in French literature "Noël and Laplace begin to publish their courses "Comparative Literature" in 1816, and Villemain puts a preface for *Tableau* of the eighteenth century (during 1827 and 1828) speaks of a "comparative study of literature." J.J. Ampère, in his *Athenaeum's* opening lesson *Marseille* (1830) provides "comparative history of arts and literal temperature in all nations" whose philosophy must leave literature and the arts." (Baldensperger, 1921: 8)

Ampère brings together various studies, it is observed that all his work is relate to the history of comparative literature (1833). Chaudes-Aigues, modern writers of France, in 1841, will stick to "The history of comparative literature "; Ville main and Puibusque, in 1842 and 1843, to "the comparative history of literally tures." Similarly, Benloew offers in *Dijon* in 1849 "Introduction to the comparative history of literature. (Baldensperger, 1921: 9)

On the other hand, the first time in English the phrase "comparative literature" in 1848 was used in an unpublished letter by Matthew Arnold who translated Ampère's use of "histoire comparative." (Wellek & Warren, 1949: 38)

In the private letter he wrote his mother unpublished till 1895, Mathew Arnold uses the phrase 'comparative literature' "How plain it is now, though an attention to the comparative literatures for the last fifty years might have instructed any one of it, that England is in a certain sense far behind the Continent. In conversation, in the newspapers, one is so struck with the fact of the utter insensibility, one may say, of people to the number of ideas and schemes..." (Arnold, 1895: 10)

Arnold defines the term in a conference, dated 14 November 1857, titled "On the Modern Element in Literature," printed in *Macmillan's Magazine*, February 1869, in these words "Everywhere there is connexion, everywhere there is illustration: no single event, no single literature, is adequately comprehended except in its relation to other events, to other literatures. (Arnold, 1914: 456)

When we shortly look at books published on comparative literature, although it firstly appeared in the title of the book named Irish scholar Hutcheson Macaulay Posnett's *Comparative Literature* in 1886, it arose as an academic discipline in the nineteenth century.

Today we recognize the contributions of the books such as Paul Van Tieghem's *La Littérature Comparée* (1931), René Wellek and Austin Warren's *Theory of Literature* (1942), Marius-François Guyard's *La Littérature Comparée* (1951), Rene Wellek's *The Crisis of Comparative Literature; Concepts of Criticism* (1963), Claude Pichois and A.M. Rousseau's *La littérature comparée* (1967), Ulrich Weisstein's *Einführung in die vergleichende Literaturwissenschaft* (1968), Jan Brandt Corstius's *Introduction to the Comparative Study of Literature* (1968), Henry Gifford's *Comparative Literature* (1969), Siegbert S. Praver's *Comparative*

*Literature Studies: An Introduction* (1973), C:L: Wrenn's *The Idea of Comparative Literature*(1973), John B. Alphonso-Karkal's *Comparative World Literature: Essays* (1974), Hugo Dyserinck's *Komparatistik: eine Einführung* (1977), Robert J. Clement's *Comparative Literature as Academic Discipline: A Statement of Principles, Praxis, Standards* (1978), Gerhard R. Kaiser's *Einführung in die Vergleichende Literaturwissenschaft* (1980), Swapan Majundar's *Comparative Literature: Indian Dimensions* (1987), Peter V. Zima and Johann Strutz's *Komparatistik. Einführung in die Vergleichende Literaturwissenschaft* (1992), Yves Chevrel's *La Littérature Comparée* (1989), Gurbhagat Singh's *Differential Multilogue: Comparative Literature and National Literatures* (1991), André Lefevere's *Translating Literature: Practice and Theory in a Comparative Literature Context* (1992), Susan Basnett's *Comparative Literature: A Critical Introduction* (1993), Claudio Guillen's *The Challenge of Comparative Literature* (1993); Charles Bernheimer's *Comparative Literature in the Age of Multiculturalism* (1995), Rey Chow's *In the Name of Comparative Literature* (1995) George Steiner's *What is Comparative Literature* (1995), Steven Tötösy de Zepetnek's *Comparative Literature: Theory, Method, Application* (1998), Takayuki Yokota-Murakami's *Don Juan East/West: On the Problematics of Comparative Literature* (1998), John T. Kirby's *The Comparative Reader: A Handlist of Basic Reading in Comparative Literature* (1998), Gayatri Chakravorty Spivak's *The Death of a Discipline* (2003), Haun Saussy's *Comparative Literature in An Age of Globalization* (2006), Dominique Jullien's *Foundational Texts of World Literature* (2011), Jacob Edmond's *A Common Strangeness: Contemporary Poetry, Cross-Cultural Encounter, Comparative Literature* (2012), Steven Tötösy de Zepetnek and Tutun Mukherjee's *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies* (2013) among the studies of literatures behind the boundaries in the world.

As for Turkish literature İnci Enginun's *Mukayeseli Edebiyat* (Comparative Literature 1992), Kamil Aydın's *Karşılaştırmalı*

*Edebiyat: Günümüz Postmodern Bağlamda Algılanışı* (Comparative Literature and Its Perception in Today's Postmodern Context 2008), Emel Kefeli's *Karşılaştırmalı Edebiyat İncelemeleri* (Comparative Literature Studies 2000), Gürsel Aytaç's *Karşılaştırmalı Edebiyat Bilimi* (The Science of Comparative Literature 1997), Ali Osman Öztürk's *Karşılaştırmalı Edebiyat Araştırmaları* (Comparative Literature Research 1999) Şeyda Ülsever's *Karşılaştırmalı Edebiyat ve Edebi Çeviri* (Comparative Literature and Literary Translation 2005), Binnaz Baytekin's *Kuramsal ve Uygulamalı Karşılaştırmalı Edebiyat Bilim* (Theoretical and Applied Comparative Literature 2006), Mesut Tekşan's *Karşılaştırmalı Edebiyat Bilimi* (The Science of Comparative Literature 2012) are remarkable books for comparative literature.

It is the fact that several comparative critical approaches from Plato to Aristotle, Longinus, Horace, Virgil, Dante, Seneca, Descartes, Spencer, Milton, Marlowe, Shakespeare, Pope, Swift, Dryden, Johnson, Fielding, Coleridge, Wordsworth, Keats, Shelley, Richardson, Addison, Byron, Poe, Goethe and Arnold, Voltaire, Flaubert, Balzac, Lamartine, Diderot, Boileau, Taine, Sainte-Beuve have opened a huge window towards the Comparative Literature or the Comparative Study of different Literatures, and by the time the term Weltliteratur (World Literature) used by Goethe in 1827 was born, and comparative studies between literatures have been popular.

What comparative literature means today is very different from previous discourses in global context. Cultural studies take us on reconsideration or redefinition of the term of comparative literature. Today boundaries of comparative literature have been expended by comparative cultural studies. Of course, we have some chance to learn or know progress, methods, and approaches of comparative literature by means of theoretical and practical/applied books I mention above or the other books; however, it can be said that we understand neither its theory and practice nor contributions.



From past today many things have been said on comparative literature up to now, but it will be important to focus on what we will compare. It is very clear that we do not know "what, why or how" we will compare, 'which works or writers' literary worlds must be compared.

Firstly, we must answer these questions if we want to study comparative literature. As well as necessity of a well-defined methodological frame, we must also argue its coverage and search for answers to the questions such as "to whom/what will we compare us /ours? How will we compare the texts? In other words, which texts/writers will we compare? Who are we in the eyes of the others or who are the others in our eyes?" Even though in Spivak's *Death of a Discipline* the questions "How many are we?" "Who are they?" (Spivak, 2003: 70) that she highlights should be observed for the New Comparative Literature which leads us towards comparative cultural studies crossing borders nowadays.

Wellek quotes Van Tieghem's definition of comparative literature in his theoretical book "the object of comparative literature is essentially the study of diverse literatures in their relations with one another" (Wellek, 1970: 15) with Van Tieghem's definition. Such an idea opened the doors of different language, culture and literatures behind the boundaries to the scholars. From perspective of comparative literature they began to consider the forerunners, their masterpieces and their influences on each other's in world literature.

In this respect, we can discuss American poet Edgar Allain Poe's influences on world poetry. For instance, a study of Poe's influence on French poet Charles Baudelaire, Baudelaire's influence on English poet T.S. Eliot or Turkish poet Tevfik Fikret. Such a study will be important comparisons between literatures. If the national literatures are isolated from world literature; literary texts' influences, echoes, aspects and values cannot totally be analyzed, detected and judged or evaluated.

In *The Preface to Shakespeare*, as Dr. Johnson expresses "without the knowledge of many mountains, and many rivers; so in the productions of genius, nothing can be styled excellent till it has been compared with other works of the same kind." (Johnson, 1842: 3).

Comparative literature is a key opening all doors beyond the national, cultural, linguistic, historical, social or political boundaries, when we turn our attentions to world literature, we recognize echoes of a masterpiece on our literature or a work of the other nations' literatures as translations and imitations, frequently by second-rate authors, or to the prehistory of a masterpiece, the migrations and the spread of its themes and forms." (Wellek & Warren. 1949: 40)

A researcher who studies literatures of other nation(s) to local literature will notice similarities, differences, and developments of the languages, literatures and cultures of two or more nations by comparative approaches; and s/he will find out common themes of the literary texts of different nations. Thus, a comparatist will have a chance to know their influences of the texts or the writers on each other's by means of comparative literature.

One of the most common errors in the study of comparative literature in theory and practice is mistake that the writers and their works of literature of a nation could be examined in the light of the science of comparative literature. Each nation may compare its own writers or literary works with each other's, but this is not a comparative literature. This work is a comparative development of that nation's literature; it is a progressive and historical study of the products of a national or local literature. If we want to make comparative literature or a comparative study, we have to compare two or more literatures of the different nations or languages, traditions or cultures.

For instance when we compare English poets, or novelists to each other's, we learn some things about English literature , but when we compare

English literature to French literature, American, Russian or Turkish literature we make comparative literature. In that case, aspects, parallels, similarities or developments of English and Turkish poets of nineteenth century may be compared and contrasted by comparative literature or comparative cultural approaches.

Of course, an English poet to another English poet(s) can be compared but as we mention above such a study will explore historical, social or political development, similar and different aspects etc., of English poetry. However when an English poet or writer is compared and contrasted to a Turkish one, this will be a study of comparative literature.

Undoubtedly, to study her own national writers of a country will give information about that country's literature, and this will be a restricted study of an area, but if we want to know other's literature(s) we need literatures of two or more nationalities away from the boundaries of one national language. Moreover as Wellek mentions "we need both literary history and criticism, and we need the wide perspective which only comparative literature can give." (Wellek, 1970: 36)

Why will we make compare literature? What are its benefits? To know theory and practice of comparative literature will provide numerous benefits to not only comparatists but also national, general and world literatures.

A comparative study of different literatures will present us rich knowledge of literatures, languages, cultures and identities of other nations, thus comparisons of products of the different literatures will get a chance us to recognize both our values and the other's closely.

Surely while we compare literatures of the different countries or languages we need to break down the borders, we have huge materials to compare synchronically or diachronically literary genres and texts across all times and spaces. We must read, recognize, criticize and evaluate the other nations' literary products. We need to develop, we need to know what the

others are doing we must compare ourselves to other's. As Matthew Arnold emphasizes we must have a look at literatures of all periods from classical to postmodern. We recognize similarities and dissimilarities among literatures, and perceive and evaluate the stand they come while we make a study of comparative literature.

We must compare the works of other ages with those of our own age and country; that, while we feel proud of the immense development of knowledge and power of production, which we possess, we may learn humility in contemplating the refinement of feeling and intensity of thought manifested in the works of the older schools. To know how others stand, that we may know how we ourselves stand; and to know how we ourselves stand, that we may correct our mistakes and achieve our deliverance -that is our problem. (Arnold, 1914: 457)

On the hand, in a globalized age, importance of the translation studies is undeniable for the science of comparative literature. To study on original texts in their own native languages while poems, epics, tales, stories, novels or essays of different languages are compared and contrasted will be better than their translations.

We all know how difficult a poem to be translated into to another language correctly? If not we know the language of an original text we must have a well translation of the text otherwise we will have to depend on the translated text, and inevitable mistakes will occur in comparisons of the texts. In this regard, to know a second language at least is an important requirement for accurate results in comparative/cultural, linguistic approaches to literatures as well as to learn the methods and techniques of literary analysis and comparison of different national literatures.

After knowing what comparative literature is in theoretical sense, practice of comparative literature can be made on literary genres selected among the literatures of different nationalities. The comparatists must be careful while determining the writers and their literary works of their own

literature and other country or countries. They must know very much literary values of countries to be compared.

To give an example for a study of comparative literature, the French symbolist and impressionist poet of *Les Fleurs du Mal* (Flowers of Evil) and *Le Spleen de Paris*, influence of Charles Baudelaire (1821-1867) on T.S. Eliot (1888-1965) in English and Tevfik Fikret (1867-1915) in Turkish will be an appropriate comparison for these modern poets of French, English and Turkish nations.

Baudelaire's influence are not only on Eliot and Fikret, but also on his country's poets and writers such as Mallarmé, Rimbaud, Verlaine, Proust; both English ones such as Walter Benjamin, Oscar Wilde, William Butler Yeats, George Moore, Alfred Douglas, Arthur Symons, Arthur Machen; and Turkish ones such as Cenap Şahabettin, Ahmet Haşim, Yahya Kemal, Ahmet Hamdi Tanpınar, Necip Fazıl, Ahmet Muhip Dranas, Cahit Sıtkı Tarancı, Attila İlhan; and on the other languages and literatures through the national exchange transcending cultural, socio-political and linguistic boundaries.

Each country has a Baudelaire; this varies according to each critic. All world literatures are in a contact to each other in today's global age. Despite of restricted technology of that period an American or a French writer can have a great influence directly or indirectly on another western, eastern or far Eastern writer. In our age, these kinds of influences will be more than past through mass media and internet.

Each of these poets is very important for their national literatures in the first place. What about poets of their ages at home and beyond the borders or each other's, even for world literature? Here you need to find the answers to these questions, explore their mysterious aspects in addition to similarities, differences and interactions of their personalities and poetics if we want to make a study of comparative literature.

Baudelaire is well known as one of the world's greatest lyric and symbolist, melancholic poets. *Les fleurs du mal* has been translated into most Western and Eastern languages and its fame has covered not only his country France, but also nearly the whole world. It was translated as *Flowers of Evil* in English, and as *Şer/Kötülük/Elem Çiçekleri* in Turkish.

Due to the translations, scholars have recognized inventors of world literature in an easier way. G. Turquet-Milnes made a study named *Influence of Baudelaire in France and England* (1913), Ali İhsan Kolcu traced his influences in Turkish literature in his book *Albatros'un Gölgesi* (Shadow of the Albatross, 2002).

These two scholars also examine influence of Baudelaire from perspective of comparative literature. Turquet-Milnes stresses, "His influence has been maintained through fifty years of literary history, and we have found pleasure in listening, in the works of later writers, for the magic echoes of the voice that is still." (Turquet-Milnes, 1913, p. vi) Echoes of this French poet in France and England or the other countries sound in similar ways in Turkey as well. Kolcu also pays attention influences of themes such as spleen, evening, escape, solitude, internal closure, sexuality and eroticism in Baudelaire's poetry on Turkish poets. (Kolcu, 2002: 449)

In Pul Valéry's words in his conference titled *La Situation de Baudelaire* (The Position/Place of Baudelaire-19 Feb. 1924) Baudelaire's poetry is "beyond his/our frontiers, it is read throughout the world; taking its place as the characteristic poetry of modernity... Men like Swinburne, Gabriele d'Annunzio, and Stefan George bear magnificent witness to the Baudelairean influence in foreign countries." (Valéry, 1924)

As some poems in *Fleurs du Mal* by Baudelaire, C. (1857) derives their content, form and some materials from Poe's poems, some lines in *Waste Land* (1922) and *Rubab-ı Şikeste* (Broken Instrument, 1900) are composed and contain some borrowings from Baudelaire'sin. How important Fikret is as one of the major innovators in Turkish literature, Eliot in English

literature, and Baudelaire in French literature are important in the same range more or less. Baudelaire and Eliot are known in European and Asian, American continents so much, but what a pity, as Fikret's works have not been translated into the other languages, and not introduced to world literature his fame is limited to Turkish nations and Turkish writers.

Even Fikret has not completely been understood by his own country's writers and critics or he has been evaluated in a wrong way. He has been accused of being atheist by conservatives. Narrative critical and strong style in his poems, and harsh criticism in his poems such as *Sis* (Fog), *Tarih-i Kadim* (Ancient History), *Haluk'un Amentüsü*, (The Credo of Haluk) and *Promete* (Prometheus) in terms of historical, religious and socio-political on monarchy of his age were greeted with disgust by at first his contemporary Mehmet Akif Ersoy.

However, Baudelaire and Eliot have been both translated into several languages their literary values have been understood by native and foreign readers early or late. Our translation agencies are very fast and hasty to translate and introduce a western work, but they are very slow and lazy to do the same thing for their country's ones.

Therefore, the major roles and responsibilities fall to us, academics. Our literary figures are introduced in our articles, books or essays more or less. Here importance of comparative literature is incontrovertible in sense of introducing our literary figures and their works and questioning the stand we are.

In one sense, Fikretism in Turkey is the same way as in Baudelairism in France or Eliotism in England but Baudelairism in England or in Turkey is not the same thing as in France. Of course, this situation is the same for Eliot and Fikret as well behind the borders. Their national tempers are different from the other nationalities' ones.

On the other hand, Baudelairian influence, or the symbolist influence enters through not only Baudelaire, but also Shelley, Mallarmé, Verlaine,

Rimbaud, Copée into English literature and Turkish. Even Parnassian influence is much more than symbolism on Fikret. Whereas the greatest impact on Fikret at the time came from Copée, on Eliot from Laforgue; Fikret is one of the greatest inventors of free verse (verse libre) in Turkey, and Eliot in England.

When we make a comparison shortly as a practice for comparative literature, although Baudelaire, Eliot and Fikret are poets of different countries, but they have much more similarities rather than differences. We see the poets think and write by similar manners and approaches in both content and form of their poetical styles.

How will we compare these poets? Certainly, we have to know three of them too very well. Later our work will be to focus on their arts. While we compare and contrast Baudelaire, Eliot and Fikret we must study their common aspects, similarities and differences in their interactions with each other

When we examine their poetries we notice they are sick poets due to the spleen of their ages. They are poets of prose-poetry as well as the poets of spleen, sensual, moral and psychological corruptions, spiritual conflicts, and mental and physical illness. They are the poets who compose their poems by symbolist, impressionist, expressionist approaches to the nature, imaginary, sounds, colors etc.

They are not only poets but also intelligent critics who express their ideas on poetry in several essays. We also meet Parnassian sides in Eliot and Fikret's poetics. Their narrative poems consist of historical, philosophical, social and political issues clearly, but we see spleen, love and pure symbolism rather than these themes in Baudelaire's poems. Mostly he gives importance music, harmony and sensuality rather than social problems. This does not mean that others do not value the musicality.

Their common main motto is "art for art's sake" even though we meet socio-political, religious and philosophical criticisms in Eliot and Fikret's



poems. London in Eliot's *Waste Land* and Istanbul in Fikret's *Broken Instrument* are like Baudelairean Paris spleen in prose poems of *Le Spleen de Paris* or lyrical poems of *Fleurs du mal*, Parisian Scenes, love, wine, rebellion, death, flowers of evil, straggles and contrasts between good and evil, measurable people, rich and poor dilemma and so on. Especially we witness that the notion 'spleen' crossed their works like a deadly illness. Paris spleen touches in English and Turkish poets' poems. London spleen in *Waste Land* and Istanbul spleen in the famous poem *Fog* and *Iktirab* (Sorrowful/ Spleen) in the *Broken Instrument* that Fikret's poems were collected.

From Greek and Latin periods Homer, Sapho, Catullus to Classical, Modern and Postmodern periods we know the fact that Chaucer, Milton, Shakespeare, Edgar Allan Poe, Baudelaire, Mallarmé, Rimbaud, Verlaine, Valery, Yeats, Eliot, Shelley, Keats, Fikret, Yahya Kemal, Ahmet Haşım, Cahit Sıtkı and the others exchanged literary values to national or across the walls, to each other. During the literary history each gave to the other what they had, received from the other what they had not.

Together with Baudelaire and his age is covered by Mal du Siecle (the malady of the century), that is melancholy of their ages passed boundaries. Eliot quotes Webster and Baudelaire in his *The Waste Land* and enriches his poetical style. In the last stanza of the first section of *Waste Land*, he includes the last line of Baudelaire's 'Au Lecteur' from the preface to Baudelaire's *Fleurs du Mal* in his poem: "You! hypocrite lecteur! -mon semblable, - mon frere" (Eliot, 1930: 16) Baudelaire wrote the same line "Hypocrite lecteur,- mon semblable,- mon frère!" (Baudelaire, 1857: 7) at the end of his poem. Fikret does not quote lines of Baudelaire's poems directly, but he uses a Baudelairean style by similar melancholic language, similar expressions and similar themes in his *Rübab-ı Şikeste*.

Baudelaire describes eight poets- Ruben, Vinci, Rembrandt, Michel-Ange, Puget, Watteau, Goya, Delacroix- in his verse titled "Les Phares" and Fikret also writes six poems subtitled -Fuzuli, Cenap (Şahabettin) Nedim,

Üstad Ekrem (Rezaizade Mahmut), Nefi, Hamid (Abdülhak) described the famous poets of Turkish poetry under the section "Aveng-i Tesavir" (Sequence of the Descriptions) (Fikret, 1910: 310-325)

Ali İhsan Kolcu compares poems such as Baudelaire's "Moesta et Errabunda," three 'Spleen' poems, 'Paris Spleen' to Fikret's 'Terennüm' (Singing), 'Bir Ömr-i Muhayyel' (Imaginary of A lifetime), 'Bir an-ı Huzur' (A Moment of Peace), 'Ne İsterim' (What Would I like) and 'Sis' (Fog) (Kolcu, 2002: 121-167), and he touches upon similarities in their themes such as spleen, escape pessimism

The capitals-Paris, London and Istanbul- of their ages Baudelaire, Eliot and Fikret lived are like each other in their poems. Paris is a city described by "Hospital, brothels, purgatory, hell, prison"<sup>1</sup> (Baudelaire, 1917: 179) in 'Épilogue' of *Paris Spleen* of Baudelaire. In a similar way, in Fikret's *Sis* (Fog) Istanbul is also described by its "killer towers, palaces with castles and dungeons"<sup>2</sup> (Fikret, 1910: 291)

London appears with the image of an "Unreal City," a crowd of people who flows over London Bridge echoing Baudelaire's 'Paris le fourmillante tableau' in Eliot's *The Waste Land*. The city is "under the brown fog of a winter dawn" (Eliot, 1930, p. 14), the fog is covered over the proceedings of the City as if "a stubborn smoke wrapped around her horizons"<sup>3</sup> (Fikret, 1910, p. 289).

Istanbul is cursed by Fikret in the poem *Sis (The Fog)*. This is an imaginative curse due to strict rules of the Sultan Abdul-Hamit of Monarchy of 19<sup>th</sup> century. Here Istanbul is an image/symbol, in the fact the curse is not to the city, to Monarchical period of the Sultan. "Istanbul, for the first time in Turkish literature in *Sis /Fog* is considered as a heinous and an accursed city" (Kaplan, 1998: 110)

In Fikret's poem, Istanbul is likened to prostitutes, while Baudelaire both loves and hates Paris with all beauty, ugliness and prostitutes: "I love you, infamous capital, bitches"<sup>4</sup> (Baudelaire, 1917: 180) Baudelaire accepts

this infamous city steeped in sin, reminded him of purgatory and a hell, with its whorehouse, prisons with all bad sides. Nevertheless, Fikret is in a strong hatred to Istanbul. "It is the fusty Byzantine, an old, a charming fool, a widowed girl, residue of a thousand husbands."<sup>5</sup> (Fikret, 1910: 290)

In Paris, London, Istanbul there are spleen, death, killers, bandits, gates of hell. The poets want to escape from the cities they live in, but they do not go anywhere, they cannot go away. Paris and London are charming despite of everything, but Istanbul does not fascinate Fikret. It is full of hypocrisy, dirt, loathsome, envy." The poet humiliates and curses Istanbul during the poem by the words "Cover/Drap (city), and eternal sleep, O world's old bitch!"

London of Eliot is a dead city. People are impotent; they are in conflict between life and death. The poet describes the city by the lines "Sighs, short and infrequent, were exhaled, and each man fixed his eyes before his feet. Flowed up the hill and down King William Street, To where Saint Mary Woolnoth kept the hours With a dead sound on the final stroke of nine" (Eliot, 1930: 15)

Paris is a 'gate of Hell', London is a 'waste land', and Istanbul is an old bitch. They are wastelands, the cities of spleen; shortly their people are 'hollow men' by words of Eliot in one sense. Of course, there are many things about these three poets and their poetries. Here I wanted to explain main aspects so that they are a practice for comparative literature.

From Plato and Aristotle's ages to present people have been interested in the others' literature, languages, cultures or customs, they have made some comparisons between themselves and the others. In academic respect since 19th century comparative literature has been developed and theorized, the science of comparative literature has been transformed in one side into the theories of comparative literature and literary criticism, comparative literature as an umbrella term has focused on world literature in some curiosity of knowledge the self and the other.

While Wellek and Warren govern the principles and practices of comparative literature, Totosy de Zepetnek offers a method in at least two ways for the discipline of Comparative Literature. First comparative literature means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other discipline in and for the study of literature and second, Comparative Literature has an ideology of the inclusion of the Other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc. (Tötösy de Zepetnek, 1998, p. 13)

Comparative literature is a unique tool for readers or academics or researchers who feel curious, enjoy reading and analyzing literary works about other languages and cultures of the other nations, or interested in global studies and international relations. The most important aspect of comparison a literary text must be the products of different nations, cultures or languages. A comparatist can study literatures from all parts of the globe, there is no boundary, he or she can go beyond one nation's literature, she / he compare it to two or more, for instance someone who studies Turkish language and literature can understand foreign language, culture or literary works in their original languages such as English, French, German, Spanish and Chinese.

Comparative literature will help us explore all literary values of the other literatures as well as ours. Whereas it is necessary not to forget that the works of the same nation will not be a study of comparative literature , it is a literary study, a comparative approach to literary history of a national literature, not comparative literature. It means progress of a country's own literature, a literary research. However comparative literature is a study behind the boundaries, between different languages, cultures and literatures . What benefits comparative literature provides us are obvious as we discuss above. Comparative literature is necessary for the world literature. We can examine importance of Voltaire for French, Spencer for English, Dante for Italian, Tolstoy for Russian, Al-Farabi for Turkish; and all of them

importance for the world literature in the light of comparative literature in the best way.

A new comparative literature will need to 'undermine and undo' the tendency of dominant cultures to appropriate emergent ones (Spivak, 2003:100), in other words it will need to move beyond the parameters of Western literatures and societies and reposition itself within a planetary context. The original enterprise of comparative literature, which sought to read literature trans-nationally in terms of themes, movements, genres, periods, *zeitgeist*, history of ideas is out-dated and needs to be rethought in the light of writing being produced in emergent cultures. There is therefore a politicised dimension to comparative literature; Spivak proposes the idea of planetarity in opposition to globalisation, which she argues involves the imposition of the same values and system of exchange everywhere. Planetarity in contrast can be imagined, as Spivak puts in, from within the precapitalist cultures of planet, outside the global exchange flows determined by international business.

Spivak's view is idiosyncratic and radical, a logical development of her notion of the subaltern and subaltern studies. It is a theory deriving from her own particular history and from the perspective which that history invites. In a sense, it is another version of the cannibalistic theory of some Brazilian writers and theorists, which derives from the anthropophagist movement of the 1920s, when Oswald de Andrade tried to devise a manifesto that would make sense of his own society, one where modernity and prehistoricity appeared to be coexisting within the same national boundaries while seeking to reevaluate Brazil's relationship with Europe. Elsa Vieira aptly summarizes the significance of de Andrade's theory of cannibalisation, whereby the relationship of writers to a source, particularly a Western source, is compared to that of a cannibal about to devour only the noblest and most highly prized captives in order to ingest some of the knowledge and virtues those victims are deemed to possess:

The devouring of Shakespeare and the revitalisation of Hamlet's dilemma in the *Manifesto* points to the assimilative perspective of cannibalism both as a programme and as a praxis: foreign input, far from being denied, is absorbed and transformed, which brings cannibalism and the dialogic principle close together. However, it stands to reason that Oswald de Andrade's dialogism has political imports for Brazil, because the denial of univocality means assertion of the Brazilian polyphonic and pluricultural space and, ultimately, liberation from mental colonialism. (Vieira, 1999)

Crucial here is the idea of polyphony or plurivocality, as opposed to an earlier model, promoted by the colonial powers, of univocality. Other voices can now be heard, rather than one single dominant voice. Plurivocality is at the heart of post-colonial thinking.

This notion is, of course, all well and good within a post-colonial context, particularly for Brazilian comparatists, just as Spivak's proposition works for anyone approaching the great literary traditions of the Northern hemisphere from elsewhere. However, neither paradigm is particularly helpful for those of us who have as a starting point one or other of those great traditions. The question remains as to what new directions in comparative literature there can be for the European scholar whose intellectual formation has been shaped by classical Greek and Latin, by the Bible, by the Germanic epic, by Dante and Petrarch, by Shakespeare and Cervantes, by Rousseau, Voltaire and the Enlightenment, by Romanticism and post-Romanticism, by the European novelists of the nineteenth and twentieth centuries, by generations of writers who have borrowed, translated, plagiarised and plundered, but whose works run inexorably to some degree through the consciousness of anyone writing today.

The origins of comparative literature in the early nineteenth century show an uneasy relationship between broad-ranging ideas of literature, for example Goethe's notion of *Weltliteratur*, and emerging national literatures. Attempts to define comparative literature tended to concentrate on questions of national or linguistic boundaries. For the subject to be authentic, it was felt, the activity of comparing had to be based on an idea of difference: texts or writers

or movements should ideally be compared across linguistic boundaries, and this view lasted a very long time. As late as the 1970s I was being told by my supervisor that I could not engage in comparative literature if I were studying writers working in the same language; literature written in English was deemed to be all of a piece, the different cultural contexts completely ignored. At the same time, also in the 1970s, Wole Soyinka was unable to give lectures in the English Faculty at Cambridge where he was Visiting Fellow, since African literature was not recognised, and was compelled to lecture under the aegis of Social Anthropology. The stifling weight of the Great European Tradition was such that it is not surprising that there should have been such a violent reaction by post-colonial scholars.

Nevertheless, we have come a long way in three decades, and the impact of post-colonial scholarship, along with other theories that have challenged the canonical status quo has been considerable. However, there is a need now to look again at the idea of the canon, not least because of the way in which Western foundation texts have found their way into other literatures – think of the impact of naturalism on southern Indian literatures, of the extraordinarily creative use of Homer and the epic tradition by the St. Lucian Nobel laureate Derek Walcott, of the current translation boom in China, as Western writing is translated, imitated and rewritten in exciting new ways. A fundamental question that comparative literature now needs to address concerns the role and status of the canonical and foundation texts that appear to be more highly valued outside Europe and North America than by a generation of scholars uneasy about their own history of colonialism and imperialism.

For Spivak and Southern hemisphere scholars, the crucial issues of comparative literature are indeed politicised. In contrast, however, I believe that the crucial issues for European scholars are as much aesthetic as political. For we are undergoing a radical reassessment of what constitutes literary knowledge, as across Europe the academic curriculum is rewritten to accommodate a generation of students who can no longer access texts written before the Early Modern age. The disappearance of classical languages has

been followed by the disappearance of medieval languages, so that emphasis increasingly falls on literature produced from the sixteenth century onwards. This will inevitably affect how we think about literary history, how we trace the emergence (and disappearance) of different themes, forms and genres over time. Significantly, there seems to be a revival of interest in the ancient world, most notably in the theatre of classical Greece among contemporary writers, an indication of a literary phenomenon that involves rewriting and translation.

In 1993 I published a book on comparative literature in which I argued that the subject was in its death throes. The basis of my case was that debates about a so-called crisis in comparative literature stemmed from a legacy of nineteenth-century positivism and a failure to consider the political implications of intercultural transfer processes. This had led, in the West, to a sense of the subject being in decline, though elsewhere in the world comparative literature, albeit under other labels, was flourishing. I argued that perhaps the time had come for a more self-confident discipline, the emergent discipline of translation studies to take centre stage: 'Comparative literature as a discipline has had its day. Cross-cultural work in women's studies, in post-colonial theory, in cultural studies has changed the face of literary studies generally. We should look upon translation studies as the principle discipline from now on, with comparative literature as a valued but subsidiary subject area'. ( Bassnett, 1993)

This was a deliberately provocative statement, and was as much about trying to raise the profile of translation studies as it was about declaring comparative literature to be defunct. Today, looking back at that proposition, it appears fundamentally flawed: translation studies has not developed very far at all over three decades and comparison remains at the heart of much translation studies scholarship. What I would say were I writing the book today is that neither comparative literature nor translation studies should be seen as a discipline: rather both are methods of approaching literature, ways of reading that are mutually beneficial. The crisis in comparative literature derived from



excessive prescriptivism combined with distinctive culturally specific methodologies that could not be universally applicable or relevant.

Spivak rejects the notion of globalisation in favour of an imagined planetarity, but the discourse of global flows can be helpful for comparatists. The patterns of exchange and transfer that happen in literary and philosophical movements can be compared to the shifting patterns of global information flows, which means that theories of cultural capital and its transmission can be a productive comparative method. Significantly, the celebration of particular events which brings together scholars working across a broad range of diverse disciplines can also be very productive, and indeed represents the best of comparative scholarship. The conference held in Lisbon in November 2005 to commemorate the two hundred and fiftieth anniversary of the earthquake that destroyed the city on All Saints Day in 1755 was a model of interdisciplinarity and comparativism. The Lisbon earthquake had a massive impact on European thought, inspiring literary works such as Voltaire's *Candide*, a host of theological debates from diverse perspectives in many countries, a plethora of paintings mainly by Dutch and German artists, scientific research that was to lead to the development of the science of tectonics and raising profound existential questions about the existence of God. The small Goethe, still only a child, later remembered the terror inspired by stories of what had happened in Lisbon. The book *O grande terramoto de Lisboa: ficar diferente*,<sup>4</sup> timed to be published for the conference, contains chapters by scholars from different countries and different disciplines and though it does not claim to be such, is arguably a model for twenty-first century comparative literature. For here there is also plurivocality, but the voices are assembled in a kind of chorus all referring back to one particular historical moment. The act of comparing thus takes place both in terms of the ways in which individual scholars approach the same topic and then, most significantly, in the reading process. Individual essays may make comparative points, but the actual comparison comes through the juxtaposition of the diverse contributions and through the response of readers to that juxtaposition.

When comparative literature lost its way was in trying to determine how comparison should take place, hence the drawing up of artificial boundaries and the prescriptiveness of some of the theories. This was particularly true of the so-called French school of comparative literature in the first half of the twentieth century. In contrast, other comparatists, notably in the United States, opted for an 'anything goes' approach, where comparative literature was loosely identified as any comparison happening between any kind of text, written, filmic, musical, visual or whatever. Both these approaches struggled with the idea of comparison itself, getting caught up in definitions of boundaries.

Where the subject starts to make sense and where it offers a genuinely innovative way of approaching literature is when the role of the reader is foregrounded, when the act of comparing happens during the reading process itself, rather than being set up a priori by the delimitation of the selection of specific texts. It is also important that the texts in question be considered in an historical context, for this can radically change the reading and alter the whole notion of comparison.

So, for example the significance of Ezra Pound's translations, if they can be called such, of Chinese poetry that resulted in his *Cathay* lies in how the poems were read when they appeared and in the precise historical moment when they were published. As Hugh Kenner points out in his book *The Pound Era*, the *Cathay* poems may have started out as translations of ancient Chinese verse, which is what Pound intended them to be, but in the way they were received they were transformed into war poems that spoke to the generation coping with the horrors of the trenches in Flanders. Pound used Fenellosa's work, Kenner argues, much as Pope used Horace and Dr Johnson used Juvenal in the eighteenth century, 'to supply a system of parallels and a structure of discourse'.<sup>5</sup> The result was a sequence of extraordinary poems which, rather than being read primarily as exotic translations, were read as powerfully imagistic words resonant with the pain and loss of the Great War. The impact of these poems was such that on the one hand they could serve as models for a

new generation of poets struggling to make the horrors of war a proper subject for poetry, while on the other hand they established a benchmark for future translators because they set the parameters in the minds of English-language readers of what Chinese poetry could do. The object of the comparative literature scholar is therefore to see these poems in a context and to compare them with other kinds of war poetry being produced at the same time.

*Cathay* is interesting because it highlights the way in which translation can serve as a force for literary renewal and innovation. This is one of the ways in which translation studies research has served comparative literature well; whereas once translation was regarded as a marginal area within comparative literature, now it is acknowledged that translation has played a vital role in literary history and that great periods of literary innovation tend to be preceded by periods of intense translation activity. The importance of translation during the Renaissance and Reformation cannot be underestimated and it is significant that today, as China opens itself to the West and engages with the rest of the world in new ways economically, so also is translation playing a huge role. Similarly, when Kemal Ataturk led the Turkish modernisation programme in the 1920s, central to his thinking was the systematic translation of what were perceived to be key foundation texts of Western culture. Through translation come new ideas, new genres and new forms, so it is extraordinary that for so long comparative literature as a field of study did not acknowledge the importance of research into the history of translation.

I have referred to comparative literature as a subject, as a discipline, as a field of study, uncertain which terminology to choose. This uncertainty reflects the uncertainty of comparative literature itself, and I find myself going back to the great Italian critic Benedetto Croce who was highly sceptical about comparative literature, believing it to be an obfuscatory term disguising the obvious: that the proper object of study was literary history: "The comparative history of literature is history understood in its true sense as a complete explanation of the literary work, encompassed in all its relationships, disposed in the composite whole of universal literary history (where else could it ever be

placed?), seen in those connections and preparations that are its *raison d'être*'.<sup>6</sup> Croce is surely right that the proper object of study is literary history, but understood not only as the history of the moment of actual textual production but also as the history of the reception of texts across time. So the recent production of Christopher Marlowe's *Tamburlaine the Great* at the Old Vic in London that cut scenes which might be offensive to an Islamic audience offers a fascinating example of rereading that takes into account the socio-political context in which a text is read. Any comparatist studying that play would need to consider the historical moment in which Marlowe was writing it along with the problems it poses to a contemporary British director in the wake of the July bombings in London in 2005 and would need to weigh the aesthetic compromises of the Old Vic production against the desire to preserve the integrity of a by-now classic English play.

Spivak is concerned with the idea of a 'to-comeness' which she sees as the way forward for comparative literature. I am more concerned with a 'has-happenedness', but both of us, in different ways, appear to be suggesting that rather than seeing comparative literature as a discipline, it should be seen simply as a method of approaching literature, one that foregrounds the role of the reader but which is always mindful of the historical context in which the act of writing and the act of reading take place. The term 'comparative literature' only started to emerge early in the nineteenth century when the discourse of national literatures came to the fore; there was no sense of comparative literature in the eighteenth century and previously, when scholars read across languages and disciplines were loosely defined and interconnected.

The future of comparative literature lies in jettisoning attempts to define the object of study in any prescriptive way and in focussing instead on the idea of literature, understood in the broadest possible sense, and in recognising the inevitable interconnectedness that comes from literary transfer. No single European literature can be studied in isolation, nor should European scholars shrink from reassessing the legacy they have inherited. There is a great deal to learn from the perspectives of Southern hemisphere scholars,

principle of which is the shift in perspective that their views inevitably incite, but it is important not to lose sight of where we, as Europeans, stand in relation to our own literary history. That history involves translation as a crucial means of enabling information flow, hence the need to position the history of translation centrally within any comparative literary study. Significantly, since writers are always a good twenty or so years ahead of literary critics, more and more contemporary writers across Europe are looking back to literature of previous ages, engaging with it, rewriting it, using it as a way of interrogating the world in which they move. Hopefully, literary scholars will follow where they lead, and will abandon pointless debates about terminology and definition, to focus more productively on the study of texts themselves, mapping the history of writing and reading across cultural and temporal boundaries.

In principle, the discipline of Comparative Literature is in 1010 a method in the study of literature in at least two ways. First, Comparative Literature means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature. Second, Comparative Literature has an ideology of inclusion of the Other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc.

Historically, it is true that Comparative Literature demonstrated a focus on European literatures and later on European and American literature, and thus the current criticism of the discipline's Eurocentrism makes sense to a point (see Bernheimer). At the same time, however, the discipline paid more attention to "Other" literatures than any of the national literatures. Comparative Literature has intrinsically a content and form which facilitate the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form. Predicated on the borrowing of methods from other disciplines and on the application of the appropriated method to areas of study single-language literary study more often than tends to neglect, the discipline is difficult to define because thus it is fragmented and pluralistic.

Comparative Literature remains an embattled approach and discipline of the study of literature. Yet, it produces that meaningful dialogue between cultures and literatures that is its mark theoretically, in application, and in basic as well as higher level education. It will continue to have supporters, students, and disciples who value Comparative Literature's insistence on the knowledge about as well as the inclusion of the Other in the widest definition of the concept and its realities, its global and international nature, its interdisciplinarity, its flexibility, and its objective as well as ability to translate one culture into another by the exercise and love of dialogue between cultures. The following Manifesto is structured in such a manner that it includes principles as well as obstacles:

The First General Principle of Comparative Literature is the postulate that in and of the study, pedagogy, and research of literature it is not the "what" but rather the "how" that is of importance. This means that it is method that is of crucial importance in Comparative Literature in particular and, consequently the study of literature and culture as a whole.

The Second General Principle of Comparative Literature is the theoretical as well as methodological postulate to move and to dialogue between cultures, languages, literatures, and disciplines. However, this basic attitude and ideology represents one of the primary obstacles Comparative Literature faces with regard to its self-sustenance and self-promotion. Comparative Literature - since its inception in the nineteenth century - faces the claim of emotional and intellectual primacy and subsequent institutional power of national languages and cultures. In turn, the built-in notions of exclusion and self-referentiality of single language and literature study and their result of rigidly defined disciplinary boundaries are notions against which Comparative Literature offers an alternative as well as a parallel field of study.

The Third General Principle of Comparative Literature is the necessity for the Comparatist to acquire in-depth grounding in several languages and literatures as well as other disciplines before further in-depth study of theory

and methodology. However, this principle creates structural and administrative problems on the institutional and pedagogical levels.

The fourth General Principle of Comparative Literature is its interest to study literature in relation to other forms of artistic expression (the visual arts, music, film, etc.) and in relation to other disciplines in the humanities and social sciences (history, sociology, psychology, etc.). The obstacle here is that the attention to other fields of expression and other disciplines of study results in the lack of a clearly definable, recognizable, single-focussed, and major theoretical and methodological framework of Comparative Literature.

The Fifth General Principle of Comparative Literature is its parallel recognition and study of single languages and literatures in the context of the comparative conceptual approach and function but so with a special focus on English. This is a composite principle of approach and methodology. The focus on English as a means of communication and access to information should not be taken as Euro-American-centricity. In the Western hemisphere and in Europe but also in many other cultural (hemi)spheres, English has become the lingua franca of communication, scholarship, technology, business, industry, etc. This new global situation prescribes and inscribes that English gain increasing importance in scholarship and pedagogy, including the study of literature. The composite and parallel method here is that because Comparative Literature is not self-referential and exclusionary; rather, the parallel use of English is effectively converted into a tool for and of communication in the study, pedagogy, and scholarship of literature. Thus, in Comparative Literature the use of English should not represent any form of colonialism - and if it does, one disregards it or fights it with English rather than by opposing English - as follows from principles One to Three. And it should also be obvious that is the English speaker who is, in particular, in need of other languages.

The Sixth General Principle of Comparative Literature is its focus on literature within the context of culture. This insistence of focus on literature - highbrow, popular, or any other type of literature - is far from being self-evident. Rather, it is of importance with regard to the current prominence of

cultural/culture studies which, on the institutional level, more often than not is with focus on aspects of culture where literature is not a primary factor. Here, the obstacle is not in approach or method when compared with Comparative Literature. Rather, the obstacle lies in the institutional location of cultural studies and its marginalizing effect on the study of literature.

The Seventh General Principle of Comparative Literature is its theoretical, methodological as well as ideological and political approach of inclusion. This inclusion extends to all Other, all marginal, minority, and peripheral and it encompasses both form and substance. While this ideology is a factor in many current theories of culture and literature. Comparative Literature is proposed here methodological as well as ideological and political approach of inclusion. This inclusion extends to all Other, all marginal, minority, and peripheral and it encompasses both form and substance. While this ideology is a factor in many current theories of culture and literature, Comparative Literature is proposed here with the postulate to employ explicit methodologies as follows in the Eight principle.

The Eighth General Principle of Comparative Literature is its attention and insistence on methodology in interdisciplinary study (an umbrella term), with three main types of methodological precision: intra-disciplinarity (analysis and research with the disciplines in the humanities), multi-disciplinarity (analysis and research by one scholar employing any other discipline), and pluridisciplinarity (analysis and research by team-work with participants from several disciplines). In the latter case, an obstacle is the general reluctance of literary scholars to employ team-work for the study of literature.

The Ninth General Principle of Comparative Literature is its content against the contemporary paradox of globalization versus localization. There is a paradoxical development in place with regard to both global movements and intellectual approaches and their institutional representation. On the one hand, the globalization of technology, industry, and communication is actively pursued and implemented. But on the other hand the forces of exclusion as represented by local, racial, national, gender, disciplinary, etc., interests prevail



in (too) many aspects. This localization can be seen in the institutional parameters of Comparative Literature itself. Comparative Literature - the intellectual as well as institutional carriers of the discipline - appear to be appointed based on scholarship in a single area where the candidate can claim (at best) concurrent interest in and/or knowledge of Comparative Literature. *Bona fide* Comparatists in the context of the above outlined general principles are increasingly a rare commodity. This obstacle, therefore, is one that has major intellectual as well as pedagogic and institutional implications. Thus, the Ninth Principle represents the notion of working against the stream by promoting Comparative Literature as a global and inclusive discipline of international humanities with focus on literature.

The Tenth General Principle of Comparative Literature is its claim on the vocational commitment of its practitioners. In other words, why study and work in Comparative Literature? The reasons are the intellectual as well as pedagogical values this approach and discipline offers in order to implement the recognition and inclusion of the Other with and by commitment to the in-depth knowledge of several languages and literatures as basic parameters. In consequence, the discipline of Comparative Literature as proposed advances our knowledge by a multi-faceted approach based on scholarly rigour and multi-layered knowledge with precise methodology.

## CHAPTER II

### LITERATURE & CULTURAL PARTICIPATION

Cultural participation can be defined as “participation in any activity that, for individuals, represents a way of increasing their own cultural and informational capacity and capital, which helps define their identity, and/or allows for personal expression”. Such activities may take many forms – both active, such as creating art or even volunteering for a cultural organisation, and passive, such as watching a movie – and may occur through a variety of formal or informal channels, including the internet. (UNESCO 2012: 51)

Participation can follow different patterns; the intuitive, almost obvious distinction between active and passive participation, has been further developed and nuanced in a number of studies but may be inadequate and partly reflects language. The word “participation” itself has the same meaning (“taking part”) but different nuances (active or passive attitude) in English and French; the commonly accepted meaning of “participation” thus covers both “attendance” (passive) and “participation” (active). Further distinctions are found, for instance, with Dutch-speaking authors (Schuster, 2007). Another two-fold distinction is between creative and receptive participation (Australian Expert Group in Industry Studies, 2004). Here creative participation is associated with making, creating, organizing, initiating, producing and facilitating arts activities and indicates active engagement; this definition also includes intermediary, supply and enabling participation (e.g. film distribution, theatre management, curatorial activities, and supportive involvement of family). Receptive participation involves receiving, using, purchasing or observing a culture or leisure event or product.

The literature provides a number of triple distinctions of possible participation patterns. The LEG group writes about attending/receiving, performance/production of amateurs, and interaction (Eurostat, 2000). This and other definitions include both professional and amateur practice, without

distinction. The 2009 UNESCO FCS states that participation mainly refers to taking part in amateur or unpaid activity, as opposed to the term consumption, normally used when referring to “an activity for which the consumer has given some monetary payment” (UNESCO-UIS, 2009).

Cultural participation does not regard activities carried out for employment purposes, e.g. the group visiting a museum is participating in cultural activities; the paid museum guide is not. Brown (2004) suggests the existence of five modes of arts participation, distinguished according to the degree of involvement and creative control of individuals in cultural practices:

- Inventive Arts Participation engages the mind, body and spirit in an act of artistic creation that is unique and idiosyncratic, regardless of skill level.
- Interpretive Arts Participation is a creative act of self-expression that brings alive and adds value to pre-existing works of art, either individually or collaboratively.
- Curatorial Arts Participation is the creative act of purposefully selecting, organizing and collecting art to the satisfaction of one’s own artistic sensibility.
- Observational Arts Participation encompasses arts experiences that an individual selects or consents to, motivated by some expectation of value.
- Ambient Arts Participation involves experiencing art, consciously or subconsciously, that is not purposefully selected – art that “happens to you.”

Each mode presents a different level of creative control, and the more creative control one has over an artistic experience, the more value this can yield. Yet, the value to the individual is not necessarily dependent on the level of knowledge, technical skill or competence in the art form (“Numerous respondents spoke of the great joy and satisfaction they derive from arts activities in which they have little training or technical knowledge”), nor can or

should judgements about the validity or worth of arts experiences be based on skill levels. Brown's five modes of participation transcend discipline, genre, cultural context and skill level.

Cross-country comparison of cultural statistics is one main focus of a great deal of literature on the subject and the object of many efforts of international institutions in recent years. According to Schuster (2007), the rise of trans-national governmental organizations that consider cultural policy (or cultural development or cultural action) as their fields of action has boosted the issue of cross-country comparison of participation studies, since comparative research and information-sharing are the basis for collaborative, cross-national projects (although responsibilities for cultural policies often reside at national government level). The literature on cultural participation includes a fairly extended list of studies concerning trans-national comparison. Years of discussion and analysis of the issue have led international institutions, including UNESCO (UNESCO-UIS, 2009) and Eurostat (2000), to develop statistical frameworks intended to be used in differing national contexts, aiming for international comparability of survey results. These organizations acknowledge that international comparison is extremely difficult when surveys are carried out independently and not designed at their outset to envisage or facilitate comparison.

Cultural participation remains a crucial issue within the domain of culture, although its importance reverberates in other social, economic and cultural aspects. Taking account of these interactions gives a better understanding of the meaning of cultural participation in different contexts, while it should not encourage any purely instrumental attitude. At the same time, it is worth underlining that the meaning of cultural participation extends beyond the impacts and reverberations on other aspects of civil life.

In the last 20 years or so, there have been quite a number of debates, beginning mainly in the Anglo-Saxon academia and then moving to other parts of the world, about the diminishing relevance of Comparative Literature and the need for it to transform itself into Cultural Studies. The arguments against

Comparative Literature have concerned themselves with (a) the Euro-U.S.-centric bias of Comparative Literature and (b) the hierarchy maintained within Comparative Literature between literary art and other forms of cultural production. It has argued that so far Comparative Literature has only dealt with a set of cononical writers from different European languages and paid attention only to the trends and movements which have played a dominant role in shaping the European literary heritage. Thus, it has willingly neglected not only literatures from other parts of the world (for example, literatures written in the ‘postcolonial’/’third world’ countries) but also the popular forms and trends within Euro-U.S culture itself (for example films, television shows, pornography, graphic novels, videogames, popular lyrics, etc). This has made Comparative Literature at once Eurocentric and elitist. Hence, the need to renovate it, if not to discard it totally.

These charges against Comparative Literature were firtjer exacerbated by Gayatri Chakravorty Spivak’s pronouncement in her book *Death of a Discipline* (2001) that Comparative Literature as it had been practiced in the U.S since the time of the Second World War had long lost its relevance. Her solution was that ‘old’ Comparative Literature could save itself from dying by opening its doors to Area Studies and Cultural Studies and becoming what she designated as the ‘new’ Comparative Literature. Cultural Studies, according to her, could provide Eurocentric Comparative Literature with a political corrective, while Area Studies could extend its geographical frontiers by bringing within its ambit literatures from the non-European languages.

One would notice that the charges made aganst Comparative Literature in this context are overwhelmingly content-oriented. It is pointed out that Comparative Literature (and here one needs to kee[ in view the location of its practice, the United States) did not deal with this or that material earlier, that it did not engage with literary traditions other than the European ones, and even when it engaged with European literary traditions, it undervalued the popular/marginal/underprivileged forms by conflating literature with high culture. But even in the context of the United States, these charges seem to be

a little misplaced, given that Charles Bernheimer's *Comparative Literature in the Age of Multiculturalism* clearly stated, almost a decade before the publication of *Death of a Multiculturalism* clearly stated, almost a decade before the publication of *Death of a Discipline*, that Comparative Literature had always been accused of dilettantism by single language-literature disciplines for its apparent zeal to incorporate as many literary traditions and as many kinds of cultural production within its syllabi as possible.

In fact, the difference of the American school of Comparative Literature from its French counterpart lies precisely in the former's introduction of Literature and other Arts in the practice of the discipline. From Bernheimer's report it seems that earlier the main accusation against Comparative Literature was that its students tried to know everything and ended up knowing nothing which, from the perspective of the single literary disciplines, meant that Comparative Literature students did not know the canon of a particular language well enough. The accusations changed over time but not their nature. Even in the demand for a new Comparative Literature, the explicit and implicit charges made against this discipline remain content-based, that is Comparative Literature is favoured or disfavoured simply on the basis of what it studies, its content, and not how it studies its form or method.

Stephen Totosy de Zepetnek finds it irritating as a comparatist 'that approaches and subject areas in cultural studies purport to be innovative when in fact the same areas have been studied under similar terms in comparative literature'. Despite this, he suggests a turn towards what he designates as Comparative Cultural Studies because of the increasing financial difficulties faced by Comparative Literature in Anglo-Saxon academia, and the flowing of grants towards and establishing of chairs in Cultural Studies. While such a suggestion clearly shows the concerns of a practitioner sincerely devoted to the cause of Comparative Literature, it is not clear if there is some concrete reason, apart from the pressing financial ones, for which a turn towards Cultural Studies is in fact necessary for Comparative Literature.

## **The Indian Context**

In the context of India, the situation is a little different and a little more complex. In India, during the late 1980's and early 1990's two significant changes started surfacing and were given almost immediate institutional sanction in two different realms. These realms may appear disparate but are, in reality, inextricably linked. Faced with the crisis of the balance of payment and domestic neo-feudal rent-seeking (Singh and Murari, 2011), the Indian state shifted its emphasis from mixed to neo-liberal economic policies by opening up its boundaries for the free flow of global, ostensibly transnational, capital. India was now the new-found laboratory of global capitalism, having equality of opportunity, crossing borders and multiculturalism as its slogans. A change with similar slogans was simultaneously burgeoning with the Humanities. English departments across the country suddenly woke up to the existence of literatures written in English outside Britain and America, thus proceeding to an unprecedented aesthetic and ethical reshuffling of syllabi.

In the process hoards of postcolonial literatures written in English and strangely, literatures not written, but translated into English were also incorporated into the English studies canon. The answer to what method was used in this process of the rearrangement of syllabi and what method was to be used to study the newly incorporated material was invariable Cultural Studies. The crucial question remained unanswered what is it that one can identify as the method of Cultural Studies? The question seems necessary since the presence of method is essential for the formation of a discipline. And when Comparative Literature is asked to align itself with Cultural Studies, one needs to examine what lesson the former has to learn from the method of the latter. A brief history of Cultural Studies may give us a few hints here.

Comparative literature is an academic field dealing with the study of literature and cultural expression across linguistic, national, and disciplinary boundaries. Comparative literature "performs a role similar to that of the study of international relations, but works with languages and

artistic traditions, so as to understand cultures 'from the inside". While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken.

The characteristically intercultural and transnational field of comparative literature concerns itself with the relation between literature, broadly defined, and other spheres of human activity, including history, politics, philosophy, art, and science. Unlike other forms of literary study, comparative literature places its emphasis on the interdisciplinary analysis of social and cultural production within the "economy, political dynamics, cultural movements, historical shifts, religious differences, the urban environment, international relations, public policy, and the sciences"

### **Early Work**

Work considered foundational to the discipline of comparative literature include Transylvanian Hungarian Hugo Meltzl de Lomnitz's scholarship, also the founding editor of the journal *Acta Comparationis Litterarum Universarum* (1877) and Irish scholar H.M. Posnett's *Comparative Literature* (1886). However, antecedents can be found in the ideas of Johann Wolfgang von Goethe in his vision of "world literature" (*Weltliteratur*) and Russian Formalists credited Alexander Veselovsky with laying the groundwork for the discipline. Viktor Zhirmunsky, for instance, referred to Veselovsky as "the most remarkable representative of comparative literary study in Russian and European scholarship of the nineteenth century" (Zhirmunsky qtd. in Rachel Polonsky, *English Literature and the Russian Aesthetic Renaissance*; see also David Damrosch: During the late 19th century, comparatists such as Fyodor Buslaev were chiefly concerned with deducing the purported *Zeitgeist* or "spirit of the times", which they assumed to be embodied in the literary output of each nation. Although many comparative works from



this period would be judged chauvinistic, Eurocentric, or even racist by present-day standards, the intention of most scholars during this period was to increase the understanding of other cultures, not to assert superiority over them (although politicians and others from outside the field sometimes used their works for this purpose).

### **French School**

From the early part of the 20th century until WWII, the field was characterised by a notably empiricist and positivist approach, termed the "French School", in which scholars examined works forensically, looking for evidence of "origins" and "influences" between works from different nations. Thus a scholar might attempt to trace how a particular literary idea or motif traveled between nations over time. In the French School of Comparative Literature, the study of influences and mentalities dominates. Today, the French School practices the nation-state approach of the discipline although it also promotes the approach of a "European Comparative Literature". The French school sets conditions on both the studied literary texts on the 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 has 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 fields of study of comparative literature according to the French school: 1/

Literary Schools and Genres 2/ Ideological Echoes 3/ Image Echoes 4/ Verbal Echoes 5/ Human Models and Heroes.

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 extremely 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.

When one considers the French School of Comparative Literature what is important is to remember that it does not designate itself to a particular nationality or language used for the discourse it presents but rather it is a general orientation that is given to the subject matter. The main focus is on solid research before interpretation are made and also a chronological and systematic approach. What time and again has crept into the study of literature is the study of 'influences' or what influences a particular 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.

### **Reception studies**

Van Tieghem was an indirect user of the theory of reception as though he may not have used the term 'reception' he focused on the process of communication. Yves Chevrel on the other hand focuses mainly on influence studies and its aspects like the 'influence of X', 'knowledge of X' on the neutral level. On the level of the emitter he is concerned with the fortune, reputation, diffusion and radiation whereas on the level of the receptor he focuses on reaction, critique, opinion, reading and orientation. He also charts

another category that deal with the reproduction of a text viz. Its face, reflection, mirror, image, resonance, echo or mutation. Thus he charts out the different aspects one can explore in the area of influence in literature.

Reception studies deals also with the transformation of a text like its translation and adaptation and well as the internal aesthetic codes of literary systems that are unconsciously linked with the prevalent ideology. The hypothesis in most cases is that literary systems have their own course of evolution and if a foreign element is introduced it causes a ripple and disturbs the system. The role of media too comes to be looked at though the geographical area covered by these studies is not large. France is taken to be the receptor while the other groups are England, US, Germany and Russia which again is a very Eurocentric approach.

French comparatist have focused considerable less on thematic aspects as by nature this is more matter dominated. Thematology as a word hints more at a methodology deriving some concepts from the psychoanalytic schools and Bakhtin's stylistic criticism. Bakhtin studies intertextuality and thematic formal study of the carnivalesque.

Michel Riffaterre on the other hand deals with the architectural composition of systems where even single lexical or syntactic components can provide a clue to the total system. "Each 'theme' therefore can be studied as inscribed in a network of multiple signifying systems, as well as the place where the systems intercross. And yet the study would be incomplete, in fact impossible, if the reader's response, which is always variable, is not given due importance."

The school of Annales has also dwelt on the thematic aspects of literary studies and in converse to formalist critics have analysed the nature of relations between social phenomena and cultural expression. The key concepts in the themalogical study of literature are : a) researches on the imaginary b) studies centred on one or the other of the great 'universal' thematic c) studies in

typology d) work centred on themalogical concepts. However, in comparison to studies in themalogy done in the United State, France tends to lag behind.

Studies in myths are more focused upon where they are considered as chiefly literary phenomena and are studied as revealing veiled symbolic and dramatic structures that correspond to the changing scenario of the society. The study of images of imagology too is given a lot of importance. This study focuses on the images that are manifested in literary works which are from different cultural settings and areas. However, again the field is limited to a few regions which are Great Britain, US, Germany and Russia with certain parts of Italy as well.

### **The French and American Schools of Comparative Literature.**

The French and American schools are quite similar as far as their groupings, diversity and liberalization go,. But there are minor differences especially stemming from the lack of a truly comparative perspective in the French School. The American school has a blend of a wide range of things which at times makes it appear diffuse; on the other hand, the French school tries to appea limited and restrictive but the confined methodology causes its scope to shrink considerably.

From Brunel, Pichois and Rousseau's viewpoint, the main thrust of the American school is its openness to the world at large that facilitates a broader field of study and though conscious of its Western tradition it does not fail to be tolerant of other cultures. Furthermore, it studies works right from antiquity to contemporary literature while being ready to experiment even though they do not demean the traditional works of literature. Assumptions are constantly questioned even though this may not be a totally modern sense of studying things. However, the French school too has individuals who are exceptions like Paul Hazard who combines imaginative daring with learning and so has an ideal blend of temperament to take on comparative studies. Another trend of

the French school is literary history as per the comparative perspective where an author is focused on as well as his work. One must remember though that the survival of comparative literature in France was as comparative and general literature. The text is the centre of its research which keeps in mind the aspects of intertextuality, context and history.

### **German School**

Like the French School, German Comparative Literature has its origins in the late 19th century. After World War II, the discipline developed to a large extent owing to one scholar in particular, Peter Szondi (1929–1971), a Hungarian who taught at the Free University Berlin. Szondi's work in *Allgemeine und Vergleichende Literaturwissenschaft* (German for "General and Comparative Literary Studies") included the genre of drama, lyric (in particular hermetic) poetry, and hermeneutics: "Szondi's vision of *Allgemeine und Vergleichende Literaturwissenschaft* became evident in both his policy of inviting international guest speakers to Berlin and his introductions to their talks. Szondi welcomed, among others, Jacques Derrida (before he attained worldwide recognition), Pierre Bourdieu and Lucien Goldman from France, Paul de Man from Zürich, Gershom Scholem from Jerusalem, Theodor W. Adorno from Frankfurt, Hans Robert Jauss from the then young University of Konstanz, and from the US René Wellek, Geoffrey Hartman and Peter Demetz (all at Yale), along with the liberal publicist Lionel Trilling. The names of these visiting scholars, who form a programmatic network and a methodological canon, epitomise Szondi's conception of comparative literature. German comparatists working in East Germany, however, were not invited, nor were recognised colleagues from France or the Netherlands. Yet while he was oriented towards the West and the new allies of West Germany and paid little attention to comparatists in Eastern Europe, his conception of a transnational (and transatlantic) comparative literature was very much influenced by East European literary theorists of the Russian and Prague

schools of structuralism, from whose works René Wellek, too, derived many of his concepts, concepts that continue to have profound implications for comparative literary theory today" ... A manual published by the department of comparative literature at the LMU Munich lists 31 German departments which offer a diploma in comparative literature in Germany, albeit some only as a 'minor'. These are: Augsburg, Bayreuth, Free University Berlin, Technical University Berlin, Bochum, Bonn, Chemnitz-Zwickau, Erfurt, Erlangen-Nürnberg, Essen, Frankfurt am Main, Frankfurt an der Oder, Gießen, Göttingen, Jena, Karlsruhe, Kassel, Konstanz, Leipzig, Mainz, München, Münster, Osnabrück, Paderborn, Potsdam, Rostock, Saarbrücken, Siegen, Stuttgart, Tübingen, Wuppertal. (Der kleine Komparatist [2003]). This situation is undergoing rapid change, however, since many universities are adapting to the new requirements of the recently introduced Bachelor and Master of Arts. German comparative literature is being squeezed by the traditional philologies on the one hand and more vocational programmes of study on the other which seek to offer students the practical knowledge they need for the working world (e.g., 'Applied Literature'). With German universities no longer educating their students primarily for an academic market, the necessity of a more vocational approach is becoming ever more evident".

### **American (US) School**

Reacting to the French School, postwar scholars, collectively termed the "American School", 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 postwar 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.

Prior to the advent of the American School, the scope of comparative literature in the West was typically limited to the literatures of Western Europe and Anglo-America, predominantly literature in English, German and French literature, with occasional forays into Italian literature (primarily for Dante) and Spanish literature (primarily for Cervantes). One monument to the approach of this period is Erich Auerbach's book *Mimesis: The Representation of Reality in Western Literature*, a survey of techniques of realism in texts whose origins span several continents and three thousand years.

The approach of the American School would be familiar to current practitioners of cultural studies and is even claimed by some to be the forerunner of the Cultural Studies boom in universities during the 1970s and 1980s. The field today is highly diverse: for example, comparatists routinely study Chinese literature, Arabic literature and the literatures of most other major world languages and regions as well as English and continental European literatures.

### **Current developments**

There is a movement among comparativists in the United States and elsewhere to re-focus the discipline away from the nation-based approach with which it has previously been associated towards a cross-cultural approach that pays no heed to national borders. 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 Tötösy de Zepetnek's concept of "comparative cultural studies", and Pascale Casanova's *The World Republic of Letters*. It remains to be seen whether this approach will prove successful given that comparative literature had its roots in nation-based thinking and much of the literature under

study still concerns issues of the nation-state. Given developments in the studies of globalization and interculturalism, comparative literature, already representing a wider study than the single-language nation-state approach, may be well suited to move away from the paradigm of the nation-state. While in the West comparative literature is experiencing institutional constriction, there are signs that in many parts of the world the discipline is thriving, especially in Asia, Latin America, the Caribbean, and the Mediterranean. Current trends in Transnational studies also reflect the growing importance of post-colonial literary figures such as Giannina Braschi, J. M. Coetzee, Maryse Condé, Earl Lovelace, V. S. Naipaul, Michael Ondaatje, Wole Soyinka, Derek Walcott, and Lasana M. Sekou.

For recent post-colonial comparative studies in North America see George Elliott Clarke. *Directions Home: Approaches to African-Canadian Literature*. (University of Toronto Press, 2011), Joseph Pivato. *Echo: Essays in Other Literatures*. (Guernica Editions, 2003), and "The Sherbrooke School of Comparative Canadian Literature". (*Inquire*, 2011). In the area of comparative studies of literature and the other arts see Linda Hutcheon's work on Opera and her *A Theory of Adaptation*. 2nd. ed. (Routledge, 2012). In 2018 Joseph Pivato undertook a major project to revitalize comparative literary studies in Canada by publishing *Comparative Literature for the New Century* which included essays by many Canadian academics who were bilingual or trilingual.

Based on the articles written by Remak and Bassnett, write a critique of what Comparative Literature is and the scope it encompasses. Undeniably, comparative literature has always been an effective means of deepening and broadening one's knowledge and horizons about the similarities and dissimilarities shared by people as far as arts, social sciences, sciences and religions are concerned. Definitely, it plays a vitally significant role in promoting and sharpening one's critical thinking as the study of comparative literature necessitates ones to widen their viewpoints and put their individual sentiments aside.



However, it is important to note that ones firstly must equip themselves with the fundamental aspects of comparative literature in order to be critical comparatists. They have to be exposed to what comparative literature is all about and the scope it encompasses and this will later assist them to critically evaluate the literary texts. Thereby, the ultimate aims of this paper are to discuss the definitions as well as the scope of comparative literature in greater detail.

In order to grasp the basic notion of comparative literature, it is a must to deeply understand its definition in the first place before concisely elaborating on the other aspects of comparative literature. According to Remark (1971), he provided us with 2 definitions of comparative literature in which comparative literature is viewed as a study of literature beyond national boundaries and it is concerned with the study of the relationships between literature and other areas of knowledge and beliefs. Bassnett (1993), on the other hand, suggests that comparative literature is the study of texts from different cultural contexts and origins to identify their points of convergence and divergence. With reference to these two highly reliable and credible sources, it is best to summarise that comparative literature is basically portrayed as the study of literature beyond national boundaries that aims to highlight the relationships between literature and other areas of knowledge and belief as well as to ascertain their points of convergence and divergence.

The study of Cinderella, for example, is said to be comparative provided that it involves with two or more short stories of Cinderella written by different authors belonging to different national boundaries and it underscores the dissimilarities and similarities shared by those literary texts. By keeping this condensed definition in mind, it is very helpful in drawing a line between what is said to be a study of comparative literature and what is not meant to be a study of comparative literature.

In addition to its definition, comparative literature has also been inextricably and mutually linked to American school and French school that account for the criteria or standard of comparative literature used by learning

institutions at this very moment. Both American school and French school have something in common whereby they acknowledge the very first definition of comparative literature put forward by Remark (1971).

Nevertheless, the endless dispute between both of these schools of thought is that only French school declines or rejects the latter definition of comparative literature in which it does not favour the study of literature with other disciplines. This is due to the fact that the systematic study of the relationship between literature and other areas without doubt leads to the accusation of charlatanism and thus bringing deleterious impacts on the acceptance of comparative literature by public at large or students, lecturers of higher learning institutions in particular. American school, on the other hand, is more flexible as compared to French school in which it advocates the interdisciplinary method. It is believed that a better, comprehensive understanding of literature can be achieved by geographically and generically extending the investigation of literature. This is primarily because literature indubitably deals with people in communities and many factors, namely, social, political, economical, psychological do come into play. Therefore, it is hoped that by integrating literature with other spheres of human expression, a better insight into literature as a whole can be realized and students especially learn even better when the information they receive is presented in a comprehensive manner.

Aside from debatable and questionable arguments on the relationships between literature and other areas of knowledge and beliefs, there is also another important facet of comparative literature that has always remained controversial over the years. Both of these schools of thoughts have different approaches to solving the issues found in the text. This is proven when French school is only concerned about the issues that can be ironed out based on factual evidence. Rather, its avid interests are in “questions of reception, intermediaries, foreign travel, and attitudes towards a given in the literature of another country during a certain period”.

Nonetheless, this principle adopted by French school is said to be detrimental to the innovative methods and topics. This is truly true that all data will never be collected and most importantly, the similar facts will be differently interpreted by different interpretations or assumptions. Again, this will definitely bring us the hazardous impacts on the developments of current methods and recent subjects studied and we will surely be left behind. That is why American school is adamant in not blindly following the principles used by French school whilst evaluating the literary texts. In other words, it does not totally count on factual evidences.

Instead, it prioritizes the textual content in seeking answers and justifications as to what it is retained, what it is rejected, why and how the material is absorbed and integrated and so forth. This, again, through the lens of American comparatists, clearly signifies that facts can be obtained by means of textual analysis rather than waiting till all the data are in which is unlikely plausible and possible. Finally, the scope of comparative literature is another crucial aspect that must be carefully discussed and studied in order to deeply comprehend its significance as well as to effectively critique the text.

In brief, scope of comparative literature can be broken down into three kinds which are national literature, world literature and general literature. At the same time, its relationship between national literature, world literature and general literature will also be pointed out as to gain better comprehension. There are some differences and similarities that can be found when making a comparison and contrast amongst four of them.

To begin with, comparative literature and national literature share same methods of research, for example, “a comparison of Racine with Corneille and of Racine with Goethe”. However, the difference is that issues or subjects found in comparative literature can go beyond national-literature research, for instance, the contact or collision between different cultures generally and the problems related to translation specifically. This is due to the nature of the comparative literature study in which it desires to study literature beyond national boundaries and thus they can read foreign texts in their original form.

Comparative literature vis-a- vis world literature, on the other hand, exhibits clear-cut differences and enable the readers to identify whether the literary texts studied are best classified as comparative literature research or otherwise. As far as the element of time and quality are concerned, world literature is one that can withstand the test of time and contains the finest input of all time. In other words, it is something that people still highly appreciate the beauty of the literary art or the messages albeit it was produced or written for example a century ago.

The impeccable example would be “Sonnet 18” beautifully written by William Shakespeare remains evergreen and is still being studied by students worldwide. Therefore, the comparison made is always between the texts that are capable of standing the test of time and embody the messages of highest quality. Meanwhile, comparative literature may simply compare anything regardless of how old or how new the works are and of quality of messages conveyed. Besides element of time, element of space does also contribute to the significant difference between comparative literature and world literature.

Comparative literature, insofar the element of space is concerned, is often viewed as a more restricted one since it always looks into the relationships of only two countries written by two authors of different nationality as compared to world literature that suggests acknowledgment all over the globe.

The very distinct difference between comparative literature and general literature is that general literature is referred to as foreign literature in English translation or works which cannot be categorized as world literature/national literature or sectional literature whereas comparative literature, as mentioned earlier, is very distinctive in its own terms and basically about two or more literary texts being compared in order to point out and address the similarities and dissimilarities found in those texts.

This very detailed description of the scope of comparative literature as explained in the previous paragraphs obviously draws our attention in classifying the study of literary texts in a systematic and effective manner and

it is undeniable that comparative literature is directing towards world literature provided that it can successfully mesmerize and captivate everyone's attention throughout the world and become a phenomenal success. Nothing is impossible.

In summary, this paper has thoroughly discussed the definition of comparative literature, the standard or criteria of comparative literature shaped by American and French school and the scope of comparative literature that can be further divided into 3 subcategories, namely, world literature, national literature and general literature including their relationships with comparative literature. It is greatly hoped that everyone will be motivated in studying, exploring the outside world and thus understanding the world generally and people specifically.

In the histories of comparative literature there is a French School, a German school, and an American school. When studying comparative literature in Canada, I felt inklings of a Canadian school, due in part, no doubt, to the national literature of multilingual Canada readily lending itself to the comparative method: Canadian literature encompasses far more than the literature of its two official languages. For example, a Ladino (Judeo-Spanish) poet I much enjoy, Haim Vitali Sadacca, lives in Montreal; and the Haida poets, Skaay and Ghandl, certainly deserve a place in the 'canon' of Canadian literature, as Robert Bringhurst has recently shown. Judging from my own experience, comparative literature in Canada possesses other distinguishing features as well, such as the strong influence of East European scholars, especially those working in Slavic languages. But I will leave it to others to write about the Canadian side of the discipline.

On the other hand, as far as I can discern no distinguishing mark divides comparativists in the UK from those in other countries. There is, at least according to the official histories of the discipline, no 'British school' of comparative literature; although, the discipline is well represented in the UK. On the institutional level, one small difference in British degree programs in comparative literature is that they are often (though not always) less resolute

upon forcing their students to learn a language other than English, whereas North American and European programs usually insist upon two or three languages – a fact Boldrini, in her recent assessment of the discipline in the UK, confines to an embarrassed footnote. The majority of British comparativists are not, however, lacking in linguistic training – although, it would be interesting to see what percentage of British students in the field are monolingual in comparison with those in other countries. Aside from various departments and degree programs, an important body for the discipline is the *British Comparative Literature Association* which organizes events and runs the journal *Comparative Critical Studies*. In an interdisciplinary field in an era of globalization, the journal and conferences unsurprisingly abound with international contributors.

Several problems necessarily daunt attempts to construct a view of British comparative literature with any sense of completeness: the mobility of scholars, the international scope of English-language scholarship and the limitless scope of comparative literature, which in practice is confined neither to literature nor comparing, and which subsumes all literary and cultural studies as well as interdisciplinary research. This is, however, a problem for discussions about the discipline outside Britain as well. When reading an article on recent comparative literature in Spain, I was initially surprised that no mention was made of the influence of Claudio Guillén, a venerable master of the discipline (Zarranz & Zarranz). Although, in fairness, had his work been mentioned, another name would undoubtedly be cast aside.

For this reason, I prefer to relate my personal experience studying comparative literature in Britain, rather than attempt to speak for the discipline as a whole. My own research is in medieval and Renaissance literature, though not limited to works written in English and Latin. However, my current project is concerned mostly with Latin and focuses almost entirely on continental writers and contexts. Latin literature in particular almost always invites a comparative approach, due to the early and pervasive influence of ancient

Greek literature. For later periods, it is also often written for an international (or at least pan-European audience), while at the same time often rooted in specific countries or contexts, and it is tied in a truly diverse number of ways to literature in the vernacular languages through influence, adaptation and translation. One could argue, and some do, that literary eras such as the baroque are better seen through a pan-European than a national scope (Souiller), often made more pronounced by early modern Latin.

Most of the scholarship I read is written and published outside of the UK and in languages other than English. I regularly make use of libraries from other countries, especially Germany and the United States. For practical purposes, the contemporary world of comparative literature is often without borders. That said, working in the UK and in particular at the University of Cambridge does influence my work. For research on European literature, being in Europe makes a decided difference. European libraries are easy to access without the Atlantic in the way, and the collegial life at Cambridge is well-ordered for interdisciplinary work. Through student clubs and college life, one interacts regularly with students and scholars outside one's own discipline more regularly than is the case with many other schools. At my college, graduates dine together each Friday at formal hall. The dinner, and drinks after, helps with the circulation of ideas more so than I would have thought prior to studying here. The social space, outside of coursework and solitary research, is often a regrettably neglected part of academic life, both for students and scholars. Research profits when scholars explore outside their own interests, but an environment where one interacts with real people working in other fields can provide a useful starting point for developing ideas. Having recently read a book on English literature which ventured into Latin and French literature – without ever evidently consulting any scholars in those fields, let alone anyone with a basic competence in either language – made me painfully aware of the easily avoided dangers of isolated ventures into new waters.

A student at Cambridge is also entitled to attend lectures in any faculty at the University, which enable one to pick up new skills, study a new subject,

or even learn new languages; although, many students do not. But the ability to promiscuously attend lectures can be invigorating, as the smallest spark from a different discipline often sets off a series of unexpected implications for one's own research. That at least has been my finding; others working in similar circumstances very likely will have different experiences to mine, which accounts naturally for only a limited view of comparative research. But comparative literature at least is one discipline that depends upon shared experience.

A thorough analysis of the impact of the study of Comparative Literature in Spain is a particularly complex task, especially in comparison to the longer-standing traditions in North America and some European countries. Despite having received a great deal of attention in the last few years, the discipline in Spain has been only recently created. In this short article, we have the opportunity and pleasure to share some views on this subject by three Spanish specialists in Literary Theory and Comparative Literature: Dr. Genara Pulido (University of Jaén), Dr. Luis Beltrán (University of Zaragoza) and Dr. Tomás Albaladejo (Universidad Autónoma de Madrid).

### **Reflections on the Contemporary Role of Comparative Literature in Spain**

As Dr. Genara Pulido explains, Comparative Literature was institutionalized at an academic level in 1998 when it was joined to Literary Theory, thus creating a field of inquiry called Literary Theory and Comparative Literature. Since then, the number of publications, courses and researchers has increased dramatically. In fact, its role has become crucial not only within academic circles, but also in general literary studies. Comparativism or a comparativist approach has become a source of knowledge as well as a means of literary and interdisciplinary analysis, with all the possibilities this entails. In this respect, it is intriguing to hear about some of the new projects carried out by Dr. Albaladejo with his research team at the Universidad Autónoma de Madrid (UAM). They have proposed interdiscursive



analysis as a way to extend Comparative Literature by means of analysing and comparing literary and non-literary discourses (mainly rhetorical but also law, journalistic, historical and digital discourses, among others). Two successive research projects are funded by the Ministry of Science and Innovation of Spain with the UAM as the coordinating centre: Interdiscursive Analysis and Cultural Rhetoric, respectively. Researchers from other Spanish, Italian, British, Dutch, German, Mexican, Argentine and Peruvian universities are members of these projects.

### **Thoughts on the Current State of Comparative Literature as a Discipline in Several Regions in Spain**

Commenting on the situation in the region of Aragón, Dr. Beltrán explains that Comparative Literature is offered as a course in the new degree program in Hispanic Studies at the University of Zaragoza. Other regions in Spain that benefit from an undergraduate or master's degree in Literary Studies provide further options for the study of Comparative Literature. In the case of Andalucía, Dr. Pulido claims that, generally speaking, the interest in Comparative Literature is the same there as in other Spanish regions, stressing the fact that comparisons between provinces cannot and should not be established. On the other hand, Dr. Albaladejo argues that there are many different study options in Madrid. The Universidad Complutense, for instance, offers a course in Theory of Literature and Comparative Literature; further, at the Universidad Autónoma de Madrid, there are courses explicitly called Comparative Literature and other courses whose contents can be situated within the discipline, such as those dealing with the study of European literatures within departments including Modern Languages, Culture and Communication, English Studies, and Translation and Interpretation. As another example, in Autónoma, Comparative Literature is offered as a subject in the program of Asian and African Studies. Two further indicators of the

increasing prevalence of Comparative Literature in Spain are noteworthy: first, Albaladejo concludes by emphasizing that graduate degrees involving Comparative Literature are offered (or will be offered); second, the Universidad Autónoma de Madrid, which was awarded the International Campus of Excellence in 2009, plans a Centre for International and Comparative Studies that will feature interdisciplinarity as a core concept.

### **Insights on the Place of Contemporary Spanish Literature within this Discipline**

Dr. Beltrán claims that there is no comparativist tradition in Spain. The Spanish School of Philology had and still retains an endogamic character, not having developed an international approach. Further, the creation of the Spanish Association of General and Comparative Literature became a key instrument in the articulation of this weak Spanish comparativist tradition. In contrast, Dr. Pulido argues that Spanish/Hispanic literature has been subject to studies with a comparativist perspective not only including literatures from nearby countries in Europe, but also including the arts, film, philosophy and so on. This is the result of the wonderful school of philology that was created in Spain, with figures like Emilio Orozco, among others, who unknowingly carried out interesting studies following a comparativist approach. Nowadays, specialists in Comparative Literature perform this work. According to Dr. Albaladejo, the place of contemporary Spanish literature within Comparative Literature is a relatively important one because the majority of Spanish researchers use Spanish as their mother tongue and know Spanish literature well. In addition to contemporary Spanish literature, other periods in the history of Spanish literature are dealt with within the study of Comparative Literature. Although the role of Spanish literature is important in research in Comparative Literature, Albaladejo argues that its role in teaching is not equivalent since courses in Spain are usually taught by teachers specialized in

their own areas of knowledge. Spanish Literature and Comparative Literature in fact comprise different areas of knowledge in Spanish universities. Albaladejo concludes by noting that teachers do use methods of comparison which include Spanish literature from all historical periods as part of their object of analysis.

### **Comparative Literature Beyond the Literary Realm: Conversations with other Disciplines, such as Film, Philosophy and Music**

Dr. Beltrán argues that in Spain and within Hispanic Studies in general there has been a significant increase in studies on literature and film, though not all of them can be said to employ a comparative perspective. He claims that studies involving literature and philosophy are scarce, and unfortunately, their quality is not always the one desired. An exception would be the work of Fernando Romo in the field of Literature and Hermeneutics. Dr. Pulido also argues that Comparative Literature definitely transcends the realm of the literary, mentioning two collections she edited, *La literatura comparada: fundamentación teórica y aplicaciones* and *Literatura y arte*, where literature is compared with architecture, photography, art and philosophical thought. Finally, Dr. Albaladejo maintains that, in essence, Comparative Literature goes beyond the realm of literature; its borders cannot always be strictly defined. Thus, research in Comparative Literature in Spain includes dialogue with other academic disciplines – Theory of Literature, Rhetoric, Philosophy, Aesthetics, Hermeneutics, Translation Studies, Legal Theory, Economics, Epistemology and Journalistic Studies, among others – in order to join perspectives and methods for comparative analysis and explanation. Comparative studies have dealt with literature and art and have applied literary, linguistic and rhetorical methods to the analysis of painting (e.g., Antonio García Berrio), music (e.g., María José Vega), rhetoric (e.g., Francisco Chico Rico) and, finally, cinema (e.g., Darío Villanueva). Therefore, Albaladejo concludes, Comparative

Literature in Spain can be said to promote its interdisciplinary position in an increasingly complex world.

New resources and forums inspired this effort to digest significant readings in cultural participation. Researchers at the Rand Corporation, for example, have been compiling a comprehensive literature review of readings in cultural participation and audience development for the Lila Wallace/Reader's Digest Fund. The review will soon be available on the World Wide Web and will expand on the helpful bibliography previously created by Becky Pettit and Paul DiMaggio. A session at the coming GIA conference in San Francisco focuses on practice and evaluation in cultural participation, and will be presented along with a compendium of readings.

What follows is not an exhaustive review but offers examples of reports and journal articles, representing four types: 1) histories — significant past works that continue to inform research; 2) participation studies — national surveys of public behavior and opinions; 3) strategies — regional research containing recommended actions; and 4) instances — strategies tried and lessons learned by organizations and grantmakers.

## **1. Histories**

Studies of characteristics of the arts audience in the United States began by studying museum visitors in the 1920s and Federal Theater Project performances in the 1930s, but the scale and frequency of the research increased dramatically in the 1960s and 1970s. Early museum surveys were most often behavioral, focusing on how patrons interacted with specific exhibits. Baumol and Bowen's *The Performing Arts: The Economic Dilemma*, published by the MIT Press in 1966, brought new rigor and breadth to the study of audience patterns and demographics. While many at the time spoke of a “cultural explosion” in the United States, Baumol and Bowen found “...evidence of modest expansion in performing arts activity.” In characterizing performing arts audiences they found them to be somewhat younger, far more

educated, of higher occupational status, and far more affluent than the general adult urban population. Frequent attenders were of even higher status than infrequent visitors.

In 1978 Paul DiMaggio, Michael Unseem, and Paula Brown, published “Audience Studies of the Performing Arts and Museums: A Critical Review,” for the NEA. The Endowment had grown aware of a rising number of audience surveys being conducted by performing arts organizations across the country. While a significant effort was being expended to collect information, nobody was compiling information across organizations, assessing the quality of research methods, or reviewing how the studies changed organizations' behavior. When the investigators instituted a diligent search for audience studies to compile and analyze, they hoped to find 100 to 150 surveys produced over several decades. They were surprised to uncover 270 surveys — most conducted after 1970.

The surveys in sum revealed patterns of arts participation that echoed Baumol and Bowen's findings and that hold up in subsequent research:

“...the culture-consuming public is more educated, has higher incomes, and has higher status jobs than the general public. Museum visitors were somewhat more representative of the public than performing arts audiences.”

“...income was an important indicator of cultural participation but was less significant than level of education or whether one worked in a “profession” rather than a blue collar job.”

A few of the researchers' analytical comments reveal interesting 1970s assumptions about audiences. While it was then (and it is now) generally true that women are better represented in arts audiences than men, a hypothesis was that the arts were a “feminine” activity, with a great disparity between male and female participation. This study revealed, “The stereotype of the arts as a predominantly feminine activity did not hold true. Women only slightly outnumbered men in relation to their percentage of the population of the whole.”

Also, audiences were perceived as becoming more “democratic” — representative of the general population because of greater equality of educational opportunity. In the previous decade Baumol and Bowen had concluded “...if there has been a significant rise in the size of audiences in recent years, it has certainly not yet encompassed the general public... Attempts to reach a wider and more representative audience, to interest the less educated or the less affluent, have so far had limited effects.” DiMaggio, Unseem, and Brown's 1977 findings state, “We could find no evidence that audiences were becoming more democratic. None of the variables showed any significant change in time over the last fifteen years.”

Very few of the surveys reported attendance by race or ethnic background, demographic variables that now are studied with interest. Optimism about an emerging socially and economically representative arts audience seems to have been replaced in our time by anxiety over the graying of the audience. As of this 1970s compilation, “the median age of visitors to museums was thirty-one and for the performing arts was thirty-five.” This age profile was similar to general population figures for the time — falling between the median age of the entire U.S. population (twenty-eight) and the median age of the population sixteen and over (forty).

Investigators found uneven methodology and rigor in organizations' research methods and little evidence that the data was being used to change marketing and other behavior. There was no evidence that higher quality research was used by organizations more than data that was poorly collected or analyzed. Further, no attention had been paid to the opinions and demographics of those not attending the arts. “Audience Studies of the Performing Arts and Museums” pointed to the need for a broader study of attitudes and behaviors of both attenders and non-attenders.

## **2. Participation Studies**

Twenty years later, Becky Pettit of the Department of Sociology at Princeton produced the helpful overview, “Resources for Studying Public Participation in the Arts,” specifically covering more recent, broad analysis of participants and non-participants. Pettit discusses twenty-five studies — some local, some regional, and others national. Each entry describes the study, evaluates its technical strengths and weaknesses, and provides contact information. Her analyses of research methods and the validity of results are particularly useful to readers who are not social scientists and may be confused by varying sampling techniques and survey designs. Among studies analyzed are those conducted by Lou Harris — “Americans and the Arts” — between 1973 and 1992, the General Social Survey of 1993, several Canadian studies, and the NEA' Studies of Public Participation in the Arts.

Another helpful overview for general readers is the NEA's “A Practical Guide to Arts Participation Research: Research Division Report #20,” published in 1995. Accessible and clear, the report maps different styles and goals of participation studies along with methods of data collection. The guide is intended to be a “how-to” manual for grantmakers, chambers of commerce, and other organizations planning to conduct regional studies.

### **Surveys of Public Participation in the Arts (SPPAs)**

Pettit's report and the “Practical Guide” are helpful prefaces to the Surveys of Public Participation in the Arts, (SPPAs) sponsored by the NEA beginning in 1982 and continuing in 1987, 1992, and 1997. “Participation” as analyzed in these reports includes attending live arts performances and exhibitions, listening to and watching broadcast or recorded arts programs, and personally performing or creating arts. Results allow for comparisons among

different arts fields, demographic groups, and among alternative uses of leisure time.

The 1997 edition of the SPPA (published in December 1998) gathers some new information including: more specific details about arts performances and exhibitions attended and books read, barriers to the respondents' attending more arts events, information about how often and in what way the respondent used a personal computer in the arts, and “socialization” data about the respondents' relative level of exposure to the arts as a child and about how they are exposing their own children to the arts.

1997 results demonstrated markedly higher participation in the arts in almost all categories over the previous SPPAs, but one must approach this good news with caution. The 1997 research methodology was significantly different (as discussed in Appendix B to the report). Previous SPPAs were conducted by the U.S. Census Bureau as supplements to the National Crime Victimization Survey. Questions were asked through phone and face-to-face interviews with adults in a random sampling of households with and without telephones. Response rates were quite high (ranging between a low of 75 percent in 1992 and a high of 89 percent in 1982). The 1997 SPPA was a “stand alone” survey (not attached to questions about any other topic), was managed by an independent firm, and was conducted by telephone to a random sample of households. The response rate was 55 percent.

Factors that may have affected the 1997 reports of higher rates of participation include: 1) Self-selection. A lower response rate often occurs with telephone surveying because call recipients choose to respond based on whether or not they are interested in the survey topic. 2) Coverage bias. Because arts participation generally correlates to participant's relative wealth, surveying exclusively by telephone excludes poorer respondents. Data in the Appendix B on differences in research methodologies suggest that while the 1997 results may be high, prior years may have been too low. Lou Harris's research, for instance, consistently has shown higher rates of participation than the SPPA.



While the question of relative accuracy is important, the change in approach and resulting inability to compare confidently 1997 results to previous years' data is disappointing. The report is well-written and the patterns it suggests are helpful (and consistent with prior years), but trends cannot be assessed.

The SPPA reports that about half of the U.S. population attended one of seven arts activities in the previous twelve months. The most popular reported activities were reading literature and visiting art museums and historic sites. Participants in the arts via media (radio, television, recordings, etc.) were much more evenly distributed by race, age, income, and educational level than were participants who attended live events. However, the report also finds: "Among all the arts activities for both attenders and total attendance, the distribution of participation for reading literature matched most closely the age distribution of the entire U.S. adult population." When respondents were asked about their personal, creative participation in the arts, the highest rates of personal participation were creative photography (17 percent), followed by painting/drawing/sculpting (16 percent), and dance other than ballet (13 percent). In 1997 more than 10 percent of the adult population in the United States — over 20 million people — sang publicly in a choir, chorus, or other ensemble. Responding to new questions asked in 1997, about 8 percent of respondents used computers to learn about arts events, and respondents exposed their own children to the arts at rates similar to their own exposures.

Different aspects of the 1997 SPPA currently are being analyzed, and grantmakers can watch the Nea website for release of more detailed analyses of the data such as: socialization factors (including general education and arts education) on predicting arts participation, demand for and barriers to participation, and arts participation by cultural background, gender, and age. Tracking behaviors of different age groups in the arts will continue as a bellwether for the arts. An earlier study, the NEA Research Report #34, "Age and Arts Participation with a Focus on the Baby Boom Cohort," by Richard A. Peterson, Darren E. Sherkat, Judith Huggins Balfe, and Rolf Meyersohn

(1996), looked at baby boomers' behaviors as demonstrated in the 1982 and 1992 SPPAs:

In every cohort, in every art form, those with more education and higher incomes participate at higher rates than those with less. Nonetheless, there is an overall decline in adult arts participation after the cohort born during World War II. The baby boomers are a surprise. Although better educated than their predecessors, they have not kept up in terms of active participation in the arts as would be expected. What accounts for this? Was the education the younger generation received the same as that of their elders? Findings confirm that not only was it different, it did not produce the same income.

In looking at the latest SPPA, the median age of arts attenders has gone up, but it is not much higher it was in 1992; in some art forms the median age has dropped. (The median age for the entire U.S. population has gone up gradually, and was 34.9 years in July 1997 according to the U.S. Census Bureau.) A cursory look at new age distribution patterns suggest that baby boomers now demonstrate the highest rates of participation in most art forms. If this reading is significant in deeper analysis, it will be interesting to study whether this large generational cohort has changed attitudes or whether arts participation may be predicted by reviewing the trajectory of any generation through the stages of life (inhibited at certain ages by health or having small children at home, and accelerated at others by greater wealth and leisure time).

### **General Social Survey**

Quite different in character and form of analysis, the 1993 General Social Survey (GSS), conducted by the National Opinion Research Center, included a "Topical Module on the Sociology of Culture." The General Social Survey is an almost annual survey of a randomly selected cross-section of English speaking residents of U.S. households. In 1993, 1,606 respondents were analyzed for personal values, predispositions towards kinds of action, artistic and cultural tastes, activities, and attitudes. The questions reached

beyond arts participation, setting it within a broader assessment of values and behavior.

The General Social Survey web site provides very entertaining browsing, and the GSS Topical Report #26, "Conceptualizing and Measuring Culture in Surveys: Value, Strategies, and Symbols," is challenging reading but highly recommended. The "Topic Module Index-Culture" outlines answers to questions ranging from "OK to get rich even if others poor" and "Life outcome decided by God," to "Like or dislike opera" and "attended auto race in last year." Report #26 by Peter V. Marsden and Joseph F. Swingle outlines trends in sociologists' understanding of culture, summarizes GSS survey responses, discusses the process that developed the items included on the survey, and analyzes what the process taught investigators about the use of survey methods to measure concepts of interest to cultural sociologists.

Response to the survey's questions highlighted a valuing of individualism and independence. Respondents valued self-sufficiency over financial security and belief in God. "Standing up for your own opinion even if it makes others around uncomfortable" received a higher ranking than keeping one's view to oneself, and they valued the importance of individual will over genetic or divine fate. Honesty was a more valued quality in a friend than was creativity or being cultured. Music tastes were explored in depth because they play a role in defining status groups and age cohorts, and respondents also were asked about fourteen different leisure or recreational activities and a set of cultural attitudes. In analyzing the validity of this research method's contribution to cultural sociology, the authors conclude: "Surveys do not allow for the complex, multiple, and sometimes contradictory interpretations highlighted by concepts of culture stressing differentiation and (especially) ambivalence or ambiguity.... Surveys are best-suited to providing overviews of common cultural patterns, not to the nuanced investigation of particular patterns."

## **Leisure and time-use studies**

For other perspectives on participation in the arts one can look to the fields of leisure studies and studies of changes in time use. A large body of work in leisure studies focuses on sports participation and on the use of national parks — see the *Journal of Leisure Research*, *Leisure Studies*, and the *Journal of Park and Recreation Administration*. Studies of changes in our use of time include John Robinson's *Time for Life: The Surprising Ways Americans Use their Time*, and Juliet B. Schor's *The Overworked American: The Unexpected Decline of Leisure*. The time study field is split on the question of whether United States residents have more or less leisure time, and a recommended July 10, 1999 New York Times article by Janny Scott points out how differences in research methodology lead to these divergent opinions.

## **3. Strategies**

Most efforts to increase arts participation across art forms have been regional, with research and cooperative marketing efforts going on in California, North Carolina, Ohio, Illinois, and other states. Research in this area often refers to the SPPA and also employs the language, data bases, and methods of commercial market research.

“Barriers and Motivations to Increased Arts Usage among Medium and Light Users,” by Deborah L. Obalil (March 1999) presents an action plan based on a 1996 “...major quantitative study” of Chicago area consumers' attitudes and behaviors with respect to the arts as a leisure time activity.” The report does not discuss the methodology for the study. It emphasizes improving the “total value” of the arts experience for medium users (those attending the arts ten to nineteen times per year with the arts representing 10 percent of their total leisure time activity) and light users (those attending three to six events per year).

“Barriers and Motivations” opens with consumer profiles of heavy, medium, and light users. Heavy and medium users demonstrate very similar values, but medium users are slightly younger, more likely to be married, slightly less affluent, and more likely to have children under the ages of eighteen at home. Light users are younger still, less likely to have attended college, and more likely to have children under the age of six at home. The income distribution for light users is reflective of the population at large.

Of interest is this report's analysis of differences in the barriers and motivations for these three groups' arts participation. For instance, light users often reserve arts activities for special occasions. They expect to spend a significant amount of money and they anticipate planning far in advance for the event. “For light users, participation is an all or nothing proposition.” Light users also want to take their children to arts events and “...clearly believe the benefit is solely for their children.” Cooperative strategies suggested for reaching light attenders include improving information about what to expect from arts events, including possible rating systems for appropriateness and accessibility of events for children.

The report proceeds to analyze the Chicago area audience by art form and suggests strategies for each discipline (visual arts, theater, music, and dance) to reach medium or light attenders. It is most optimistic about art museums' capacities to broaden participation and least optimistic about the capacity of dance to engage light and medium attenders: “...the majority of current dance attendees, more so than any other art form...fall into the heavy user category of arts consumers. ...A better possibility for audience development in dance lies with heavy users in other arts categories.” The study's emphasis on the quality of the overall arts experience (from the moment one leaves one's home to when one returns) highlights the importance of attenders' feeling comfortable inside and outside of the arts venue, being able to park, and having a relative easy commute. While not stated overtly, the report is pessimistic about the potential of alternative spaces in low income neighborhoods to draw more medium and light attenders.

ArtsMarket Consulting, Inc. of Bozeman, Montana has conducted a number of city- and region-specific studies of characteristics of and potential development of audiences. In a June 1998 paper presented in Durham, North Carolina, “Cross-cutting Themes and Findings,” Louse K. Stevens discusses the stress created by a current policy emphasis on increasing public engagement while arts organizations are working in a marketplace that has changed dramatically. Stevens outlines fifteen challenging trends, including the following:

- The older generation that has been the core arts audience is rapidly disappearing and being replaced by a younger generation with vastly different habits, interests, and perceptions: “The hot arts market is the post-boomer generation, which is coming along with broader, more wide ranging willingness to try diverse arts.”
- Much of the white collar work force now commutes to work in cities all over the country week in and week out, and they are as likely to visit an art museum at the end of a business trip as they are at home.
- Frequency of participation has declined: “people who describe themselves as frequent arts attenders may attend one to three times a year.”
- Markets become saturated with choice, and choice has replaced urgency for arts audience.
- Ticket price sensitivity has peaked, “...and ticket prices often are the top deterrent to more frequent arts and cultural participation.”

Stevens' advice to arts organizations mirrors much of the advice in the Chicago “Barriers and Motivations” report. Organizations need to make participation easier, addressing every level of potential hassle from ticket order surcharges to parking. Being friendly to audiences with children is critical. Attending to business travelers can reveal significant new markets. Single ticket buyers need to feel as involved and important as subscribers or donors.

Stevens' opinions expressed in Durham grew out of ArtsMarket's regional research that employs a combination of techniques — surveying nonprofit organizations about their capacities and actual ticket sales, telephone surveys with audience members, focus groups with different types of arts attendees, and the compilation of multiple organizations' subscriber and ticket buyer lists to analyze which geodemographic groups are currently engaged in the arts and which represent potential new markets. Recent ArtsMarket work has focused on Columbus, Ohio, Grand Rapids, Michigan, and Detroit, Michigan.

An interesting feature of these reports is their specificity about regional trends and traits. Columbus, Grand Rapids, and Detroit audiences share many of the characteristics of U.S. audiences revealed by the SPPA, but each region also has distinct traits and challenges. For example:

In Grand Rapids, a high portion of the population participates in the arts but the frequency of participation is low. Median age is lower than national averages. Telephone surveys revealed cost as the highest ranked barrier to participation in Grand Rapids (rather than time, the highest ranked barrier in the SPPA). In the geodemographic analysis, Grand Rapids arts organizations are reaching 100 percent of the potential wealthiest families, seniors, and social security dependents, but there is potential for increasing attendance by other segments such as “urban professional couples” and “active senior singles.”

Columbus shows an even higher rate of participation in the arts: its arts and cultural market is strong. However, in the database compilation, only 17.5 percent of households showed an affiliation with more than one arts or cultural organization, suggesting that “There is clear potential to win...a ‘greater share of each consumer.’” Households in the Columbus database were dominated by two relatively young, upscale lifestyle clusters — “prosperous baby boomers” and enterprising young singles.” Also, there was a better than average representation of households of color involved in arts in Columbus. In analyzing barriers to participation, price and free time were weighted equally.

In Detroit the combined audience also was large and diverse demographically, and socio-economically. The challenge identified was to build consistency and loyalty. The current audience is largely constructed of single ticket/admission buyers, with subscribers making up only 7.6 percent of the total database.

#### **4. Instances**

Since 1994, the Lila Wallace/Reader's Digest Fund has published reports organized by artistic discipline on grantees' efforts to increase public participation. The most recent two monographs, "Opening the Door to the Entire Community," (November 1998) and "Engaging the Entire Community" (February 1999) offer brief, readable case studies of museums efforts to broaden participation. Nine organizations are profiled from communities as different as Phoenix and Newark. Their work was culled from among twenty-nine fine arts museums taking part in the Fund's Museum Collections Accessibility Initiative.

Many of the organizations profiled in "Opening the Door" are striving for greater racial and cultural diversity in their audiences. Among lessons learned, presenting culturally-specific exhibitions was not the only way to engage targeted cultural groups. For instance, when the Art Institute of Chicago conducted a focus group for single black males in their twenties, they uncovered the respondents' strong interest in 19th century landscape paintings. Another discovery was the public's interest in better understanding the economic and social context for work presented in different exhibitions.

Common strategies focused on reducing barriers to participation and building ambassadorial or community advisory groups — volunteers who represent the museum to others of their age or cultural backgrounds and who advise the museum on its presentation and marketing strategies. A theme that emerges in the profile of the Newark Museum and echoed in other case studies



is a museum's need to rethink not what is exhibited to the public but how it is installed and presented.

Groups targeted by four museums in “Engaging the Entire Community” are not defined by race and culture but by age group, profession, and neighborhood affiliations. One lesson emerging strongly here is that if organizations are going to succeed at increasing participation, they need to involve all museum departments in that work. Other themes are the importance of respectful, ongoing partnerships with community groups, and the need to make an institution more porous to the audience — both reaching outside its walls and bringing unusual efforts inside its doors. One intriguing instance is the Toledo Museum of Arts' ability to work with Chrysler Corporation to present an exhibit of art created by some of its 5,000 employees.

These case studies make passing reference to the slowness of change and the significance of sticking with an effort for longer than two, three, or five years. They do not reveal how labor intensive or expensive these efforts were, but these accessible, generalized success studies are honest about unexpected results and consequences.

Specific case studies of work by organizations to increase audiences bring the grueling day-to-day work of engaging more arts participants in view. Much of this type of work can be found in journals focusing on specific artistic fields, such as *Dance Magazine*, *Museum News*, *ARTnews*, *Theater*, and *Modern Drama*. Two sample, practical pieces from *Theater Management Journal*, Dr. Linda Donohoe's “Audience Development through Community Networking,” and Richard Hansen's “Benefits of a ‘Half-Price’ Subscription Night” report on experiments made by specific theaters working in quite different contexts.

Donohoe writes about her experience with marketing and audience development at the University of Texas-Pan American, located in the southern tip of Texas, about 20 miles from the Mexican border with a student population that is 90 percent Latino/Hispanic and a community that is the second most economically disadvantaged area of the United States. With only two percent

of the local population having achieved a college education, demographics do not mirror the typical arts patron. Attendance at the University's theater was strong until 1992 when the largest and best-read newspaper in the area stopped covering nonprofit groups, and the arts in particular. The damage to the theater's audience was immediate: it dropped by 50 percent. Efforts to address this crisis included:

- developing a cooperative “Super Arts” mailing list of 12,000 names with as many other arts groups as possible, with the University paying for the upkeep of the lists
- offering a tiered “Guest Card/Star Card and Very Artsy Person Card” system offering free tickets to new patrons, and donating a performance once a year to a local nonprofit group
- encouraging a faculty member to write a weekly arts column in the local paper that discussed trends in the arts and advocated for the arts in general
- urging faculty to become active in community and professional organizations, speaking at private clubs, the Chamber of Commerce, and other local gatherings
- sponsoring an annual dinner for all area theater arts high school teachers to network and discuss topics of mutual concern.

Dr. Donohoe concludes, “We found that the above projects worked but required a great deal of commitment. In our case, we feel that our time was well spent. The University Theater has sold more season tickets than the basketball program.”

Assistant Professor Richard Hansen of Bradley University Theater discusses what the theater did to address “playing only to half a house on a Thursday night during the closing week of a two-week run.” Bradley created a half-price subscription option for these Thursdays, focusing on expanding its senior citizen audience. “To provide a further enticement to come on a Thursday night — when students enrolled in evening classes made available

parking spaces more limited — the curtain time was moved from the community standard of 8:00 back to 7:30 p.m. It would now be possible to return home in time for the 10:00 news. ‘Second’ Thursdays became immediately attractive to older theater patrons.”

Hansen outlines in detail who responded to the campaign, the percentage of discounts of Bradley's different ticket options, ticket exchange rules, and other technical aspects of the new subscription. Benefits of the half-price subscriptions were realized within two years. New subscribers renewed — some for the higher priced weekend seats. ‘Second’ Thursdays are virtually sold out. Positive word of mouth resulted in more single ticket buyers. And overall subscriptions increased by over 50 percent. Hansen concludes: “Clearly the introduction of a half-price subscription can initiate and inspire new audiences while providing increased income.”

From practical case-studies to discussions of leisure theory, volunteerism, and time use, readings in cultural participation reflect the complex and often contradictory attitudes contemporary residents of North America hold towards artists and the arts. Over the past thirty years factors determining the likelihood that someone will become a “heavy attender” of arts events have been quite consistent, but popular perceptions of audience trends have changed dramatically. The better that the research and documentation of case studies can be conducted and shared, the more likely that fact and perception will be aligned.

# CHAPTER III

## COMPARATIVE LITERATURE AS/AND

### INTERDISCIPLINARITY

The perspective of comparison in scholarship has been (and continues to be) widely employed in various disciplines. Among several compelling lines of argumentation put forward of recent are, for example, by Marcel Detienne in his *Comparing the Incomparable*, George M. Fredrickson in his *The Comparative Imagination*, or as Richard A. Peterson states, “comparison is one of the most powerful tools used in intellectual inquiry, since an observation made repeatedly is given more credence than is a single observation” (Totosy, 2017)

At the same time, in and about the discipline of comparative literature, it remains a recurrent view that it is lacking definition, has no or only a partial framework of theory and/or methodology, and that for these reasons, the discipline remains with a history and presence of insecurity . These lacunae – acknowledged repeatedly in the discipline since its inception in the nineteenth century – are among others, a result of the discipline’s borrowing from other disciplines for the analysis of literature. Starting in the nineteenth century, comparative literature gained intellectual interest and institutional presence mostly in Europe and in the United States and in both regions, it is, since the 1990s, undergoing a diminishing presence because of the interest in and adoption of literary theory in departments of English and because of comparative literature’s Eurocentrism . A further shortcoming of comparative literature remains its continued construction (theoretical and applied) based on national literatures at a time when the paradigm of the global has gained currency in many disciplines and approaches .

## **The discipline of comparative literature and the field of world literatures**

The discipline of Comparative Literature is in toto a method in the study of literature in at least two ways. First, Comparative Literature means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature and second, Comparative Literature has an ideology of inclusion of the Other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc. Comparative Literature has intrinsically a content and form, which facilitate the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form. Predicated on the borrowing of methods from other disciplines and on the application of the appropriated method to areas of study that single-language literary study more often than not tends to neglect, the discipline is difficult to define because thus it is fragmented and pluralistic. (Tötösy , 1998: 13)

An alternative view of “world literature” is formulated by Saussy as follows:

the concept of world literature that consists chiefly of a canon, a body of works and their presence as models of literary quality in the minds of scholars and writers. But the phrase “world literature” is not used exclusively in so normative a sense. Another sense, increasingly prominent in recent years, makes “world literature” be an equivalent of global literary history, a history of relations and influences that far exceeds the national canons into which academic departments routinely squeeze and package literature. (It is not surprising that academic departments nationalize literature: departments are an invention of the nineteenth-century university, a supranational medieval institution re-chartered by the monoglot nations of the industrial era.) An obvious improvement on the anachronism and petty chauvinism of national canons, this global literary history remains under-valued so long as it leaves untouched by analysis the rival accounts of global history that occupy economists, historians and geographers. So, for example, the world-literature proposals of Pascale Casanova and Franco Moretti, despite their differences,

assume a framework of international exchange deriving from Immanuel Wallerstein's world-systems theory: a sudden spreading of European influence across the globe starting around 1500 and carrying with it, not just colonialism, disease and firearms, but also the novel. Extra-European populations have, in their accounts, the opportunity to respond to the European form, but it is left vague how much of a difference their own narrative traditions make outside their home areas or whether they were not perhaps in advance of the European form in various ways. By subjecting this research program, currently being carried out in dozens of university world-literature programs, to a blunt and slightly unfair description, I mean to evoke the perspective of other global literary histories taking as their center different languages, different genres, different literary practices and their diffusion from different centers .... A model of world literature that made room for the countless literary worlds would be relativistic, not deterministic. (Saussy, 2011: 291–93)

Similarly, Martin Puchner Puc via Steven Tötösy de Zepetnek (2017) suggests that world literature or world creation literature, as I understand it, thrives on the relation between the two words of which this term is composed: world; and literature. It invites us to reconsider the dimension of reference, asking what world or worlds this literature refers to; the dimension of scale through which some type of totality is aimed at; and, by contrast, the decision to use the model as a way of making that totality manageable and Marshall Brown also suggests a relational concept: "world literature ... is writing that conveys the power and the conflicted nature of encounters with natural, or social, or metaphysical realms beyond our power to contain them". Among others, these approaches are related to the thematic reading and study of literature, an approach in comparative literature but one that has not taken hold in a widespread manner. While these and similar definitions of the concept world literature do not conflict with definitions of comparative literature, in world literature, focus is on how to read texts across the literatures of the world (in translation) and on how to teach literature, thus it is a program of practice. While this approach is of course relevant for an inclusive perspective of the

globalization of culture and literature, there are scholars who express reservations about the program because of the resulting competition between comparative literature and world literature.

### **The field of comparative cultural studies**

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, work with two languages at best. Hence, the notion that what has been a trademark of comparative literature, namely working in multiple languages, ought, ideally, be carried over into “comparative cultural studies.” Developed since the late 1980s by Steven Tötösy de Zepetnek, the conceptualization of comparative cultural studies is based on a “merger” of tenets of the discipline of comparative literature – minus the discipline’s Eurocentrism and nation orientation – with those of cultural studies, including the latter’s explicit and practiced ideological perspective. The New Humanities;” although rarely a professed factor, there are signs that of recent, the ideological dimension is paid attention to also in literary studies proper. Hence, the objective of study is often not a cultural product as such, but its processes within the micro- and/or macro-system(s) and that are relevant for the study of culture.

To “compare” does not – and must not – imply hierarchy; that is, in the comparative and contextual perspective, it is the method used rather than the studied matter that is of importance. Attention to other cultures is a basic and founding element and factor of the framework of comparative cultural studies. This principle encourages an inter- and transcultural and interdisciplinary dialog, expressly ideological, and thus in this aspect, similar to cultural studies, which, among other factors, includes the perspective of the intercultural that is inclusionary (and its corollaries of multiculturalism, transculturalism, crossculturalism, etc.). Dialog is understood as inclusion, which extends to all

Other, marginal, minority, and all that has been and often, still, is considered peripheral and thus an approach against all essentialism. Of note is that while up to the 2000s “comparative cultural studies” – although an obvious theoretical construction – has been a rare designation either in scholarship or institutional structures as in programs or departments, since the mid-2000s, it has been appearing increasingly both in scholarship and as in professorships and programs/departments. It should be noted, however, that while comparative cultural studies appears as a field of study primarily in the humanities, parallel developments can be seen in sociology and cultural anthropology albeit with few, if any, explicit theoretical and/or methodological description and/or aims and scope.

In comparative cultural studies, focus is on the study of culture both in parts (e.g., literature, film, popular culture, the visual and other arts [interart studies], television, media and communication studies and new media and also including aspects of such cultural production as architecture, 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. Work in comparative cultural studies does not mean that the traditional study of literature including close-text study is relegated to lesser value; rather, both can and should occur in a parallel fashion. Thus, the approach enables thorough contextual cultural analysis. Ideally, comparative cultural studies utilizes English as the contemporary lingua franca of scholarship; however, the use of English in published scholarship, itself a subject of much theoretical discussion, does not mean US-American centrality.

On the contrary, the broad use of English as the international language of scholarship allows scholars from outside the Anglophone world and continental Europe to present their works on an international forum and be understood by their colleagues in other countries. Importantly, in comparative cultural studies, focus is on evidence-based research and analysis, for which “contextual” (i.e., the systemic and empirical) approaches present the most advantageous methodology .



Comparative cultural studies insists on a theoretical focus and methodology involving interdisciplinary study with three main types of methodological precision: intra-disciplinarity (analysis and research within the disciplines in the humanities), multi-disciplinarity (analysis and research by one scholar employing any other discipline), and pluri-disciplinarity (analysis and research by team work with participants from several disciplines). Comparative cultural studies is an inclusive discipline of global humanities and, as such, acts against the paradox of and tension between the global versus the local. Further, similar to comparative literature and world literatures, comparative cultural studies includes translation studies, a still neglected field on the landscape of scholarship in general.

While in the study of literature, the field of translation studies has gained interest in the last several decades, what is lacking is theoretical work and its application (although with regard to the systemic approach – an integral part of comparative cultural studies – there have been seminal works. ). In particular, translation studies is in need of further development with regard to issues of gender as well as in relation to issues of transnationality and the politics of globalization and translation. ). Yet, a further area relevant in comparative cultural studies is the study of the “other arts” – in current terminology designated as “interart studies” – whereby earlier designations have been and remain an important field in comparative literature.

Comparative cultural studies attempts to reverse the intellectual and institutional decline of the humanities and their marginalization, thus arguing for the relevance of humanities and social sciences scholarship in a number of ways:

comparative cultural studies is the theoretical, as well as methodological postulate to move and dialogue between cultures, languages, literatures, and disciplines. This is a crucial aspect of the framework, the approach as a whole, and its methodology. In other words, attention to other cultures – that is, the comparative perspective – is a basic and founding element and factor of the framework. The claim of emotional and intellectual

primacy and subsequent institutional power of national cultures is untenable in this perspective. In sum, the built-in notions of exclusion and self-referentiality of single-culture study, and their result of rigidly-defined disciplinary boundaries, are notions against which comparative cultural studies offers an alternative as well as a parallel field of study. This inclusion extends to all Other, all marginal, minority, border, and peripheral entities, and encompasses both form and substance. However, attention must be paid to the “how” of any inclusionary approach, attestation, methodology, and ideology so as not to repeat the mistakes of Eurocentrism and “universalization” from a “superior” Eurocentric point of view. Dialogue is the only solution. (Tötösy, 2017: 259)

Broadly speaking, interdisciplinary studies in comparative literature refers to the study of literature in conjunction with other disciplines, generally in the humanities or social sciences such as philosophy, psychology, music, art, film, etc., and often drawing on the basic sciences. It is necessary to first distinguish between the different methodologies incorporated within interdisciplinary studies to give us an idea of what exactly we mean when we speak of interdisciplinarity. Revising and adapting Julie Thompson Klein's taxonomy from her *Interdisciplinarity: History, Theory, and Practice*, Tötösy de Zepetnek distinguishes between intradisciplinarity, multi-disciplinarity, and pluri-disciplinarity: "The Eighth General Principle of Comparative Literature is its attention and insistence on methodology in interdisciplinary study (an umbrella term), with three main types of methodological precision: intra-disciplinarity (analysis and research within the disciplines in the humanities), multi-disciplinarity (analysis and research by one scholar employing any other discipline), and pluri-disciplinarity (analysis and research by teamwork with participants from several disciplines). We may say that traditional interdisciplinary literary research is usually confined to fields closely related to literature in the humanities (intra-disciplinarity). To demonstrate the general relation of other disciplines to literature here is a graph I present to visualize interdisciplinarity:

Regarding interdisciplinary studies, Gu distinguishes between literature and general comparative literature important distinction to make and or on another discipline. Primary comparative literature focuses on literature while general comparative literature focuses on another discipline such as law, history, music, etc.

Interdisciplinary studies in the West may be traced back to the nineteenth century and in particular in the 1960s and 1970s there was much activity in this field. Originally the field applied more to the basic and natural sciences than to literature. The flourishing of interdisciplinary studies in the field of literary studies in the 1960s and 1970s seems to coincide with the integration of new literary theories (e.g., Marxism, feminism, psychoanalysis, new historicism), many incorporating methodologies from the social sciences, which initially took root in departments of English, and with the integration of cultural studies into university curricula in the humanities (I mean the U.S.). In the last three decades or so, interdisciplinary studies as a distinct field seems to be flourishing and degrees are offered both at the graduate and undergraduate levels. In the humanities interdisciplinary studies has become prominent, although pluri-disciplinarity appears to be lacking as Tötösy de Zepetnek wrote in the 1990s and this remains the case today.

In Canada, for example, in 1992 the federal granting agency providing funds for research in the humanities and social sciences — the Social Sciences and Humanities Research Council (SSHRC) — adopted this approach as one of its foci to further Canadian scholarship specifically in literary studies. In general, especially the North American and British debate about the field of cultural studies has concentrated on the parameters and construction of interdisciplinarity. At the same time, while fields such as women's studies or ethnic studies have always been intrinsically interdisciplinary, scholars working in national literatures have also begun to focus on this approach in scholarship. However, in one crucial area of interdisciplinary study literary studies has not succeeded. This area is team-work: in a field of scholarship

where the individual and solitary scholar's work has been the preferred mode, the idea of team-work has rarely been accepted or implemented.

The interdisciplinary aspect of comparative literature in the West remains a commonly accepted principle of the discipline. For example, in the 2009 *The Princeton Sourcebook of Comparative Literature* interdisciplinarity is regarded matter-of-factly as an important aspect: "Comparative literature is a quixotic discipline. Its practitioners press against institutional constraints and limitations of human capacity as they try to grasp the infinite variety of the world's literary production. And why stop with literature? Comparatists venture into art history, musicology, and film studies, while interdisciplinary work draws insights from anthropology to history and from psychology to evolutionary biology" (Apter viii). However, in my view this does not necessarily mean Chinese scholars should accept this evolution of the discipline on faith or because it is the way of the West: it is also beneficial for scholars in the West to have a clear understanding of this evolution and the critical debate that took place.

In conclusion, in the West comparative literature is considered interdisciplinary by nature and by definition. As China becomes a more powerful voice in the world today, I think it would be important for Chinese scholarship to accept this definition not only to place China on the same page with Western scholarship and the global community, so to speak, but also for the full enrichment of Chinese comparative literature without boundaries.

"Interdisciplinarity" as an umbrella designation is taxonomically imprecise in that it leaves little room for differentiation between approach and application. However, as the designation has penetrated virtually all disciplines in the natural (basic) sciences and medicine and in the humanities and social sciences, it will be employed here to denote a general designation. The notion of interdisciplinarity contains two basic principles. First, it postulates that literature may (or should) be studied by attention to conceptually related fields such as history, psychology, or other areas of artistic expression such as film, music, the visual arts, etc. This view of interdisciplinarity has been

traditionally advocated in Comparative Literature and thus I denote this approach as the "comparative principle" of interdisciplinarity in literary study (see the Fourth Principle of Comparative Literature). Second, interdisciplinarity postulates the principle of method, that is, the application of theoretical frameworks and methodologies used in other disciplines for the acquisition of knowledge in the analysis of literature and/or the literary text or texts. The second basic principle shall be denoted therefore as the "principle of method" (see the Eighth Principle of Comparative Literature in my Introduction).

In Comparative Literature, the approach has always been prominent and the discipline has stressed the study of literature following both basic principles mentioned above. With regard to literary study in general, interdisciplinarity has obtained prominence again in the scholarly discourse of the humanities. In Canada, for example, in 1992 the federal granting agency providing funds for research in the humanities and the social sciences the Social Sciences and Humanities Research Council (SSHRC) - adopted this approach as one of its foci to further Canadian scholarship specifically in literary studies. In general, especially the North American and British debate about the field of cultural (also culture) studies has concentrated on the parameters and construction of interdisciplinarity. At the same time, while fields such as women's studies or ethnic studies have always been intrinsically interdisciplinary, scholars working in national literatures have also begun to focus on this approach in scholarship. However, in one crucial area of interdisciplinary study literary studies has not succeeded. This area is team-work in a field of scholarship where the individual and solitary scholar's work has been the preferred mode, the idea of team-work has rarely been accepted or implemented.

The adoption of the two basic principles of interdisciplinarity – the comparative principle and the principle of method - requires the distinction among three types of interdisciplinarity. My differentiation - by adopting concepts and suggestions from Julie Thompson Klein's *Interdisciplinarity*:

History, Theory, Practice (1990) - is meant to postulate a more precise taxonomy and approach, as follows :

1. intradisciplinarity is involved when scholarship is kept within the postulated parameters proposed by Thompson Klein, within large but related fields such as those in the humanities or social sciences. Intra-disciplinarity is conceptually related to the first principle of interdisciplinarity in literary study, the "comparative principle," but its focus is on method. In other words, methods borrowed from sociology, history, or psychology are applied in the study of literature and/or the literary text or texts. This type of interdisciplinarity may be applied in the solitary mode or in teamwork;
2. multi-disciplinarity is present when one scholar attempts to resolve a literary problem drawing on theoretical and methodological approaches to be found in more distant disciplines in the natural (basic) sciences, medicine, statistics, etc. For example, a literary text with a particular theme and content may be analyzed with the aid of the theme's background area of knowledge, for example pharmacology, meteorology, geography, etc.; and
3. pluri-disciplinarity prescribes team-work of scholars working in different fields: "Interdisciplinarity is a means of solving problems and answering questions that cannot be satisfactorily addressed using single methods or approaches" (Thompson Klein 196); thus the necessity of drawing on the knowledge of scholars in a wide variety of disciplines.

While the development of interdisciplinarity in literary study is a welcome development, many of these attempts lack a crucial component, that of a built-in operability and functionality. For example, Christopher Johnson writes that "one of the results of the structuralist reorientation was the opening up of French philosophy to a greater degree of interdisciplinary

exchange both within but also beyond the so-called 'sciences humaines'. While this is a valid observation that may be understood as a generality in the humanities, neither Johnson's book or his examples dealing with the notion - the discussion of deconstruction and Derrida's works - show signs of interdisciplinarity as an operational framework and methodology.

Thompson Klein identifies the following objectives of interdisciplinary study: "to answer complex questions; to address broad issues; to explore disciplinary and professional relations; to solve problems that are beyond the scope of any one discipline; to achieve unity of knowledge, whether on a limited or grand scale" (187). I would like to add that these objectives and the process of their achievement also apply to areas of study which on the surface and in traditional scholarship do not appear to be demanding an interdisciplinary approach. Hence, both new knowledge and the general revitalization of scholarly inquiry could be achieved, in Thompson Klein's taxonomy and pragmatic outline, these objectives can be achieved by following certain intellectual, structural, and administrative procedures: Defining the problem (question, topic, issue); Determining all knowledge needs, including appropriate disciplinary representatives and consultants, as well as relevant models, traditions, and the secondary literature; Developing an integrative framework and appropriate questions to be investigated; Specifying particular studies to be undertaken.

Engaging in "role negotiation" (in team-work); Gathering all current knowledge and searching for new information; Resolving disciplinary conflicts by working toward a common vocabulary and focusing on reciprocal learning in team-work; Building and maintaining communication through integrative techniques.

The next procedural steps, then, are as follows: "Collating all contributions and evaluating their adequacy, relevancy, and adaptability; Integrating the individual pieces to determine a pattern of mutual relatedness and relevancy; Confirming or disconfirming the proposed solution (answer); Deciding about future management or disposition of the task or project". With

reference to the applicability of The Systemic and Empirical Approach to Literature and Culture in interdisciplinary studies, Schmidt's framework- in this instance his point of departure is systems theory - includes the following: "the study of literature operates structurally in an interdisciplinary mode, similar to all Other social sciences. For this reason, the study of literature should consciously embrace interdisciplinarity in a functional mode as its own chance of development. In other words, the study of literature should attempt to become consciously and strategically - what it already is implicitly - namely an operationally interdisciplinary social science" (Schmidt 1993, 7). Keeping in mind Schmidt' s postulates that the operationally interdisciplinary mode prescribes "explicit theoretical frameworks, methodologies and taxonomy" ( 1991 ) and following Thompson Klein, the following procedure is necessary to run a project successfully:

Regular meetings; Regular reports and reviews; Internal and external presentations; Joint presentations, papers, and publications; Joint organizing and planning; Internal and external seminars; Mini conferences and national conferences; Common data (common data gathering and analysis and using telecommunication for dispersed members, e.g., email); Articulating differences among members of the project (involving students and post-doctoral members of the university community); Building interdependence in the analysis of the common objective; Focusing in a "common enemy" or "target" (i.e., a common concern that will dominate over individual differences); Training in group interaction skills.

My proposition is therefore that the study of literature will achieve its objective to advance knowledge in the context of interdisciplinarity if the comparative and method principles are followed by application performed according to the tenets of operatronicity and functionality. In this overall approach, interdisciplinarity -with the operational differentiation of three types of interdisciplinary study based on two basic principles, comparative and method - is thus an integral part of my designation of a New Comparative Literature. Following the above outlined proposal of procedure for the



interdisciplinary study of literature, I will present several applications where in a comparative context the first two types of interdisciplinary study - intra- and multidisciplinary - are applied and exemplified.

My first example concerns the problematics of realism in literature and in cinema. To start with, some thoughts on the relationship of cinema and literature by focusing on realism will be useful (see Metz's distinction between film and cinema 1974, 50-60; see also Schneider 97-101): I am using "film" as a term designating one piece of work within cinema and "cinema" as the designation of a specific artistic medium. Further, in both media - cinema and literature - realism exists as a continuous element of expression and technique as well as a historical period. And last but not least, in order to facilitate our understanding of realism in cinema and in literature, I would like to offer some general ideas about realism, as follows. In literature, realism is an often debated, controversial and, in its meaning, changing concept. In cinema, the question appears to be complicated by the a priori nature of reality emanating from its base, the concept of photography. As Canadian film director Atom Egoyan noted: "I have worked in a hotel for five years. I have worked in film for ten. Both of these professions involve the creation of an illusion. In one, the territory of illusion is a room. In the other, it is a screen" (qtd. in Esch 54). This statement, in essence a view of realism in a very general context and realism in cinema as perceived and understood by Egoyan, suggests a point of departure that I will develop in the following application of the Systemic and Empirical approach: to put it most simplistically, realism in a literary text is one of the many ways of representing life by fiction. The term calls to mind a literary text usually in prose where there is room for detail. Erich Auerbach, in his *Mimesis*, a seminal and standard text of Comparative Literature, shows us that realism always has had a place in literature, but also that this occurs in different forms and with different techniques of writing. Besides this omnipresence of realism in literature, Auerbach also acknowledges that realism means a specific period in literary history, that is, when realism as a method becomes a dominant way of literary expression: "Stendhal and Balzac ...

opened the way for modern realism, which has ever since developed in increasingly rich forms, in keeping with the constantly changing and expanding reality of modern life". Rene Wellek explains the concept of literary realism in a similar way. He, too, acknowledges the existence of "eternal realism" but he concentrates his examination on the question of realism in the nineteenth century.

The genesis of the term "realism" in relation to literature occurred in the works of Schiller and Friedrich Schlegel when they were describing contemporary French literature. Later, by 1826, the concept of realism became closely associated with literature in France. In that year one French critic wrote that 'this literary doctrine which gains ground every day and leads to faithful imitation not of the masterworks of art but of the originals offered by nature could very well be called "realism"'. In France, in the decade following the period Wellek refers to, a school of critics formulated a creed according to which art should give a truthful representation of the real world: it would therefore study contemporary life and manners by observing meticulously and analyzing carefully. It should do so dispassionately, impersonally, objectively" (Wellek 228). This definition of literary realism soon found prominent exponents in Western literature. In England perhaps Thackeray is the most non-controversial representative, in Germany Keller and Heyse, in France Merimee, Stendhal, and Balzac, to name a few examples. Whether these authors in their works indeed followed the above definition is a matter of scholarly investigations which result in variations of similar interpretations. In a more general sense, these writers indeed created a new paradigm (form and content) in Western literature and they did so in different languages at around the same time, in turn resulting in new aesthetic and polyvalence conventions.

Interdisciplinary teaching is a method, or set of methods, used to teach a unit across different curricular disciplines. For example, the seventh grade Language Arts, Science and Social Studies teachers might work together to form an interdisciplinary unit on rivers.

The local river system would be the unifying idea, but the English teacher would link it to Language Arts by studying river vocabulary and teaching students how to do a research report. The science teacher might teach children about the life systems that exist in the river, while the Social Studies teacher might help students research the local history and peoples who used the river for food and transport.

There are many different types, or levels, of interdisciplinary teaching. On one end, schools might employ an *interdisciplinary team approach*, in which teachers of different content areas assigned to one group of students who are encouraged to correlate some of their teaching (Vars, 1991). The most common method of implementing integrated, interdisciplinary instruction is the *thematic unit*, in which a common theme is studied in more than one content area (Barton & Smith, 2000).

The example given above about rivers would be considered *multidisciplinary or parallel design*, which is defined as lessons or units developed across many disciplines with a common organizing topic (Jackson & Davis, 2000).

One of the foremost scholars of interdisciplinary teaching techniques is James Beane, who advocates for *curriculum integration*, which is curriculum that is collaboratively designed around important issues. It has four major components: the integration of experiences, social integration, the integration of knowledge, and integration as a curriculum design. It differs from other types of interdisciplinary teaching in that it begins with a central theme that emerges from questions or social concerns students have, without regard to subject delineations (Beane, 1997).

In 1989, the seminal work, *Interdisciplinary Curriculum: Design and Implementation*, edited by Heidi Hayes Jacobs was published by ASCD (Alexandria, Va). In this work, she presented a continuum of options for design spanning focused disciplined work to parallel to multidisciplinary to full integration.

## **Psychology and Literature: An Interdisciplinary Relationship**

By understanding interdisciplinarity as the proximity established by fields of knowledge with one another in order to exceed the discursive principles of one field in the intersection with the theoretical perspectives and functioning modes of the other, it can be seen that interdisciplinarity is opportune for the break of the specialized character of the disciplines, a break that can be verified on different levels and in different degrees (Pombo, 2005). This opportunity arises, of course, without detracting from any of the advances that interdisciplinary studies have made possible for mankind, but rather in an attempt to reverse the situation of modern man, and of specialists in particular, whereby one understands increasingly more about increasingly less, especially at present, when in general the new open access media make available to everybody, without distinction, all the world knowledge with a simple touch on a liquid crystal screen. Within this context, what is the proximity of Psychology, which deals with specificities such as knowing and interpreting human beings and the world, to Literature, which deals with the possibility of imagination freeing itself from rules?

Psychology values logic, a situation that is substantially opposed to Literature, even though the latter may be based on likelihood. According to Russell (1964:551), “Psychologists prefer observations that can be replicated, whereas a serious writer deals with analogy, metaphor, and perhaps intentional ambiguity”. Nevertheless, both share the objective of understanding the development of their subjects, real/fictional characters, respectively, through the conflicts and problems they face in life or in the plot. This quality, again according to Russel, leads to the fact that knowledge of one field can contribute to the other in at least four categories: the psychology of the writer, the psychology of the creative process, the study of behavior, and the responses to literature.

In the psychology of the writer there is the presence of the psychological interpretation of biographies and autobiographies of other writers, which help him learn about the authors. In turn, the psychology of the creative process focuses both on the personality of the writer and of his characters regarding how the latter function (i.e., whether they are corrected, rewritten and and reelaborated according to the change of the way of being of their creator). Psychological studies of the process of creation of literary works usually involve the stages that all creative processes go through, respecting the peculiar variations in the style of each author. Within this context, based on psychological logic, the study of the behavior described seeks to delineate the character and the registration of the attitudes that human subjects make explicit or leave implied when performing them. Similarly, the readers also respond, in their own way, to what they read, a fact that renders the responses to literature 'effects' that determined plots have on the readers.

On an interdisciplinary basis, Psychology, as is the case for the perspective of related disciplines such as History, Linguistics, Communication, Social Sciences, Philosophy, Education, and Arts (Visual Arts, Music, Theater, Cinema), among others, in an attempt to establish the degree of relationship between a work of art and what surrounds it in order to provide human enlightenment, permits the extrinsic study of literature (i.e., a study whose perspective or focus is not directed at literary essence, but rather at a point outside it through which it is contextualized and interpreted). In this endeavor, those who study this topic, such as Leite (2003) and Wellek & Warren (1949) in an attempt to contribute to the understanding of this relationship, have tried to clarify what the relationship between psychology and literature deals with, describing its reach and its fragilities.

René Wellek and Austin Warren (1949:95) have defined the expression "psychology of literature" as (a) the psychological study of the writer as a type and an individual, (b) the study of the creative process, (c) the study of the types and laws that are present in literary works, and (d) the study of the effects

of literature on the readers. According to these authors, the psychological study of a writer as an individual and a type, as well as the study of his creative process, is an action of interest for the Psychology of Art, an area of Psychology that describes and explains the psychological experience of a being in the behaviors related to art, either by appreciating, creating and executing it or by interacting with the public and listening to their criticisms.

## **Psychology of Literature**

### **The Psychological Study of the Writer as a Type and an Individual**

The study of how people think, act, influence and relate to each other is part of the context of Social Psychology, a branch of Psychology that, in the 20th century, has been devoted to an attempt to dialogue with the Social Sciences, also dealing with the social experience acquired by the individuals who participate in different social movements. Within the first context, Krech and Crutchfield (1973:13) stated that denominations of the following type: “man-who-perceives”, “man-who-needs” and “man-who-solves-problems” only represent a tripartition that acts as a didactic artifice for the study of man. In other words, according to the author, in psychology “there exists only one individual - who perceives and struggles and thinks” (i.e., an individual who is characterized by having a “pattern of perceptions, motives, emotions and adaptive behaviors” that “is unlike the pattern of anybody else”). Within this context, the writer, as an individual, is a unique being highlighted in the uniqueness that conjugates the human ensemble of individuals. His world is made up of what he perceives, feels, sees, thinks and imagines in a manner that cannot be identically reproduced by any other person. The world, perceived in this manner, precedes the writer's linguistic creation, primarily making him think with his senses. As a consequence, the individual perception of a writer is his thought, his invention, an observation about what is perceived.

In turn, as a type, a writer has his personality taken into considerations (i.e., his traits, skills, beliefs, attitudes, values, motives, forms of adjustment and temperament, his outer aspect), the way he is perceived by others and influences them, are analyzed and often generalized as a “scheme of understanding”, used here as an expression by Eduard ( Spranger, 1928). The traits are in the person; the types in an external viewpoint. Thus, for example, according to the particularities of each classification, there are philistines versus bohemians, apollineans versus dyonisiacs, and rationalists versus empiricists. Spranger, when focusing his analysis on fundamental human values, admits theoretical, aesthetic, social, political, and religious types. It is not that a person fully belongs to one of these types, but rather we may understand a person by examining his values through these denominations.

It should be emphasized that, as abstractions created to support these schemes of understanding, none of these typologies explains the individual as a whole. There are authors who advocate the use of ideal types (derived from rational methods such as those of Spranger), and authors who advocate the use of empirical types (which presume to cover a broad area of personality of many persons, extremes of a continuum, such as introverted versus extroverted individuals); cultural types (influenced by their participation in groups, whether typical or dissident, such as a trader, a farmer, a barber, a priest, a politician, etc.) and propedeutic types (who introduce basic knowledge about a topic, such as constitutional, perceptual, cognitive, maturity and immaturity types etc.). However, although being a type who is part of a social group, a personality is regulated by traits (i.e., by its active nature which resides inside the individual and not in his profession).

When dealing with the question of types in Psychology, Allport (1969:35-36) clarifies that this “is a partial approach to individuality” which often seeks generality and amplitude, (i.e., the possibility of classifying a type as a “liberal, narcissistic, cerebrotonic, or authoritarian” person, among others), in order to find an “ample and valid categorization of human beings”.

However, still according to the author (p.438), “starting from types, researchers often reach useful information about complex traits and nothing more than that”.

### **The Study of the Types and Laws Present in Literary Works**

*The Study of Types.* In literary studies, the type is investigated as one of the possibilities of a character to be created. A schematic configuration both in a physical and psychic meaning, projected as a “real” fully determined individual, as well as one of the three essential structural elements of a novel, the type, according to Forster (1974), is one of the characterizations of plane, linear characters defined by a single trait that does not change throughout the work. A common practice in historical novels, the presence of the type, according to Kaufman (1991), is justified by the necessity of the existence of representatives of a given milieu or social class in whose fictional destinies are reflected important trends and historical changes.

By representing society or a specific social group, their literary construction becomes possible, among other aspects, thanks to the attention placed by the author on the meaning of his words and to the practice of orality established by this attention between locutors and interlocutors in the plot of the text, which guarantees the important linguistic and imaging representation for the insertion of the characters in the universe of a determined epoch. As plane characters, their role is tied to a specific situation or to a generalized conduct, a characteristic that also distances them from caricature, which involves a unique quality or idea taken to the extreme, so that such distortion purposefully evokes a satire. Thus, identified by their profession, behavior and social class (i.e., by a distinctive trait common to all the individuals of a same category, the characters would represent, for example, the good man who defends social values, the evil man who defends evil deeds, the older man who



knows how to give advice, and so on, all of them having in common an interiorized competence).

*The Study of Laws.* It is certainly possible to use psychology to clarify the interpretation and valuation of literary works, and it is also possible to proceed in the same manner regarding sociology, philosophy, history and other disciplines which, supported by their theoretical constructs, can help the reader to understand the fundamental concepts that may have been used to elaborate a literary plot. Mario Valdes (2004), favorable to the existence of a limited field of interpretations at a given point in the narrative, believes that the interpretation mediated by the diversity of the fields of knowledge should highlight the meaning of the text and communicate this meaning in relation to others, transposing it from the subjective domain to the intersubjective domain. It is by attracting a language that is appropriate for the production of meaning that a literary work, as it exercises the principle of synthesis, provides a communicable language and becomes able to be mimetic.

Jean Bessiere, a French scholar studying literary facts (1995), recognizes that in the literature, regardless of the kind and form it adopts, there is the ability to represent a content that cannot be dissociated from the world or from history, or from their respective corresponding elements in the world of imaginary references. However, Wellek and Warren (1949) alerts to the danger of directing one's investigative interests at drafts, rejected versions, exclusions and other original cuts made by the authors: despite the stylistic understanding we may acquire about their author, these products no longer belong to the work of art under analysis, nor do they value what is concrete in what was literarily created.

Specifically used to deal with what one or more criteria cause something to be considered literature, the term *literality*, defined as a fictitious discourse or the imitation of daily language acts and in relation to certain properties of language (Culler, 1995), has theoretically and methodologically

relevant aspects of the literary object. By representing reality or by self-representation, a literary work may show realistic intentions, with a character being identified as a social individual; conventional semantic intentions with the text acting as a mediator of the instances that occur in the narrative; simulation intentions, in which what can be said or not said is always indirect; and social symbolization intentions, with the narrative involving a consideration of the manner how society symbolizes itself.

According to Proenca (2001), the relationship between literature and specificity, as well as questions involving complexity, multisignificance, the predominance of connotation, the freedom of creation, the emphasis on the significant and the variability, for example, are characteristics of the literary discourse that guide this study universe in a peculiar manner, accounting, as rules, for the modes of literature creation as prose and as verse. This presentation of fundamentals for a theory of artistic production, however, deserves a specific discussion, such as that performed by Bordieu (1996), which is beyond the purposes of the present study.

*The Study of the Effects of Literature on the Readers.* In his work “*The Act of Reading*” (1996), originally published in 1976, Wolfgang Iser conducted an important study of the interaction between the reader and the text focusing on how, and under which conditions, a text has a meaning for the reader. Since the traditional interpretation intended to elucidate hidden meanings, Iser wanted to see the meaning as the result of an interaction between text and reader, as an effect that is felt by the reader and not as a message that must be found in the text. In other words, according to Iser, the texts, in general, contain statements that can be understood by the reader mixed with other statements that require from the reader a complementation of meaning, a filling of their “gaps” (i.e., of what they do not state explicitly). This active complementation by the reader causes him to wonder at any instant whether the formulation of the meaning he is performing is adequate for the reading he is carrying out. And it is by means of this condition that the interaction of the

text with the reader occurs, something quite different from reading the text looking for a hidden message or based on a unique interpretation.

Roman Ingarden (1979) provided a useful explanation for this investigation, stating that the aesthetic object is constructed only through the act of cognition by the reader. By adopting this precept of Ingarden, Iser (1979) exchanges the focus of the text as an object with the text in potential, born from the results of the act of reading. In order to examine the interaction between the text and the reader, Iser looks for those qualities of the text that render it legible, deserving to be read, or that influence our reading, as well as the characteristics of the reading process that are essential for the comprehension of the text. In his initial work in particular he adopts the term “implicit reader” in order to encompass both functions. This resides in the structure of the act and in the textual structure. Later, with a more in-depth dependence on the terminology of Ingarden, he differentiates text, concretization of the text and work of art. The first differentiator between the text and a work of art is the artistic aspect, which is located here by the author for us to read, and which must be better conceived as a potential expected achievement. The concretization of the text, in contrast, refers to the product of our own productive activity; it is the realization of the text in the thinking of the reader, achieved by filling out the blanks or openings in order to eliminate what is indeterminate.

Finally, a work of art is not a text or a concretization, but is something between them. It occurs at the point of convergence between the text and the reader, a point that is never fully defined. A work of art is characterized by its virtual nature and consists of various overlapping procedures. One of them involves the dialectic of protention and retention, two terms borrowed from the phenomenologic theory of Husserl (1986). Protention is understood as the state of expectation that prepares the reproduction of a memory (i.e., the pre-memory, and retention is understood as the primary memory brought to us by the text we have read). It is through protention and retention that the texts

duplicate, moving from the original texts to new works in the present. Iser (1979) applies them to our activity of reading successive sentences. When facing a text, we constantly project expectations that can be satisfied or disappointed; at the same time our reading is conditioned by the renunciation of sentences and concretizations. Because our reading is determined by this dialectic, the basic activity of the reader, according to Iser, resides in the constitution of the meaning stimulated by the text, with this meaning taking shape through the connection of the constitutive elements of the text and of its articulation and combinations responsible for its coherence and cohesion. According to Iser, it is by filling out the gaps and the blanks of a text that the reader will reach its meaning. The gaps and blanks should be understood as everything that was not said explicitly in the text but was only tacitly suggested. This involvement with the text is seen as a type of tangle in which what is strange will be understood and assimilated. Iser's (1979) viewpoint is that the reader's activity is similar to an ongoing experience.

The same author states that, by filling these “gaps” (i.e., by attributing meanings to what we are Reading), we simultaneously reconstruct ourselves as long as our meeting with literature is part of a process of understanding the other and ourselves in a more complete manner:

“As the gaps indicate a potential relation, they free the space of the positions denoted by the text toward the acts of projection... of the reader. Thus, when this relationship takes place the gaps disappear” (Iser, 1979:106).

However, Iser (1979) does not rule out the possibility of failure of communication and dialogue (i.e., if equilibrium becomes possible by filling the gaps through the projections of the reader, this interaction may fail or the projections of the reader impose themselves regardless of the text). Thus, Iser (1979) believes that the basic activity of the reader resides in the constitution of a meaning stimulated by the text, which comes from the connection of its constitutive elements, of the articulations and of the necessities of combination,

responsible for the cohesion of the text by the filling of its gaps. The gaps also interrupt a good continuation (i.e. the desirable continuation), supporting the activity of composition of the reader. The reader must recur to his imaginative activity in order to establish the meaningful coherence of the text.

Constructed in this manner, the horizon of expectations of the reader undergoes additions of new reading expectations through the reader's interpretation of the text he is reading. However, if the reader refuses these interpretations of the text on the basis of the ideological positions he may hold, he will have difficulty in identifying what it has been agreed to call, in the Aesthetic of Reception, the implicit reader (i.e. the addressee considered by the text as a strategy). Thus, Iser (1979) develops a theory of the aesthetic effect which leads to the constitution of a meaning on the part of the reader based on transformation processes, describing fiction as a structure for communication. The fictional repertory, the textual strategies, the variants of reading, the implicit reader and the gaps of the text are processes that complete the perspective of the text in itself and its reception by the reader, whose space is guaranteed in the studies of his critical successors.

By considering that a major work of art always includes a vision of the world that, whether discussed or denied, is an integral part of its meaning (2003), Dante Moreira Leite seeks to present some questions about literary works for which contemporary psychology has its own perspective, differing from the perspectives of other sciences and of literary criticism itself, such as imitation, suggestion, the perception of shapes, the description of characters, the learning of taste, among others, although without aspiring to the presentation of a general or total solution for its analysis. What is the legitimacy of this process? According to the author (2003), it is the necessity to explain art based on the characteristics of an individual once the loss of social belief in the supernatural is recognized, as well as the loss of belief in the hereditary determination of individual characteristics and in sociological explanations as the origin of these differences. And, starting from Romanticism, a more

marked subjective tendency towards artistic themes and towards interest in criticism is added to these facts.

### **A Psychology as a Perspective for the Reception of Literature**

Leite (2003) believes that, in the creation of a work of art, the author goes beyond the superficial and apparent aspects of everyday life reached from a historical and sociological perspective in the search of what, by being expressed about the human psychological condition, will continue to be valid in highly diverse situations. Within this context, significant contributions of contemporary psychology such as the description of the behavior and inner experience of an individual as a spontaneous activity, the continuity between the different degrees of problem solving and of the creative capacity and the attempt to interpret the unconscious life through dynamic forces are relevant resources in the attempt to explain the creation and permanence of a literary work

However, the application of psychological concepts to an analysis of a work of art should be guided by the possibilities of the explanations that such concepts have for this task (i.e., by the applicability of these concepts as resources for the understanding of productive thought, without forgetting their limitations). Considering the organism-environment relationship, the relationship between affective life and intellectual life and the relationship between unconscious processes, Leite (2003) reflects about fundamental concepts of the theories of Freud, Jung and the gestaltists in order to clarify to what extent these concepts are useful for the description of processes of productive thinking and/or the analysis of texts and readers.

Based on the definition of libido by Freud as mental life characterized by the search for pleasure, for love (Eros) and distancing from pain and death (Thanatos), and of the “Id” as the most profound and primitive part of the personality and “Ego” as the part of personality in contact with reality, Leite

(2003) indicates these concepts as a framework for the focalization on literary analyses between organism and environment. In this case, the permanence of childhood feelings or events in the mental and behavioral life of adults, as well as the evolution of emotional and affective conflicts in historical continuity, with repression of instincts in proportion to neurotic intensification, are relevant aspects for the approach to individual histories and cultural histories, respectively.

In agreement with Freudian theory, these manifestations in literature are only “different forms of equal conflicts” in a civilization in which “neurosis” is often an alternative way of expressing creative conflicts which, if barred, become distorted as abnormalities and conflicts of expression. For example, Edgar Allan Poe (1974), adopted together with his siblings by prosperous Baltimore merchants, by manifesting interest in productive thought at the expense of business profitability, elicited the displeasure of his adoptive father, who wanted him to continue the prosperity of the family. Thus, he grew up feeling that he was rejected as a writer, a fact that not infrequently had a direct influence on his obsession for the subject of suffering caused by death. In turn, Kaufhold (2008), in a study analyzing fact and fiction regarding Poe's sanity, pointed out psychological, biological and sociocultural human disorders such as anxiety, somatization and dissociation, among others, which, being detected in all cultures and in the most different times, although with different names, permit the readers to observe that they are increasingly able to repress instincts, a fact known to anthropologists and sociologists in their studies of civilizational processes of adjustment.

However, the fact that Freudian theory rests on the interdependence between affective or emotional life and rational life, a characteristic that contradicts current beliefs which assume continuity between the two, and on the rationalization of the problems presented by man in his environment in order to show the emotional and conflicting origin of the processes of human thinking, unmasks and destroys the human illusions, whether religious, sentimental or artistic, a fact that limits this theory regarding the analysis of

creative thinking. Within the context of this theory, the concept of “unconscious”, dynamically and continuously linked to conscience in a cause-effect relationship, and the Freudian attempt to translate it into intelligible terms have been considered to be one of the most significant contributions of psychology to literature, especially for those who, like the German romanticists, were concerned about “the nocturnal and sick aspects of the human personality”. However, as the experimental confirmation of this concept continued to reach increasingly scientific criteria of verification, being more accepted by scientists, its tendency to identify the same conflicts in all works of art rendered it reductionist and less accepted by writers and art critics.

Jung, considering the Freudian concept of “libido” to be a sort of vital internal “energy” for existence, raised the proposal that libido may take two innate directions corresponding to the subjective-objective and internal-external dichotomies that would respectively result in the introversion and extroversion of being. In addition, he proposed new concepts for the description of the individual, who he called “I”, such as “external world”/“interior world”, “personal conscience” (life experience)/“collective unconscious” (ancestral experience), “archetypes” (symbols or images existing in the collective unconscious which represent the structures of all things that exist), “persona” (superficial part developed as a response to environmental requirements), “animus” (male soul existing in the intimate part of every woman), “anima” (female soul existing in the intimate part of every man), “ego” (the conscious part of the personality, i.e., our ‘I’-‘we’), and “shadow” (qualities and tendencies that, refused by an individual as being his become parts of the individual unconscious).

The value placed on mysticism and religiosity and the recognition of unconscious forces that project into the external world and generate rich and significant ideas in productive thought caused Jungian theory to become a fertile ground for the development of the diversity of works of art, considered by artists to be a more profound and revealing horizon than the technique and knowledge of the external world provided by Freudianism. In “*Capitães da*



*Areia*” (*Captains of the Sands*) a novel by Jorge Amado (1944) that tells the story of a group of abandoned boys left to their own devices in the city of Salvador, each member of the groups has a highly symbolic identity directly proportional to the Jungian notion of archetype (i.e., the innocence/perversity dichotomy, the heroism of the “child-hero”/divinity and of the “child-god”, protection/abandonment, fragility/invincibility, past/future, among others). All of them to be added to the author's considerations about the four intellectual functions such as thinking, feeling, perception and intuition, that can be characterized according to their appearance in introverted and extroverted subjects.

In turn, the gestaltists, in their perceptual studies that admit behavior as the result of an organism-environment interaction, opt to work with fields of force acting in various directions, able to organize and reorganize themselves continuously, alternating resting states (organized) with search states (reorganized) in order to reach an objective which, once ceased, redirects the subject towards new focalizations. The advantage of this type of analysis? It is the ability of the analyst, starting from successive states of balance and imbalance, to be able to study the organism exactly at a given moment, being concerned with the history of this organism only if this history is identified as an active force at the time under consideration.

What is the difference between the gestaltists and Freud and Jung? The opposition of the mechanical model based on “energy” of the latter to the electricity model based on “force fields” of the former. Also, the gestaltists, in contrast to the psychoanalysts, study cases in which behavior is directed by the environment and not by the impulses of the organism, although without isolating behavior and experience, a fact that would render this study inviable. In other words, according to Leite (2003:36), while Freud and Jung “assume that man is a being impelled by unconscious forces of an affective character”, for the gestaltists “behavior seems to be fundamentally determined by an “intelligent” contact with the environment”, leading to the following:

“psychoanalysts endeavor to discover or reveal the irrational aspects underlying an apparently rational behavior, while gestaltists try to detect characteristics of rationality or adequate perception even in emotional behavior” (Leite, 2003:37).

This difference becomes more explicit during an analysis of productive thought in the literature, with psychoanalysts being able to do it in art, but not in science or technique, whereas the gestaltists explain the creative thought in science but, when focusing on art, they emphasize aspects linked to perception and not to literary art. What is responsible for this? The fact that the gestaltists, in contrast to the psychoanalysts, have not reserved a place, understood as an energy reservoir, for the unconscious.

Finally, even though a group of psychologists, among them the German psychologist Hans Jürgen Eysenck, believing that the singularity of personality is equal to that of other objects and that the description of an individual is nothing more than a peculiar combination of characteristics shared by everybody, denied the necessity of a theory of personality, such theory arose. This theory emphasizes that the singularity of an individual (i.e., what distinguishes him from any mode of being human other than his own), permits the discussion of questions that are still currently debated such as whether the personality exists “in” an individual rather than in something that at a given time the analyst will be able to describe and which is stable in time and space. In the first case, while, according to some, the “unit” of an individual is something to be sought, according to others, several personalistic systems may exist as long as their descriptions are scientifically useful. In the second, with the organism-environment relationship taken to its extreme, the concept of personality would be that, as a set of characteristics, personality does not depend on the context in which an individual is inserted.

In general, Leite (2003) clarifies that, with the exception of pathological personalities locked up in their own worlds and of depersonalized individuals, who reflect the conditions in which they find themselves, eliminating the

importance of the context for personality elicits a reducing focalization on it, without considering, for example, individuals who are able to adjust or to react in a realistic manner without being changed by the reality of the environment in which they are inserted and exist. Also (Leite, 2003: 39) personality is the concept of “unit” that manifests in all aspects of an individual's behavior and experience... which permits us to identify and describe a person among all others”. The refinement of the descriptions of personalities, according to Leite, is often based on literary descriptions or on descriptions of persons who, not yet described by specialists in psychology, add much value and content to the studies of these specialists. In parallel, heredity has been superimposed on previous or temporary experience, causing behavior to be understood as the result of an interaction with the environment. Skinner and Watson, behaviorist psychologists who tend to explain all behaviors through learning, are examples of this.

Considering that the behavior results from this organism-environment interaction, Leite (2003) proposed that current psychology should have resources that will explain two forms of behavior that are of direct interest to literature (i.e., creative thought and the reading of a literary work). If we examine the adequacy of psychology to explain these two behaviors, we will clarify the occurrence and concretization of the attempt of the psychologist and the fiction writer to present a convincing description of a person and of a character.

### **The Creative Process: Reception and Response to the Environment**

According to Dante Moreira Leite (2003), traditional psychology used to understand human behavior as something resulting from mental life. Within this context, there would be a causal relation between conscience and behavior (i.e., a behavior would be considered to be determined by what man is

thinking). However, contemporary psychology proposes that conscience should be understood as an intermediate link between environment and behavior (i.e., man is influenced by the environment and by his own idiosyncrasies when emitting a response to his milieu). On this basis, various psychological theories utilize different schemes in order to explain behavior. The simplest among these psychological theories seems to be the behavioral theory, whereby the response results from the environment (i.e. from stimuli, and the model that explains it is the conditioned reflex through which the stimulus-response linkage occurs). This theory is identified by the E-R model (i.e., the stimulus-response theory). With behavior being the result of this organism-environment interaction, Leite believes that current psychology should have the resources for explaining two forms of behavior that are of direct interest to Literature (i.e., the creative thought and the reading of a literary work). Since the interest of the present study is in the behavior elicited by the reading of a literary work, we shall try to relate below a scheme of the E-R theory to the study proposed by us.

## CHAPTER IV

### CULTURES AND COMPARATIVE LITERATURE

For centuries, people have felt the need to express their opinion on things and events happening around them and to them. The necessity to demonstrate and locate their own position in the spatial and temporal dimension naturally led to the process of documenting these events in various forms and by various media. Such as Imaginative literature, where it proved to be one of the most vital tools to reflect the happenings around us. In the words of Philip Tew,

Moreover, literature is seen as a reflection of culture and society, portraying people's ideas and dreams set in certain time and space frameworks in the most creative and imaginary way. It both depicts and inspires social changes and is often treated as a credible source of culture representation.

Following Hanauer (2001) who argues that literature is a valuable source of cultural knowledge precisely because it does present a personal interpretation of the life and values as the author of the literary work experiences them. Thus, Cruz argued that the study of literature allows people to develop new ideas and ethical standpoints, and can help individuals to present themselves as educated members of society, and he focused also on that studying literature can be an enriching eye-opening experience.

Literature and culture are deeply interrelated and both have a strong relationship with each other, because during years and from the oldest of time, literature embodied culture; The first literary work in English language that conveys cultural context about life is written in Old English which appeared in the early Middle Age, and here we mean "Beowulf" from Anglo-Saxon literature, which is a heroic epic poem. Usually, many writers would like to write about heroine epic poem or stories in the Old English, telling the story of how the heroes destroyed the evil and restored their glories. In the poem of Beowulf, the hero Beowulf himself had to face many battles against the devils

called Grendel, Grendel's mother, sea serpents, and the dragon. Generally, this poem of Beowulf in Old English Literature displays the actual history of ancient Old English period in which the heroes went to campaigns, fighting against the devils or bad things and finally they returned home with glories. In the 12th century, the new form of English known as Middle English evolved which started the Middle English literature. There were three main categories of Middle English literature: Religious, Courtly love, and Arthurian.

Moreover, the literature written in England during the Middle English period reflects fairly accurately the changing fortunes of English. French language was best understood by the upper classes, the books they read or listened to were in French. The most significant Middle English writer was Geoffrey Chaucer who was also called as the Father of English literature, and was widely considered as the greatest English poet of the Middle ages, and wrote "The Canterbury Tales", a collection of stories in a frame story between 1387 and 1400, giving the general prologue a matchless portrait gallery of contemporary types, and constituting in the variety of the tales a veritable anthology of medieval literature. In The Canterbury Tales, it reflected diverse views of the church in England. After the Black Death, many people began to question the Church of England and even to start new monastic orders. Several characters in the Canterbury Tales are religious figures, and the very setting of the pilgrimage to Canterbury shows the religious and significant theme of the cultural context in England.

Later in 1476, William Caxton introduced a printing press into England which flourished the Renaissance literatures such as poetry, drama, and prose. Furthermore, English literature was spread by various writers in the early modern period of England such as William Shakespeare who wrote "Hamlet". Despite there were various writers of English literature, the works of William Shakespeare influence throughout the English-speaking world. Where this play conveyed many political issues between nations that took place in Europe in that era, and this was a part of culture about that era which is presented in a piece of literature.

In conclusion, literature stands as a voice that expresses values and beliefs, and shows how people live as individual or as group with this perspective and how their cultural life was and how their culture and traditions used to be; literature becomes the ideal tool to show the learners the English speaking world and to lead them to discover English culture. It gives a great opportunity for the learners to increase their world knowledge as they will have access to a variety of contexts and, which is undoubtedly related to the target culture.

By developing a literary knowledge of the English language, learners will also understand and interact effectively with the English people. They acquire effective linguistic and cultural competences because the study of the target language is bound to its literature and fine arts.

In comparative cultural studies, selected tenets of comparative literature are merged with selected tenets of the field of cultural studies (including culture theories, (radikal) constructivism, communication theories, and systems theories) with the 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, and, if and when required, including teamwork. In comparative cultural studies, it is the processes of communicative action(s) in culture and the how of these processes that constitute the main objectives of research and study. However, scholarship in comparative cultural studies does not exclude textual analysis proper of other established fields of study. In comparative cultural studies, ideally, the framework of and methodologies available in the systemic and empirical study of culture are favored. 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 disciplines: 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 application.

As a discipline, cultural analysis is based on using qualitative research methods of the arts, humanities, social sciences, in particular ethnography and anthropology, to collect data on cultural phenomena and to interpret cultural representations and practices; in an effort to gain new knowledge or understanding through analysis of that data and cultural processes. This is particularly useful for understanding and mapping trends, influences, effects, and affects within cultures.

There are four themes to sociological cultural analysis.

1. Adaptation and Change

This refers to how well a certain culture adapts to its surroundings by being used and developed. Some examples of this are foods, tools, home, surroundings, art, etc. that show how the given culture adapted. Also, this aspect aims to show how the given culture makes the environment more accommodating.

2. How culture is used to survive

How the given culture helps its members survive the environment.

3. Holism, Specificity

The ability to put the observations into a single collection, and presenting it in a coherent manner.

4. Expressions

This focuses on studying the expressions and performance of everyday culture.

This developed at the intersection of cultural studies, comparative literature, art history, fine art, philosophy, literary theory, theology, anthropology. It developed an interdisciplinary approach to the study of texts, images, films, and all related cultural practices. It offers an interdisciplinary approach to the analysis of cultural representations and practices.



Cultural Analysis is also a method for rethinking our relation to history because it makes visible the position of researcher, writer or student. The social and cultural present from which we look at past cultural practices—history—shapes the interpretations that are made of the past, while cultural analysis also reveals how the past shapes the present through the role of cultural memory for instance. Cultural analysis understands culture, therefore, as a constantly changing set of practices that are in dialogue with the past as it has been registered through texts, images, buildings, documents, stories, myths.

In addition to having a relation to disciplines also interested in cultures as what people do and say, believe and think, such as ethnography and anthropology, cultural analysis as a practice in the humanities considers the texts and images, the codes and behaviours, the beliefs and imaginings that you might study in literature, philosophy, art history. But cultural analysis does not confine the meanings to the disciplinary methods. It allows and requires dialogue across many ways of understanding what people have done and what people are doing through acts, discourses, practices, statements. Cultural analysis crosses the boundaries between disciplines but also between formal and informal cultural activities.

The major purpose of cultural analysis is to develop analytical tools for reading and understanding a wide range of cultural practices and forms, past and present.

Defining culture and its role in literature, Greta Carroll (2009) via Stephan Greenblatt's "Culture". Greenblatt begins his article by dealing with the idea of "culture" itself. After all, the article is named "culture" and if it is going to be the main focus, the first step is defining what "culture" actually is. He points out that culture has not always been part of literary criticism and in fact, the very "concept" of "culture" is relatively new. He quotes the anthropologist Edward B. Tylor as defining culture as, "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society". Greenblatt,

immediately after giving us this definition, challenges it. Because really, what kind of a definition is that? Defining culture by giving a long list of other concepts (some of which's own definitions are vague) hardly leaves us with anything useful at all. As Greenblatt humorously explains, "'culture' is a term that is repeatedly used without meaning much of anything at all, a vague gesture toward a dimly perceived ethos". So again employing his usually strategy, Greenblatt asks a question and then answers it. In this case he asks how we can make this concept that we use in such a vague way, more useful.

The first thing Greenblatt says we need to consider is that "the concept gestures toward what appear to be opposite things" (surprise surprise, keep in mind that new historicism is heavily influenced by poststructuralism, so we all should have been expecting "opposite" to pop up somewhere). The opposite things are: "constraint and mobility".

He deals with constraint first. He explains that, "The ensemble of beliefs and practices that form a given culture function as a pervasive technology of control, a set of limits within which social behavior must be contained, a repertoire of models to which individuals must conform". He clarifies that these boundaries may be large and are enforced in three ways: extreme ways (such as "exile, imprisonment in an insane asylum, penal servitude, or execution"), more innocent ways (such as "a condescending smile, laughter poised between the genial and the sarcastic, a small dose of indulgent pity laced with contempt, cool silence"), and lastly there is positive reinforcement through rewards for "good behavior" including "spectacular" rewards (such as "grand honors, glittering prizes") and "the apparently modest" (such as "a gaze of admiration, a respectful nod, a few words of gratitude").

After that, Greenblatt instead of dealing with the "mobility" aspect next, shifts to discuss how "constraint" relates to literature. He explains that literature has been a very powerful force in constraining people to respect cultural boundaries. He tells us that, "Works in these genres often seem immensely important when they first appear, but their power begins quickly to fade when the individuals to whom the works refer begin to fade, and the

evaporation of literary power continues when the models and limits that the works articulate and enforced have themselves substantially changed. The footnotes in modern editions of these works can give us the names and dates that have been lost, but they cannot in themselves enable us to recover a sense of the stakes that once gave readers pleasure and pain”. This is when culture comes in. Granted, we can never fully distance ourselves from our own position, no can we ever fully comprehend someone else’s. But, an understanding of culture does help us to understand to some degree the boundaries that existed before.

Greenblatt then provides us with a handy set of six questions which he explains are the starting point for us to consider the culture behind a work. The questions are the following:

1. What kinds of behavior, what models of practice, does this work seem to enforce?
2. Why might readers at a particular time and place find this work compelling.
3. Are there differences between my values and the values implicit in the work I am reading?
4. Upon what social understanding does the work depend?
5. Whose freedom of thought or movement might be constrained implicitly or explicitly by this work?
6. What are the larger social structures with which these particular acts of praise or blame might be connected?

However, Greenblatt also gives us a warning after handing us these starter questions which I feel is extremely important. In new historicism, we want to extend beyond the work we are reading into the cultural context, “but these links cannot be a substitute for close reading”. So just because we need to consider the above questions, does not mean we can ignore the text or the implications it has.

He then clarifies that just because culture influences literature, that does not mean that literature has no power, or that it cannot work the other way around. He says, “Cultural analysis then is not by definition an extrinsic analysis, as opposed to an internal formal analysis of works of art. At the same time, cultural analysis must be opposed on principle to the rigid distinction between that which is within a text and that which lies outside. It is necessary to use whatever is available to construct a vision of the ‘complex whole’ to which Tylor referred. And if an exploration of a particular culture will lead to a heightened understanding of a work of literature produced within that culture, so too a careful reading of a work of literature will lead to a heightened understanding of the culture within which it was produced. The organization of this volume makes it appear that the analysis of culture is the servant of literary study, but in a liberal education broadly conceived it is literary study that is the servant of cultural understanding”.

Now, after explaining constraints relation to culture and literature, he gives examples of constraint in literature. He briefly mentions Pope’s “Epistle to Doctor Arbuthnot” and Marvell’s “Horatian Ode.” He says that both of these show “the internalization and practice of a code of manners”. However, his main example of constraint in literature involves Shakespeare’s *As You Like It*. He uses two characters as examples, Orlando and Audrey. Of Orlando he posits that, “Orlando’s bitter complaint is not that he has been excluded from his patrimony...but rather that he is being prevented from learning the manners of his class” (438). So basically, unless we were informed about the culture of this time period, we as a modern reader could become sidetracked by why Orlando is not mad about receiving his seeming due (his inheritance) rather than focusing on what he is actually upset about. If the reader does not understand primogeniture, the passage becomes much more murky and confusing and the reader can become distracted by unimportant details. Of Audrey, Greenblatt explains that “even the simple country wench Audrey receives a lesson in manners from the sophisticated clown...”. In other words, even a seemingly unimportant character in the play is constrained by cultural

manner expectations. Greenblatt sums up his example by saying, "...even as his[Shakespeare's] plays represent characters engaged in negotiating the boundaries of their culture, the plays also help to establish and maintain those boundaries for their audiences". So even as these characters attempt to rebel against or discover their own places in respect to cultural boundaries, Shakespeare reaffirms these boundaries by writing about them.

Greenblatt now moves on and uses Edmund Spenser's *The Faerie Queen* as a segue between constraint and mobility. He notes the constraints present in it, as Spenser himself has said that, "The purpose of his vast romance epic...is 'to fashion a gentleman or noble person in virtuous and gentle discipline". Yet, at the same time as Spenser says this, his characters constantly are "roaming an imaginary landscape" which hints at mobility. Greenblatt explains this contradiction between constraint and mobility with the following, "...if culture functions as a structure of limits, it also functions as the regulator and guarantor of movement. Indeed the limits are virtually meaningless without movement; it is only through improvisation, experiment, and exchange that cultural boundaries can be established. Obviously, among different cultures there will be a great diversity in the ratio between mobility and constraint. Some cultures dream of imposing an absolute order, a perfect stasis, but even these, if they are to reproduce themselves from one generation to the next, will have to commit themselves, however tentatively or unwillingly, to some minimal measure of movement; conversely, some cultures dream of an absolute mobility, a perfect freedom, but these too have always been compelled, in the interest of survival, to accept some limits". This is probably one of Greenblatt's most important quotes. He explains the relation between constraint and mobility, literature and culture. No matter how free people may want to be, there will still have to be some limits or general anarchy will ensue. Just as no matter how many constraints some people may want, there will always have to be some mobility, for it is impossible to completely eliminate it.

Greenblatt explains the relevance of his previous quote, “What is set up, under wildly varying circumstances and with radically divergent consequences, is a structure of improvisation, a set of patterns that have enough elasticity, enough scope of variation, to accommodate most of the participants of a give culture...a great many works of art are centrally concerned with these improvisations”. So our cultures must find a happy medium between constraint and mobility, so that most people can abide happily. However, despite the fact that a sort of harmony has been created where most people can handle their amount of freedom, works of art (in particular literature) are still written about how one goes about dealing with this compromise. Each individual may wish for more or less freedom, how does one come to terms with these cultural boundaries? That is what art explores.

However, art is not entirely free despite its ability to explore these improvisations. Even as authors attempt to discover how to relate to boundaries, “they do not merely passively reflect the prevailing ratio of mobility and constraint; they help to shape, articulate, and reproduce it through their own improvisatory intelligence”. So, as they write about these boundaries in an attempt to improvise, they actually change the very nature of the boundary. Continuing, Greenblatt says that “Even those great writers whom we regard with special awe, and whom we celebrate for their refusal to parrot clichés of their culture, tend to be particularly brilliant improvisers rather than absolute violaters or pure inventors”. He continues by stressing that even though this idea of our greatest writers being improvisers and not inventors may seem like it is demoting them to some degree, it actually isn’t. Instead, he stresses that the important thing is the “exchange” which takes place between different works and culture itself to create these improvisations. Greenblatt summarizes the relationship between constraint and mobility as he explains, “The two concerns are linked, for a culture’s narratives...are crucial indices of the prevailing codes governing human mobility and constraint. Great writers

are precisely masters of these codes, specialists in cultural exchange. The works they create are structures for the accumulation, transformation, representation, and communication of social energies and practices”.

Greenblatt finishes his article by stressing that students need to perceive the relation between history and literature and to stop trying to separate the two. He also gives a bit of a disclaimer, saying that he realizes he has written “at moments as if art always reinforces the dominant beliefs and social structures of its culture,” he explains that he does realize this is “by no means necessary”. He says he realizes that “in our own time most students reserve their highest admiration for those works that situate themselves on the very edges of what can be said at a particular place and time, that batter against the boundaries of their own culture”. He ends by using Caliban in *The Tempest* as an example of this. He says that, “If it is the task of cultural criticism to decipher the power of Prospero, it is equally its task to hear the accents of Caliban”. In other words, it looks at both the things that reaffirm culture, improvise culture, and challenge it.

Culture affects literature because all writers, some more intentionally than others, write from the perspective of their culture. When people read literature they read it from the point of view of their culture as well, so there can be multiple cultural points of view in a single work of literature.

Literature's Affect on Art The FAQ Farmer's have said that both literature and art are and always will be affected by: what time the artist/author lived/lives in, the political world and mostly by the personal experiences that the artist/author has gone through at the time. Art can have influence on literature, and works of art can influence other artists; in some rare cases a book can inspire an artist to make a unique piece of art. Obviously the Bible (if you can treat it as a work of literature) has inspired numerous pictorial representations. Also works of classical literature (by Homer, Ovid) were treated as inspiration by many painters. This was mainly before the 20th century, when art tended to be illustrative. In the case of modern/contemporary art, the direction of influence has been rather from art to literature.

If you say America unlock the doors, you may inspire or depress individuals, potentially adding or subtracting upon the oversoul. It is presumptuous to say, "'Uncle Tom's Cabin' helped free the slaves", as an example. Literature affecting society is just another 'rearview mirror' response that educators use as a point of reference to an era, i.e. a laptop for every child would have smoothed the bell curve in the early 21st century. You might say that literature affects individuals, and that's why some slaves were blinded if they became literate, that's why books are burned. Regrettably we built ourselves a sound bite culture, fiction is dead, and we can throw bombs down chimneys across the globe (or convince youth to self-destruct for a faith) but we cannot affect society. Pay particular attention to writings on mirrors. If the above were true in its entirety, then one might ask why such a text has an author; for, if literature, writing, or even oral storytelling had no impact on society and its membership, what was the point of anyone providing wiki answers? The presumption that Harriet Beecher Stowe had no affect on her readers to examine the institution of slavery is unsupported. The abolition of slavery is a complex process; however, even the action of seeing in a 'rearview mirror' that you are contributing to the death of slaves encourages some to consider looking out the windscreen at where the world may be driving. Fiction is not dead, and one may witness this by viewing amazon.com, if one is unable to view the bank statements of Michael Crichton or Danielle Steel. It is in my beliefs that literature does not affect culture. If you want an example, try looking at the Soviet Union. I don't think that any amount of books or literature written there would have done anything to change their government's "no freedom" attitude.

Literature is considered the mirror of culture in society. This means that books that are written by a society are influenced by the happenings and life in that society. These books reflect society. According to Malcolm Cowley, at the end of World War II, Americans achieved their second flowering in literature. During this period Americans attained a new kind of maturity in their writing.



it is obvious that as time progresses, the society around us effects our interpretation of a text that was perhaps written at least 100 years ago. this is because as humans our values progress as we are exposed to new and innovative aspects in our modernising world. for example, to examine Austen's society in Emma - she values the achievement of ladyhood in terms of fulfilling domestic culture and marriage, and explores the decorum of a single elite class and stresses the importance of wealth to govern relationships. however we see this change dramatically in clueless as heckerling takes these values and transforms to suit her modern 20th century society. we see a decline in social status and a maturity in a young woman that delves beneath finding the right partner, but instead venturing further to gain social responsibility and independence. while this is probably evident in both texts heckerling argues that "achieving ladyhood" and "finding the right partner" aren't the only ambitions of a modern young woman. hope this helped. Renaissance literature effected people by taking new levels or different levels of different achievements.. it effected people by taking new levels or different levels of different achievements. Literature transcends cultures because it is not confined to a particular culture. It goes beyond the limits of the writer. Other cultures can have an affect on your culture because of globalization. For example, the arrival of Indian immigrants in Britain led to curry becoming a national dish.

### **Literature reflects the value of a culture.**

Literature is first of all the epitome of a language's power, it is the maximum of its potential as a tool to make sense of the abstract. Each culture has its own language (or dialect) and so the literature is like a portrait of this culture. Inherent to a literary text is the cultural prism through which the author sees the world, and in studying this we can learn a great deal about the time and place that a piece of literature originated from. This is also why it is said that the best literature is the one that is well anchored in society and history.

Literature affects American history. Sometimes, when a work of literature creates some social conflict, it can affect more concrete things, especially law, which then has further consequences. It doesn't have to be a blockbuster case to have dramatic results. In 1966, the Massachusetts Supreme Court overturned a lower court's recent decision and lifted its ban on William Burroughs' novel "Naked Lunch". That decision along with the earlier "obscenity trial" used the concept of "redeeming social value" as a yardstick to decide what was "obscene" - a concept still used today.

Literature affects politics. Literature has some good messages to follow in every one's life, but it is vice versa in politics

### **Industrial Revolution and the Effect on Literature.**

The impact of the Industrial Revolution on literature The impact of the Industrial Revolution on literature was major. It was a major change on the literature, but also in agriculture, manufacturing, mining, and transport. Great Britain's Industrial Revolution began during the mid-18th century and lasted until the turn of the 20th century. The Industrial Revolution in England was characterized by the replacement of manual labor by machines, the emergence of large-scale manufacturing, the modernization of cities, and the social impact of these changes. The Industrial Revolution changed the look of cities across Great Britain--in England, Ireland, and Scotland. The Industrial Revolution was a positive era to have occurred in Britain. In the beginning, however, the Industrial Revolution appeared to bring no benefits at all to the country. Living conditions in cities became unsanitary, as well as cramped and impoverished. Factories subjected men, women, and even children workers to low wages, harsh punishments, and unprotected work around dangerous machinery. The tremendous use of coal in industrial production polluted the atmosphere, as well as people's lungs, and workers' conditions in the coal mines were not much better than in factories. Food was expensive for poor factory workers,

and thus they could afford only to eat rancid meats, fatty fried foods, and stale bread, which contributed to the extreme malnutrition and sickness in the cities. In Hardtimes the conditions weren't always the greatest but there were major changes which was a big help during that time period. Positive aspects of the Industrial Revolution

In technology, steam power must have been the biggest advancement in its field. Coal and petroleum were ideas used for the power of the steam engines. Another aspect of this revolution and this aspect is felt to the present day. New methods were used to make surgeries safer, less painful, and keep germs from spreading inside the body in which surgery was being performed. There were many artistic movements during the period of Britain's industrialization, each of which was a reaction to the feelings of the time, as well as to the movement which had preceded it. By the time that the Industrial Revolution really took hold, some artists were at differences with the ideals which it espoused, such as those of discipline, temperance, structure, and views of the Enlightenment. These feelings translated into the Romantic movement, which encouraged individualism, freedom, and emotion. Romanticism was probably the most important artistic movement to flourish during the Industrial Revolution. It had the most widespread effects on the general population, and its artistic achievements are still admired today. The Industrial Revolution changed the landscape. Small towns grew into huge cities. In the countryside, bridges, viaducts, railroad lines, and canals were built to improve transportation. The destruction of the natural beauty of the landscape triggered a nostalgic reaction in art and literature. The literature of the Industrial Revolution includes essays, fiction, and poetry that respond to the enormous growth of technology. Romanticism in British literature developed in a different form slightly later, mostly associated with the poets William Wordsworth and Samuel Taylor Coleridge. Both poets were also involved in utopian social thought in the wake of the French Revolution. The poet and painter William Blake is the most extreme example of the Romantic sensibility in Britain, epitomized by his claim "I must create a system or be enslaved by another man's." Blake's artistic work is also strongly influenced by Medieval

illuminated books. Romanticism in literature and the visual arts, a style that emphasizes the imagination, emotions, and creativity of the individual artist. Romanticism also refers specifically to late-18th- and early-19th-century European culture, as contrasted with 18th-century classicism. See also English literature. Inspired by the ideas of Jean Jacques Rousseau and by contemporary social change and revolution, Romanticism emerged as a reaction to 18th-century values, asserting emotion and intuition over rationalism, the importance of the individual over social conformity, and the exploration of natural and psychic wildernesses over classical restraint. Major themes of Romantic art and literature include a love of atmospheric landscapes; nostalgia for the past, particularly the Gothic; a love of the primitive, including folk traditions; cult of the individual hero figure, often an artist or political revolutionary; romantic passion; mysticism; and a fascination with death. The industrial revolution played a big roll in our literature, the literature would involve dealing with every day problems and nature. Which people liked to read and hear about back then.

The difference between literature and popular culture. Literature refers to written works (e.g. fiction, poetry, drama, criticism) that are considered to have permanent artistic value. Popular culture refers to mediums such as film, television, fashion trends, or current events that have artistic value. Cultural context influences literature based on peoples way of living in a certain place. It can be used to change a bad society into a better life for the reader. It can change ones way of thinking and do many motivational things. Some literature is about a specific culture or holds subtle commentaries on cultures which give a background to the characters and their lives to better help you understand and relate with them.

Language and culture should be seen as being closely related and both aspects must be considered for translation. The translator must also be aware of the words and phrases that are so much a part of one culture that they are almost impossible to translate into the terms of another culture. The translator

should also take into account the purpose of the translation. In general, literature is intellectually stimulating and gives the brain something to do. It is mental exercise. This is good for the brain, which needs exercise to be healthy, just like any other part of the body. Most early literature was said to have gone against the bible's teachings. It was wrong to read something that didn't go by the word of the Lord, according to some.

### **The role of literature in cultural and societal development**

Literature provides many uses in society, though some of them may also be accomplished by electronic media such as television. These uses include: 1. Preservation of language. If everyone is reading the same thing throughout the generations, then the language used will be handed down from one generation to another. Think of where you know the words thee and thou from. 2. They paint the ideal of society at the current time. In times of war, villains usually become the enemy nation. In cultural decay the villains become the people in charge of the society. Likewise, in civil prosperity the villains become those who threaten that society such as crime lords and other criminals. 3. Literature provides an entry point into improving the skill of reading. From ABC books to Doctoral Thesis, skills range throughout society and remain important in connecting a society as a whole. Literary culture is important to a translator because the translator needs a back ground to feel what the writer is trying to portray. When one knows where the piece is coming from, the basis, the literary culture, it makes it a lot easier to translate. Culture without literature is possible. There are many societies with distinct cultures without having a written literature in the local languages. Standard norms have been passed on from generation to generation for centuries.

## **Literary Theory**

"Literary theory" is the body of ideas and methods we use in the practical reading of literature. By literary theory we refer not to the meaning of a work of literature but to the theories that reveal what literature can mean. Literary theory is a description of the underlying principles, one might say the tools, by which we attempt to understand literature. All literary interpretation draws on a basis in theory but can serve as a justification for very different kinds of critical activity. It is literary theory that formulates the relationship between author and work; literary theory develops the significance of race, class, and gender for literary study, both from the standpoint of the biography of the author and an analysis of their thematic presence within texts. Literary theory offers varying approaches for understanding the role of historical context in interpretation as well as the relevance of linguistic and unconscious elements of the text. Literary theorists trace the history and evolution of the different genres—narrative, dramatic, lyric—in addition to the more recent emergence of the novel and the short story, while also investigating the importance of formal elements of literary structure. Lastly, literary theory in recent years has sought to explain the degree to which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture.

"Literary theory," sometimes designated "critical theory," or "theory," and now undergoing a transformation into "cultural theory" within the discipline of literary studies, can be understood as the set of concepts and intellectual assumptions on which rests the work of explaining or interpreting literary texts. Literary theory refers to any principles derived from internal analysis of literary texts or from knowledge external to the text that can be applied in multiple interpretive situations. All critical practice regarding literature depends on an underlying structure of ideas in at least two ways: theory provides a rationale for what constitutes the subject matter of criticism—"the literary"—and the specific aims of critical practice—the act of interpretation itself. For example, to speak of the "unity" of Oedipus the King

explicitly invokes Aristotle's theoretical statements on poetics. To argue, as does Chinua Achebe, that Joseph Conrad's *The Heart of Darkness* fails to grant full humanity to the Africans it depicts is a perspective informed by a postcolonial literary theory that presupposes a history of exploitation and racism. Critics that explain the climactic drowning of Edna Pontellier in *The Awakening* as a suicide generally call upon a supporting architecture of feminist and gender theory. The structure of ideas that enables criticism of a literary work may or may not be acknowledged by the critic, and the status of literary theory within the academic discipline of literary studies continues to evolve.

Literary theory and the formal practice of literary interpretation runs a parallel but less well known course with the history of philosophy and is evident in the historical record at least as far back as Plato. The *Cratylus* contains a Plato's meditation on the relationship of words and the things to which they refer. Plato's skepticism about signification, i.e., that words bear no etymological relationship to their meanings but are arbitrarily "imposed," becomes a central concern in the twentieth century to both "Structuralism" and "Poststructuralism." However, a persistent belief in "reference," the notion that words and images refer to an objective reality, has provided epistemological (that is, having to do with theories of knowledge) support for theories of literary representation throughout most of Western history. Until the nineteenth century, Art, in Shakespeare's phrase, held "a mirror up to nature" and faithfully recorded an objectively real world independent of the observer.

Modern literary theory gradually emerges in Europe during the nineteenth century. In one of the earliest developments of literary theory, German "higher criticism" subjected biblical texts to a radical historicizing that broke with traditional scriptural interpretation. "Higher," or "source criticism," analyzed biblical tales in light of comparable narratives from other cultures, an approach that anticipated some of the method and spirit of twentieth century theory, particularly "Structuralism" and "New Historicism." In France, the eminent literary critic Charles Augustin Saint Beuve maintained that a work of

literature could be explained entirely in terms of biography, while novelist Marcel Proust devoted his life to refuting Saint Beuve in a massive narrative in which he contended that the details of the life of the artist are utterly transformed in the work of art. (This dispute was taken up anew by the French theorist Roland Barthes in his famous declaration of the "Death of the Author." See "Structuralism" and "Poststructuralism.") Perhaps the greatest nineteenth century influence on literary theory came from the deep epistemological suspicion of Friedrich Nietzsche: that facts are not facts until they have been interpreted. Nietzsche's critique of knowledge has had a profound impact on literary studies and helped usher in an era of intense literary theorizing that has yet to pass.

Attention to the etymology of the term "theory," from the Greek "theoria," alerts us to the partial nature of theoretical approaches to literature. "Theoria" indicates a view or perspective of the Greek stage. This is precisely what literary theory offers, though specific theories often claim to present a complete system for understanding literature. The current state of theory is such that there are many overlapping areas of influence, and older schools of theory, though no longer enjoying their previous eminence, continue to exert an influence on the whole. The once widely-held conviction (an implicit theory) that literature is a repository of all that is meaningful and ennobling in the human experience, a view championed by the Leavis School in Britain, may no longer be acknowledged by name but remains an essential justification for the current structure of American universities and liberal arts curricula. The moment of "Deconstruction" may have passed, but its emphasis on the indeterminacy of signs (that we are unable to establish exclusively what a word means when used in a given situation) and thus of texts, remains significant. Many critics may not embrace the label "feminist," but the premise that gender is a social construct, one of theoretical feminisms distinguishing insights, is now axiomatic in a number of theoretical perspectives.

While literary theory has always implied or directly expressed a conception of the world outside the text, in the twentieth century three



movements—"Marxist theory" of the Frankfurt School, "Feminism," and "Postmodernism"—have opened the field of literary studies into a broader area of inquiry. Marxist approaches to literature require an understanding of the primary economic and social bases of culture since Marxist aesthetic theory sees the work of art as a product, directly or indirectly, of the base structure of society. Feminist thought and practice analyzes the production of literature and literary representation within the framework that includes all social and cultural formations as they pertain to the role of women in history. Postmodern thought consists of both aesthetic and epistemological strands. Postmodernism in art has included a move toward non-referential, non-linear, abstract forms; a heightened degree of self-referentiality; and the collapse of categories and conventions that had traditionally governed art. Postmodern thought has led to the serious questioning of the so-called metanarratives of history, science, philosophy, and economic and sexual reproduction. Under postmodernity, all knowledge comes to be seen as "constructed" within historical self-contained systems of understanding. Marxist, feminist, and postmodern thought have brought about the incorporation of all human discourses (that is, interlocking fields of language and knowledge) as a subject matter for analysis by the literary theorist. Using the various poststructuralist and postmodern theories that often draw on disciplines other than the literary—linguistic, anthropological, psychoanalytic, and philosophical—for their primary insights, literary theory has become an interdisciplinary body of cultural theory. Taking as its premise that human societies and knowledge consist of texts in one form or another, cultural theory (for better or worse) is now applied to the varieties of texts, ambitiously undertaking to become the preeminent model of inquiry into the human condition.

Literary theory is a site of theories: some theories, like "Queer Theory," are "in;" other literary theories, like "Deconstruction," are "out" but continue to exert an influence on the field. "Traditional literary criticism," "New Criticism," and "Structuralism" are alike in that they held to the view that the study of literature has an objective body of knowledge under its scrutiny. The

other schools of literary theory, to varying degrees, embrace a postmodern view of language and reality that calls into serious question the objective referent of literary studies. The following categories are certainly not exhaustive, nor are they mutually exclusive, but they represent the major trends in literary theory of this century.

### **Traditional Literary Criticism**

Academic literary criticism prior to the rise of "New Criticism" in the United States tended to practice traditional literary history: tracking influence, establishing the canon of major writers in the literary periods, and clarifying historical context and allusions within the text. Literary biography was and still is an important interpretive method in and out of the academy; versions of moral criticism, not unlike the Leavis School in Britain, and aesthetic (e.g. genre studies) criticism were also generally influential literary practices. Perhaps the key unifying feature of traditional literary criticism was the consensus within the academy as to the both the literary canon (that is, the books all educated persons should read) and the aims and purposes of literature. What literature was, and why we read literature, and what we read, were questions that subsequent movements in literary theory were to raise.

### **Formalism and New Criticism**

"Formalism" is, as the name implies, an interpretive approach that emphasizes literary form and the study of literary devices within the text. The work of the Formalists had a general impact on later developments in "Structuralism" and other theories of narrative. "Formalism," like "Structuralism," sought to place the study of literature on a scientific basis through objective analysis of the motifs, devices, techniques, and other "functions" that comprise the literary work. The Formalists placed great importance on the literariness of texts, those qualities that distinguished the

literary from other kinds of writing. Neither author nor context was essential for the Formalists; it was the narrative that spoke, the "hero-function," for example, that had meaning. Form was the content. A plot device or narrative strategy was examined for how it functioned and compared to how it had functioned in other literary works. Of the Russian Formalist critics, Roman Jakobson and Viktor Shklovsky are probably the most well known.

The Formalist adage that the purpose of literature was "to make the stones stonier" nicely expresses their notion of literariness. "Formalism" is perhaps best known is Shklovsky's concept of "defamiliarization." The routine of ordinary experience, Shklovsky contended, rendered invisible the uniqueness and particularity of the objects of existence. Literary language, partly by calling attention to itself as language, estranged the reader from the familiar and made fresh the experience of daily life.

The "New Criticism," so designated as to indicate a break with traditional methods, was a product of the American university in the 1930s and 40s. "New Criticism" stressed close reading of the text itself, much like the French pedagogical precept "explication du texte." As a strategy of reading, "New Criticism" viewed the work of literature as an aesthetic object independent of historical context and as a unified whole that reflected the unified sensibility of the artist. T.S. Eliot, though not explicitly associated with the movement, expressed a similar critical-aesthetic philosophy in his essays on John Donne and the metaphysical poets, writers who Eliot believed experienced a complete integration of thought and feeling. New Critics like Cleanth Brooks, John Crowe Ransom, Robert Penn Warren and W.K. Wimsatt placed a similar focus on the metaphysical poets and poetry in general, a genre well suited to New Critical practice. "New Criticism" aimed at bringing a greater intellectual rigor to literary studies, confining itself to careful scrutiny of the text alone and the formal structures of paradox, ambiguity, irony, and metaphor, among others. "New Criticism" was fired by the conviction that their readings of poetry would yield a humanizing influence on readers and thus counter the alienating tendencies of modern, industrial life. "New Criticism" in

this regard bears an affinity to the Southern Agrarian movement whose manifesto, *I'll Take My Stand*, contained essays by two New Critics, Ransom and Warren. Perhaps the enduring legacy of "New Criticism" can be found in the college classroom, in which the verbal texture of the poem on the page remains a primary object of literary study.

### **Marxism and Critical Theory**

Marxist literary theories tend to focus on the representation of class conflict as well as the reinforcement of class distinctions through the medium of literature. Marxist theorists use traditional techniques of literary analysis but subordinate aesthetic concerns to the final social and political meanings of literature. Marxist theorists often champion authors sympathetic to the working classes and authors whose work challenges economic equalities found in capitalist societies. In keeping with the totalizing spirit of Marxism, literary theories arising from the Marxist paradigm have not only sought new ways of understanding the relationship between economic production and literature, but all cultural production as well. Marxist analyses of society and history have had a profound effect on literary theory and practical criticism, most notably in the development of "New Historicism" and "Cultural Materialism."

The Hungarian theorist Georg Lukacs contributed to an understanding of the relationship between historical materialism and literary form, in particular with realism and the historical novel. Walter Benjamin broke new ground in his work in his study of aesthetics and the reproduction of the work of art. The Frankfurt School of philosophers, including most notably Max Horkheimer, Theodor Adorno, and Herbert Marcuse—after their emigration to the United States—played a key role in introducing Marxist assessments of culture into the mainstream of American academic life. These thinkers became associated with what is known as "Critical theory," one of the constituent components of which was a critique of the instrumental use of reason in

advanced capitalist culture. "Critical theory" held to a distinction between the high cultural heritage of Europe and the mass culture produced by capitalist societies as an instrument of domination. "Critical theory" sees in the structure of mass cultural forms—jazz, Hollywood film, advertising—a replication of the structure of the factory and the workplace. Creativity and cultural production in advanced capitalist societies were always already co-opted by the entertainment needs of an economic system that requires sensory stimulation and recognizable cliché and suppressed the tendency for sustained deliberation.

The major Marxist influences on literary theory since the Frankfurt School have been Raymond Williams and Terry Eagleton in Great Britain and Frank Lentricchia and Fredric Jameson in the United States. Williams is associated with the New Left political movement in Great Britain and the development of "Cultural Materialism" and the Cultural Studies Movement, originating in the 1960s at Birmingham University's Center for Contemporary Cultural Studies. Eagleton is known both as a Marxist theorist and as a popularizer of theory by means of his widely read overview, *Literary Theory*. Lentricchia likewise became influential through his account of trends in theory, *After the New Criticism*. Jameson is a more diverse theorist, known both for his impact on Marxist theories of culture and for his position as one of the leading figures in theoretical postmodernism. Jameson's work on consumer culture, architecture, film, literature and other areas, typifies the collapse of disciplinary boundaries taking place in the realm of Marxist and postmodern cultural theory. Jameson's work investigates the way the structural features of late capitalism—particularly the transformation of all culture into commodity form—are now deeply embedded in all of our ways of communicating.

### **Structuralism and Poststructuralism**

Like the "New Criticism," "Structuralism" sought to bring to literary studies a set of objective criteria for analysis and a new intellectual rigor. "Structuralism" can be viewed as an extension of "Formalism" in that that both

"Structuralism" and "Formalism" devoted their attention to matters of literary form (i.e. structure) rather than social or historical content; and that both bodies of thought were intended to put the study of literature on a scientific, objective basis. "Structuralism" relied initially on the ideas of the Swiss linguist, Ferdinand de Saussure. Like Plato, Saussure regarded the signifier (words, marks, symbols) as arbitrary and unrelated to the concept, the signified, to which it referred. Within the way a particular society uses language and signs, meaning was constituted by a system of "differences" between units of the language. Particular meanings were of less interest than the underlying structures of signification that made meaning itself possible, often expressed as an emphasis on "langue" rather than "parole." "Structuralism" was to be a metalanguage, a language about languages, used to decode actual languages, or systems of signification. The work of the "Formalist" Roman Jakobson contributed to "Structuralist" thought, and the more prominent Structuralists included Claude Levi-Strauss in anthropology, Tzvetan Todorov, A.J. Greimas, Gerard Genette, and Barthes.

The philosopher Roland Barthes proved to be a key figure on the divide between "Structuralism" and "Poststructuralism." "Poststructuralism" is less unified as a theoretical movement than its precursor; indeed, the work of its advocates known by the term "Deconstruction" calls into question the possibility of the coherence of discourse, or the capacity for language to communicate. "Deconstruction," Semiotic theory (a study of signs with close connections to "Structuralism," "Reader response theory" in America ("Reception theory" in Europe), and "Gender theory" informed by the psychoanalysts Jacques Lacan and Julia Kristeva are areas of inquiry that can be located under the banner of "Poststructuralism." If signifier and signified are both cultural concepts, as they are in "Poststructuralism," reference to an empirically certifiable reality is no longer guaranteed by language. "Deconstruction" argues that this loss of reference causes an endless deferral of meaning, a system of differences between units of language that has no resting place or final signifier that would enable the other signifiers to hold their

meaning. The most important theorist of "Deconstruction," Jacques Derrida, has asserted, "There is no getting outside text," indicating a kind of free play of signification in which no fixed, stable meaning is possible. "Poststructuralism" in America was originally identified with a group of Yale academics, the Yale School of "Deconstruction:" J. Hillis Miller, Geoffrey Hartmann, and Paul de Man. Other tendencies in the moment after "Deconstruction" that share some of the intellectual tendencies of "Poststructuralism" would included the "Reader response" theories of Stanley Fish, Jane Tompkins, and Wolfgang Iser.

Lacanian psychoanalysis, an updating of the work of Sigmund Freud, extends "Poststructuralism" to the human subject with further consequences for literary theory. According to Lacan, the fixed, stable self is a Romantic fiction; like the text in "Deconstruction," the self is a decentered mass of traces left by our encounter with signs, visual symbols, language, etc. For Lacan, the self is constituted by language, a language that is never one's own, always another's, always already in use. Barthes applies these currents of thought in his famous declaration of the "death" of the Author: "writing is the destruction of every voice, of every point of origin" while also applying a similar "Poststructuralist" view to the Reader: "the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted."

Michel Foucault is another philosopher, like Barthes, whose ideas inform much of poststructuralist literary theory. Foucault played a critical role in the development of the postmodern perspective that knowledge is constructed in concrete historical situations in the form of discourse; knowledge is not communicated by discourse but is discourse itself, can only be encountered textually. Following Nietzsche, Foucault performs what he calls "genealogies," attempts at deconstructing the unacknowledged operation of power and knowledge to reveal the ideologies that make domination of one group by another seem "natural." Foucauldian investigations of discourse and power were to provide much of the intellectual impetus for a new way of

looking at history and doing textual studies that came to be known as the "New Historicism."

### **New Historicism and Cultural Materialism**

"New Historicism," a term coined by Stephen Greenblatt, designates a body of theoretical and interpretive practices that began largely with the study of early modern literature in the United States. "New Historicism" in America had been somewhat anticipated by the theorists of "Cultural Materialism" in Britain, which, in the words of their leading advocate, Raymond Williams describes "the analysis of all forms of signification, including quite centrally writing, within the actual means and conditions of their production." Both "New Historicism" and "Cultural Materialism" seek to understand literary texts historically and reject the formalizing influence of previous literary studies, including "New Criticism," "Structuralism" and "Deconstruction," all of which in varying ways privilege the literary text and place only secondary emphasis on historical and social context. According to "New Historicism," the circulation of literary and non-literary texts produces relations of social power within a culture. New Historicist thought differs from traditional historicism in literary studies in several crucial ways. Rejecting traditional historicism's premise of neutral inquiry, "New Historicism" accepts the necessity of making historical value judgments. According to "New Historicism," we can only know the textual history of the past because it is "embedded," a key term, in the textuality of the present and its concerns. Text and context are less clearly distinct in New Historicist practice. Traditional separations of literary and non-literary texts, "great" literature and popular literature, are also fundamentally challenged. For the "New Historicist," all acts of expression are embedded in the material conditions of a culture. Texts are examined with an eye for how they reveal the economic and social realities, especially as they produce ideology and represent power or subversion. Like much of the emergent European social history of the 1980s, "New Historicism" takes particular



interest in representations of marginal/marginalized groups and non-normative behaviors—witchcraft, cross-dressing, peasant revolts, and exorcisms—as exemplary of the need for power to represent subversive alternatives, the Other, to legitimize itself.

Louis Montrose, another major innovator and exponent of "New Historicism," describes a fundamental axiom of the movement as an intellectual belief in "the textuality of history and the historicity of texts." "New Historicism" draws on the work of Levi-Strauss, in particular his notion of culture as a "self-regulating system." The Foucauldian premise that power is ubiquitous and cannot be equated with state or economic power and Gramsci's conception of "hegemony," i.e., that domination is often achieved through culturally-orchestrated consent rather than force, are critical underpinnings to the "New Historicist" perspective. The translation of the work of Mikhail Bakhtin on carnival coincided with the rise of the "New Historicism" and "Cultural Materialism" and left a legacy in work of other theorists of influence like Peter Stallybrass and Jonathan Dollimore. In its period of ascendancy during the 1980s, "New Historicism" drew criticism from the political left for its depiction of counter-cultural expression as always co-opted by the dominant discourses. Equally, "New Historicism's" lack of emphasis on "literariness" and formal literary concerns brought disdain from traditional literary scholars. However, "New Historicism" continues to exercise a major influence in the humanities and in the extended conception of literary studies.

### **Ethnic Studies and Postcolonial Criticism**

"Ethnic Studies," sometimes referred to as "Minority Studies," has an obvious historical relationship with "Postcolonial Criticism" in that Euro-American imperialism and colonization in the last four centuries, whether external (empire) or internal (slavery) has been directed at recognizable ethnic groups: African and African-American, Chinese, the subaltern peoples of India, Irish, Latino, Native American, and Philipino, among others. "Ethnic

Studies" concerns itself generally with art and literature produced by identifiable ethnic groups either marginalized or in a subordinate position to a dominant culture. "Postcolonial Criticism" investigates the relationships between colonizers and colonized in the period post-colonization. Though the two fields are increasingly finding points of intersection—the work of bell hooks, for example—and are both activist intellectual enterprises, "Ethnic Studies" and "Postcolonial Criticism" have significant differences in their history and ideas.

"Ethnic Studies" has had a considerable impact on literary studies in the United States and Britain. In W.E.B. Dubois, we find an early attempt to theorize the position of African-Americans within dominant white culture through his concept of "double consciousness," a dual identity including both "American" and "Negro." Dubois and theorists after him seek an understanding of how that double experience both creates identity and reveals itself in culture. Afro-Caribbean and African writers—Aime Césaire, Frantz Fanon, Chinua Achebe—have made significant early contributions to the theory and practice of ethnic criticism that explores the traditions, sometimes suppressed or underground, of ethnic literary activity while providing a critique of representations of ethnic identity as found within the majority culture. Ethnic and minority literary theory emphasizes the relationship of cultural identity to individual identity in historical circumstances of overt racial oppression. More recently, scholars and writers such as Henry Louis Gates, Toni Morrison, and Kwame Anthony Appiah have brought attention to the problems inherent in applying theoretical models derived from Euro-centric paradigms (that is, structures of thought) to minority works of literature while at the same time exploring new interpretive strategies for understanding the vernacular (common speech) traditions of racial groups that have been historically marginalized by dominant cultures.

Though not the first writer to explore the historical condition of postcolonialism, the Palestinian literary theorist Edward Said's book *Orientalism* is generally regarded as having inaugurated the field of explicitly

"Postcolonial Criticism" in the West. Said argues that the concept of "the Orient" was produced by the "imaginative geography" of Western scholarship and has been instrumental in the colonization and domination of non-Western societies. "Postcolonial" theory reverses the historical center/margin direction of cultural inquiry: critiques of the metropolis and capital now emanate from the former colonies. Moreover, theorists like Homi K. Bhabha have questioned the binary thought that produces the dichotomies—center/margin, white/black, and colonizer/colonized—by which colonial practices are justified. The work of Gayatri C. Spivak has focused attention on the question of who speaks for the colonial "Other" and the relation of the ownership of discourse and representation to the development of the postcolonial subjectivity. Like feminist and ethnic theory, "Postcolonial Criticism" pursues not merely the inclusion of the marginalized literature of colonial peoples into the dominant canon and discourse. "Postcolonial Criticism" offers a fundamental critique of the ideology of colonial domination and at the same time seeks to undo the "imaginative geography" of Orientalist thought that produced conceptual as well as economic divides between West and East, civilized and uncivilized, First and Third Worlds. In this respect, "Postcolonial Criticism" is activist and adversarial in its basic aims. Postcolonial theory has brought fresh perspectives to the role of colonial peoples—their wealth, labor, and culture—in the development of modern European nation states. While "Postcolonial Criticism" emerged in the historical moment following the collapse of the modern colonial empires, the increasing globalization of culture, including the neo-colonialism of multinational capitalism, suggests a continued relevance for this field of inquiry.

### **Gender Studies and Queer Theory**

Gender theory came to the forefront of the theoretical scene first as feminist theory but has subsequently come to include the investigation of all gender and sexual categories and identities. Feminist gender theory followed

slightly behind the reemergence of political feminism in the United States and Western Europe during the 1960s. Political feminism of the so-called "second wave" had as its emphasis practical concerns with the rights of women in contemporary societies, women's identity, and the representation of women in media and culture. These causes converged with early literary feminist practice, characterized by Elaine Showalter as "gynocriticism," which emphasized the study and canonical inclusion of works by female authors as well as the depiction of women in male-authored canonical texts.

Feminist gender theory is postmodern in that it challenges the paradigms and intellectual premises of western thought, but also takes an activist stance by proposing frequent interventions and alternative epistemological positions meant to change the social order. In the context of postmodernism, gender theorists, led by the work of Judith Butler, initially viewed the category of "gender" as a human construct enacted by a vast repetition of social performance. The biological distinction between man and woman eventually came under the same scrutiny by theorists who reached a similar conclusion: the sexual categories are products of culture and as such help create social reality rather than simply reflect it. Gender theory achieved a wide readership and acquired much its initial theoretical rigor through the work of a group of French feminist theorists that included Simone de Beauvoir, Luce Irigaray, Helene Cixous, and Julia Kristeva, who while Bulgarian rather than French, made her mark writing in French. French feminist thought is based on the assumption that the Western philosophical tradition represses the experience of women in the structure of its ideas. As an important consequence of this systematic intellectual repression and exclusion, women's lives and bodies in historical societies are subject to repression as well. In the creative/critical work of Cixous, we find the history of Western thought depicted as binary oppositions: "speech/writing; Nature/Art, Nature/History, Nature/Mind, Passion/Action." For Cixous, and for Irigaray as well, these binaries are less a function of any objective reality they describe than the male-dominated discourse of the Western tradition that produced them. Their work

beyond the descriptive stage becomes an intervention in the history of theoretical discourse, an attempt to alter the existing categories and systems of thought that found Western rationality. French feminism, and perhaps all feminism after Beauvoir, has been in conversation with the psychoanalytic revision of Freud in the work of Jacques Lacan. Kristeva's work draws heavily on Lacan. Two concepts from Kristeva—the "semiotic" and "abjection"—have had a significant influence on literary theory. Kristeva's "semiotic" refers to the gaps, silences, spaces, and bodily presence within the language/symbol system of a culture in which there might be a space for a women's language, different in kind as it would be from male-dominated discourse.

Masculine gender theory as a separate enterprise has focused largely on social, literary, and historical accounts of the construction of male gender identities. Such work generally lacks feminisms' activist stance and tends to serve primarily as an indictment rather than a validation of male gender practices and masculinity. The so-called "Men's Movement," inspired by the work of Robert Bly among others, was more practical than theoretical and has had only limited impact on gender discourse. The impetus for the "Men's Movement" came largely as a response to the critique of masculinity and male domination that runs throughout feminism and the upheaval of the 1960s, a period of crisis in American social ideology that has required a reconsideration of gender roles. Having long served as the de facto "subject" of Western thought, male identity and masculine gender theory awaits serious investigation as a particular, and no longer universally representative, field of inquiry.

Much of what theoretical energy of masculine gender theory currently possesses comes from its ambiguous relationship with the field of "Queer theory." "Queer theory" is not synonymous with gender theory, nor even with the overlapping fields of gay and lesbian studies, but does share many of their concerns with normative definitions of man, woman, and sexuality. "Queer theory" questions the fixed categories of sexual identity and the cognitive paradigms generated by normative (that is, what is considered "normal") sexual

ideology. To "queer" becomes an act by which stable boundaries of sexual identity are transgressed, reversed, mimicked, or otherwise critiqued. "Queering" can be enacted on behalf of all non-normative sexualities and identities as well, all that is considered by the dominant paradigms of culture to be alien, strange, unfamiliar, transgressive, odd—in short, queer. Michel Foucault's work on sexuality anticipates and informs the Queer theoretical movement in a role similar to the way his writing on power and discourse prepared the ground for "New Historicism." Judith Butler contends that heterosexual identity long held to be a normative ground of sexuality is actually produced by the suppression of homoerotic possibility. Eve Sedgwick is another pioneering theorist of "Queer theory," and like Butler, Sedgwick maintains that the dominance of heterosexual culture conceals the extensive presence of homosocial relations. For Sedgwick, the standard histories of western societies are presented in exclusively in terms of heterosexual identity: "Inheritance, Marriage, Dynasty, Family, Domesticity, Population," and thus conceiving of homosexual identity within this framework is already problematic.

### **Cultural Studies**

Much of the intellectual legacy of "New Historicism" and "Cultural Materialism" can now be felt in the "Cultural Studies" movement in departments of literature, a movement not identifiable in terms of a single theoretical school, but one that embraces a wide array of perspectives—media studies, social criticism, anthropology, and literary theory—as they apply to the general study of culture. "Cultural Studies" arose quite self-consciously in the 80s to provide a means of analysis of the rapidly expanding global culture industry that includes entertainment, advertising, publishing, television, film, computers and the Internet. "Cultural Studies" brings scrutiny not only to these varied categories of culture, and not only to the decreasing margins of difference between these realms of expression, but just as importantly to the

politics and ideology that make contemporary culture possible. "Cultural Studies" became notorious in the 90s for its emphasis on pop music icons and music video in place of canonical literature, and extends the ideas of the Frankfurt School on the transition from a truly popular culture to mass culture in late capitalist societies, emphasizing the significance of the patterns of consumption of cultural artifacts. "Cultural Studies" has been interdisciplinary, even antidisciplinary, from its inception; indeed, "Cultural Studies" can be understood as a set of sometimes conflicting methods and approaches applied to a questioning of current cultural categories. Stuart Hall, Meaghan Morris, Tony Bennett and Simon During are some of the important advocates of a "Cultural Studies" that seeks to displace the traditional model of literary studies.

## CHAPTER V

### WOMEN'S LITERATURE AND MEN WRITING ABOUT WOMEN

Women's literature has often been defined by publishers as a category of writing done by women. Though obviously this is true, many scholars find such a definition reductive. What makes the history of women's writing so interesting is that in many ways it is a new area of study. The tradition of women writing has been much ignored due to the inferior position women have held in male-dominated societies. It is still not unheard of to see literature classes or anthologies in which women are greatly outnumbered by male writers or even entirely absent. The onus of women's literature, then, is to categorize and create an area of study for a group of people marginalized by history and to explore through their writing their lives as they were while occupying such a unique sociopolitical space within their culture.

Before the introduction of women's literary history colleges into academia and the renewed efforts of scholars to explore, recover, and preserve the literary tradition, women themselves were often the only champions of themselves, their contemporaries, and their predecessors. Mary Wollstonecraft's *A Vindication on the Rights of Women* (1792) is a landmark treatise that paved the way for many women after her to not only publish their works but also to engage in the overall critical discourse surrounding the issue of women in literature.

Occasionally there were men who spoke out alongside women. Some of the first recorded attempts to note women's contributions to literature were catalogs published in the 18th century and were written by men. *Feminead* (1754) by John Duncombe and *Memoirs of Several Ladies of Great Britain Who Have Been Celebrated for their Writing or Skill in the*



*Learned Languages, Arts, and Sciences* (1752) by George Ballard are two such manuscripts.

Yet for the most part, the majority of people interested in reading and responding to works written by women were other women. One prime example of this is *The Female Advocate: A Poem Occasioned by Reading Mr Duncombe's Feminead* (1774) by Mary Scott. The poem was Scott's first publication and is notable because it praises other women writers publishing at the time, including children's writer Sarah Fielding and Anna Laetitia Barbauld, a writer whose political opinions eventually led to her being blacklisted after she published an inflammatory poem on her disagreement with the British Empire's involvement in the Napoleonic wars.

In fact, only a renewed interest in women's literary history led Barbauld to retake her place in the literary canon. Virginia Woolf's *A Room of One's Own* (1929) is often considered a driving force behind this movement. Considered by many to be Woolf's master work, the long form essay is told through a fictionalized narrator and presents an argument on the necessity of both a metaphorical and literal "room" for women's literature within the literary tradition. The book also served as the inspiration for the literary journal *Room* (formerly titled *Room of One's Own*). The journal was launched in 1975 and specifically seeks to publish and promote works by female writers.

Second wave feminism in the '70s and '80s sparked a resurgence in forging a place for the works of women. Colleges began offering courses in women's history and literature. Presses were founded that dedicated themselves to publishing lost or ignored works by women. In recent years a greater emphasis on intersectionality has encouraged exploration into the relationship between race, gender, religion, and class to even further prove the importance of the acknowledgment of the place of marginalized groups in literature.

Writers like Toni Morrison, Adrienne Rich, and Margaret Atwood whose work exemplify the need for acknowledgment and activism

prove that there is a place for this dialogue and that a room of one's own benefits not only women, but the literary tradition as a whole.

Women's literature has often been defined by publishers as a category of writing done by women. Though obviously this is true, many scholars find such a definition reductive. What makes the history of women's writing so interesting is that in many ways it is a new area of study. The tradition of women writing has been much ignored due to the inferior position women have held in male-dominated societies. It is still not unheard of to see literature classes or anthologies in which women are greatly outnumbered by male writers or even entirely absent. The bonus of women's literature, then, is to categorize and create an area of study for a group of people marginalized by history and to explore through their writing their lives as they were while occupying such a unique sociopolitical space within their culture.

When men write women, the results are tiresome. Reading at random, you will occasionally come across a Lisbeth Salander, a Maria Dmitryevna Akhrosimova, or a Ma Joad, a character with interiority and what feels like her own life off the page. Far too often, though, when you open up a book by a male writer—even a good male writer, and occasionally even a great male writer—you encounter ladies who are a variation on one or more of four themes: virgin, whore, mother, bitch. Sometimes, the ladies begin as one (usually “virgin”) and progress through the others by the end of the book, because character development! *Emma Bovary* holds the distinction of kind of being all four at once.

If you want to deliberately seek out an author-guy with the revolutionary understanding that women are people, you do have choices. You can pick up almost anything by Larry McMurtry or Michael Cunningham. The point is, it's not impossible to find good female characters in male writers' books. It's just much harder than it should be. Which is why it is was refreshing to read in the *New York Times Magazine* recently a profile of Norman Rush, who said about the brilliant, complicated woman at the heart of

his brilliant, complicated novel *Mating*, “I wanted to create the most fully realized female character in the English language.”

Before the introduction of women's literary history colleges into academia and the renewed efforts of scholars to explore, recover, and preserve the literary tradition, women themselves were often the only champions of themselves, their contemporaries, and their predecessors. Mary Wollstonecraft's *A Vindication on the Rights of Women* (1792) is a landmark treatise that paved the way for many women after her to not only publish their works but also to engage in the overall critical discourse surrounding the issue of women in literature.

Occasionally there were men who spoke out alongside women. Some of the first recorded attempts to note women's contributions to literature were catalogs published in the 18th century and were written by men. *Feminead* (1754) by John Duncombe and *Memoirs of Several Ladies of Great Britain Who Have Been Celebrated for their Writing or Skill in the Learned Languages, Arts, and Sciences* (1752) by George Ballard are two such manuscripts.

Yet for the most part, the majority of people interested in reading and responding to works written by women were other women. One prime example of this is *The Female Advocate: A Poem Occasioned by Reading Mr Duncombe's Feminead* (1774) by Mary Scott. The poem was Scott's first publication and is notable because it praises other women writers publishing at the time, including children's writer Sarah Fielding and Anna Laetitia Barbauld, a writer whose political opinions eventually led to her being blacklisted after she published an inflammatory poem on her disagreement with the British Empire's involvement in the Napoleonic wars.

In fact, only a renewed interest in women's literary history led Barbauld to retake her place in the literary canon. Virginia Woolf's *A Room of One's Own* (1929) is often considered a driving force behind this movement. Considered by many to be Woolf's master work, the long form essay is told through a fictionalized narrator and presents an argument on the necessity of

both a metaphorical and literal “room” for women's literature within the literary tradition. The book also served as the inspiration for the literary journal *Room* (formerly titled *Room of One's Own*). The journal was launched in 1975 and specifically seeks to publish and promote works by female writers.

Second wave feminism in the '70s and '80s sparked a resurgence in forging a place for the works of women. Colleges began offering courses in women's history and literature. Presses were founded that dedicated themselves to publishing lost or ignored works by women. In recent years a greater emphasis on intersectionality has encouraged exploration into the relationship between race, gender, religion, and class to even further prove the importance of the acknowledgment of the place of marginalized groups in literature.

When men write women, the results are tiresome. Reading at random, you will occasionally come across a Lisbeth Salander, a Maria Dmitryevna Akhrosimova, or a Ma Joad, a character with interiority and what feels like her own life off the page. Far too often, though, when you open up a book by a male writer—even a good male writer, and occasionally even a great male writer—you encounter ladies who are a variation on one or more of four themes: virgin, whore, mother, bitch. Sometimes, the ladies begin as one (usually “virgin”) and progress through the others by the end of the book, because character development! *Emma Bovary* holds the distinction of kind of being all four at once.

The Manic Pixie Dream Girls of fiction—sometimes virgins, sometimes whores, depending often on the point of view of the author or narrator—existed long before the MPDGs of the screen added twinkles and quirk to the lives of boring dudes everywhere. Enough already! Where are the Queen Elizabeths of male narratives, the Eleanor of Aquitaines, the Sei Shōnagons? Why is there only one Becky Sharp and why does Thackeray seem as repulsed by her as he is fascinated?

If you want to deliberately seek out an author-guy with the revolutionary understanding that women are people, you do have choices. You can pick up almost anything by Larry McMurtry or Michael Cunningham. You

can turn to the much maligned but insightful Jonathan Franzen, who pays his women the compliment of being just as fucked up as the men, or, if you like women warriors and don't mind the questionable consent bits, George R. R. Martin.

The point is, it's not impossible to find good female characters in male writers' books. It's just much harder than it should be. Which is why it is was refreshing to read in the New York Times Magazine recently a profile of Norman Rush, who said about the brilliant, complicated woman at the heart of his brilliant, complicated novel *Mating*, "I wanted to create the most fully realized female character in the English language."

According to the profile's author, though, "a few outliers didn't buy *Mating*. ... Among the male writers I spoke to who were not taken with the book, the reason given was that they didn't believe this could be a woman's voice." Charming, right? Seems like those "male writers" think along the lines of Jack Nicholson's male writer character in *As Good As It Gets*: (Q: "How do you write women so well?" A: "I think of a man, and then I take away reason and accountability.")

Those "male writers," who were presumably scared to put their names to their admission of A-level misogyny, may not agree, but the consensus seems to be that *Mating*'s unnamed heroine is one of the most fully realized female characters in literature. Years after I first read the book, things she said and did still bubble up to the surface of my mind, as though she were a real person I was once friends with.

Here are some others to keep her company: not the funniest or the "strongest" female characters written by male authors, but the most successfully human.

Dolores Price, *She's Come Undone* (Wally Lamb)

It takes guts to start a 20th-century novel with a pre-teen heroine named Dolores. Lamb pulls off her voice perfectly and creates around it a story that captures the lust and hunger, sadness and confusion of adolescence

and its aftermath. Towards the end, when life delivered Dolores yet another setback, I remember throwing the book against my bedroom wall in fury at the unfairness of everything—and then crawling over to retrieve it because I couldn't stop reading.

Lady Macbeth, *Macbeth* (Shakespeare)

Not an archetype for nothing. Lots of Uncle Willy's ladies, especially the ones in the comedies, are awesome—they had to be, to impress Queen Elizabeth—but Lady Macbeth is an enduring figure, compelling and tragic. Without her and Hecate, there would be no play.

Ora, *To The End of the Land* (David Grossman)

Perhaps the ultimate book about a mother, one that deconstructs the myth while at the same time conveying the incomparable intensity of maternal love. The Times' review of this anti-war novel calls Grossman a "genius" and says, "Ora's level of self-consciousness, her alertness to the emotional contours of things, her exquisite introspection, give this story the depth and privacy of an Ingmar Bergman film.

Betsey Trotwood, *David Copperfield* (Charles Dickens)

Possibly the only character in the Western canon to storm away in anger when a child turns out to be a boy and not a girl, the stubborn, principled Miss Betsey Trotwood reappears in the narrative to do what's right, including save her great-nephew, make us laugh, and show that there was at least one generous, good-hearted person in David's childhood, which is otherwise as scummy as a prison shower.

Little Bee, *The Other Hand* (Chris Cleave)

Raw, vital, vivid, absolutely engrossing—the character and the book both. A necessary story about the post-colonial world as seen by a scarred Nigerian girl who refuses to accept the unfairness of life as she knows it.

Winners in the Young Adult Category:

Charlotte, *Charlotte's Web* (E.B. White)

Matilda, Matilda (Roald Dahl)

Violet Baudelaire, Series of Unfortunate Events (Lemony Snicket)

Lyra Silvertongue, His Dark Materials (Philip Pullman)

White Queen (Through the Looking Glass, Lewis Carroll)

Previously: Daisy, You're a Drip, Dear: Detestable Literary Characters

Who Are Not Technically Villains

Ester Bloom is currently working on an update of *The Canterbury Tales*, so she gets to spend a lot of time with that best-of-all female characters, the Wife of Bath.

The academic discipline of Women's Writing as a discrete area of literary studies is based on the notion that the experience of women, historically, has been shaped by their gender, and so women writers by definition are a group worthy of separate study: "Their texts emerge from and intervene in conditions usually very different from those which produced most writing by men." It is not a question of the subject matter or political stance of a particular author, but of her gender, *i.e.* her position as a woman within the literary world. Women's writing, as a discrete area of literary studies and practice, is recognized explicitly by the numbers of dedicated journals, organizations, awards, and conferences which focus mainly or exclusively on texts produced by women. Women's writing as an area of study has been developing since the 1970s. The majority of English and American literature programmes offer courses on specific aspects of literature by women, and women's writing is generally considered an area of specialization in its own right.

The broader discussion women's cultural contributions as a separate category has a long history, but the specific study of women's writing as a distinct category of scholarly interest is relatively recent. There are examples in the 18th century of catalogues of women writers, including George Ballard's *Memoirs of Several Ladies of Great Britain Who Have Been Celebrated for their Writing or Skill in the Learned Languages, Arts, and*

*Sciences* (1752); John Duncombe's *Feminiad*, a catalogue of women writers; and the *Biographium faemineum: the female worthies, or, Memoirs of the most illustrious ladies, of all ages and nations, who have been eminently distinguished for their magnanimity, learning, genius, virtue, piety, and other excellent endowments*. Similarly, women have been treated as a distinct category by various misogynist writings, perhaps best exemplified by Richard Polwhele's *The Unsex'd Females*, a critique in verse of women writers at the end of the 18th century with a particular focus on Mary Wollstonecraft and her circle.

Earlier discussion of women's broader cultural contributions can be found as far back as the 8th century BC, when Hesiod compiled *Catalogue of Women* (attr.), a list of heroines and goddesses. Plutarch listed heroic and artistic women in his *Moralia*. In the medieval period, Boccaccio used mythic and biblical women as moral exemplars in *De mulieribus claris* (On Famous Women) (1361–1375), directly inspiring Christine de Pisan to write *The Book of the City of Ladies* (1405).

Women writers themselves have long been interested in tracing a "woman's tradition" in writing. Mary Scott's *The Female Advocate: A Poem Occasioned by Reading Mr Duncombe's Feminead* (1774) is one of the best known such works in the 18th century, a period that saw a burgeoning of women writers being published. In 1803, Mary Hays published the six volume *Female Biography*. And, Virginia Woolf's *A Room of One's Own* (1929) exemplifies the impulse in the modern period to explore a tradition of women's writing. Woolf, however, sought to explain what she perceived as an absence; and by the mid-century scholarly attention turned to finding and reclaiming "lost" writers.<sup>[3]</sup> There were many to reclaim: it is common for the editors of dictionaries or anthologies of women's writing to refer to the difficulty in choosing from all the available material.

Trade publishers have similarly focused on women's writing recently: since the 1970s there have been a number of literary periodicals (such



as *Fireweed* and *Room of One's Own*) which are dedicated to publishing the creative work of women writers, and there are a number of dedicated presses as well, such as the Second Story Press and the Women's Press. In addition, collections and anthologies of women's writing continue to be published by both trade and academic presses.

The question of whether or not there is a "women's tradition" remains vexing; some scholars and editors refer to a "women's canon" and women's "literary lineage," and seek to "identify the recurring themes and to trace the evolutionary and interconnecting patterns" in women's writing, but the range of women's writing across time and place is so considerable that, according to some, it is inaccurate to speak of "women's writing" in a universal sense: Claire Buck calls "women's writing" an "unstable category." Further, women writers cannot be considered apart from their male contemporaries and the larger literary tradition. Recent scholarship on race, class, and sexuality in literature further complicate the issue and militate against the impulse to posit one "women's tradition." Some scholars, such as Roger Lonsdale, maintain that something of a commonality exists and that "it is not unreasonable to consider" women writers "in some aspects as a special case, given their educational insecurities and the constricted notions of the properly 'feminine' in social and literary behaviour they faced." Using the term "women's writing" implies, then, the belief that women in some sense constitute a group, however diverse, who share a position of difference based on gender.

In the West, the second wave of feminism prompted a general revelation of women's historical contributions, and various academic sub-disciplines, such as women's history and women's writing, developed in response to the belief that women's lives and contributions have been underrepresented as areas of scholarly interest. Much of this early period of feminist literary scholarship was given over to the rediscovery and reclamation of texts written by women. Studies like Dale Spender's *Mothers of the Novel* (1986) and Jane Spencer's *The Rise of the Woman Novelist* (1986) were

ground-breaking in their insistence that women have always been writing. Commensurate with this growth in scholarly interest, various presses began the task of reissuing long-out-of-print texts. Virago Press began to publish its large list of 19th and early-20th-century novels in 1975, and became one of the first commercial presses to join in the project of reclamation. In the 1980s Pandora Press, responsible for publishing Spender's study, issued a companion line of 18th-century novels by women. More recently, Broadview Press continues to issue 18th- and 19th-century novels, many hitherto out of print, and the University of Kentucky has a series of republications of early women's novels. There has been commensurate growth in the area of biographical dictionaries of women writers due to a perception, according to one editor, that "most of our women are not represented in the 'standard' reference books in the field."

The widespread interest in women's writing developed alongside, influenced, and was influenced by, a general reassessment and expansion of the literary canon. Interest in post-colonial literature, gay and lesbian literature, writing by people of colour, working people's writing, and the cultural productions of other historically marginalized groups has resulted in a whole-scale expansion of what is considered "literature," and genres hitherto not regarded as "literary," (such as children's writing, journals, letters, and travel writing, among many others) are now the subjects of scholarly interest. Most genres and subgenres have undergone a similar analysis, so that one now sees work on the "female gothic" or women's science fiction, for example.

In Robert Silverberg's introduction to James Tiptree Jr.'s "The Girl Who Was Plugged In," he expressed the sentiment that the pseudonym must belong to a man, as the syntax and lexicon used in the short story were undeniably masculine. Silverberg compares Tiptree's writing to that of Hemingway, saying that the masculinity is found in the fact that the writing was "simple, direct, and straightforward" and uses the style of "relying on dialog broken by bursts of stripped down exposition". He was later proven to

be wrong, as Tiptree is actually Alice Sheldon, a female writer. This raises the question about whether or not male and female writers have definite difference in the way that they write, and if there are certain parameters that define "women's writing". In fact, multiple studies support the fact that there are dissimilarities that exist between the two.

In academic writing, there are marked differences between them in syntax and structure between women's writing and men's writing. Studying the differences between masters' theses of men and women shows that their sentences often contain more components, meaning that they form more complicated ideas. By studying the number of T-units- the shortest phrase that can still be split into different components (often a sentence) - in comparison to the number of clauses, one can see that women use almost twice as many clauses as sentences. Men, on the other hand, only have a ratio of about .70 clauses per sentence, suggesting that they present just one idea per sentence. Similarly, women used about 21% more cohesive devices in their writing than men did, indicating that they carried ideas into multiple sentences or phrases more often, presenting a more complicated argument. Women also tended to use paraphrasing rather than direct quotation when integrating information from outside sources.

In addition, the article "Gender Differences in EFL Writing" states that "research on gender differences in writing have mostly been conducted among children. Punter and Burchell's study (1996) on the GCSE English language exam in the UK primary school discovered that girls scored better in imaginative, reflective, and empathetic writing while boys scored better in argumentative and factual writing" which provides evidence for the stance that there is an ingrained difference in the writing of men and women, one that starts very early on in life. This, however, is not the case for everybody, as shown by Alice Sheldon's "The Girl Who Was Plugged In," which was believed to be written by a man based on the type of language used. Further evidence for the difference between written word of boys and girls is provided

in Written Communication. Analysis of the assignments of eighth graders shows that the girls consistently scored higher on their assignments than the boys, even when the boys showed an increased or above average proclivity towards writing. The article even states that the writing behaviors of girls are "more desirable" in the public school setting. The studies show that when all factors are the same, including learning behavior and attitude, girls are still more successful in writing classes.

These "more desirable" traits extend on into adulthood, as study in the use of creative or emotional language in adults shows the same results. Examination on the differences in description of color shows that women have greater "emotionality" in regards to it. Women generally use more descriptive language than men. Men used less, and are referred to as having less "emotionality" overall. There is no correlation between emotionality and age for men, but there is for women. This supposed ingrained difference between men and women is supported further by the fact that there seems to be no difference in different countries/cultures. "Interestingly, such results have been reported across many cultures. Yang (2000) studied male and female Chinese speakers who were undergraduate English majors and found women possessed more color vocabulary (both in English and in Chinese), were more elaborate in the Chinese translations of the color words." While this may have something to do with the supposed superiority of women in identifying shades of color, it also shows that the language they use to describe it is more vivid and detailed with "emotionality," and this difference persists throughout races and cultures.

The stylistic differences between the syntax and lexicon of men and women extends even beyond written communication. In other applications of communication the same rift exists. In computer programming and coding, women are believed to write code that is more user-friendly, containing comments that explain how to use it, and easy to understand variables, while code written by men tends to be cryptic and obscure. Emma McGrattan, a

programmer located in Silicon Valley, says she can accurately determine whether code was written by a man or a woman just by looking at it.

Women's code may be different than men's, but that does not make it feminist by nature. Feminist code does exist, mainly through the lens of its purpose. The online programming projects WWO and the Orlando project were feminist archive projects meant to collect the works of women throughout history. Women's styles of writing have bled into the digital coding world, and emerged as feminist practices. Jacqueline Wernimont says of the archives, "Digital archives unite two historically gendered fields — computer and archival sciences. Literary scholars who depend on archival or rare book materials still confront, whether they acknowledge it or not, the legacy of an institutional form through which patriarchal power exercised the authority to determine value, classification, and access." Because men and their ways of addressing literature have been in charge for so long, women have to sort through to digitally archive what is most important in a feminist sense. The styles of men's writing influence how they have viewed literature as the authority in the field, but as women have become more relevant, their styles and strategies of writing have come into the light.

Welcome to the waning days of summer and the start of fall semester. In college classrooms across the country, professors are handing out syllabi in Intro to Women's Literature classes, preparing to discuss the most important contributions of women writers in the English language. Meanwhile, on beaches across the country, women can still be found lounging on the sand with page-turner novels in hand.

Does women's literature refer to any book written by a woman or for a female audience? Or is it a distinctly academic genre that examines how women authors have explored the female experience through the socio-political context of their eras?

"It's fair to say that the term 'women's lit' covers everything from the yearnings of fairytale princesses to the brilliant contributions of freethinking

literary innovators," says Manini Samarth, senior lecturer in English and women's studies at Penn State.

Some works belong primarily to the marketplace of ideas and others to the commercial marketplace, she explains. "The women's fiction market includes a billion-dollar publishing category centered around 'Chick Lit,' produced for a female readership through targeted marketing strategies," she explains. "These books -- such as Helen Fielding's *Bridget Jones's Diary*, Sophie Kinsella's *Shopaholic* series, or Jennifer Weiner's bestselling novels -- often explore domestic or romantic relationships from a female-centered perspective."

While some in the Ivory Tower may sniff at this genre of contemporary women's fiction, the publishing industry embraces it as big business, says Samarth. Women buy books and read books at a much higher rate than men, she notes. "Surveys suggest that the typical woman reads nine books in a year, compared with five for men. Some studies in the U.S., Canada, and the U.K. show that men account for only 20 percent of the fiction market. Book club members in these countries are mostly women."

What explains the 'fiction gap' between men and women? "There are varied explanations," Samarth says. "Neuroscientists have found women to have greater empathy, a trait that connects them more instinctively to characters and motives in fiction. Other research suggests that girls can sit still for longer periods than boys, a behavior that influences sustainable reading habits. What's more, sociologists point out the consensus-building nature of book clubs, a hub for women's supportive community."

Yet no line of analysis fully explains the gap, believes Samarth. "The fact remains that women continue to read fiction by men; but men don't necessarily read fiction by women," she notes. "To reach a wider audience over 150 years ago, the Brontë sisters assumed male pen names, as did George Sand, born Amantine Lucile Aurore Dupin, and George Eliot, the pen name of Mary Ann Evans."

Even today, says Samarth, "J.K. Rowling -- whose publisher, Scholastic, claims that more boys have read the Harry Potter series than girls -- was told by her British publisher to avoid using her real name, Joanne, because a female writer would put off a young male readership. Their strategy apparently worked."

Women writers have not just had to change their names, but perhaps accommodate their writing styles as well, explains Samarth. "From the time of the early 18th century, 'high' prose' was determined by characteristics like order, wit, balance, and accuracy -- a style in keeping with assumptions of upper-class male identity. Women were exhorted to 'write like a man,' a dictum that British women novelists such as Jane Austen appropriated in their use of cool, ironic prose. (Interestingly, adds Samarth, Austen is a polarizing figure in this high-brow vs. low-brow debate. She has a fervently devoted fan-base of female readers and is considered by many to be the queen of English literature, whereas others argue that she produced overrated romances, "chick lit in 19th century costumes" as one critic called her novels.)

In some ways, the commercial marketplace may offer women writers a more level playing field than academia and the literary canon, notes Samarth. While women writers are well-represented on the contemporary fiction bestseller lists, the list of the 100 best novels of the 20th century identified in 1998 by the Modern Library Series includes only nine written by women.

"Certainly no one is beating a drum here to require literary quotas," she says. "The problems lie deeper, arising from limiting definitions of women as nurturing, emotional, non-intellectual entities who simply don't write as well as men. And that of course leads to a related question: Who determines literary value, and is there a gendered component to such valuation?" To put it more simply, says Samarth, "By governing literary consensus, women write for women, and men write for the public. Given these parameters, the choice of only nine novels by women in the Modern Library's list isn't that surprising after all."

There is a category of work by women writers "that goes beyond the purpose of commercially profitable entertainment," Samarth explains, "namely the work taught in literature and women's studies classes by women playwrights, poets, novelists, and essayists who have used the written word to question their traditional roles, to contest hierarchies in political and social power, and to seek justice and significance in their everyday lives. Mary Wollstonecraft's philosophical treatise *A Vindication of the Rights of Woman* set a trajectory that women writers -- including Virginia Woolf, Audre Lorde, Adrienne Rich, Toni Morrison, and Margaret Atwood among so many others -- have followed since, a trajectory that combines literary excellence with advocacy."

"What does the future hold for women writers?" may not ultimately be the critical question for society, believes Samarth. With the number of people reading for pleasure in steep decline, the most important factor for writers, regardless of gender, may be whether we reinvigorate a love of books and reading among the next generations. "Women's writing will somehow be a part of this as yet indeterminate future of book production and consumption, but to what extent and within what parameters, we can only imagine."

In *A Literature of Their Own*, Elaine Showalter shows how women's literature has evolved, starting from the Victorian period to modern writing. She breaks down the movement into three stages — the Feminine, a period beginning with the use of the male pseudonym in the 1840s until 1880 with George Eliot's death; the Feminist, from 1880 till the winning of the vote in 1920; and the Female, from 1920 till the present-day, including a "new stage of self-awareness about 1960."

When discussing the characteristics of each of these phases, she looks at how other literary subcultures ("such as black, Jewish... or even American") to see how they developed. A female solidarity always seemed to exist as a result of "a shared and increasingly secretive and ritualized physical experience... the entire female sexual life cycle." Female writers always wrote



with this commonality and feminine awareness in mind. Therefore, women's writing and women's experiences "implied unities of culture."

Showalter finds in each subculture, and thus in women's literature, first a long period of imitation of the dominant structures of tradition and an "*internalization* of its standards of art and its views on social roles." This Feminine phase includes women writers such as the Brontës, Elizabeth Gaskell, Elizabeth Barrett Browning, Harriet Martineau, George Eliot, Florence Nightingale, and the later generation of Charlotte Yonge, Dinah Mulock Craik, Margaret Oliphant, and Elizabeth Lynn Linton. These women attempted to integrate themselves into a public sphere, a male tradition, and many of them felt a conflict of "obedience and resistance" which appears in many of their novels. Oddly enough, during the Victorian period, women flooded the novel market and comprised a healthy segment of the reading public — still, women writers were left "metaphorically paralyzed." The language with which they could fully express their experience as women and their sufferings as they still identified themselves within the confines of Victorian bourgeois propriety.

In the second stage, the minority — or rather, the subordinate — lashes out against the traditional standards and values, demanding their rights and sovereignty be recognized. In this Feminist phase, women's literature had varying angles of attack. Some women wrote social commentaries, translating their own sufferings to those of the poor, the laboring class, slaves, and prostitutes, thereby venting their sense of injustice in an acceptable manner. They expanded their sphere of influence by making inroads into social work. In a completely different direction, the 1870s sensation novels of Mary Braddon, Rhoda Broughton, and Florence Marryat, "explored genuinely radical female protest against marriage and women's economic oppression, although still in the framework of feminine conventions that demanded the erring heroine's destruction." Their golden-haired doll-like paradigms of womanhood mock contemporary expectations of Angels in the House by turning out to be mad bigamists and would-be murderesses.

Militant suffragists also wrote prolifically during this protest phase of literature. Women such as Sarah Grand, George Egerton, Mona Caird, Elizabeth Robins, and Olive Schreiner made "fiction the vehicle for a dramatization of wronged womanhood... demanding changes in the social and political systems that would grant women male privileges and require chastity and fidelity from men." On the whole, Showalter finds these women's writings not examples of fine literature. Their projects concerned themselves more with a message than the creation of art, though their rejection of male-imposed definitions and self-imposed oppression opened the doors for the exploration of female identity, feminist theory, and the female aesthetic.

The third period, then, is characterized by a self-discovery and some freedom "from some of the dependency of opposition" as a means for self-definition. Some writers end up turning inward during the subsequent search for identity. In the early half of Female phase of writing, it "carried... the double legacy of feminine self-hatred and feminist withdrawal... [turning] more and more toward a separatist literature of inner space." Dorothy Richardson, Katherine Mansfield, and Virginia Woolf worked towards a female aesthetic, elevating sexuality to a world-polarizing determination. Moreover, the female experience and its creative processes held mystic implications — both transcendental and self-destructive vulnerability. These women "applied the cultural analysis of the feminists [before them] to words, sentences, and structures of language in the novel." However, Showalter criticizes their works for their androgynistic natures. For all its concern with sexual connotations and sexuality, the writing avoids actual contact with the body, disengaging from people into "a room of one's own."

This changed when the female novel entered a new stage in the 1960s. With twentieth-century Freudian and Marxist analysis and two centuries of female tradition, writers such as Iris Murdoch, Muriel Spark, Doris Lessing, Margaret Drabble, A.S. Byatt, and Beryl Bainbridge access women's experiences. Using previously taboo language and situations, "anger and

sexuality are accepted... as sources of female creative power." Showalter's analysis shows how the progress of women's writing reached this phase and expresses all the conflicts and struggles still influencing the current of women's literature.

We are entering a golden age of British women's writing, as shown by this week's Orange Prize long-list, writes Louise Jury. The nominees are assessed by The Independent's literary editor Boyd Tonkin. When the long-list for the Orange Prize for women's fiction was announced this week, it was acclaimed one of the strongest in its history. And behind the list of heavyweight contenders from around the world lies a growing recognition for a new breed of British women writers.

In contrast with some years, an author from the UK stands an almost 50-50 chance of victory come the prizegiving ceremony in June. Ten years ago, it was arguably big hitters from North America who were dominant, today a plethora of sassy and original authors from the A of Ali Smith to the Z of Zadie, may be heralding a golden age of writing by women in Britain.

There have always been female literary heavyweights in the UK, of course, from George Eliot to Virginia Woolf then Murdoch, Drabble and Byatt. But in a world where women still face economic disadvantage at many turns, it is, ironically, the harsh financial realities of 21st century publishing that are contributing to the breakthrough of writers such as Monica Ali, of Brick Lane fame, and much-touted newcomers such as the Orange-recognised author Naomi Alderman.

Publishers have been forced to understand two things. Women writers can deliver big returns. And it is women readers, not least in the proliferating numbers of overwhelmingly female book clubs, who are the driving force of fiction buying. "I definitely think there are two names who are responsible for a real sea-change - Zadie Smith and Monica Ali," says Louise Doughty, an author whose fifth novel, *Stone Cradle*, will be published in May. "Everyone's forgotten it now but I remember when Zadie Smith first got her big six-figure

advance as a student. Lots of people in publishing were saying, 'How ridiculous, they're not going to get their money back on that, it's all hype.' Boy, how wrong they were. "She went mega and Monica Ali the same. Women authors are not just interesting, they're making publishers money.

"Publishers have realised that new women writers are really where it's at it right now. They're prepared to offer huge advances because everyone wants the new Zadie Smith. I can't think offhand of a young male writer who has made a comparable splash." And it was not just that writers such as Zadie Smith were pleasing on the eye, either, in case anyone dared wonder. "The public won't be fooled. Naomi Campbell's novel, *Swan*, was a total flop. Being attractive is an advantage but it can't make up for a bad novel," Doughty says.

The second key factor is the woman reader. Although it has been long acknowledged that women buy more fiction than men, the rise of the reading group - including *Richard and Judy's* on daytime television - has reinforced the point. "Publishers are sitting up and noticing that women are the main audience for literary fiction. They are the ones who are buying it twice as much as men," according to Debbie Taylor, editor of *Msexia* magazine for women writers, which has 10,000 subscribers. And this recognition may be helping overturn a traditional prejudice against women writers, which extends even so far as the review pages, where more books by men are reviewed and they are reviewed dominantly by men.

"Men simply don't like women's writers," Taylor says. "When men buy fiction they won't go near women's fiction." But with more women becoming publishing editors and newspaper literary editors, some of the hurdles women writers face are being removed. "It's not that they prefer books by women but situations that were actively hostile to women in the past aren't any more," she says. "When you don't hold women back, they bounce!"

Similarly, it is business reasons that may explain the higher profile of British writers in the shops and on prize shortlists. Hannah Griffiths, the fiction editor for Faber, says: "It's much harder to take on and create a splash massive debut with an author that isn't here. If you take on an American writer, they

come the week of publication and no one has met them ... With so much of what's in the shops now, you're trying to position the writer a year before the publication date. That's one big practical thing that has changed in the last 10 years." Griffiths adds: "Women's fiction 10 years ago was dominated by that North American idiom - people like Barbara Kingsolver - but it isn't dominant now. You can't underestimate the doors Zadie Smith opened up for British writers."

Curiously, one final factor may be the importance of the famed creative writing course at the University of East Anglia as a breeding ground for new talent. Its students face fierce, but egalitarian, competition to win a place under the tutelage of writers such as Michele Roberts and Jill Dawson (who is interviewed in *The Independent* on Friday). Recent graduates include Diana Evans, who won the Orange Prize for new writers with *26a* last year, and Susan Fletcher, who was nominated for the Whitbread First Novel Prize last year. Evans believes the "UEA stamp" is definitely an advantage in getting a new writer on the desks of agents and consequently editors. "The fact that you've been through what is an increasingly competitive selection process to get on the course means that the level of the work is expected to be of a certain rank," she says, adding sagely: "But of course, there are only a handful of writers who come off these courses who actually get published."

John Sutherland, last year's Man Booker Prize chairman, will not be drawn on whether any of the new crop of stars is set to rival the male heavyweights of contemporary publishing - the likes of Salman Rushdie, Julian Barnes, Kazuo Ishiguro and Ian McEwan. But he describes the current situation as "incredibly uplifting". "The health of fiction is when you get variety and I don't think I've ever seen a more various field for fiction, whether gender neutral or gender specific. The pasture is blooming."

Hannah Griffiths says: "You couldn't get finer prose styles and finer minds" than writers such as Maggie O'Farrell, Rachel Cusk or Zadie herself. "They are fabulous women writing fabulous novels." Louise Doughty, who in addition to her own writing is chairing the Orange Prize for new writers, says

she has been stunned by the standard of the work under consideration. "It is incredibly high," she says. And Rodney Troubridge, fiction buyer for Waterstone's, is happy to call it a golden age and singles out Sarah Waters, author of *Fingersmith* and now *The Night Watch*, as one of its stars.

"In the past, there were probably a few really formidable women writers - in the days of Iris Murdoch, Margaret Drabble and AS Byatt - but now there's much greater diversity. There are lots and lots of people who have the potential to be those formidable figures in the future." Ali Smith, whose much-fêted novel *The Accidental* has been longlisted for the Orange, believes the credit for the breakthrough lies in the pioneering work of the Women's Press and Virago in publishing new works and neglected classics by female writers. They promoted writers such as Angela Carter and Maureen Duffy whose influence, she believes, is clearly detectable today. "At the time I wouldn't have thought I was influenced by [them] but the idea that the canon of great writers was alterable, that there was an alternative canon in the first place and that it was blown open by these companies was important." But she warns the gains may not be permanent and vigilance is required. "The fruits of that progress are something we have to be careful not to lose."

She and Zadie Smith were two women on a Man Booker shortlist of six last year, she notes. The prize had ignored writers such as Leila Aboulela whose *Minaret* was "a cracking book" which well deserves its place on the new Orange long-list. She thinks a point about inequality made by the American author Joyce Carol Oates 18 years ago remains salient. "The irony is that while there are 'women writers' there have never been 'men writers'," Oates wrote. The category of "men writers" was "a class without specimens" . A woman might rail against such ghettoisation, Oates added, "until the woman writer realises the ghetto is a place in which to live".

Ali Smith believes that point is one answer to those few voices who still object to a writing prize open only to women.

"This year's Orange long-list is tremendously strong and last year's found lots of people who were writing the most amazing books that people wouldn't have found without the prize," she says. "Books by women carry on getting lost. We still need this kind of positive discrimination."

For sometimes a writer's greatness is simply a matter of perspective. "The critic of the opposite sex will be genuinely puzzled and surprised by an attempt to alter the current scale of values, and will see in it not merely a difference of view, but a view that is weak, or trivial, or sentimental, because it differs from their own," Virginia Woolf wrote more than 70 years ago.

Ali Smith is probably not the only one to believe that still holds true today.

### **Leila Aboulela**

One of the few Muslim women writers in Britain to present their faith as a living force rather than discarded history, she also makes rich use of the tensions and ironies thrown up by her Anglo-Sudanese background. Now living in Dubai and Aberdeen, she wrote the Orange Prize long-listed *The Translator*. In *Minaret*, Aboulela's heroine is drawn back into the shelter of Islam after the alienation of London life.

### **Naomi Alderman**

Alderman's debut, *Disobedience*, shows religion has returned as a subject for serious exploration for women writers. Based in an Orthodox Jewish community in north London (such as the one in which the author was raised), it dramatises the impact of an outspoken woman on a congregation reeling from the loss of its rabbi. Alderman is a graduate of the MA creative writing course at the University of East Anglia.

### **Jill Dawson**

Another writer with a UEA connection - though as teacher rather than student - Jill Dawson specialises in eerie, sinister situations that test the limits of knowledge and control. Fred & Edie revisited the secrets of a true-crime scandal of the 1920s, while Wild Boy reinvented the historical story of a child who grew in the French woods without human contact. In Watch me Disappear, the troubled scientist-narrator flashes back to the vanishing of her best schoolfriend in a plot that explores contemporary nightmares and panics about children.

### **Philippa Gregory**

Philippa Gregory's well-researched and strongly plotted historical sagas have won her a fervent fan-base. Unlike writers of earlier bodice-rippers, she mingles elements of romance with lashings of gritty realism and political intrigue. In The Constant Princess, she recreates the youth and rescues the reputation of Catherine of Aragon, the woman spurned and slandered first by Henry VIII, then by historians.

### **Ali Smith**

Although much admired by critics and prize judges, Ali Smith's playful and inventive takes on the normal conventions of fiction had not really moved into the commercial mainstream until The Accidental - shortlisted for the Man Booker, and winner of the Whitbread novel award. In a plot that recalls the Pasolini film Theorem, a young woman brings havoc to a smug but splintered family in their Norfolk farmhouse.



### **Zadie Smith**

Zadie Smith followed up *White Teeth* and *The Autograph Man* with *On Beauty*, both a campus satire and a homage to the humanistic art of E M Forster. It puts rival academic clans at each other's throats, and into each other's beds. Ambiguities of race and class continue to delight and perplex Smith, whose talent for trend-surfing humour and generous approach to character bound from strength to strength.

### **Helen Dunmore**

Winner of the inaugural Orange Prize in 1996, the multi-faceted Helen Dunmore (novelist, poet, children's writer, Russian specialist) broadened her audience with a much-loved novel of winter in wartime Leningrad, *The Siege*. *House of Orphans* returns to the snowbound regions she evokes so well: Finland, this time, as nationalist movements conspire against the Tsarist empire.

### **Hilary Mantel**

One of the most consistently acclaimed of British novelists, Hilary Mantel has (until now) never found prize success to match her reputation. *Beyond Black* showcases all her singular and unsettling gifts. Part social satire, part emotional journey, part supernatural puzzle, it follows the path of a medium and her sidekick around suburban Britain in the dark heart of the Thatcher era.

### **Sarah Waters**

Her popularity swollen by TV adaptation, Sarah Waters commands a vast audience for her nail-biting tales of sex, secrecy and exploitation in Victorian times. *The Night Watch* changes the setting to the Second World

War years of loss and longing in blacked-out London, but familiar themes emerge - same-sex love, networks of hidden connections. The story is told in reverse, with outcomes leading to murky origins.

### **Men Writing about Women**

Luke Tredget (2018) in his fictional story could have been written from a male perspective, but it just wouldn't have worked. The matter of gender was out of his hands – the book had to be about a woman.

As a man who has written a novel from a female's perspective, it is certainly disconcerting to see hundreds of women declare that such a venture is not only doomed to fail, but perhaps worthy of ridicule. In a recent Twitter challenge, author Whitney Reynolds asked her followers to describe themselves “like a male author would”. Thousands of women responded, and the conclusion was emphatic – men just don't get it.

The issue was explored in a follow-up article in *The Guardian* by Rhiannon Lucy Cosslett, who explained that some aspects of womanhood are simply beyond the scope of the male imagination. She intuitively knows if a piece of writing is by a woman – it is something she can “feel in her bones.

Cosslett is certainly not alone in thinking this. Over the past few years, when I told people I was writing a novel, and more recently that the novel was being published, the fact people found most surprising was that it was from a woman's perspective. Indeed, one publisher turned it down for this very reason.

For me, it wasn't a matter of choice. In fact, I can't even remember making the decision. The story I wanted to tell had to be from a woman's perspective. It was a natural result of the topic I wanted to write about – the existential pressure that many people feel, myself included, to strive for a perfect life. And when it comes to our romantic lives, this pressure seems to

bear down more heavily on women than men, especially the question of whether or not they should “settle down”, and with whom.

For many in my peer group, having a stable job, a family, a nice house and to gradually accumulate wealth just isn't sufficient. We need to do something more. Something that expresses our inner passion and talent. It takes an enormous lack of spirit to admit we are never going to be rich or wildly successful, and begin paying into a pension plan. As one female friend put it, it feels like a resignation, almost a betrayal of ourselves, to settle for approximately the same things our parents had.

One of the many achievements of social media is to show us that a better, more exciting life is not only desirable, but completely feasible. Every day we see photos of friends or acquaintances who have successfully reinvented themselves in an entirely new context. Oh look, there's John from my school, now working as a music journalist in LA and doing an interview with Bjork. And there's Amy from college, running her own health food business in Bali. And there's Toni and Jake, now making a living by travelling the world and writing a blog about how in love they are.

As my peer group approached thirty these pressures and ambitions seemed to come to a head. This was especially true for women regarding the relationships they were – or weren't – in at the time. This had of course been an important aspect of life before then, but a new urgency entered the question of whether their love lives matched their expectations.

One good friend had been in a long-term relationship with a perfectly nice and dependable guy, but couldn't decide whether to get married and have kids. The indecision didn't flit back and forth in the space of a conversation, but shifted over a period of days and weeks, like changes in the weather. One month she would be content and committed, the next filled with doubt and fear, which often led to uncharacteristic binges and trysts. One of her main issues was that she wasn't sure she had ever been in love, in the butterflies and mania sense, the way popularised by Hollywood and pop songs and the infatuated couples on social media.

We spent hours in the pub working through her quandary, but never seemed to get any closer to a definitive answer. Many other friends found themselves in a similar situation, and eventually I did too. I was struck by how few principles there are to guide people in this position, and how impressionable we can become as a result – those experiencing romantic turmoil tended to be of the opinion of whichever confidante they last spoke to, whether it be their parents, best friend or even their secret lover. We could be leaned on.

I wanted to set my novel in a world where social media had moved into this role of friend and advisor. As well as encouraging people to aspire for idealised lives, in my book a utopian matchmaking app called Kismet offers a clear route to the relationship of their dreams. By harvesting personal data and using complex algorithms, romantic compatibility can be presented as a numerical score, and is so effective it has replaced traditional dating. When the protagonist, Anna, discovers that her long-term boyfriend is going to propose on her 30th birthday, she can't resist secretly using Kismet to see if she could do better with someone else. As you can imagine, things don't go smoothly.

This story could have been written from the perspective of a man, but it just wouldn't have worked. For simple biological reasons, and regrettable societal ones, women appear to face a much more dramatic crossroads when they reach their early thirties. By comparison, for men time barely exists at all. Being 30 or 35 or 40 is of negligible difference; they can spend the entirety of their thirties teaching scuba diving in the South Pacific, without making hardly a difference to their long-term options.

For these reasons, the matter of gender was out of my hands – the book had to be about a woman. I went about this cautiously at first, drafting a chapter and submitting it to a creative writing class made up only of women. They seemed to think it was OK. From that point on I just went for it – if I'd tried to map out thoughts or behaviours that were definitively “female” I would have crippled myself. Instead I pushed the issue of gender to the back of my

mind, and focused on the million other things that are needed for a novel to hang together.

Through the long process of re-drafting, editing and copy editing, I've had a small army of females to help me tweak things and correct glaring inaccuracies – my university tutor, agent, editor and copy editor were all women. And my partner was on hand to help with, shall we say, more intimate questions (I wasn't going to try and describe a female orgasm without close guidance).

Of course some things didn't ring true and had to be corrected. And other areas I actively sought help from the start. But on the whole the character seemed believable to people, and for me demonstrated something I'd long believed – that while there are significant differences in the way men and women think and act – and, crucially, the way we are encouraged to think and act – these are dwarfed by the things we have in common, and that gender is just one component in the intricate mesh of selfhood.

When the “Cat Person” story went viral recently, and I overheard people talking about it at a bus stop (in itself a cause for excitement), it was gratifying to hear women say that they empathised with the man in the story, that they had been “that person” in a fledgling relationship, the one that goes overboard with enthusiasm and suffers the ignominy of being ghosted. For me it was further proof that the roles we play in relationships are fluid and interchangeable, that there is increasingly less of a fixed role between male and female ways of acting. And if this is the case with the real world, I see no reason why it shouldn't be the same within writing.

In a Twitter thread, author Gwen K Katz (2018) apparently came across a man who argued that he was convinced he was 'living proof' that it was possible to write from a female perspective. She then proceeded to share texts from a chapter he has written which proved that he couldn't really.

Movements like MeToo and TimesUp have added tremendous value to the narratives on and around feminism, in the recent past. While having more female leaders at the fore to represent women and their problems is one of the

aims of achieving equality through the movement of feminism, it is interesting to see how men assuming representation of women can percolate into arts, works of literature, etc. as well. In a Twitter thread, an author Gwen K Katz apparently came across a man who argued that he was convinced he was “living proof” that it was possible to write from a female perspective. Katz decided to decode his claim and came up with, well, rather interesting observations by just reading one chapter from a book he had written.

According to a report by *Indy100*, his tweet read: “I think writers should be able to write from any perspective as long as they can pull it off. It takes research, skill, and creativity, but if a good writer can’t do those things, he/she isn’t a good writer, right? My book is a first person POV and the MC is a woman. I’m definitely not a woman. But it works because I was able to pull it off. I reject someone saying I couldn’t write a female MC because I’m a male because, well, I just did. It’s called writing.”

Katz took it upon herself to share bits of texts from a chapter purportedly written by the author who claimed he was “able to pull it off.” Well, from what Katz then shared, the female main character (MC) in his book thinks being predatory is “completely adorable”, “blushed on command” when the man who was checking her out up and down leaned in and “spoke about the music” and “had her boobs propped up all front and center”. Yes, the same words.

For a male writer, it’s perhaps safer to write only as a man, and about men, that all the characters in our stories should be men, and the women no more than cardboard cutouts in the background labelled loosely: mother, sister, wife, love/sexual interest. Except that by doing so we eliminate half the population from our stories, and that would be silly because – you know – women can be interesting too!

But when we include women, and particularly when we try to write women characters, and especially in the first person, we risk making ourselves look ridiculous – especially to women – and that’s half our potential readership right there, laughing at us. It’s a terrifying prospect for any male writer who

wants to be taken seriously! But knowing how women think is something men have been debating for millennia without coming to any satisfactory conclusions, so it would seem even the most diligent research on the subject is pointless. As for actually passing ourselves off as a female writer, with a female pseudonym, it would be a very brave man indeed who hoped to get away with that!

Apart from the monks among us, most men have at least some experience of women, so if we're writing from experience, how come we're prone to making such a hash of it? Don't we take any notice of women at all – even the one's we're with? Could it be there's something simplistic about the way we relate to women? For example how about this:

“She breasted boobily to the stairs and titted downwards.”

This little gem went viral on social media a while back and, yes, it's a fair description of how a man might describe a woman in his story – what she looks like, what she did and how she did it. It's exaggerated of course, but it drives the point home nicely. We do tend to relate on a physical level, eyes glued to bosoms and bums. All right, maybe as a man, what makes us notice a woman is what we find sexually attractive about her, or not, but if we're introducing her as a character there must be something else about her that others – i.e. women – can relate to.

A woman might notice what the character is wearing and what that says about the person's social, income and even moral standing – is she casually dressed, smart, frumpy, tarty? Does she look happy, sad, pensive? How does her appearance, her demeanour make you feel?

The fact she has bosoms probably wouldn't be mentioned by a woman writer, any more than a man would write about another man having elbows – it's simply a given that all human beings come equipped that way – unless the lady's bosoms are the reason a guy got distracted, tripped over his feet and crashed into the water-cooler. Then it would be reasonable to mention them.

Altogether it would appear a lighter brush is needed when us chaps are writing women into our stories. We mustn't get hung up doodling extra goggle-eyed detail into those erogenous zones – it's all a bit adolescent. Yes, we're programmed to respond that way, but we have to somehow transcend that level of thinking as writers of stories, realise there's more to women than whatever it is that gets us going in the trouser department, unless of course, it's a woman our male protagonist is interested in sexually. But even then, is it purely her physical appearance that attracts him? If it is, then say so, but accept that also says something about your guy, and is that really what you're trying to flag to others?

What else is there? There must be something? The way she looks at him? The fact she bites her nails, taps her toe, fiddles with her hair. Why does she do that? The fact she likes re-runs of *Mork and Mindy* – what does that say about her? And why does he like that about her?

Now for the hard part: try imagining you're a woman, writing as a woman, and what it is that attracts you to a man. Do you imagine it's simply the bulge in the trouser department, or the enormous, rippling gym-honed torso? If that's all there is to it then fine, we can assume women are wired the same way as men – only the other way around. Except, that can't be the case can it? Because why do you see so many good looking women hanging out with such defiantly unhealthy looking guys? Is there, after all, something fundamentally different about the way women relate to men? I mean why would they waste a body like that on such an unreformed slob? Could it be women see bodies differently – both men's and their own?

You could have a stab along those lines: that it's more something in his smile perhaps, or his eyes, or maybe it's that a woman can tell a lot about a guy simply by the way he smells, and not so much by the things he says, as the things he doesn't say. And if you're really, really struggling, then try reading some books written by women. And if you want to know how they relate to others in an erotic way, then read some female erotica, but make sure it's



erotica written for women by women, not by men pretending to be women for men.

I've written ten novels now, so I'm sure I've come a cropper several times, had the girls breasting boobily all over the damned place. I suppose in one sense it doesn't really matter if you get it wrong, because we're all just amateurs writing online, aren't we? But if you're a big shot writer making millions, priding yourself on your authenticity, and you have your girls breasting boobily,... well, shame on you!

Of course the other argument is you're wasting your time writing if you're a man anyway, or at least flagging yourself as male with a male pseudonym, because an oft quoted and very discouraging statistic tells us 80% of readers these days are women and most of them prefer books by women, at least when it comes to genre stuff. About the only place left for men to write as men is literature, but since no one's reading much of that anyway these days no one's going to notice, or care, if we're breasting boobily or not.

How to write a woman into your story? There are no rules. Just do it,... but think about it, and in the process you might learn something.

When writing about women, make sure the content and titles do not use sexist language or promote sexist stereotypes.

Women are thought to comprise between 8.5 and 16.1 percent. This means that most articles are written by men, as are most of the content policies, including the notability and referencing policies. Those policies determine which articles about women can be hosted and frame how they are written.

The combined effect of personnel and policy is the gender imbalance of our content. As of 5 March 2018, 267,241 biographies on the English Wikipedia were about women (17.49%) out of 1,527,862 overall. As a result of sourcing and notability issues, almost all biographies before 1900 are of men. Achieving gender balance, diversity and fairness is in the interests of all editors and readers. This page may help to identify the subtle and more obvious

ways in which titles, language, images and linking practices on the English Wikipedia can discriminate against women.

Avoid language and images that make male the Self and female the Other. Researchers have found that articles about women are more likely to contain words such as *woman*, *female* and *lady*, than articles about men are to contain the male equivalents. This suggests that editors see male as the default or null gender, and that biographies are assumed to be of men unless otherwise stated.

Avoid labelling a woman as a female author or female politician, unless her gender is explicitly relevant to the article. In April 2013 several media stories had begun moving women from Category:American novelists to Category:American women novelists, while leaving men in the main category. Linguists call this markedness. Treating a man who is a writer as a "writer" and a woman as a "woman writer" presents women as "marked", or the Other, requiring an adjective to differentiate them from the male default.

Use caution when referring to a woman by her first name, which can serve to infantilize her. As a rule, after the initial introduction ("Susan Smith is an Australian anthropologist"), refer to women by their surnames ("Smith is the author of ..."). Here is an example of the inappropriate use of a woman's first name.

First names are sometimes needed for clarity. For example, when writing about a family with the same surname, after the initial introductions they can all be referred to by first names. A first name might also be used when a surname is long and double-barreled, and its repetition would be awkward to read and write. When a decision is made to use first names for editorial reasons, use them for both women and men.

According to Graells-Garrido et al. (2015), the lead is a "good proxy for any potential biases ". The lead may be the only part of an article that is read—especially on mobile devices—so pay close attention to how women are

described there. Again, giving women "marked" treatment can convey subtle assumptions to readers.

Avoid language that places being a woman ahead of the subject's achievements. Opening the lead with "A was the first woman to do X" or "A was the first female X" immediately defines her in terms of men who have done the same thing, and it can inadvertently imply: "She may not have been a very good X, but at least she was the first woman." When prioritizing that the subject is a "first woman", make sure it really is the only notable thing about her. Otherwise start with her own position or accomplishments.

For example, as of 10 March 2015, it was described Russian chemist Anna Volkova solely in terms of four first-woman benchmarks. But the biographies of Indira Gandhi and Margaret Thatcher, as of the same date, began with the positions they held, and only then said that they were the first or only women to have held them.

Infoboxes are an important source of metadata and a source of discrimination against women. For example, the word *spouse* is more likely to appear in a woman's infobox than in a man's.

When writing about a woman who works, or has worked, as a model, consider avoiding . It includes parameters for hair and eye colour and previously contained parameters for bust, hip, waist size and weight. The latter were removed in March 2016 following this discussion. If you add an infobox (they are not required), consider using  instead.

### **Defining women by their relationships**

Wherever possible, avoid defining a notable woman, particularly in the title or first sentence, in terms of her relationships (wife/mother/daughter of). Do not begin a biography with: "Susan Smith is the daughter of historian Frank

Smith and wife of actor John Jones. She is known for her work on game theory." An example of the kind of title the community has rejected is Sarah Brown (wife of Gordon Brown) (now a redirect to Sarah Jane Brown).

Researchers have found that articles about women are more likely to discuss their family, romantic relationships, and sexuality, while articles about men are more likely to contain words about cognitive processes and work. This suggests that articles are objectifying women. Women's biographies mention marriage and divorce more often than men's biographies do. Biographies that refer to the subject's divorce are 4.4 times more likely to be about a woman. The figures are similar on the German, Russian, Spanish, Italian and French.

The greater frequency and burstiness of words related to cognitive mechanisms in men, as well as the more frequent words related to sexuality in women, may indicate a tendency to objectify women . . . . Men are more frequently described with words related to their cognitive processes, while women are more frequently described with words related to sexuality. In the full biography text, the cognitive processes and work concerns categories are more bursty in men biographies, meaning that those aspects of men's lives are more important than others at the individual level."

A woman's relationships are inevitably discussed prominently when essential to her notability, but try to focus on her own notable roles or accomplishments first. For example, consider starting articles about women who were First Lady of the United States, which is a significant role, with "served as First Lady of the United States from [year] to [year]", followed by a brief summary of her achievements, rather than "is/was the wife of President X".

## **Marriage**

When discussing a woman who is married to a man, write "A is married to B" instead of "A is the wife of B", which casts the male as possessor. Avoid

the expression "man and wife", which generalizes the husband and marks the wife. Do not refer to a woman as Mrs. John Smith; when using an old citation that does this, try to find and use the woman's own name, as in: "Susan Smith (cited as Mrs. J. Smith)".

When introducing a woman as the parent of an article subject, avoid the common construction, "Smith was born in 1960 to John Smith and his wife, Susan." Consider whether there is an editorial reason to begin with the father's name. If not, try "Susan Jones and her husband, John Smith" or, if the woman has taken her husband's name, "Susan Smith, *née* Jones, and her husband, John", or "Susan and John Smith". Where there are several examples of "X and spouse" in an article, alternate the order of male and female names.

The focus on relationships in articles about women affects internal linking and therefore search-engine results. One study found that women are more linked to men than men are linked to women. When writing an article about a woman, if you include an internal link to an article about a man, consider visiting the latter to check that it includes reciprocal information about the relationship; if it merits mention in the woman's article, it is likely germane to his. Failure to mention the relationship in both can affect search algorithms in a way that discriminates against women.

## **Language**

### Gender-neutral language

Use gender-neutral nouns when describing professions and positions: *actor, author, aviator, bartender, chair, comedian, firefighter, flight attendant, hero, poet, police officer*. Avoid adding gender (*female pilot, male nurse*) unless the topic requires it.

Do not refer to human beings as *man* or *mankind*. Sentences such as "man has difficulty in childbirth" illustrate that these are not inclusive generic

terms.— Depending on the context, use *humanity*, *humankind*, *human beings*, *women and men*, or *men and women*.

The order in which groups are introduced—*man and woman*, *male and female*, *Mr. and Mrs.*, *husband and wife*, *brother and sister*, *ladies and gentlemen*—has implications for their status, so consider alternating the order as you write.

Do not refer to adult women as girls or ladies, unless using common expressions, proper nouns, or titles that cannot be avoided (e.g., leading lady, lady-in-waiting, ladies' singles, Ladies' Gaelic Football Association, First Lady). The inappropriate use of *ladies* can be seen in Miss Universe 1956, which on 12 March 2015 said there had been "30 young ladies in the competition", and in Mixer dance, which discussed "the different numbers of men and ladies".

The use of the generic *he* (masculine pronouns such as *he*, *him*, *his*) is increasingly avoided in sentences that might refer to women and men or girls and boys. Instead of "each student must hand in *his* assignment", try one of the following.

- Rewrite the sentence in the plural: "students must hand in *their* assignments."
- Use feminine pronouns: "each student must hand in *her* assignment." This is often done to signal the writer's rejection of the generic *he*, the "linguistic equivalent of affirmative action" Alternate between the masculine and feminine in different paragraphs or sections.
- Rewrite the sentence to remove the pronoun: "student assignments must be handed in."
- Write out the alternatives—*he or she*, *him or her*, *his or her*; *him/her*, *his/her*.
- Use a composite form for the nominative—*s/he* or *s(he)*.

- Use the plural even when referring to singular nouns or pronouns. This is known as the singular *they*: "each student must hand in *their* assignment". It is most often used with *someone, anyone, everyone, no one*.

Avoid images that objectify women. In particular, do not use pornography images in articles that are not about pornography. Manual of Style/Images states that "photographs taken in a pornography context would normally be inappropriate for articles about human anatomy". Except when the topic is necessarily tied to it (examples: downblouse and upskirt), avoid examples of male-gaze imagery, where women are presented as objects of heterosexual male appreciation. When adding an image of part of a woman's body, consider cropping the image to focus on that body part.

When illustrating articles about women's health and bodies, use authoritative medical images wherever possible. Make sure the images accurately represent the topic and would not mislead readers. Be particularly careful when using "before and after" images that purport to show the benefits of a particular treatment. Check that the images really do show the same woman and that the source of the images can be trusted.

When writing about women's health, make sure medical claims are sourced according to the medical sourcing guideline, WP:MEDRS. As a rule this means avoiding primary sources, which in this context refers to studies in which the authors participated. Rely instead on peer-reviewed secondary sources that offer an overview of several studies. Secondary sources acceptable for medical claims include review articles (systematic reviews and literature reviews), meta-analyses and medical guidelines.

## **CHAPTER VI**

### **THE STUDY OF TRANSLATION**

### **AND COMPARATIVE LITERATURE**

Nevertheless, comparative literature – as well as translation studies – are disciplines that were inevitably based on hybridity and the crossing-over of networks. In that sense, both of them are seen through the prism of cultural and linguistic interactions, or through the lenses of a “theory of mobility” (Tiphaine Samoyault: 2011). More specifically, the relationship between translation studies and comparative literature reveals the complexity and risks of such hybrid disciplines while emphasizing the importance of rethinking their identity and their specific features. This was the main subject of the 11th Congress organized by the International Association of Comparative Literature (1985). In his introduction, José Lambert stressed the importance of translation as a specific field and underlined the need of an interaction taking place between the theory and history of translation and the other disciplines. It is therefore desirable to grasp translation, not only from the viewpoint of literature, but also from the viewpoint of the history of knowledge and social practices (F. Rastier: 2011; A. Guillaume: 2015; Y. Chevrel, J.-Y. Masson: 2015). It also seems necessary to rethink translation through the prism of philosophy, poetics, studies on the imaginary, and finally, to consider it as an art and not as a branch of applied linguistics.

Indeed, as argued by G. Lane-Mercier, comparative literature and translation studies are intrinsically linked because of their common centrifugal, nomadic or “cartographic” aims as well as the common logic of the intersection, the realignment and the crossing of borders. It is through such processes that these two disciplines become fields of major conflicts, but also fields of major synthesis.



In this context, we would like to try a quite simple but much needed experiment by introducing new considerations concerning the theory and practice of translation. This experiment will inaugurate a new way to “meditate on translation” as stated by Jean-Yves Masson (1999, 2013). By adopting a “cartographic” approach, we will attempt to develop new critical reflections on how to compare language practices and imaginaries. In this attempt, it is crucial to take into consideration the ways in which the imagination is involved in the “socio-symbolic elaboration of translation practices” (Antonio Lavieri: 2007, 2010). We will thus treat translation studies from the standpoint of a “genetic translation” (Charles Le Blanc: 2009), while rethinking its identity in the light of comparative studies.

Translation can also be examined through the prism of the so-called “circumstances of the imaginary production” (Laurent Van Eynde: 2005). Indeed, we can notice that in a translated text many choices derive from the translator’s creative imagination. As a consequence, the “active imagination” (Carl Gustav Jung: 1970) of the translator is, consciously or unconsciously, embodied in his linguistic, stylistic or even poetic choices.

This conception of the imagination largely echoes the doctrine of “fantastic universals” exposed by Giambattista Vico in his work *the Scienza nova*.

According to Vico, imagination is considered in relation to its link with the poetic. This doesn’t have to do with reinventing a “theory of the imagination” in the way that Paul Ricœur has shown (1986). What is important here is to examine Ricœur’s “poetics of will” (P. Ricœur: 1986) by observing a number of phenomena and experiences that are situated “between theory and practice” (P. Ricœur: 1986). Such a interdisciplinarity will enable us to overcome the intricacies of literary translation and will lead us to a more thorough comprehension of a new linguistic and socio-cultural reality, as described by Susan Bassnett (1998).

Indeed, translation is a discipline that invites us all to work on our imagination and to make use of the possibility to go beyond language’s

restrictive dimensions. As shown by François Vezin, when it comes to translation, language skills alone are not enough because it takes a great deal of productive imagination and in the case of translation we can go as far as to speak of a « translinguistic function of the imagination» (F. Vezin: 2005).

To conclude, in the wake of Christine Lombez (2016), we intend to take a closer look at the paratexts, the essays, the influences as well as the intertextual alliances that enrich the work and the imaginary of translators. This theoretical inspiration could eventually lead to a wide variety of analyses, methods and interpretations, which aim to create new critical tools for Translation Studies.

As I have been arguing in all along, the notion of methodology should be an overriding element of literary study. At the same time, I do not think that theory or methodology "saturation" in the study of literature is an exaggeration today. However, the call for studies where a theoretical framework is applied with much more methodological and taxonomical precision, is, in my opinion, more than justified. In the study of translation - a most prominent area of study in Comparative Literature - there appears to be less of theory and methodology saturation. In fact, theories of translation are of a limited number. In my understanding, while the importance of the Nitra school of translation and the polysystem theory have gained disciples only to a limited extent, these frameworks should be paid more attention to by scholars interested in translation theory.

Following my basic argument that methodology is an important factor of scholarship. I also argue that the attraction of the polysystem theory for the study of translation will be enhanced if and when the postulates of The Systemic and Empirical Approach to Literature and Culture are applied. In the following, I will present an argument for the merging of these two theoretical frameworks which then can be explicated and implemented for a functional use, that is, a taxonomy for the study of translation. The argument for a taxonomy in the study of translation is again from a general theoretical point of view that I prescribe for the study of literature. Contrary to some scholars, who

advocate a "popular" description of literary properties, I argue that a specific literary methodology and taxonomy will advance the study of literature similarly to the cases of fields in the basic sciences. Thus, my proposal for the implementation of a methodology for the study of translation may serve the proposed functional purpose.

The institutional aspect of theory and the application of theory in the study of literature more specifically here, in the study of translation - are crucial factors. A theoretical framework, no matter how appropriate and brilliant it may be, will gain reputation and will become known, in other words, it will become "canonized," if a significant enough corpus of secondary literature and concurrent institutionalization or "mapping" overlap in action.

The polysystem framework and methodology has produced a significant corpus in the theoretical area of the study of translation. By merging the Systemic and Empirical approach with the polysystem theory a more rigorous methodology emerges: how useful and even necessary the question of translation in a systemic analysis may be.

Following my suggestion of theory approximation, the Systemic and Empirical approach can offer a "harder" systemic postulate and a useful methodological perspective. For the study of translation, the following factors of my operational, functional, and methodological perspective beg for immediate attention: 1) the question of specialized taxonomy; 2) the focus on methodological precision; and 3) the application of the Systemic and Empirical approach in the study of translation, thus merging already developed perspectives by the polysystem approach. [In consequence, the first application of the postulates are evident in my "Taxonomy for the Study of Translation" as presented below.

#### A Taxonomy for the Study of Translation

Corresponding to the four Systemic and Empirical categories introduced previously - producer and product; distribution; reception; post-production

processing - the following factors of and in the processes and mechanisms of translation can be presented:

- 1) TT I = the text to be translated
- 2) TT2 = the translated text
- 3) TP 1 = the producer of the text to be translated
- 4) TP2 = the producer of the translated text
- 5) PT1 = the processing of the text to be translated
- 6) PT2 = the processing of the translated text
- 7) RR I == the reception and/or receivers of the text to be translated
- 8) RR2 = the reception and/or receivers of the translated text
- 9) PP 1 = the post-production processing of the text to be translated
- 10) PP2 = the post-production processing of the translated text

### **Literary Translation**

Literary translation consists of the translation of poetry, plays, literary books, literary texts, as well as songs, rhymes, literary articles, fiction novels, novels, short stories, poems, etc.

### **Translate the language, translate their culture.**

Literary translation includes translating novels, prose, plays and poetry. A literary translator needs a good insight into the cultural background and development of the source language, since works of fiction often contain cultural references, plays on words, slang and references to other works. Rhythm and style are also even more important in literary texts, and this type of translation is more like an art. Depending on the subject matter, a literary translator may encounter terms within a specific subject area.

## **Translation of Literary Styles**

Style is the essential characteristic of every piece of writing, the outcome of the writer's personality and his emotions at the moment; a single paragraph can't be put together without revealing to some degree the personality of the author. Every writer has a literary style and his style is reflected in his writing. Some authors say that a translation should reflect the style of the original text while others say that a translation should possess the style of the translator.

A good translator should have a thorough knowledge of the source and target languages, be able to identify with the author of the book or poem, understand his culture and country, and employ a good method for translating literary texts.

The literary translator has to take into account the beauty of the text, its style, the lexical, grammatical and phonological features. Some of these may not be the same in the target language. For example, in the Arabic language there is no "you," which may be fundamental for a good translation. The aim of the translator is that the quality of the translation be the same as the original text without leaving out any of the content.

In general, in literary translation we translate messages, not meanings. The text must be seen as an integral and coherent piece of work. For example, if we are translating from Arabic into English or vice versa, we must take into account that the two realities are very different, their cultures have sometimes opposite views on certain matters, as well as on scientific and technological development. So the search for equivalent words is more complex.

When this is the case, the translator must find words in his own language that express almost with the same fidelity the meaning of some words

of the original language, for example, those related to cultural characteristics, cooking skills or abilities of that particular culture.

Some ideas or characteristics are not even known or practised in the other culture. The practice of literary translation has changed as a matter of globalisation, texts have become more exotic, and these translations should contribute to a better and more correct understanding of the source culture of a country.

### **Translation of Poetry**

In poetry, form is as essential to preserve as contents. If the form is not preserved then neither is the poetry. Susan Bassnett-McGuire says: “The degree to which the translator reproduces the form, metre, rhythm, tone, register, etc. of the SOURCE LANGUAGE text, will be as much determined by the TARGET LANGUAGE system and will also depend on the function of the translation. One of the more difficult things to translate is poetry. It is essential to maintain the flavor of the original text.”

A good translation discovers the “dynamics” of poetry, if not necessarily its “mechanics” (Kopp, 1998). As Newmark says, “Translation of poetry is an acid test showing the challenging nature of translating.” In the translation of poetry, puns, allusions, analogies, alliterations, figures of speech, and metaphors are always common.

### **Translation of Prose & Poems**

Most translation authorities believe in some sort of stylistic loss in translating prose poems, let alone for rendering a poem into its equivalent

verse. We must bear in mind that we should always be faithful to the meaning of the original poem.

#### Translation of Verses

Arberry (1945) said that rhymed translation was comparable, in an acrobatic performance, to “setting an elephant to walk a tightrope.” This statement alone might suffice to show the difficulties inherent in performing such a task. The following translations are in verse:

“All human beings are in truth akin,  
all in creation share one origin”  
“All Adam’s sons are limbs of one another,  
each of the self same substance as his brother.  
“Human beings are members of a whole,  
in creation of one essence and soul”.  
“Adam’s sons are body limbs, to say,  
for they are created of the same clay.”

Based on what we just discussed, it is assumed that although the translation of literary texts in general, and of poetry in particular, seems a far-fetched challenge and, in rare cases, only possible with partial semantic and stylistic loss, it is by no means totally impossible. Evidence shows that a skilled translator with poetic taste can achieve this end with the necessary literary features and devices of the source text kept intact.

#### **Translation of Plays**

Most of the plays that go into a theatre in Buenos Aires, Argentina are translations. Words in the theatre are to be “recited”, to be said on a stage, and that means a series of restrictions or general conditions to be taken into account: the year it was said and written, the style, the language, etc. The translator should say aloud the words that he is translating for a play, to hear how they sound on stage. One thing is to read and another is to “say”

something. A text can be well translated in a book, but sound awful on stage. The work of the translator does not end when the work is given to be performed. It is advisable for the translator to work with the director and the actors to resolve problems when the text is put on stage. It is important to take into account the words used at the time the play takes place as well as the audience to which it is directed. For example, a translator from Spain will use the word “cojín” for cushion, while an Argentine translator will use “almohadón.” So the translator should work until the play is put on stage. That is the best recommendation for the translation of plays.

In her book *Translation and Translation Studies: Introduction to Translation* (2001), Professor Amparo Hurtado Albir, a leading translation specialist, defines five literary translation techniques as presented below:

1. Adaptation.

Albir describes adaptation as a “technique whereby one cultural element is replaced by another which is typical of the receiving culture. This technique is very useful when translating advertisements, slogans, etc., which employ a number of different linguistic processes. In these cases, the most important thing is the actual meaning of the message rather than the words making it up.”

2. Linguistic Amplification.

According to Albir, “this translation technique adds new linguistic elements in the target text. It is the opposite of the linguistic compression technique.” This is usually about using a paraphrase to explain a word that has no equivalent in the target language.

3. Compensation

Compensation, on the other hand, is a “translation technique whereby a piece of information or stylistic device is moved to another location in the text, because it does not have the same effect if maintained in the same place as in the original text”. This process is intended to compensate for the



losses that a text suffers when it is translated. The technique is especially useful when it comes to wordplay: if the translator cannot directly adapt a pun, for instance, which tends to happen quite often, then they will try to create another play on words in another part of the text.

#### 4. Elision.

The fourth technique of literary translation described by Albir is elision. Elision is a process that “involves removing items of information in the original language text so that they do not appear in the target text. As with the linguistic compression technique, elision is the opposite of the amplification process.” It is certainly frequently the case that the literary translator is obliged to condense the information contained in certain passages being translated. To do this, some items which are not considered essential must be removed as their elision will improve the stylistic quality of the translated work.

#### 5. Borrowing.

Borrowing is a technique frequently used in literary translation, but which can also be applied in medical and business translations, for instance. For Albir, this translation technique involves “using a word or an expression in the original text and placing it as it is, with no modification, in the target text.” This can be an expression taken from a third language (e.g., Latin), or a familiar expression by speakers of the target language, or even an untranslatable expression which is not worth explaining.

The increasingly global and multicultural world in which we live has rendered translation more and more important both as an actual, material practice and as a cultural phenomenon to be critically analyzed. The relative increase in human contact across linguistic-cultural boundaries (be they regional, national, continental, etc.) that has occurred in the late twentieth and early twenty-first centuries has generated, in turn, an increased need for

communication across boundaries. This augmented need for cross-linguistic translation does not necessarily imply that the world is a more benign and communicative place. Indeed, periods marked by spiked political and cultural antagonism and tension between geo-linguistic entities, such as that following September 11th, generate a call for more translation from Arabic and other languages into English, and the reverse. As air travel and the internet have widened the actual and virtual traveler's ambit far beyond the "European tour" of the nineteenth-century aristocrat, who might have the time and means to learn the major (western) European languages, translation has become increasingly necessary.

### **National and Global Demand**

Despite the equivalence suggested by bilingual dictionaries, it is common knowledge that people do not say precisely the same things in different languages. Facial and corporeal gestures differ. Often colors are not designated similarly in unrelated languages. The social functions of the various meals of the day may be wildly dissimilar in various parts of the world. And when one combines infinitely multiplied commonplace terms such as these with the difficulties presented in interpreting such abstract notions as political sovereignty and individual identity from one language to another, one begins to glimpse both the difficulty and the vital interest of translating across languages.

### **Comparative Literature and Translation Studies**

Since the 1980s, translation as practice and as theory has become central to Comparative Literature. Traditionally, this was not the case: the discipline, founded largely in the United States by post-war European

émigrés, devoted itself almost exclusively to the European languages and demanded that all texts be read in the original language. But as the canon has expanded to include many non-European literatures, including various creole and hybrid literatures and oratures, scholars have acknowledged the necessity of using translations in research as well as in teaching. Whereas it used to be the case that most major African literary works could be read in either French or English, such is not the case of writers such as Ngugi wa’Thiongo, whose African languages also require translation. Along with the practical turn to translation in Comparative Literature has come, not surprisingly, the critical and theoretical assessment of translation in the context of globalization, multiculturalism, cultural hybridity, post-colonial theory, and an emphasis on interdisciplinarity. With its interest in crossing the borders between languages, cultures, and national literatures, Comparative Literature is implicitly committed to performing and also to assessing theoretically the function and value of “translation” in the widest sense of the term.

Translation undoubtedly has close relations with Comparative Literature, which helped to launch the so-called “cultural turn” in translation and Translation Studies in the 1970s and 1980s. Without the intermediary of translation, Comparative literature cannot be performed, even if a comparatist knows many languages and has a great deal of knowledge of different literatures.

Comparative Literature devoted to translation, André Lefevere claimed that his presentation “shows how things developed, telling the story, perhaps for the first time, from the point of view of translation” (1995: 1; emphasis added). Not only was it the first time, but it is a story TS has continued retelling during the last twenty years, as illustrated in discussions by Lieven D’hulst (2007), Sandra Bermann (2009), and Carlos G. Tee (2012), among others. CL, subsequently, embraced translation as an object of study in a rather uncritical way since 1989, when Pierre Brunel

and Yves Chevrel included translation in a CL textbook for the first time. René Wellek's 1958 exclusion of translation from the comparatist's field due to its economic overtones was dismissed without further investigation whereas TS has conclusively shown that translation as communication between literary systems is actually an issue of "foreign trade." Furthermore, literary works in translation have always constituted an important – and surely increasing – part of the reader's experience, and the writer's experience, with the result that readers may not differentiate between "originals" and "works in translation."

### **Comparative literature's attitude towards translation**

As Susan Bassnett (1998:1) has duly noted, "Sooner or later, anyone who claims to be working in comparative literature has to try and answer the inevitable question: what is it? The reasoning behind this question has been identified – perhaps too restrictively – with the so-called methodological weakness of the discipline, what Rene Wellek famously diagnosed as "The precarious state of our study". The implication is that the discipline of comparison does not qualify of a niche of its own. Enough the problem of methodology is of key importance and has been directly linked to the constitutive "anxiogenic" nature of comparative literature. On the contrary, one may even say that they interrogate a single problem (the procedure), but only by focusing on either the object of comparison or the subject who compares.

After describing the dynamics that led to the current crisis of comparative studies and discussing the issues at stake that will be dealt with by a *new comparatism* (Gayatri Spivak: 2003), Gillian Lane-Mercier emphasized "The urgency to question the benefits -or the objectives- of an uncontrolled and uncontrollable interdisciplinarity. Due to the fact that it

has been bridging too many gaps in the past few years, interdisciplinarity now runs the risk of an imminent and self-destructive breakdown” .

Nevertheless, comparative literature – as well as translation studies – are disciplines that were inevitably based on hybridity and the crossing-over of networks. In that sense, both of them are seen through the prism of cultural and linguistic interactions, or through the lenses of a “theory of mobility” (Tiphaine Samoyault via Bezari). More specifically, the relationship between translation studies and comparative literature reveals the complexity and risks of such hybrid disciplines while emphasizing the importance of rethinking their identity and their specific features. This was the main subject of the 11<sup>th</sup> Congress organized by the *International Association of Comparative Literature* (1985). In his introduction, José Lambert stressed the importance of translation as a specific field and underlined the need of an interaction taking place between the theory and history of translation and the other disciplines. It is therefore desirable to grasp translation, not only from the viewpoint of literature, but also from the viewpoint of the history of knowledge and social practices. It also seems necessary to rethink translation through the prism of philosophy, poetics, studies on the imaginary, and finally, to consider it as an *art* and not as a branch of applied linguistics.

Indeed, as argued by G. Lane-Mercier, comparative literature and translation studies are intrinsically linked because of their common centrifugal, nomadic or “cartographic” aims as well as the common logic of the intersection, the realignment and the crossing of borders. It is through such processes that these two disciplines become fields of major conflicts, but also fields of major synthesis.

In this context, we would like to try a quite simple but much needed experiment by introducing new considerations concerning the theory and practice of translation. This experiment will inaugurate a new way to

“meditate on translation” as stated by Jean-Yves Masson (1999, 2013). By adopting a “cartographic” approach, we will attempt to develop new critical reflections on how to compare language practices and imaginaries. In this attempt, it is crucial to take into consideration the ways in which the imagination is involved in the “socio-symbolic elaboration of translation practices” (Antonio Lavieri, via Bezari). We will thus treat translation studies from the standpoint of a “genetic translation” (Charles Le Blanc via Bezari), while rethinking its identity in the light of comparative studies.

Translation can also be examined through the prism of the so-called “circumstances of the imaginary production” (Laurent Van Eynde via Bezari). Indeed, we can notice that in a translated text many choices derive from the translator’s creative imagination. As a consequence, the “active imagination” (Carl Gustav Jung: 1970) of the translator is, consciously or unconsciously, embodied in his linguistic, stylistic or even poetic choices.

This conception of the imagination largely echoes the doctrine of “fantastic universals” exposed by Giambattista Vico in his work the *Scienza nova* (1744). According to Vico, imagination is considered in relation to its link with the poetic. This doesn’t have to do with reinventing a “theory of the imagination” in the way that Paul Ricœur (via Bezari) has shown. What is important here is to examine Ricœur’s “poetics of will” (P. Ricœur) by observing a number of phenomena and experiences that are situated “between theory and practice” (P. Ricœur: 1986). Such an interdisciplinarity will enable us to overcome the intricacies of literary translation and will lead us to a more thorough comprehension of a new linguistic and socio-cultural reality, as described by Susan Bassnett (1998). Indeed, translation is a discipline that invites us all to work on our imagination and to make use of the possibility to go beyond language’s restrictive dimensions. As shown by François Vezin, when it comes to translation, language skills alone are not enough because it takes a great deal of productive imagination and in the

case of translation we can go as far as to speak of a «translinguistic function of the imagination» (F. Vezin: 2005).

To conclude, in the wake of Christine Lombez (2016), we intend to take a closer look at the paratexts, the essays, the influences as well as the intertextual alliances that enrich the work and the imaginary of translators. This theoretical inspiration could eventually lead to a wide variety of analyses, methods and interpretations, which aim to create new critical tools for Translation Studies.

### **Comparative Literature**

Rene Wellek, one of the European scholars, argued that comparative literature is against nationalism by saying that “Comparative Literature arose as a reaction against the narrow nationalism of much nineteenth century scholarship, as a protest against isolationism of many historians of French, German, Italian, English etc. literature.” (Wellek 165) While World literature is interested in major languages such as French, German, English, Comparative literature deals with major and minor literatures together. Dominant languages are known and spoken by many people all over the world, but what about the other less spoken languages? How can we study the works of less-spoken languages? How do we understand their literatures if we don’t speak those languages? In this point, the importance of translation studies in Comparative literature comes up. When less spoken languages are translated, many people can understand easily. Dominant languages are already spoken, the important thing is to understand and study minor languages by translating them into major languages. Likewise, people who speak minor languages can understand the literatures of dominant languages thanks to translation. Through translation, we can understand their works of literatures, languages, cultures or even histories. If translation

wouldn't be a study in comparative literature, those less-spoken languages would be forgotten and they wouldn't survive. By translating and studying them, we treat equally all languages in comparative literature. We don't discriminate languages through translation.

### **Translation Studies**

When translation studies come up in 19th century, it was seen as threat to literatures. It is because translation was treated that it was a kind of misinterpretation. Its accuracy was questioned whether it gives the same message with the original text or not. In the beginning of translation studies, many conservatives rejected translation of many texts especially religious texts such as Bible. They thought that when it was translated, the words would lose their meanings, they were the words of God so it wouldn't be translated. When a text was translated, it is thought that it lost its originality; it wouldn't make any sense in its translation. However, when comparative literature developed and went beyond the European literature, the need of translation came up.

### **Emily Apter**

Emily Apter who is a professor of French and Comparative Literature in New York University, tries to break the identification of language with nation. "In naming a translational process constitutive of its disciplinary nomination comparative literature breaks the isomorphic fit between the name of a nation and the name of a language" (Apter 410) She proposes a "new comparative literature" based on translation which she sees variously initiated in the work of Leo Spitzer, Jacques Derrida, Edward Said and Gayatri Spivak. According to Emily Apter, humanity is related to the



translation because there is a lasting relationship between human, nation and language. Apter cites Leo Spitzer's famous statement that "Any language is human prior to being national: Turkish, French and German languages first belong to humanity and then to Turkish, French and German peoples" (Spitzer 41) Apter sees translation as a way of denationalization of literature. She agrees that language first belongs to humanity then nation. She sees language as a universal tool for the understanding of humanity. Translation studies unite many nations; it is because when a text is translated, people can find similarities between their languages and the translated text. In fact, translation shows that how language is universal rather than being regional or national. For example, if translation studies wouldn't be, how do people who don't speak English, understand the works of Shakespeare? How do they compare their literature with the other? In this point, translation comes into play.

If we say that original text is the self, translation unites the self and the other. Through translation, "othering" disappears. Walter Benjamin who is German literary critic and translator, states the importance of translation by comparing translation and the original text with the idea of life and after life. The original text has its own life before its translation but when it is translated, it has after life too. Thanks to translation, original text never dies. We can say that translation is a kind of recreation and there is "a vital connection" between the original text and translation (Benjamin 71) Benjamin shows this "vital connection" by stating that "it is translation which catches fire on the eternal life of the works and the perpetual renewal of language" (74) He supports the necessity of translation in comparative literature. He believes that translation makes literary works alive. As long as they are translated, they will be survived. He also says that translation is not for the reader, it is like a work of art by stating "No poem is intended for the reader, no picture for the beholder, and no symphony for the listener" (Benjamin 69) you shouldn't take the reader or the receiver into

consideration. While translating a text, you don't have to think about the values, beliefs or histories of the target languages.

### **Gayatri Spivak**

Unlike Benjamin, In "The Politics of Translation" Gayatri Spivak who is an Indian theorist and philosopher says that "if you want to make the translated text accessible, try doing it for the person who wrote it." (Spivak 407). For Spivak, when you consider the receiver, your translation becomes valid. Otherwise, it can't go further except for its own country or nation. In fact, she doesn't support the idea of translation much. According to her, first of all, one should learn the other languages in order to be able to make a comparison. If you want to identify yourself with the other, you should know their languages. She says "If you are interested in talking about the other, and/or in making claim to be the other, it is crucial to learn other languages." (Spivak 407) According to her, learning the target language that you will compare is the key for comparative literature. If you read just the translation of a work of literature, you won't understand how the "other" is. First, by learning the language you can read the text closely and understand it better. Otherwise, you will read just what the translators see from their own point of view. In this point, she blames Comparative Literature for relying on translations instead of reading closely in the original. She points out the importance of close reading in translation by stating that "Unless the translator has earned the right to become the intimate reader, she cannot surrender to the text, cannot respond to the special call of the text." (Spivak 400) In the "Death of a Discipline", Spivak states that Comparative Literature is near the end. It is because translation studies move ahead of Comparative Literature. Everything is being translated nowadays, if it goes on like that, there won't be any original text to make comparison.

## **Itamar Even Zohar**

Itamar Even Zohar, an Israeli scholar of cultural studies from Tel Aviv University, developed a poly system. In “The Position of Translated Literature within the Literary Polysystem” (1978) he explains the position of translated literature. According to him, literature is a kind of system and every nation has its own poly system which includes high and low literatures, different styles and genres, canonized or un-canonized works, different studies. They influence each other. According to Zohar, if we divide this poly system into two parts as primary and secondary; high, canonized and popular works of literature are seen as primary while low, un-canonized works are seen as secondary or peripheral. So, what is the position of translated literature in this poly system? In fact, translated literature has both a secondary and primary position in this poly system. Translation has a primary position “(a) when a poly system has not yet been crystallized, that is to say, when a literature is “young” in the process of being established; (b) when a literature is either “peripheral” (within a large group of correlated literatures) or “weak” or both; and (c) when there are turning points, crisis, or literary vacuums in a literature.” (Zohar 243) In these three situations, translation has a primary position, it is because since a young literature is in developmental process, and it is ready to change. So, translation shapes these kinds of literatures to make them serviceable or it strengthens the weak literatures by expanding it beyond its borders. It has a central role in these types of literary works. On the other hand, it has a secondary position too. It is peripheral in established literatures. It is because these kind of high literatures have their own rules or values that don't change. In this point, translation has no significance because it doesn't touch the center and it can't much effect on these types of literatures. It just plays with the words not the center. I agree with Zohar's idea of changing position of the translation in the poly system. For example, less spoken languages and their “young” literatures need translation to become popular.

When they are translated, they are read by others. Through translation, they are recognized by other popular literatures and they are shaped. However, languages that have high or popular literatures don't need translation as much as "young" literatures. Because they have their own position, they are already established and known by a lot of people so translation isn't as significant as in young or weak literatures. For instance, English has a long established literature so translation can't shape it anymore since it has its own popularity all around the world. To sum up, in his poly system theory, translation and translated literature have changing positions. Translation studies are essential in comparative literature, it is because through translations, literatures influence each other, and people understand others better. For example, when an English text is translated in Turkish, they can find similarities or differences between two literatures. Translation unites two or more literatures in comparative literature.

### **Lawrence Venuti**

Lawrence Venuti who is a translation theorist describes the role of translator in comparative literature in his book "The Translator's Invisibility: A History of Translation" (1995). He emphasizes two terms "domestication" and "foreignization" he discusses these two translation strategies in his book. Domestication is to reduce the foreignness or the strangeness of the foreign text to be adopted in target language. When a foreign text is domesticated, the reader of target language easily adopts and understands it as if it is a part of their literatures. They are not defamiliarized from the text. According to Venuti, domestication is "an ethnocentric reduction of the foreign text to targetlanguage cultural values, bring the author back home." (Venuti 20) On the other hand, foreignization is to show the reader of the target language how the foreign text is different from theirs. They are alienated when they read it, because it has different

linguistic or lexical characteristics, readers don't easily understand this type of translations. They can't find similarities between the foreign text and their texts or literatures. Venuti describes foreignization as "an ethnodeviant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad." (Venuti 20) For Venuti, domestication makes the translator invisible. It is because since the text is domesticated, its readers don't realize whether it is a translation or not, they forget the role of translator. Since the translator gives the message of the original text without reflecting the differences of the original text or the cultural elements of it instead he or she tries to translate it in order to be adopted in the target culture. S/he doesn't show how the original text from the target language. However, in foreignization, translator is visible. It is because translator uses the cultural elements of the foreign text, they don't mind the adoption of the foreign text. When the reader is defamiliarized from the text, they can see the differences between their literatures and the other literatures. They can easily compare or contrast. In foreignization, the original text should not be dissociated from its culture, in the target language in which it is translated; it should still have its own linguistic or cultural characteristics. Otherwise, languages that are not foreignized in translation will be assimilated. They will resemble each other so they won't be any linguistic variety in comparative literature.

Lawrence Venuti supports the idea of foreignization. He also advocates the visibility of the translator through translation. He says that foreignization "entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language." (Venuti 242) Venuti sees translation as a mediator between the original text and its translation. For example, when a minor language is translated in English by using the foreignization method, English readers will see the cultural or linguistic features of the original text, so this minor language can broaden its fame or it can preserve its cultural

elements, values or beliefs. It doesn't have to be assimilated while being translated. He believes that translator creates a community by showing the values and characteristics of the foreign text. He states that "The interests that bind the community through a translation are not simply focused on the foreign text, but reflected in the domestic values, beliefs and representations that the translator inscribe in it." (Venuti 477)

"Translation never communicates in an untroubled fashion because the translator negotiates the linguistic and cultural differences of the foreign text by reducing them and supplying another set of differences basically domestic, drawn from the receiving culture and language to enable the foreign to be received there." (Venuti 468) He never sees translation something which makes people confused rather he sees translation as a way of understanding people from the different parts of the world. Foreignization doesn't mean to translate a text word for word rather it means giving the message of the original text by using its cultural and linguistic elements. Walter Benjamin says that "it does not cover the original, does not block its light, but allows the pure language, as though reinforced by its own medium to shine upon the original all the more fully." (Benjamin 79) According to Benjamin, translation shouldn't be same with original text or exact copy of it but it should carry its message to the reader of the target language.

It can be concluded translation study is essential for comparative literature. As it is mentioned before, if translation studies wouldn't be, dominant languages such as English, French or Spanish would dominate other minor languages and there wouldn't be language diversity in literature. By translating the works of Shakespeare, translator doesn't assimilate the language but s/he broadens its fame. Through translation, people who speak minor languages understand other literatures. They can compare and contrast the other literatures and theirs. By seeing the differences or similarities, they widen their perspectives. They can produce

different kinds of works since they are interacting with other literatures. Although some philosophers or critics see translation as an ending of comparative literature, for example, Susan Bassnett's prediction is that "it is one sense dead." (Bassnett 47) Translation studies contribute the future of comparative literature. Through translation people compare and contrast, so it is not ending of comparative literature. For example, Turkish writer, Orhan Pamuk is very famous in Turkey thanks to translations of his works in many languages; he became very famous in other countries too. If translation wouldn't be a study in comparative literature, comparative literature would consist of just dominant languages. But translation allows minor languages as well as major languages play a role in comparative literature. Thanks to translation, languages which are less spoken have more readers nowadays. Likewise, well known works of literatures earn more reputation all over the world through translation. Shakespeare's 66sonnet can be given as an example in this point. For example, 66sonnet is one of the most famous sonnets of Shakespeare but when it is translated in Turkish by Can Yücel, it became more popular in Turkey. Turkish readers can understand it through its translation. While it is popular all over the world, translation also contributes its fame. In this globalizing world, translation and comparative literature together break the walls among many nations. Since comparative literature is interested in both minor and major cultures, translation is a tool of uniting these cultures and nations. Translation helps people to deepen and broaden their perspectives towards other literatures. In comparative literature, without translation, people wouldn't understand each other and so they wouldn't see the differences and similarities among them. Finally, Translation studies are essential for comparative literature, they complete each other.

## CHAPTER VII

### THE STUDY OF LITERATURE AND THE ELECTRONIC AGE

Electronic literature or digital literature is a genre of literature encompassing works created exclusively on and for digital devices, such as computers, tablets, and mobile phones. A work of electronic literature can be defined as "a construction whose literary aesthetics emerge from computation", "work that could only exist in the space for which it was developed/written/coded—the digital space". This means that these writings cannot be easily printed, or cannot be printed at all, because elements crucial to the text are unable to be carried over onto a printed version. The digital literature world continues to innovate print's conventions all the while challenging the boundaries between digitized literature and electronic literature. Some novels are exclusive to tablets and smartphones for the simple fact that they require a touchscreen. Digital literature tends to require a user to traverse through the literature through the digital setting, making the use of the medium part of the literary exchange. Espen J. Aarseth wrote in his book *Cybertext: Perspectives on Ergodic Literature* that "it is possible to explore, get lost, and discover secret paths in these texts, not metaphorically, but through the topological structures of the textual machinery".

It is difficult to accurately define electronic literature. The phrase itself consists of two words, each with their own specific meanings. Arthur Krystal in *What Is Literature* explains that "literatura referred to any writing formed with letters". However, Krystal goes on to explore what literature has transformed into: "a record of one human being's sojourn on earth, proffered in verse or prose that artfully weaves together knowledge of the past with a heightened awareness of the present in ever new verbal configurations". Electronic denotes anything "of, relating to, or being a medium...by which information is transmitted electronically".<sup>[4]</sup> Thus



electronic literature can be considered a branch from the main tree of literature. Katherine Hayles discusses the topic in the online article *Electronic Literature: What Is It*. She argues "electronic literature, generally considered to exclude print literature that has been digitized, is by contrast 'digital born', and (usually) meant to be read on a computer". A definition offered by the Electronic Literature Organization (ELO) states electronic literature "refers to works with an important literary aspect that takes advantage of the capabilities and contexts provided by the stand-alone or networked computer".

On its official website, the ELO offers this additional definition of electronic literature as consisting of works which are:

- E-books, hypertext and poetry, on and off of the Web
- Animated poetry presented in graphical forms, for example Flash and other platforms
- Computer art installations, which ask viewers to read them or otherwise have literary aspects
- Conversational characters, also known as chatterbots
- Interactive
- Novels that take the form of emails, SMS messages, or blogs
- Poems and stories that are generated by computers, either interactively or based on parameters given at the beginning
- Collaborative writing projects that allow readers to contribute to the text of a work
- Literary performances online that develop new ways of writing

While the ELO definition incorporates many aspects that are applied in digital literature, the definition lacks any solid guidelines and also fails to recognize literature created on social media platforms including Twitterature. With the apparent vagueness, many debate on what truly qualifies as a piece of e-literature. A large number of works fall

through the cracks of the imprecise characteristics that generally make up electronic literature.

A gradual transition into the digital world beginning with new advancements in technology to makes things more efficient and accessible. This is comparable to the release of the printing press in the 15th century, as people did not consider it a major contributor to literature at first. In the 1960s and 1970s, the creation of the personal computer allowed people to begin expanding literature into the electronic realm.

In 1877, spoken word recordings began with the invention of the phonograph. In the 1930s, the first "talking book" recordings were made to hold short stories and book chapters. The 1970s were when the term "audiobook" became part of the vernacular as cassette tapes entered the public. 1971 was the year officially accepted as the year of the first e-book. Although there were several contenders to the invention of an "electronic book" prior to this, Michael Hart, the founder of the Gutenberg Project, has been accepted as the official inventor of the e-book after creating a digital copy of the Declaration of Independence.

In 1975–76, Will Crowther programmed a text game named *Colossal Cave Adventure* (also known as *Adventure*). Considered one of the earlier computer adventure games, it possessed a story that had the reader make choices on which way to go. These choices could lead the reader to the end, or to his or her untimely death. This non-linear format was later mimicked by the text adventure game, *Zork*, created by a group of MIT students in 1977–79. These two games are considered to be the first examples of interactive fiction as well as some of the earliest video games. The earliest pieces of electronic literature as presently defined were created using Storyspace, software developed by Jay David Bolter and Michael Joyce in the 1980s. They sold the software in 1990 to Eastgate Systems, a small software company that has maintained and updated the code in Storyspace up to the present. Storyspace and other similar programs

use hypertext to create links within text. Literature using hypertext is frequently referred to as hypertext fiction. Originally, these stories were often disseminated on discs and later on CD. Hypertext fiction is still being created today using not only Storyspace, but other programs such as Twine.

While hypertext fiction is still being made and interactive fiction created with text stories and images, there is a discussion over the term, "literature" being used to describe video games. Though *Adventure* and *Zork* are considered video games, advancements in technology have evolved video gaming mediums from text to action and back to text. More often than not, video games are told as interactive literature where the player makes choices and alters the outcome of the story. The video game *Mass Effect's* story is entirely based around these choices, and *Mass Effect 3* is an even better example, changing character interactions with the player character and how the game ends is based on the player's actions.

In other instances the games are a story and the player exists to move the plot along. *Journey*, a game by Thatgamecompany released in 2012 for the PlayStation 3, is more story than game. The titular "journey" is the trek the player takes from start to finish as a character with limited mobility and world interaction. While the player can play with one other player at a time on the network, they cannot communicate through traditional means. With no actual words, this game takes the player through a world from prologue to epilogue.

In Espen Aarseth's *Cybertext: Perspectives on Ergodic Literature*, he defines "ergodic literature" as literature where "nontrivial effort is required to allow the reader to traverse the text". An example from Aarseth states, "Since writing always has been a spatial activity, it is reasonable to assume that ergodic textuality has been practiced as long as linear writing. For instance, the wall inscriptions of the temples in ancient Egypt were often connected two-dimensionally (on one wall) or three-dimensionally

(from wall to wall and from room to room), and this layout allowed a nonlinear arrangement of the religious text in accordance with the symbolic architectural layout of the temple." Using these examples hypertext fiction and interactive fiction can be considered ergodic literature, and under the umbrella of interactive fiction, so can video games. Electronic literature continues to evolve.

Electronic literature, according to Hayles, becomes unplayable after a decade or less due to the "fluid nature of media". Therefore, electronic literature risks losing the opportunity to build the "traditions associated with print literature". On the other hand, classics such as Michael Joyce's *afternoon, a story* (1987) are still read and have been republished on CD, while simple HTML hypertext fictions from the 1990s are still accessible online and can be read in modern browsers.

Several organizations are dedicated to preserving works of electronic literature. The UK-based Digital Preservation Coalition aims to preserve digital resources in general, while the Electronic Literature Organization's PAD (Preservation / Archiving / Dissemination) initiative gave recommendations on how to think ahead when writing and publishing electronic literature, as well as how to migrate works running on defunct platforms to current technologies.

In this post Gaudenz Metzger interviews Philipp Schweighauser, a literary scholar and Professor of American and General Literatures at the University of Basel, discussing crucial topics in Basel's Future Learn course *Literature in the Digital Age: from Close Reading to Distant Reading*. In the past decades, computers have radically changed human society. As is well-known, the digital revolution has had a powerful effect on a multiplicity of fields, including communication, economics, art and science. The impact of digital technologies is visible almost everywhere in our daily life. They not only shape social behaviour and mentality but also affect practical skills like cooking, driving and reading. In recent years, the study

of literature has undergone significant changes in response to the digital revolution. The shift towards digital forms of reading and computer-based forms of literary analysis opened up new and exciting questions for literary scholars all over the world. One of them is Philipp Schweighauser, lead educator in the upcoming course *Literature in the Digital Age: From Close Reading to Distant Reading*. I asked him about his own reading habits, the relation between digital media and literature and the future of reading and writing.

The following is the discussion between Gaudenz Metzger (GM) and Professor Schweighauser.

Professor Schweighauser, can you tell us about your personal reading strategies? Do you prefer analogue books or digital devices or a mix of both?

Philipp Schweighauser (PS): For the greatest part, I still read my novels, short stories, poems, and plays in print. So for poetry and fiction, it's mostly print. The reverse is true for scholarship, which I read in electronic form whenever available. What I appreciate most about e-texts is their ready availability, their searchability and the ease with which I can excerpt quotes for my own scholarship. I'm greatly interested in how the learners in *Literature in the Digital Age* read literary and other texts, and we'll have a discussion about this already in the first week.

(GM): A lot of young people prefer reading electronically. But print isn't outdated at all. Why does the analogue continue side by side with the digital in the 21st century?

Philipp Schweighauser (PS): There is a sensual quality to print books that e-books lack. Whenever we hold a book in our hands, we feel its size, its weight, and the quality of paper that is used. Thus, for many readers out there, it still makes a great difference whether they read a paperback or a hardback, a print-on-demand book or a collector's edition. Books also have

a powerful visual quality to them; think of the cover design, think of the title page, think of the font type that is used. And yes, every book has an individual smell.

In the final week of our online course, we'll delve deeply into the question of the sensuality and materiality of books. There are also scientific studies which suggest that we can remember texts we have read in print better than texts read on digital devices.

For literary scholars, printed literary texts also remain crucial because the authoritative/scholarly editions that we quote often aren't available in digital and/or quotable form.

Our increasing use of e-book readers and tablets changed the way we read literature. Can you describe briefly the most important changes?

Philipp Schweighauser (PS): On the most pragmatic level, digital reading devices enhance mobility and save space. With an e-book reader, you can bring thousands of books along for your vacation. If you've gone fully digital, you don't need book shelves anymore. With many an e-book reader, you can also instantly look up words you do not understand or find out more about the history of characters and the places they live in. And if that's your sort of thing, you can also find out which passages in the book you're reading other readers have found most interesting. More ominously, some brands allow you to monitor and reward the reading progress of your children. As this example shows, the promises of new technologies can easily transform into pitfalls--the great Canadian media theorist Marshall McLuhan, something of a patron saint for week 6 of Literature in the Digital Age--speaks of 'reversal' in this context, the point at which the promises of new technologies revert into their opposites. Think of how email promises to facilitate communication, but think also of the dread you feel when you open your inbox after a vacation--if you managed to stay away from it at all during what is supposed to be your time off. Less dramatically, the additional features of new reading technologies

can also distract us, yanking us out of what many of us enjoy most about reading literature: losing ourselves in different, fictional worlds.

(GM): Media (books, tablets, smart phones etc.) are not just tools that help us read and communicate; they also open new perspectives and produce knowledge. Are there new and surprising ways of seeing based on the employment of digital media in literary studies?

Philipp Schweighauser (PS): In recent decades, what is called ‘digital humanities’ has gained increasing prominence at research and teaching institutions all over the world. The term means different things to different people, but basically, the idea is that we need to find new ways of harnessing the potential of digital tools and databases in the study of culture. This ranges from large-scale digitizations of archives to developing online courses such as *Literature in the Digital Age*. Within literary scholarship, the Italian literary scholar Franco Moretti has been promoting what he calls ‘distant reading’ since around the turn of the millennium. Distant reading is a literary-critical method developed in direct opposition to the time-honoured practice of close reading.

Instead of analyzing, as close readers do, individual literary texts with the utmost precision, distant readers mine huge databases containing thousands of literary texts to discover large-scale developments in literary history and patterns that transcend national boundaries. In *Literature in the Digital Age*, we’ll explore both more traditional forms of literary scholarship that remain crucial such as close reading and historical contextualization and more recent reading strategies developed in response to the digital revolution: hyper reading, social reading, surface reading and distant reading.

(GM): So far we’ve talked about reading strategies. If you think of Emoji’s, the computer is also modifying the way we write. Do you think human language and expression is undergoing a fundamental change in the next centuries?

Philipp Schweighauser (PS): This wouldn't be surprising since technological inventions have radically impacted human language and expression throughout the history of humankind. Think of the invention of the phonetic alphabet in the 2nd millennium BCE, think of the invention of the printing press in the mid-15th century, think of the invention of the telephone, the typewriter and the tape machine in the late 19th and early 20th centuries. All of these technologies have fundamentally changed the way humans lived their lives, communicated, and perceived their world. For instance, if we follow Marshall McLuhan, the invention of the printing press created a whole new world in which print was the dominant medium and sight the dominant sense. McLuhan called it the Gutenberg Galaxy and already in the 1960s announced that it was in demise. He believed that humankind had entered a new phase by then: the electric age, a culture of all-at-onceness in which everyone is connected to everyone else and the world had become what McLuhan calls a 'global village.' This should ring familiar to anyone living in the digital age, but Intel's invention of the microprocessor in 1971, the emergence of the Internet and of social networks, and, most recently, the rise to prominence of machine learning have certainly introduced further radical changes, among them the virtual disappearance of letter writing, the blurring of the boundaries between speech and writing and the emergence of new forms of writing such as texting and twitter. The social and psychological effects of these new media and new cultural forms will continue to be felt for decades to come, but I'm a literary scholar rather than a prophet or futurologist, so I'll abstain from predictions.

(GM): In the future computers may dream and write world literature. Is this a possible scenario for you?

Philipp Schweighauser (PS): Again, I'm wary about that whole business of prophecy, but this seems a rather unlikely scenario to me. Sure, with the help machine learning, computers will become ever more adapt at emulating neuronal processes and producing texts that pass the Turing text, but



culture--the world of signs and meanings--will remain a predominantly human sphere. Even if computer do one day dream and write halfway decent literary texts, who will analyze those dreams and who will enjoy those texts? Computers?

The development of digital technology and its widespread availability on the personal computer are bringing about a fundamental paradigm shift in the ways that literary texts are read, preserved, disseminated, and studied. Computer-assisted textual analysis is creating the ability and opportunity to add new perspectives to the core questions that have always concerned our exploration of aesthetic works and to expand our interpretational procedures. As the electronic medium is transforming our concept and understanding of literature, it becomes important to clarify its multiple possibilities and tensions. What does digital technology have to offer literary and cultural history? What are the stakes and methodological problems involved in the translation of print materials into digital forms? How are digital forms of access changing the institutions that have long sustained literary studies: universities, research centers, publishers, and libraries? How can we exploit the full potential of electronic media without compromising human intuition and insight? What is the best way to integrate new technologies, methodologies and forms of knowledge production into our curriculum and our research?

Since the 1990s, digitalization has encouraged the integration of the discourse on literature with that of mediated communication. Thus, theoretical reflections on the nature of media have stimulated growing critical concerns with remediation (Bolter and Grusin), intermediation (Wolf, Rajewsky, Hayles), 'media convergence' (Jenkins and Thorburn), and its impact on culture since, according to Manovich, cultural categories and concepts are being substituted on the level of meaning and/or language by new ones which derive from the computer's ontology, epistemology and pragmatics. In this perspective, which can be traced back to work by Marshall McLuhan, new tools, the computer in this case, are at once the symbol, the means, and the agent of cultural changes. This topic inquires further into the impact of

digitalization upon culture in general, and literature in particular, briefly revising the evolution in the transposition of art across media, including writing, painting, sculpture, the performing arts, music, and more recently film, and online digitalization in relation to the literary.

Digitalization has encouraged the study of the evolution and transformations of printed paper-based writing as a mode of inscription to the new screen formats. Writing has been explored as verbo-visual dynamics by Jerome McGann. In his works, he has unveiled the different materializations and configurations of writing (print, colour, illustrations, fonts, etc.) within a historical perspective. The materiality of those “embodiments,” to use Katherine Hayles’ term, which point to the nature of representation as individual and historical memory, interacts dynamically with linguistic, rhetoric, and literary practices to create what we call literature. In digital environments, the kinaesthetic qualities of letters and words, their ability to move, appear, disappear, dance, rotate, etc., are enhanced, making the digital the perfect place for experiments in Concrete Poetry, for instance. More importantly, McGann shows how, in Western discourse, where ekphrasis largely developed under the auspices of Horace’s comparison ‘*ut pictura poesis*’, these techniques mobilized the spatiotemporal frameworks of print culture in multiple ways.

The explosion of visuality in the 20<sup>th</sup>-century western art was related to the impact of changing technologies for cheaper image reproduction (fundamentally photography and moving pictures and cinematography). The fascination with visual aspects was used to subvert discursive meaning in the works by Marcel Duchamp, the art-game experiments of the Surrealists, the compositions of Tristan Tzara and the Dadaists, Russian constructivism, the anti-art mechanical sensibility of the Futurists, Ezra Pound’s Vorticism or James Joyce’s language puns in *Finnegans Wake*.

Literary voices correspond to diverse spatiotemporal contexts and crossings among generic categories, for instance the fact that drama could be considered both a narrative and a performance, and a sung version of a poem,

might be both literature and music. These voices are also related to overlapping media configurations that might share metaphoric relations of similarity (what Jakobson termed the axis of 'selection), as in 'ekphrasis' or intermedial reference, or metonymic relations of contiguity (what Jakobson described as 'combination'), as in intermedial transpositions or 'adaptation' from one medium to another. These types of relations are the basis for Jakobson's distinction among genres, with lyric poetry tending toward the metaphoric and realistic prose toward the metonymic.

Turning back to the topic of the literary, It must emphasize that literature has no definite medial home base. In the previous lines, it has referred mostly to the dialogue between text, images and sound, moving within ekphrasis, *that is, between words that speak in colours, sound and music, as Joyce put it in The Portrait of the Artist as a Young Man* and 'picturacy', the ability to read visual signs and speak for pictures. The movement, from the unfolding of writing as inscription to other forms of adaptation, and the mutation of print-based narrative into encoded interactive multimedia pieces of electronic literature or computer games, as well as the reverse dynamics, from screen to paper, as in novelization, for instance (on this see work by Jon Baetens) constitutes the intermedial turn. This shift is also the artificer of the a focus away from performativity, which became the paradigm from the 1990s until quite recently, towards a focus on translation and circulation, mediated by the interactions between specific types of medial circulating forms and the interpretive communities built around them.

Beyond this every-day impact of the computer and information technologies, their influence becomes particularly important when the areas of communication studies and media studies are considered. Schmidt, for example, proposes from a Systemic and Empirical point of view that the study of literature is in need of revival and that this revival can be done most effectively by a focus on the notion that literature should be studied in the context of media. This prescribes that while attention may still rest primarily on literature, other forms of artistic expression which are in connection with

literature (e.g., adaptations of novels to film, theatre, the visual arts, and radio, etc.) and their distribution and consumption be also studied (a recent Canadian example of studies about literature and radio is Greg Marc Nielsen's *Le Canada de RadioCanada*). Naturally, as distribution and consumption and their mechanisms strongly - if in some senses not even entirely - involve the mechanics of techno-culture including aspects of the information sciences, these then become prime foci in the study of literature. But in general, there is evidence that besides written (printed) and oral cultures (products of "tecto-culture") there seems to develop a parallel culture that is very active, productive, and innovative but that is known to a limited and not as of yet fully recognized group of individuals who work artistically on the World Wide Web. In other words, this parallel culture of "tech no-culture" is produced mainly via electronic means.

In this post Gaudenz Metzger, from the University of Basel, interviews Philipp Schweighauser, a literary scholar and Professor of American and General Literatures also at the University of Basel. Ahead of Basel's course *Literature in the Digital Age: from Close Reading to Distant Reading*, they discuss everything from print, to emoji to computers writing books.

In the past decades computers have radically changed society. The digital revolution has had a powerful effect on lots of fields, including communication, economics, art and science. The impact of digital technology is visible almost everywhere in our lives: shaping social behaviour and mentality but also practical skills like cooking, driving and reading.

In recent years, the study of literature has undergone significant changes in response to the digital revolution. The shift towards digital forms of reading and computer-based forms of literary analysis opened up new and exciting questions for literary scholars all over the world – including Philipp Schweighauser, lead educator in the upcoming course *Literature in the Digital Age: From Close Reading to Distant Reading*. I asked him about his own reading habits, the relation between digital media and literature and the future of reading and writing.

Gaudenz Metzger (GM): Professor Schweighauser, can you tell us about your personal reading strategies? Do you prefer analogue books or digital devices or a mix of both?

Philipp Schweighauser (PS): For the greatest part, I still read my novels, short stories, poems, and plays in print. So for poetry and fiction, it's mostly print. The reverse is true for scholarship, which I read in electronic form whenever available. What I appreciate most about e-texts is their ready availability, their 'searchability' and the ease with which I can excerpt quotes for my own scholarship. I'm greatly interested in how the learners in Literature in the Digital Age read literary and other texts, and we'll have a discussion about this in the first week.

GM: It's often said young people prefer reading electronically. But print hasn't disappeared. Why does the analogue continue side by side with the digital in the 21st century?

PS: There is a sensual quality to print books that e-books lack. Whenever we hold a book in our hands, we feel its size, its weight, and the quality of paper that is used. Thus, for many readers out there, it still makes a great difference whether they read a paperback or a hardback, a print-on-demand book or a collector's edition. Books also have a powerful visual quality to them; think of the cover design, think of the title page, think of the typeface that is used. And yes, every book has an individual smell. In the final week of the course, we'll delve deeply into the question of the sensuality and materiality of books. There are also scientific studies which suggest that we can remember texts we have read in print better than texts read on digital devices. For literary scholars, printed literary texts also remain crucial because the authoritative/scholarly editions that we quote often aren't available in digital and/or quotable form.

GM: How has our increasing use of e-book readers and tablets changed the way we read literature?

PS: On the most pragmatic level, digital reading devices enhance mobility and save space. With an e-book reader, you can bring thousands of

books along for your vacation. If you've gone fully digital, you don't need book shelves anymore. With many an e-book reader, you can also instantly look up words you do not understand or find out more about the history of characters and the places they live in. And if it's your sort of thing, you can also find out which passages in the book you're reading other readers have found most interesting. More ominously, some brands allow you to monitor and reward the reading progress of your children. As this example shows, the promises of new technologies can easily transform into pitfalls—the great Canadian media theorist Marshall McLuhan, something of a patron saint for week 6 of *Literature in the Digital Age*—speaks of 'reversal' in this context, the point at which the promises of new technologies revert into their opposites. Think of how email promises to facilitate communication, but think also of the dread you feel when you open your inbox after a vacation—if you managed to stay away from it at all during what is supposed to be your time off. Less dramatically, the additional features of new reading technologies can also distract us, yanking us out of what many of us enjoy most about reading literature: losing ourselves in different, fictional worlds.

GM: Media (books, tablets, smart phones etc.) are not just tools that help us read and communicate; they also open new perspectives and produce knowledge. Are there new and surprising ways of seeing that come from using digital media in literary studies.

PS: In recent decades, what is called 'digital humanities' has gained increasing prominence in research and teaching institutions all over the world. The term means different things to different people, but basically, the idea is that we need to find new ways of harnessing the potential of digital tools and databases in the study of culture. This ranges from large-scale digitizations of archives to developing online courses such as *Literature in the Digital Age*. Within literary scholarship, the Italian literary scholar Franco Moretti has been promoting what he calls 'distant reading' since around the turn of the millennium. Distant reading is a literary-critical method developed in direct opposition to the time-honoured practice of close reading. Instead of analyzing,

as close readers do, individual literary texts with the utmost precision, distant readers mine huge databases containing thousands of literary texts to discover large-scale developments in literary history and patterns that transcend national boundaries. In *Literature in the Digital Age*, we'll explore both more traditional forms of literary scholarship that remain crucial such as close reading and historical contextualization and more recent reading strategies developed in response to the digital revolution: hyper reading, social reading, surface reading and distant reading.

GM: So far we've talked about reading strategies but if you think about things like emojis, the computer is also modifying the way we write. Do you think human language and expression will undergo a fundamental change in the next centuries?

PS: This wouldn't be surprising since technological inventions have radically impacted human language and expression throughout the history of humankind. Think of the invention of the phonetic alphabet in the 2nd millennium BCE, think of the invention of the printing press in the mid-15th century, think of the invention of the telephone, the typewriter and the tape machine in the late 19th and early 20th centuries. All of these technologies have fundamentally changed the way humans lived their lives, communicated, and perceived their world. For instance, if we follow Marshall McLuhan, the invention of the printing press created a whole new world in which print was the dominant medium and sight the dominant sense. McLuhan called it the Gutenberg Galaxy and already in the 1960s announced that it was in demise. He believed that humankind had entered a new phase by then: the electric age, a culture of all-at-onceness in which everyone is connected to everyone else and the world had become what McLuhan calls a 'global village.' This should ring familiar to anyone living in the digital age, but Intel's invention of the microprocessor in 1971, the emergence of the Internet and of social networks, and, most recently, the rise to prominence of machine learning have certainly introduced further radical changes, among them the virtual disappearance of letter writing, the blurring of the boundaries between speech and writing and

the emergence of new forms of writing such as texting and twitter. The social and psychological effects of these new media and new cultural forms will continue to be felt for decades to come, but I'm a literary scholar rather than a prophet or futurologist, so I'll abstain from predictions

GM: In the future computers may dream and write world literature. Is this a possible scenario for you?

PS: Again, I'm wary about that whole business of prophecy, but this seems a rather unlikely scenario to me. Sure, with the help of machine learning, computers will become ever more adapted at emulating neuronal processes and producing texts that pass the Turing test, but culture—the world of signs and meanings—will remain a predominantly human sphere. Even if computers do one day dream and write halfway decent literary texts, who will analyze those dreams and who will enjoy those texts? Computers?



## CHAPTER VIII

### CURRENT DEVELOPMENT

Comparative study of literature has recently become a favourite area of research in the Indian Universities. This branch of literary research has found special favour with the scholars. Such studies really enable the people to understand the literature of languages other than their own. Different personalities, different eras and different movements can be taken up as the topics of the comparative study.

It has long been recognized that the term 'comparative literature', current in England since its casual use by Matthew Arnold in the 1840, is not altogether happy. Apparently analogous terms from the natural sciences are not open to the same objections: 'comparative anatomy' makes sense, for anatomy is a mode as well as an object of study, while 'literature' is nowadays an object only. One must stress this 'nowadays' for as Rene Wellek, who has gone into the history of this and related terms most thoroughly, recently demonstrated, the word 'literature' has in fact, narrowed its meaning. An Italian of considerable literature signified to Boswell, a man of learning and literary culture; this meaning survived into the nineteenth century, but is now obsolete. 'Literature' now means 'literary productions as a whole', 'the writings of a country or period, or of the world in general'. The term 'comparative literature' therefore lays itself open to such charges as have been brought against it by Lane Cooper in the 1920, a 'bogus term' he called it, one that makes 'neither sense nor syntax'.

'Comparative Literature' implies a study of literature which uses comparison as its main instrument. But, as Benedetti Croce never tired of pointing out in his vigorous attack on the nation that literature comparative could form a separate discipline, this is true of any study of literature: we can not fully appreciate the individuality of Wordsworth, his place in a tradition and modification of that tradition, without comparing his work, explicitly or

implicitly, with that of Milton and James Thomson, that of Shelly and Keats. Comparative literature, then, makes its comparisons across national frontiers.

A distinction is often made between what is called Comparative and what is called General Literature. R. A. Sayce has furnished a succinct statement of the differences between the two: 'General Literature' he defines as 'the study of literature without regard to linguistic frontiers'. Comparative Literature is the study of national literatures in relation to each other. This is a useful distinction so long as we recognize that the concept of national literature is not without its problems, and that the two kinds of study must, inevitably, shade into one another. The lexical field of comparative literature includes besides the term General Literature, that of World Literature. This term, hollowed by its use in the later work of Goethe, has acquired many disparate meanings.

Welt literature, in Goethe's sense, is clearly related to comparative literature and may lead comparatists to ask many of their most interesting questions. A search for the answer to many such questions must lead into social and political as well as cultural territory. No one reader, obviously, can keep in his mind a personal canon that includes the whole of world literature. Each must make his own selection, find his own path, and discover what authors, what works, have the deepest affinity with his own nature. It is also important to not invariably point out that the term 'literature', in our context, need refer to the best and highest that has been written- to works that have entered, or are ever likely to enter, the canon of a nation's than the early nineteenth century, where the French term came into use in emulation of Cuvier's *Anatomie Comparee*; or into a history of literary classics. Like other scholars, comparatists will often be well advised to look beyond the classics, to examine more humble writings of entertainment and instruction.

Accounts of the history of comparative literature studies often resolve themselves into a history of the terms 'Literature Compare' and 'Comparative Literature'- which goes back no further the subject as an academic discipline, which begins sporadically with a series of courses by Noel and Laplace at the

Sorbonne and gathers momentum about the middle of the nineteenth century. But, in fact, literatures from various cultures and in various languages had been compared ever since the time when the Romans measured their own poetry and oratory against that of the Greeks; and reference to works in several languages came naturally to the leaders of taste who proposed a catholic view of Western literature in the Renaissance.

When Latin lost its position as a 'universal' language, and growing nationalisms divided Europe more and more, comparative literary studies assumed new functions; or that of enriching narrow native traditions by beneficial contacts with others. Increasingly, too, comparatists looked beyond the Western world; to the Indian classics at first, with the German Romantics; to Arab, Persian and even Chinese literature, with Goethe; and in our own time to other far Eastern as well as to African literary and oral traditions. As new and subtler methods of analysis and classifications benefited literary studies of all kinds, comparisons across linguistic frontiers were used to shape a sense of native traditions to alter a general theory of literature. The work of August Wilhelm Schlegel illustrates the first of these, that of Matthew Arnold the second, and that of Friedrich Schlegel the third, and increasingly, as Sainte-Beuve observed on the *Revue des deux mondes*, comparative literary studies were pursued in a spirit of purely intellectual curiosity, which set them apart from the overtly interested polemics of Lessing or Voltaire.

### **The Nature of Comparative Literature**

The present century is pre-eminently suitable for studies in comparative literature. The purpose of such study is to discover the common areas among the various literatures. This is a kind of co-ordination which seeks resemblance in some respects. In fact all great writings look to their own times and also look forward and backward. The process of comparison is a natural function of the reason. Even in our everyday life, comparison is implicit in our response and behavior. It thus seems to be a normal and inevitable mental process. Hence the study and appreciation of literature in a sense is always comparative.

It is the study of literature using comparison as the main instrument. Here literature is studied not in isolation but in comparison. It would be comparison of two or more similar or even dissimilar forms or trends within the literature or in the same language. It would also cut across the national boundaries and compare themes, literary forms of authors from the various languages of the world to discover the underlying elements of unity in diversity for getting universal knowledge of literature. All these are comparative studies in the realm of literature.

But the term 'comparative literature' can be strictly used only when taken into consideration items from two or more literatures representing separate languages and different national traditions. Some critics distinguish comparative literature from general literature. It is not confined to any particular method. It is related to history as well as criticism. In such study not only comparison but other methods such as description, characterization, interpretation, narration, evaluation are employed. It is independent of linguistic or political boundaries. Of course the basis of comparative study was nationalism. "Schlegel" became a pioneer in the study of Sanskrit Literature. In comparative study one can draw parallels and similarities, but it is very difficult to show that work of art was caused by another work of art. It is pointed out by Renewellek that the concept of comparative study is very often vitiated by narrow nationalism. It is his opinion that comparative literature must overcome national prejudices and at the same time should not ignore the existence of different national traditions.

In Europe, especially in England, need for comparative study was greatly felt. Since Latin was no longer a universal language and it was a necessary to restore the last unity and so contacts with other literatures were felt beneficial and so comparatists looked beyond the Western literature. Of course comparative literature studies are pursued in a spirit of intellectual curiosity.

Motives of comparative study:

The motives of the study of comparative literature can be various. However, it is done with a view to use it as the most useful technique of analyzing the work of art. One can recognize the qualities of a work more effectively by comparing it to other works in different languages. Secondly one can take a balanced view of literary merit. Thirdly, literature can not be a separate entity and so it must be studied in relation to other literatures. Comparative literary study aims at studying different national traditions. A set of characteristics may not be found in a single individual in that country and in the study of comparative literature such ideal types can be taken into consideration. Thus an attempt can be made to define the spirit of the nation reflected in the language and literature.

A comparative literary study considers the impact of translations. Renewellek has pointed out the work of art is never caused by another work of art. The study of influence implies the study of analogy and tradition. Analogy can be defined as resemblance in style, structure, mood or idea between works which have no other connection. Influence can be direct or indirect as well. In order to study the influence of one writer on another, one must start from clear references. Comparatists can deal with thematics or the thematology.

In different languages of different times, natural human phenomena have been the subject of literary works. In spite of common personages or situations, each work can be independent work of art. Thematic study implies the study of literary field of literary style. Genre, movements and periods are also equally important place in studies of comparative literature. The modern forms are more or less related to the aesthetic elements and comparative study seeks to find out the relations between these elements.

Comparative study leads rediscovery and revaluation of great literary figures of other cultures. The question of forms leads one to the important

question of the relation between literature and society. Certain forms thrive in particular social conditions, social morals, social ethics or social problems, philosophical convictions etc. Comparative literature takes note of all such aspects, because social and political movements undoubtedly influence literature. Widening of horizons, hopefulness and frustration, a certain purity and nobility of thought urge for a social revolution and reforms may be taken as the result.

Importance and necessity of comparative study in modern period:

In the modern period of multiculturalism comparative cultural studies play a vital role. In the background of globalization comparative studies help a lot and it has become an intellectual discipline. Comparative studies of a substantial help to the academic research language and literature. If you considered the initial efforts in this field in India and Abroad, two prominent names come to our mind. One is eminent European writer Goethe and the other is the Nobel Laureate and artist Ravindranath Tagore from India. In 1906, Tagore used the term 'Viswa Sahitya' for comparative literature Goethe initiated the idea when he coined the term 'Welt Litaratur' for the study of literatures of different countries together.

Comparative literature should include the open ended possibility to study literatures. Various aspects of literature like linguistic rigor and historical background of the literary texts are helpful for us to compare two or more literary works for comparison. So far Indian ethos is concerned, it is more conducive to practice comparative literature because according to the Indian philosophy, the individual and the particular is realized and is grounded in the universal. The essence of the individual is no more than the universal.

Comparative study of literatures is primarily a study of similarities and differences. All these studies of similarity and differences aim at creating a universal structure of oneness. Initially, the comparative literature was accepted as a universal category. However, many literary critics and historians opposed this notion of universal construct, how so ever formalistic study of

literary works might keep corporatists away from history. Comparative literature crosses the border of the language and culture.

According to Spivak 'Liberal Multiculturalism' was on the agenda of comparative literature. Therefore, cultural studies are at rise. In many parts of the world the discipline of comparative literature is now defined as cultural studies and it indicates that its scope is broadening. The inclusiveness and expanded scope of comparative literature liberates us from cultural prison and helps us to develop a bigger perspective. The issue of multiculturalism is related to the notion of global village. The acceptance of multiculturalism has become a strategic necessity.

Any literary work that compares can be called as comparative literature. The comparison could be in terms of structure, style, theme or the philosophic vision of the writers. A more comprehensive and adequate understanding of the works and their authors is the main motto of comparative literature. It is the study of literatures written in various countries and in various languages. In the modern period, the comparative literature is one of the most important academic and literary disciplines. In comparative literature, the East and the West are merging and are unifying the world into a single whole. If we try to find out the meaning of comparative literature, we can say that it is the study of any literary work that compares with the other literary work.

Though we think that comparative literature is of recent origin, literary comparison as a critical exercise has been in use for more than 2000 years in Europe. (Terence's comedy 'Phormio' published in 161 B. C.)

Matthew Arnold used the term 'Comparative Literature' in one of his letters in 1848. He wrote, 'How plain it is now, though an attention to the comparative literatures for the last 50 years might have instructed any one of it.' When Matthew Arnold wrote about comparative literature he did not speak only of a single discipline but of many disciplines in terms of the plurality of comparative literatures. He placed England and the continent together not only for comparison but for contrast. It was Posnett who

published the first work in English on comparison in 1886. According to George Saintsbury, it is Matthew Arnold who was the very first critic to emphasize the importance and the necessity of comparative criticism of different literatures in a systematic and impartial manner.

The view, the methods and aims of comparative literature have not yet been unanimously accepted by those who are working on the subject. This may perhaps seem the strange reason behind it that comparative literature has been recognized as a distinct discipline only in the recent times. It is still a growing field of research. The comparatists apply various approaches in their investigations; some of them give stress on differences and disparities and some on identities and similarities. Some other critics do the both. The aim of comparatist, in our opinion, should be to find out the implications and the underlying identities of both similarities and differences so that even the differences can be given their proper place in a deeper and more comprehensive understanding of the artists. It should be borne in mind that there can not be any significant difference without any underlying identity. one should be earnest and sincere in his inquiry and desire for truth. The comparatist must have an open mind and he has to be selfcritical.

Any literary analysis should help to understand the text/work of literature. No work exists in isolation. Each text has a tradition. It is related to other texts. How so ever unique, each work of art can be traced back to its sources. Each work of art is related to the society, the history and there are various influences on the writer. It is the embodiment of the real world of the living organism. There is a great scope for the study of comparative literature within India where the cultural basis of the literary works in many languages is the same though there is marked differentiation owing to the genius of the regional language in which it is written.

Certain areas of Indian literary achievements can never be fruitfully studied by scholars of any one language alone. With the help of a broader canvas and a wider vision a comparatist can truly appreciate any literary



work. The post-independence resurgence of the theatre in the Indian and English languages is one of the significant areas of literary studies in India as well as in Britain. It needs to be studied at all levels. Its emergence in almost all parts of the world with a uniquely renewed vigor and phenomenal vitality is a remarkable achievement. "It needs the efforts of a comparatist to assess, investigate and to locate the stimulus for this movement that includes such significant names from variety of languages; such as Mohan Rakesh, Om Chery, Vijay Tendulkar, P. L. Deshpande, Girish Karnad and Badal Sircar."

Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgement. It is often argued that Indian literature is one though written in many languages. To study inter-relationship between two or more literatures is of paramount importance in the Indian context. Comparative literature can be studied profitably in the Indian context under the following heads-themes, forms, sources, movements and trends and literature as an illustration of literary theory and criticism.

Comparative literature is an authentic discipline in literary criticism and in the country with multiplicity of languages and literatures and traditions like India, comparative literature methodology would serve better purpose than the traditional critical analytical method.

Comparative literature is a literary study across cultural national and regional barriers. For example, an enlargement of critical perspective is essential because our literatures have common Sanskrit heritage and have been affected to a great extent by Arabian and Persian influences. A comparatist looks at differences and affinities in different literatures. As far as the methodology is concerned, social realism in Indian and English literatures has been seen at all the times.

Matthew Arnold said, "Everywhere there is a connection, everywhere there is an illustration, no single event and no single literature is adequately comprehended except in relation to other events, to other

literatures.” Recurrent and perennial motifs, situations, themes, character types occur in all literatures and lend themselves easily to a comparative analysis.

At the very outset of new millennium the Editorial Board of World Literature Today has published, “To 40 lists 1927-2001” the only Indian work included in the list is R.K.Narayan’s ‘The Guide’(1958) the novel much popularized by its Hindi film version. This shows that still the non-Indian people think that India is the land of saints and snakes, bears and elephants. One of the simplest ways of making Indian literature popular is to compare it with the world’s classics, because there are numerous classics in literature which are unknown to the world.

Dr. Anand Patil uses the term ‘literatures’ in plural, in order to reject the hegemonic representation of so called unity in diversity of languages and literatures.

Comparative Western literature is the study of different national literatures. Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgements. One can compare any two literatures of the not with studying the language and cultural differences. It is an assessment of two literatures done by using various critical theories. In a multi-lingual and multi-cultural country like India, comparative literature helps us to assess the literary texts. Comparative literature studies interrelationship between two or more literatures. It is of paramount importance in India.

The comparators has at his disposal several technical terms to describe intersexual relationship between two texts of it is a source and product relationship, it can be termed imitation, influence adopting parody or subversion. The history and literature of a country in the current social and political scenario, remains incomplete if the country’s original heritage and culture get ignored in its waiting.

Comparative literature shows the relationship between the two texts or two authors in one country or in the different country in different

languages. In future the comparative literary studies will be named as a comparative cultural study because the literary studies are being turned into cultural studies.

The main objective of comparative literature is to study the interrelationship between different literatures. With the advancement of modern means of communication such as cell- phone, internet and multimedia the distinction between cultures has become the thing of the past. Today we live in the global village. The protection to a singular culture and deliberate obstruction to the influence of many cultures is not possible even by controlling of technology. Therefore Gayatri Chakraborty Spivek rightly considered liberal multiculturalism as agenda of comparative literature. While we pay attention to the contemporary theoreticians of comparative literature, we must not forget the major role played by great men of literature like Tagore and Goethe, in India and abroad who initiated the process of the study of the world literature around a century ago.

Comparative study of literature aims at the creation of a universal structure of oneness. It is a study of similarity and differences. Many literary critics and historians opposed this notion of universal construct. The formalistic study of literary works that aimed at a universal structure was not accepted by the corporatists, because they thought that it might keep them away from history. However it is true that comparative literature crosses the border of the language and culture.

According to Spivek liberal multiculturalism is on the agenda of comparative literature. This has given the boost to the cultural studies. As a consequence the discipline of comparative literature is defined as cultural studies in many parts of the world. One can say that there is the broadening of the scope in the study of this discipline. On account of the quality of inclusiveness of this discipline and because of the expanded scope of the comparative literature, there is liberation from cultured prison, because of this liberation there is a larger perspective in the study of comparative literature.

In the twenty-first century as culture has become hybrid there is the need of translation studies in the field of literature. In the world of globalization, the cultural barriers are breaking down. In the changed circumstance it is the translator who helps the writers of vernacular language to expose themselves to do well. These translations will help the students of comparative literature as the social realism used by P. K. Atre in his plays with the plays of other English playwrights such as G. B. Shaw, Noel Coward, Briyo, Ibsen, T. W. Robertson, Arthur Pinero, Jones, Oscar Wilde and others who have used social realism in their plays. Even the plays of Atre may be compared with the plays of Tennessee Williams and Emil Zola.

The existence of comparative literature depends a lot on translation. The tremendous growth in translation studies is boosting the Comparative Literature. Though Comparative Literature was criticized at the beginning of its emergence, later it is accepted as one of the disciplines which help the students of literature to analyze the texts. In 1900 Ferdinand Brunetiere has observed "the history of Comparative Literature will sharpen in each one of us, French or English, or German the understanding of the most national characteristics of our great writers. We establish ourselves only in opposing; we are defined only by comparing ourselves to others; and we don't know ourselves when we know only ourselves.

Comparative Literature is a reaction against nationalism. It was Susan Basnet who pointed out that Comparative Literature seems to have emerged as an antidote in nationalism, even though its roots went deep in to national cultures. In India, Comparative Literature is directly linked with the rise of modern Indian nationalism. It is an assertion of national as well as cultural identity in the Indian context. In the last two decades of 19th century, Comparative Literature began to be established to the international. In 1886, H.M. Posnett published a journal Comparative Literature and a full length study of the subject was introduced in Auckland, New Zealand entitled Comparative Literature. Comparative Literature is a study of intertextuality and translation

brings intertextuality to our knowledge. And that intertextuality benighted core of Comparative Literature helps the students to compare the texts.

In recent times, there is a craze for translation in India. There are mainly two reasons. First the writers and critics of one literature want their literature to be translated into English or any other regional language of the country. If the regional literature is translated into English, it gets world-wide readers. And if it is translated into other regional language it is read by those regional language readers. Secondly, when the literature is translated into a target language, it immediately gets the scope of being compared with the literary texts written originally in the target language. The plays of Vijay Tendulkar are translated into regional languages like Bengali, into national language Hindi and into English also. His *Ghashiram Kotwal* is staged in many countries. The plays of Girish Karnad are also translated in many regional languages. All his plays except *Wedding Album* are translated into Marathi. Girish Karnad writes his plays in Kannanda and later he translates his own plays into English.

In the post 1980 period, translation has been given a position equal to that of original e.g. Jaques Derrida, Walter Benjamin and Lambard. The deconstructionists are of the opinion that the original texts is also a work of translate of thoughts and ideas. And hence there is no vital difference between the original and translation. Edwin Gentzler writes in his passage “in translation, what is visible is language referring not to things, but to language itself. Thus the chain of signification is one of infinite regress-the translated text becomes a translation of another earlier translation and translated words, although viewed by deconstructionists as “material” signifiers, represent nothing but other words representing nothing but still other words representing.

The use of translation is invaluable in the study of Comparative Literature in the multilingual and multi-cultural context. In their book *Translation, History and Culture*, Susan Bassnett and Andre Lefevere state: “With the development of Translation studies as that draws on comparatists and cultural history, the time has come to think again. Translation has been a major shaping force in

the development of world culture and no study of comparative literature can take place without regard to translation.

### **Comparative Indian Literature**

Comparative western literature is the study of different national literatures. Comparative Indian literature helps us to study Indian literature as a whole. Comparing literatures is one way of widening the critical awareness, correcting taste and perhaps arriving at proper judgments. One can compare any two literatures of the world not with studying the language and cultural differences. It is an assessment of two literatures done by using various critical theories. In a multi-lingual and multi-cultural country like India comparative literature helps us to assess the literary texts. Comparative literature studies interrelationship between two or more literatures. It is of paramount importance in India. Intertextuality No source Source and product Analogy Parallelism Parody Subversion Imitation Influence Adaptation.

The corporatist has at his disposal several technical terms to describe inter-textual relationship between two texts. If it is a source and product relationship, it can be termed Imitation, Influence, Adaptation, Parody or Subversion. The history and literature of a country, in the current social and political scenario, remains incomplete if the country's aboriginal heritage and culture get ignored in its waiting. Comparative literature shows the relationship between the two texts or two authors. In future the comparative literary studies will be named as comparative cultural studies because the literary studies are being turned into cultural studies.

The main objective of comparative literature is to study the inter-relationship in between different literatures. With the advancement of modern means of communication such as cell phones, internet and multimedia the distinction between cultures has become the thing of the past. Today we live in global village. The protection to a singular culture and deliberate obstruction to the confluence of many cultures is not possible even by

controlling of technology or by coercion. Therefore Gayatri Chakroborty Spivak rightly considered liberal multiculturalism as agenda of comparative literature. While we pay attention to the cotemporary theoreticians of comparative literature we must not forget the major role played by great men of literature like Tagore and Goethe, in India and abroad who initiated the process of the study of world literature around a century ago. Tagore used the term 'Vishwa Sahitya' for the comparative literary studies in 1906. Goethe propogated the same idea for the study of literatures of the different countries, for the purpose he coined a term called 'Walt litaratur'.

Comparative study of literature aims at the creation of a universal structure of oneness. It is a study of similarity and differences. Many literary critics and historians opposed this notion of universal construct. The formalistic study of literary works that aimed at a universal structure was not accepted by the corporatists, because they thought that it might keep them away from history. However it is true that comparative literature crosses the border of the language and culture. According to Spivak liberal multiculturalism is on the agenda of comparative literature. This has given the boost to the cultural studies. As a consequence the discipline of comparative literature is defined as cultural studies in many parts of the world. One can say that there is the broadening of the scope in the study of this discipline. On account of the quality of inclusiveness of this discipline and because of the expanded scope of comparative literature there is liberation form cultured prison. Because of this liberation there is a larger perspective in the study of literature. Any literary work is not a single whole.

### **Methodology of the study**

The comparative approach with reference to what has been said into the introduction of this chapter so far the inclusive and expanding multicultural approach of comparative literature will be the approach of the present study. The comparison of the use of social realism in the selected plays of P. K. Atre and John Galsworthy is the main purpose of the study. Both the playwrights use

themes and plots of their respective plays to show the exploitation of the masses by those in the power .The present study will show what type of power and from which period and in which places the respective power mongers , coerce into the lives of the ordinary men and women . The juxtaposition of various incidents of injustice and attacks on individual liberty in all the selected plays will reveal the similarities and differences in the portrayal of social realism by both the playwrights

“I do not want the emotion that arises out of thought, but thought that arises out of emotion,” says Arthur Hopkins. The theme might be defined as the playwrights’ point of view towards his material. Every play has a theme of some kind. There in one spot in the play where it can be discerned – the climax and the author reveals what interpretation he puts on the material. The experienced dramatist doesn’t begin with theme generally. He also does not fashion a story in order present a philosophical position. He lets the theme take care of itself. Any seasoned playwrights do not put in to mouth of his characters, statements that spell out the theme.

Primitive human being started feeling alienated from nature as they gradually grew conscious of their identity and for them Nature appeared gigantic and mysterious and they felt themselves powerless and inferior. Since then the human being are striving hard and trying to be superior and powerful. This alienation brought about various divisions in it and one class trying to be more powerful than the other make the society paramedical. We find in the society that some people are there at the top and they overpower the masses at the bottom. The people accept the hierarchy. “As the higher rungs are more privileged and more powerful than the lower rungs, people always struggle hard to scramble up the ladder of power. In rat race, some go up and some go down.

Every human creature, even the primitive insisters tried to have power and struggled for their own identity. The feeling of inferiority makes man troublesome. In order to have power one suppresses or oppresses the other and the oppressed is to face the sufferers. People can be oppressed through



cruelty and power. The poor are victimized and it is said that; power corrupts (*Galsworthy's The Silver Box*) and absolute power corrupts absolutely. The oppressor also thinks that he is superior to the victim and they are proud of their superiority. (*Galsworthy's 'Strife'*) A typical prosecutor opts for such a profession that enables him or her to play the role, so he or she becomes a strict officer, a police officer, a public prosecutor, a military officer, a jailor or a criminal also. Political power is a type of power held by a group in a society which allows administration of some or all of public resources including labour and wealth. It is frequently defined as “the ability to influence the behaviour of others – with or without resistance. I.C. MacMillan says, “Power is the capacity to restructure actual situations.” (I.C. MacMillan – Wikipedia) He also mentions, “Influence is the capacity to control and modify the perceptions of others.” One of the most famous references to power comes from the Chinese Communist leader Mao Zedong who believed that power was primarily obtained by force and fear. He said, “Political power grows from the barrel of a gun.” Who so ever gets the power gets the power of decision making and decision making is the main indicator of power.

The term like cultural hegemony has been flourished out of power. Political power is intimately related to information. It was Sir Francis Bacon who said that knowledge itself is power. Post – modernism has debated over how to define political power. Perhaps, the best known definition comes from Michael Foucault who has mentioned it in his *Discipline and Punish* as power is organic within society. This view holds that political power is more subtle and is part of a series of societal controls and normalizing influences through historical institutions and definitions of normal vs. abnormal. Foucault once characterized power as “an action over actions arguing that power was essentially a relation between several dots, in continuous transformation as in Fredrich Nietzsche’s philosophy. In his view the power in human society was part of training process in which everyone, from a prime minister to a homeless person, used power in their own relationships in society. Jorgen Habermas opposed himself to Foucault’s conception of discourse as a battlefield

for power relations, arguing that it should be possible to achieve consensus on the fundamental rules of discourse, in order to establish a transparent and democratic dialogue. Thenceforth, he argued against Foucault and Louis Althusser that power was not imminent to discourse, and that philosophy could be completely distinguished from ideology.

In the initial stage when human beings were living in the forests the basic human instinct of violence used to be satisfied while securing food or protecting themselves from various dangers. The education and civilization have made them mild outwardly. But the basic instincts of violence and sexual urge remain as they were in the heart suppressed. Under certain pressures and inevitable conditions prevailing in the society, these two basic instincts of man - violence and sexual urge - come out from his heart violently. Naturally these two have become the important constituents in power-game.

### **Human Relationship**

It is the family group of blood relationship that recognized in a sort of social aspect. Family forming the one group of co-operation is idealized. The sanctity and the traditions of family are very important. Each and every member of the family owns allegiance to the family. It is his bounden duty to respect and preserve the family traditions. A family is said to be ruined even if an individual member misbehaves. (*P. K. Atre's 'Udyacha Sansar'*) A man with no character burns away his family. Members of a family will have to run away if one of them loses character. With this attitude towards family it is no surprise if blood-relationship is held in high sanctity. Members of a family are always believed to be identical not only in conduct and character but even in the details of their physical features.

Family is the recognized social unit. It helps to determine the place of women in a society. A woman could destroy a family by her misconduct. A woman's faults cost the good name of family. A woman's capacity to destroy is greater than that of man. In her life time a woman would be a member of two

families that of her present in the beginning and that of her husband later. Once married, the girl becomes the property of her husband. In addition to this general privilege of being treated as a chattel, a woman of aristocratic tradition enjoyed the right to live a sequestered or purdah life. The married woman however was compensated in some ways for the loss of human rights. Within the four walls of a family she wielded authority and commanded high respect as a mother. Where a married woman enjoyed such honorable position there was no place for some early and less refined practices like – the niyoga the “levirate” system. The only other social unit, bigger than the family and closely knit on the same ties as blood relationship heredity was caste. In his selected plays, P. K. Atre has presented the suffering and pathetic condition of the Indian women and the inhuman treatment given to the women by the men in the male dominating society.

The present study will compare and contrast the innumerable incidents of inhuman torture of the vulnerable members in the family, especially women in the hands of men (*Nirmala in Gharabahr, Karuna in Udyacha Sansar and Ulka in Jag Kay Mhnel*) and of some women who play in the hands of men and exploit other women. The control of wealth and the consequential confrontation among the family members is shown in quite a few plays of these playwrights. The comparative study will highlight these instances to show the tension in the Indian and British families. Family forms the basic ground where children are trained a typical family. Father plays the role of a Persecutor, Mother plays the Rescuer and children play the victim. When father hurts children, mother rescues them. Father becomes her victim as she persecutes him for hurting children. Children rescue mother when father hurts her. The relationship in between the persecutor, the rescuer and victim goes on interchanging.

The traditional family system and the old customs in the Indian culture are strategically used by typical Indian males to enjoy all time superiority in the sexual relationship with women. The control and power have given the Indian men the upper hand and they treat women as their slaves (*Atre's Gharabahr,*

*Udyacha Sansar & Jag Kay Mhanel*). The only alternatives available for the women are the visible or invisible slavery of man and total floating of the traditional family system and either to leave the home or to commit suicide (*Nirmala in 'Gharabaheer' & Karuna in Udyacha Sansar & Ulka in Jag Kay Mhanel*). The selected plays of Atre and Galsworthy are supreme examples of the rootless attack on this fundamental problem of the women and the poor in Indian and British families. The comparative study of all the women characters in the selected plays of both the dramatists will help the researcher to highlight this problem.

The tension and strain that exists in the Indian and British society is primarily because of the socio-cultural relationship. The portrayal of Indian and British society that is reflected in these plays is supposed to be the most authentic portrayal. The society is under the heavy burden of age old customs, traditions, superstitions and religious beliefs, on the one hand and it is invariably exposed to the Western ideas of freedom, individual liberty and equality on the other. The Indian and British culture is thus torn between tradition and modernity. The socio – cultural analysis of the human relationship shown in the selected plays and its comparative study will be undertaken in the present research work. The only other social unit bigger than the family and closely knit on the same ties as blood relationship and heredity is the caste. The Brahmins and the Kshatriyas are referred to as the higher and the more important classes. The Brahmin however has an undecided superiority over all others. The universally respected Bhishma himself says that Drona is superior since Drona is a Brahmin and he is a Kshatriya. Even Karna says that he would never go against a Brahmin. Circumstances too are such as to justify a Brahmin's Superiority.

### **Techniques Used in the Plays of P. K. Atre and John Galsworthy.**

#### **Plot**

“The plot (Which Aristotle termed the mythos) in a dramatic or narrative work is constituted by its events and actions, as these are rendered and

ordered toward achieving particular artistic emotional effects. This description is deceptively simple, because the actions (including verbal discourse as well as physical actions) are performed by particular characters in a work, and are the means by which they exhibit their moral and dispositional qualities. Plot and characters are therefore interdependent critical concepts as Henry James has said, “What is character but the illustration of character?” Notice also that as plot is distinguishable from the story – that is, a bare synopsis of the temporal order of what happens.

When we summarize the story in a literary work, we say that first this happens, then that, then that, It is only when we specify how this is related to that, by causes and, motivations, and in what ways all these matters are rendered, ordered, and organized so as to achieve their particular effects that a synopsis begin to be adequate to the plot.” (Abrahams 224) There is variety of plots. There are tragic plots, comic plots and some plots are designed to achieve Romance, Satire etc. The chief character in a plot, on which our interest centers, is called the protagonist and if the plot is such that he or she is pitted against an important opponent, that character is called antagonist. “As a plot evolves it arouses expectations in the audience or reader about the future course of events and actions and how characters will respond to them. A lack of certainty, on the part of a concerned reader, about what is going to happen, especially to characters with which the reader has established a bond of sympathy, is known as suspense. If the fact happens and ---violates any expectations we have formed, it is known as surprise. The inter play of suspense and surprise source of vitality in a traditional plot.

The most effective surprise, especially in realistic narratives, is one which turns out in retrospect, to have been grounded in what has gone before, even though we have hitherto made the wrong inference from the given facts of circumstance and character.” (Abrahams 225) The plots in the selected plays are the major means to communicate the story to the audience. They are of extreme variety so far as honest portrayal of Indian and British society is

concerned. Both of the playwrights have given strong plots to transfer the dramatic content on the stage.

The comparative study of the plots of these plays will make it easy for the researcher to understand the play more effectively. Plot, however in the full sense of the term is 'action' and includes not only the circumstances and incidents which form the main part of 'plot' as popularly conceived but also 'character' in the full dramatic sense of character producing an 'action'.

The term plot used by Aristotle requires to be interpreted in a comprehensive sense. It embraces not only the deeds, incidents and situations but also the mental processes and motives which underlie the outwards events or which result from them. In Drama proper the basic formula is that persons make decisions and act on them, which have consequences involving other persons, and complications and crisis follow. Some events and actions have always occurred before the start; the beginning of the play implies that a certain situation exists between groups of people, the play showing the further evolution. A past and a further are always implicit in the opening scenes. This may be said of any subsequent moment in the course of play it constitutes the essential feature of a plot in which all hangs together in tense relationship for a short space of time.

### **Action**

Drama is necessarily an action on the stage. Characters act out their respective roles. The comparative study of the ways in which the action takes place in the selected plays will enable the researcher to show the playwrights in their proper position as the playwrights who create most effective action on the stage. Aristotle defined tragedy as "an imitation of an action". The word that Aristotle used is *praxis* derived from the Greek verb *prassein* which means to do. So broadly speaking action would mean doing; what men and women do in life, the way they act. Naturally the word would cover the whole of human activity. In the context of Greek philosophy *praxis* is often opposed to theory which means thinking or speculation. But scholars have also noted that Aristotle uses the word "action" in the singular and therefore he is clearly thinking of one large

action which constitutes the whole play. He argues that the large action encompasses the whole play. Everything else that happens in the play, therefore, is organized so as to support and forward this large action. Situations or events, character relations and what they say and do, lead to an effective presentation of this large action. It does not mean that the dramatist has a clear idea of such a large action and when he writes the play. In order to communicate effectively what the dramatist has to say, he would break this large action into stages or phases. In a dramatic text, therefore, we have act and scene divisions which represent the various stages necessary to realize the large action. In ancient drama such divisions were not common, but the stages of development were powerfully suggested by the chorus. True dramatic action is what the characters do at once contrary as it were to expectation and yet because they have already done other things. No dramatist lets his audience know what is coming but neither should he suffer his character to act without making his audience feel that those actions are in harmony with temperament.

## **Conflict**

Conflict is the element that seems to be an essential ingredient of every forceful dramatic work. It may be taken as axiomatic to say that without conflict we are not going to have a play to which an audience will pay much heed. A play depicts a contest, in which the conscious will is employed to accomplish some specific goal, a goal that is hard to reach and whose accomplishment is actively resisted. The comparative study will highlight the conflict used by both the playwrights in their plays selected for the study.

It would not be wrong to assert that conflict is the soul of drama-its dynamic principle. There could, of course, be different levels of conflict. But the dramatic as such cannot be thought of without some kind of struggle or competition. If we pay attention to meaning of the word “play”, the presence of competition becomes obvious. This is, however, a matter of everyday experience in our life. Some lose their courage and submit, some fight it

out and emerge victorious and some are defeated but dazzle us because they have fought with dignity.

Drama in its earliest expression had enacted the battle between good season and bad season or between life and death. In early Greek drama agon was a powerful element of its structure. Agon is conflict, struggle between two opposed principles. Perhaps battle between the good and evil, between right and wrong, between the ideal and the real or between the dreams we cherish and our inability to realize them make us aware of the complexities of our life. Drama by its very nature intensely and artistically expresses these conflicts. This is probably the most significant and straightforward kind of conflict we can imagine. Drama represents conflict in all its diversity and from a variety of perspectives.

The simplest possible conflict we see in drama relates to opposition between individuals, in traditional terms the hero and the villain or the protagonist and the antagonist, a clash of interests or conflict between their respective natures, approaches, views, or ideas. Dramatic comedy, for instance, often shows two men desiring to marry the same woman. The triangular situation can also show two women in love with one man. The plot structure of such plays evolves as a battle fought to win love. Desire of sexual satisfaction or marriage proper happens to be prime motivation that controls the conflict. Elements of custom, family or society in general enter into the primary relationships and complicate it. Related with sexual motivation but on a different level or in a different area of human activity we have conflict generated by desire for power. History plays or tragedies dramatize political conflict and show us cunning and deception men adopt when they are involved in the game of politic. Sexual desire and desire for power seem to be the most universal sources of dramatic conflict.

One must remember, however, that dramatic conflict need not always be internal or psychological. A number of dramas treat the endless battle between individual and society. That individual is attuned situations for his unhindered growth seems to an ideal proposition. Conflict is very essential in a



tragedy. The conflict may be between an individual and his fate and the gods; or it may be the conflict between hero and the villain in which the tragedy occurs due to some weakness in the hero's character, or it may be a conflict between a weak individual and a strong social force. The tragedy inevitably results from this conflict. In the Greek tragedies of Aeschylus, Sophocles and Euripides the conflict was between the hero and the Fate or the gods.

### **Characters**

Characters are the persons represented in a dramatic or narrative work, who are interpreted by the reader as being endowed with particular moral, intellectual and emotional qualities by inferences from what the persons say and their distinctive ways of saying it the dialogue – and from what they do – the action. The grounds in the characters temperament, desires and moral nature for their speech and actions are called their motivation. A character may remain essentially “stable,” or unchanged in outlook and disposition, from beginning to end of a work. None of the above techniques is of any use without the study of characters and characterization in the selected plays.

The characters come from different stratas of the society. They give the guidance, the correct and complete picture of today's society. The close scrutiny of all the major characters will make it possible for the researcher to compare and contrast the mental traits of the characters in the selected plays. Characters and the story of the play are inter-dependent and they are tied together with the help of objective. Objective of the play in the foundation on which the writer builds his characters and the course of events the characters are involved in attaining their goals. Many superficial traits help to depict the character, language, manner of speaking, dress, gesture, physical condition, mannerism and so on. Not only the protagonist of the play who has objective but at the same time other major characters have their own and conflicting desires. Personalities can be depicted on the foundation of such desires.

The protagonist of the play is usually the leading character. The chief characteristic of the protagonist is a desire, usually intense, to achieve a certain goal, and it is the interest of the audience in watching the play toward that objective that constitutes its absorption in the play. The playwright directs our attention strongly toward one of his characters. He does this principally by showing this person the protagonist, having some strong desire, some intense need, bent on a course of action, from which he is not to be deflected. The protagonist wants something – power, revenge, a lady’s hand, and bread, peace of mind, glory, and escape from a pursuer. What so ever it may be, some kind of intense desire is always present in the mind of the protagonist. He arouses some kind of emotional response from the audience. He can be sympathetic and can arouse our pity and important thing is that the audience must not be indifferent to him. We must care one way or other, whether he achieves his goal. A protagonist who does not know what he wants, or knows but doesn’t greatly care whether he gets it or not, is poor dramatic material. By characters Aristotle means certain qualities “Which we ascribe to the agents”.

### **Language**

Language – “A species – specific communicative ability, restricted to humans, which involves the use of sounds, grammar and vocabulary, according to system of rules”. Henry Sweet, an English phonetician and language scholar states – “Language is the expression of ideas by means of speech – sounds combined into words. Words are combined into sentences, this combination answering to that of ideas into thoughts.” The U.S. linguists Bernard Bloch and George Trager formulated the definition in their *Out Line of Linguistic Analysis* (1942) “A language is a system of arbitrary vocal symbols by means of which a social group cooperates.” Language interacts with every other aspect of human life in society and it can be understood only if it is considered in relation to society.

## **Dialogues**

The major thrust of drama as literary form is its dialogues. Both the playwrights blend the ancient style of dialogues with the cotemporary colloquial styles. These dialogues powerfully create the particular character in our mind. The comparative study of the dialogues in the selected plays will help the researcher to understand the style of this playwright. Speech takes many forms, since it exists wherever words are used for communication or expression and every kind of speech is accompanied by some degree of gesture. Not the words only, not the gestures only, but both together show how angry or joyous, or ill tempered, or aggressive the character is at a particular moment. The sort of language that is spoken in the course of such a relation, altered under the influence of all varieties of feeling, emotion, passion and will power and in consequence a language that is always part of a physical mental excitement, is the characteristic speed of drama. It is the agent of the action and the plot and the tensions.

It is an activated language implying constant movement, development and changes in the feeling and the relations of persons. It is a language that makes explicit both the external action and the driving motives. Dramatic speech is the complete and adequate realization in dialogue of a tense situation between people. "Dramatic dialogue can afford to drop a lot of what would be necessary in something meant just to be read. The actors are there, and their tone of voice, their comportment towards each other, even their facial expressions can convey a lot which therefore does not need to be spelt out in words" John Russell Taylor.

Dialogue carries a tremendous burden. Consider all it must accomplish for the playwright - It must characterize the speaker, and perhaps the person addressed. It must reflect the relationship of the speaker to other characters. It must reflect the speakers' mood, convey his emotion. It must be connective that is, grow out of a proceeding speech or action and lead into another. It must advance the action. It must be idiomatic, maintaining the individuality of the speaker, yet still bend into the style of the play as a whole. It must

often reveal the speaker's motivation. It must often carry information or exposition. It must often foreshadow what is to come. It must be clear and comprehensible to the audience. (In case of performance) In writing dialogue it is well to remember not only that activity is going to carry part of the burden, but the actors themselves, with their physical presence and their voices will also make an immense contribution. Even a single speech can be spoken in a score of ways – with indifference or with passion, with respect or suspicion, with hope or with anger, or any other possible interpretation.

One of the goals of translation criticism is to raise awareness of the delicacy involved in translation and to explore whether the translator has achieved their goals or not. Whether or not translation criticism should be considered a separate field of inquiry from translation theory is a matter of some controversy.

The translation professionals and laymen who engage in literary translation inevitably face the issue of translation quality. Translation criticism has several open issues, such as the name for the practice of evaluating translations, and the criteria for evaluation, each of which merits a detailed study.

A literary text may be explored as a translation, not primarily to judge it, but to understand where the text stands in relation to its original by examining the interpretative potential that results from the translational choices that have been made. When comparing different translations from a same original text, the results of the analyses should be used to construct a hypothesis about each translation: criteria such as "divergent similarity", "relative divergence", "radical divergence" and "adaptation" are important for such an analysis.

A very influential author in the field was Antoine Berman, who claimed that there may be many different methods for translation criticism as there are many translation theories; therefore he entitled a model of his own as an analytical path, which can be modulated according to the specific objectives of each analyst and adapted to all standardized text types. He further insists that every translator shall develop first a translation project, prior to the translation process itself.

Although a debatable subject it can be said that translation criticism is required. For instance, in Turkey, since the establishment of the Translation Bureau in 1940, the Turkish literary system has been extensively enriched by translations from various languages and the translation activity has been evaluated by writers, translators and critics. A methodology for descriptive translation studies was put forward by Gideon Toury. In it he suggests that translators should constantly take decisions during the translation process. In short, scholars working within this paradigm have claimed that translations should be described in accordance with the target norms that are valid at a specific time and place and compared with their original ones in order to produce an objective translation criticism supported by translation theories (Toury 1980: 73).

The role that translation plays remains to be examined once that, as a finished work, it becomes part of the semiosphere, and is received by the culture that the translator has considered the "receiving" one. We are in the field of the critique of translation.

This sector is not widely developed, above all because there is not a wide knowledge of the existence of a system consisting of translated literature. Many times literary criticism devoted to translated works is not differentiated from general literary criticism, because the act of translation is not recognized as the central element in the translated work, that is reviewed without accounting for what to most is a negligible detail: the work is not in original and has undergone a radical transformation in language, content and form.

Snell-Hornby (1988), in agreement with traditional comparatistics, tends to extend the concept of generic criticism to translation as well, hypothesizing that translation criticism is simply literary criticism applied to translation.

On the other hand Gideon Toury (1980) has a radically different position: he is the first to elaborate a view of translation criticism in line with the direction of the new translation studies discipline. Translation criticism, in his view, consists in studying the metatexts that have been produced in a given receiving culture. Such analysis would have the purpose of finding constants in

the general translation behavior, and, on the other hand, of finding regularities (constants, norms) that can contribute to configuring a culture-specific translation behavior: what are the parameters that make a given metatext fit for a given culture?

Such an approach deeply resounds of the culturologic view of translation science, and is still considered valid by many researchers. In the end you are no longer able to speak of translation criticism criteria in absolute terms, because any evaluation considers - or should consider - the culture-specificity of the canons implied in any critical act. In other words, what in a country is considered a "good" translation can be considered not "good" at all in another one.

A culture facing the problem of translation criticism without taking interest in the prototext, i.e. a metatext-oriented criticism, risks of favoring, according to Toury, the obliteration of literary production. When analyzing the English translations of some *haiku*, and realizing that in them the seventeen syllables of the prototexts - characterizing elements in the *haikus* - were not maintained, Toury observes that such lack of preservation is in line with an orientation of criticism devoted solely to the metatext. Based on the receiving culture canon, the missing fundamental distinguishing trait of *haiku* poetry is not necessarily a defect, provided that such texts are capable of fruition. The risk of literary homogenization implied in such a critical trend is self evident.

In his 1995 work, Toury exposes the theory of translation norms in criticism. They are not, of course, norms intended as norms for the job of a critic or a translator. They are constants, regularities that can be detected. Translation criticism, taking on the task of seeking such constants, is useful to translation science in a general sense, because it searches for constants of translation behavior, making an important contribution to its definition (and not regulation).

One of the protagonists of contemporary translation science is undoubtedly the work of the Slovak researcher Anton Popovič, and particularly

his already classic book *Teória umeleckého prekladu* (1975), i.e. *Theory of literary translation*. Even in the field of criticism his contribution is essential.

In relation to the problem of historical distance between prototext and metatext, Popovič places metatexts on the historization-modernization continuum (Popovič 1980: 122-127). I add that the historizing approach usually coincides with the needs of philology, and attention to the prototext, while the modernizing fits the needs of readability and salability.

Also the so called "ageing" of translations is an empirical datum inducing Popovič to reflect on the way in which a culture receives a translated text (129). The fact that, for example, the translation of a classical work done a century ago can be considered no longer readable and therefore the use of a new more "modern" translation indicates that the reception canon of a culture is a determining factor, that the canon could be different (and is so in different countries), and changes with time. A contrastive diachronic approach (the comparison of the ageing of translations of different times, to see which age better and, if possible, why) is a way to overcome the obstacle that the critic finds owing to the cultural implicit (the phenomenon that could make you affirm that a text is "beautiful because it is beautiful, because it is obviously beautiful").

In Popovič's opinion, the cultural interaction of which translations are an example produces the so-called "creolization", in which the metatext is produced by a synthesis of prototext structure and receiving culture structure. In the framework of such interaction, Popovič lists three possibilities:

- the prototext culture is stronger than the metatext's culture; in this case the prototext structure has a dominating result in the metatext;
- the metatext culture is stronger than the prototext's culture; in this case the receiving culture structure has a dominating result in the metatext; that, therefore, doesn't respond to philological needs, tending to be extremely "readable";

- the two cultures have the same strength, therefore the metatext is a synthesis of the influences of both cultures.

The own/other dialectics exposed by Lotman, already mentioned in other parts of the course, as you see, are adopted by Popovič too. But in the Slovak researcher's opinion, own and other elements must be analyzed not in terms of denotation, but connotation. Textual elements, their greater or lesser likeness to the prototext's elements, must be analyzed on the basis of the peculiar meaning of a word or expression within the co-text and context, i.e. of its systems valence (133).

Toury criticizes the notion of "creolization". In the Israeli researcher's opinion,

What is totally unthinkable is that a translation may hover in between cultures, so to speak: As long as a (hypothetical) interculture has not crystallized into an autonomous (target!), systemic entity, e.g., in processes analogous to *pidginization* and creolization, it is necessarily part of an *existing* (target!) system<sup>2</sup>.

But in my view it is more a terminological debate than a substantial theoretical difference.

Since most texts are not translated into any given receiving culture, "filtering" is a form of (non) translation, and is a significant expression of the canon prevailing in a given culture, and of the ability of such culture to receive the other cultures. In this systemic view is placed Mounin's statement (even if he doesn't consider himself in that situation), that "philology is translation", because it is a sort of caring for a text after its creation and at the same time preparing its future edition in the form of metatext (Mounin 1963: 242-243).

China has a long history in exploring translation criticism, but there are few contributions that deal with the theme systematically. *On the Criticism of Literary Translation* is one of the rare books to tackle the criticism of literary translation. It is an excellent contribution to Translation Studies in China as well as worldwide.

Wang's book is composed of nine chapters. The book begins with the "Introduction: Establishing the Conditions and Tentative Idea of the Criticism



of Literary Translation,” which emphasizes the following points: the translated book(s), the fostering of critics, the study of the translated, publishing of the review, disputes between different schools, law-probing, and the establishment of the discipline. “Theoretical Preparation: From Literary Criticism to the Criticism of Literary Translation” discusses 1) the survey of the concept in Western literary criticism in preparation for the introduction of the concept, 2) examining the problems and train of thought of literary criticism by following the main issues and different schools in preparation for experience and reference, and 3) discussing the cultural origins and major traditions, as well as the merits and demerits in theory and practice of different schools, in order to lay a theoretical basis for establishing the new discipline. Chapter Three explores its nature, type and function. Wang feels that translation criticism (belonging to Translation Studies) is an aesthetic cognitive activity with empirical comprehension, which is cross-disciplinary. There are three types of criticism: for theorization, for creation and for translation. Moreover, translation criticism has the functions of reading guidance, quality evaluation and ideological guidance. The subjectivity, approaches and operational procedure of translation criticism are tackled in the following chapter. It argues that a critic should possess the following qualifications: knows both languages and cultures, possesses translation skills and appreciation, with literary taste, familiar with the original and translated texts, empathy and understanding, philosophical-minded, and polite. Wang maintains that criticism should be done through integrated approaches such as the blending of different aesthetic judgments and social values. Ten specific approaches are listed: close reading, sampling, comparative method, logic approach, quantitative method, interpretation, intertextuality, historical study, modeling, and evaluation. Wang’s operational procedure is then presented: reading of the original, reading of the translation, comparative study, effect evaluation, value judgment, and angle of commentary. Chapter Five deals with the principle, the criterion and grading system of translation criticism. The general principles are objectivity, wholeness, accuracy, economy, and

consistency. Based on traditional Chinese criteria such as “faithfulness, expressiveness and elegance,” “alike in both spirit and form” and “sublimation,” Wang proposes that the working criterion should consider the following: language, inclination, tension, gender, style and taste. Wang, just as he sets three grades for creation criterion and effect evaluation: excellent, good and awkward, also sets three grades for translation criterion and effect evaluation: excellent, good and awkward. He also sets three supplementary criteria for the grades of translation: whether the translated version is innovative and creative in method; whether it merges and blazes new idea in language use; and whether it stimulates theoretical enlightenment in translation.

“Text, Style and Intertextuality of Translation Criticism” constitutes the central part of literary translation criticism. Wang divides the style into primary type (such as novel, prose, poetry, and drama), secondary type (such as epic, biography prose poem, words of song, and poetic drama), and meta-language: literature theory in translation. The intertextuality means that it is because of the translation issue of intertextuality that the translated product, when entering the literary history of the target language, brings the shadow of the original all along. And the target – reader’s reading process shows a gloomy figure – the translator, the cultural disseminator with dual identities. Chapter Seven centers on the criticism of literary translation and cultural intervention. First it discusses the referential elements of criticism of literary translation: translation directions (translations into or from the native language, cooperation of source and target translators, and back translation), and the approaches to translation (relay translation, retranslation done by the same translator or other translator(s), and restoration of the ancient edition). Then comes its background variable, which should take into consideration encountering, interactions, and intervention. Lastly it explores the reader’s response to it. Usually the reader can be divided into the masses, intellectuals, translation circle, and criticizer, with several others as supplement such as SL text reader and TL text reader, monolingual reader and

bilingual reader, target reader and effect reader, and ideal reader and statistical reader. For operational purposes the reader's response could be tackled from the translator's standpoint, various reading styles, and comprehensive study and evaluation. Chapter Eight concerns writing styles, and contains book reviews, letter, essay, thesis (research paper and dissertation), monograph, and critical biography. The last chapter describes its academic position and future outlook. Translation criticism is the bridge between translation theory and practice, and it comprises three basic levels: practical, critical and theoretical levels. Criticism of literary translation should entail: 1) examining the merits and demerits of the criticism of traditional Chinese translation, 2) striving for its development in the scope of the world's literature and cultures, and 3) working to build a translation discipline.

The ideas in this book are unique and fascinating. Wang, while perceiving the basic theory and philosophical basis and further seeking to define the discipline, advances a concept of literary translation criticism that combines appreciation and research, and initially establishes its unique theoretical frame by skillfully applying the multi-disciplinary scope and comprehensively examining the current typical phenomena of literary translation. On the other hand, Wang, from the initial enlightenment obtained from the translation of ancient and contemporary poetry, offers an operational process of translation criticism, grading system and writing paradigm by taking both theoretical construction and academic criticism, combining the theories of traditional Chinese literature and the mode of literary criticism, and incorporating the rational elements from the achievements of contemporary literary theories and Translation Studies in the West.

Wang's book contains many appendices, one or two per chapter. The appendices cover the following topics basic setups of literary criticism, ten difficulties in appreciating poetry (such as plain sense, sensuous apprehension, visual image, mnemonic irrelevance, stock response, sentimentality, inhibition, doctrinal adherence, technical presupposition, and critical preconception), ten criticisms of the traditional Bible (such as editing criticism,

form criticism, literary criticism, literal interpretation, textual criticism, allegorical interpretation, typological interpretation, rationalist interpretation, analogical interpretation, and demythologization), common types of translation criticism, ten taboos for critics of literary translation (to be unselfish, not self-centered, not self-important, not self-abased, not self-resigned, not sarcastic, not fence-sitting, not mysterious, not snobbish and not one-sided), eight literary styles, sampling grading appraisal of English-Chinese and English-Chinese translations, referential criteria for evaluating poetry translation (literary format, poetic taste, language expression, cultural consideration, ideological inclination, and style typology), ten taboos for the approaches to literary translation (shifting, makeup, stereotype, stagnation, skillfulness, overloaded, cloudy, unreasonable, misalliance, and tasteless), the working organism of ideology, misleading of feminist literature and its translation criticism (such as neglecting its existence, male writers/translators describing women's words, much heavier emphasis on translating men's works, male translators translating women's works, ignoring the response of women readers, treating feminism unfairly). Ten keywords concerning criticism of literary translation (such as, negative and dull, common sense ending, excessive value judgment, multiple dimensions, culture as the last resort, essentially subjective, readers' response and responsibility, lost generation and generalization, rationality or reality, and style as a style), ten categories about theories of translation Buddhist sutra, key points on translation criticism of *Hongloumeng*, or *The Dream of Red Mansion*, a classical Chinese novel. The appendices not only make the writing style of the book quite different from others, the content more substantial, interesting, but also make the book more Chinese and more readable.

Translation criticism is relatively backward in China. There is a great need for translation critics, who are vastly under-represented compared to the great many persons engaged in theoretical research, personnel fostering and translation practice. In China, the translation critic is seen as someone who is unable to do translation. Likewise, the reviewer is seen as someone who cannot

do research work. Hence, translation critics and book reviewers are looked down upon. This is deleterious to Translation Studies because translation criticism is a major part of it. It is high time to reverse the trend. Wang's monograph is one effective step towards this goal.

Wang is well-qualified to have written this book given his background as M.A. both in psychology and literature, as a Chinese calligrapher, a lover of traditional Chinese nature paintings of mountains, water, as a writer, poet, translation practitioner, college teacher of English-Chinese and Chinese-English translation, the head of a Translation Studies center, and his familiarity with the nature of translation.

In sum, the book under review is excellent although it only discusses one aspect of literary translation and ignores the other, variable translation such as edited translation, selective translation, partial translation, and simplified translation. It is a very good initiative and an important contribution to Translation Studies.

In his 1995 work, Toury exposes the theory of translation norms in criticism. They are not, of course, norms intended as norms for the job of a critic or a translator. They are constants, regularities that can be detected. Translation criticism, taking on the task of seeking such constants, is useful to translation science in a general sense, because it searches for constants of translation behavior, making an important contribution to its definition (and not regulation).

One of the protagonists of contemporary translation science is undoubtedly the work of the Slovak researcher Anton Popovič, and particularly his already classic book *Teória umeleckého prekladu* (1975), i.e. *Theory of literary translation*. Even in the field of criticism his contribution is essential.

In relation to the problem of historical distance between prototext and metatext, Popovič places metatexts on the historization-modernization continuum (Popovič 1980: 122-127). I add that the historizing approach usually coincides with the needs of philology, and attention to the prototext, while the modernizing fits the needs of readability and salability.

Also the so called "ageing" of translations is an empirical datum inducing Popovič to reflect on the way in which a culture receives a translated text (129). The fact that, for example, the translation of a classical work done a century ago can be considered no longer readable and therefore the use of a new more "modern" translation indicates that the reception canon of a culture is a determining factor, that the canon could be different (and is so in different countries), and changes with time. A contrastive diachronic approach (the comparison of the ageing of translations of different times, to see which age better and, if possible, why) is a way to overcome the obstacle that the critic finds owing to the cultural implicit (the phenomenon that could make you affirm that a text is "beautiful because it is beautiful, because it is obviously beautiful").

In Popovič's opinion, the cultural interaction of which translations are an example produces the so-called "creolization", in which the metatext is produced by a synthesis of prototext structure and receiving culture structure. In the framework of such interaction, Popovič lists three possibilities:

- the prototext culture is stronger than the metatext's culture; in this case the prototext structure has a dominating result in the metatext;
- the metatext culture is stronger than the prototext's culture; in this case the receiving culture structure has a dominating result in the metatext; that, therefore, doesn't respond to philological needs, tending to be extremely "readable";
- the two cultures have the same strength, therefore the metatext is a synthesis of the influences of both cultures.

The own/other dialectics exposed by Lotman, already mentioned in other parts of the course, as you see, are adopted by Popovič too. But in the Slovak researcher's opinion, own and other elements must be analyzed not in terms of denotation, but connotation. Textual elements, their greater or lesser likeness to the prototext's elements, must be analyzed on the basis of the peculiar meaning of a word or expression within the co-text and context, i.e. of its systems valence (133).

Toury criticizes the notion of "creolization". In the Israeli researcher's opinion, What is totally unthinkable is that a translation may hover in between cultures, so to speak: As long as a (hypothetical) interculture has not crystallized into an autonomous (target!), systemic entity, e.g., in processes analogous to pidginization and creolization, it is necessarily part of an existing (target!) system<sup>2</sup>. But in my view it is more a terminological debate than a substantial theoretical difference.

Since most texts are not translated into any given receiving culture, "filtering" is a form of (non) translation, and is a significant expression of the canon prevailing in a given culture, and of the ability of such culture to receive the other cultures. In this systemic view is placed Mounin's statement (even if he doesn't consider himself in that situation) , that "philology is translation", because it is a sort of caring for a text after its creation and at the same time preparing its future edition in the form of metatext (Mounin 1963: 242-243).

China has a long history in exploring translation criticism, but there are few contributions that deal with the theme systematically. On the Criticism of Literary Translation is one of the rare books to tackle the criticism of literary translation. It is an excellent contribution to Translation Studies in China as well as worldwide.

Wang's book is composed of nine chapters. The book begins with the "Introduction: Establishing the Conditions and Tentative Idea of the Criticism of Literary Translation," which emphasizes the following points: the translated book(s), the fostering of critics, the study of the translated, publishing of the review, disputes between different schools, law- probing, and the establishment of the discipline. "Theoretical Preparation: From Literary Criticism to the Criticism of Literary Translation" discusses 1) the survey of the concept in Western literary criticism in preparation for the introduction of the concept, 2) examining the problems and train of thought of literary criticism by following the main issues and different schools in preparation for experience and reference, and 3) discussing the cultural origins and major traditions, as well as the merits and

demerits in theory and practice of different schools, in order to lay a theoretical basis for establishing the new discipline. Chapter Three explores its nature, type and function. Wang feels that translation criticism (belonging to Translation Studies) is an aesthetic cognitive activity with empirical comprehension, which is cross-disciplinary. There are three types of criticism: for theorization, for creation and for translation. Moreover, translation criticism has the functions of reading guidance, quality evaluation and ideological guidance.

The subjectivity, approaches and operational procedure of translation criticism argues that a critic should possess the following qualifications: knows both languages and cultures, possesses translation skills and appreciation, with literary taste, familiar with the original and translated texts, empathy and understanding, philosophical-minded, and polite. Wang maintains that criticism should be done through integrated approaches such as the blending of different aesthetic judgments and social values. Ten specific approaches are listed: close reading, sampling, comparative method, logic approach, quantitative method, interpretation, intertextuality, historical study, modeling, and evaluation. Wang's operational procedure is then presented: reading of the original, reading of the translation, comparative study, effect evaluation, value judgment, and angle of commentary. Chapter Five deals with the principle, the criterion and grading system of translation criticism. The general principles are objectivity, wholeness, accuracy, economy, and consistency. Based on traditional Chinese criteria such as "faithfulness, expressiveness and elegance," "alike in both spirit and form" and "sublimation," Wang proposes that the working criterion should consider the following: language, inclination, tension, gender, style and taste. Wang, just as he sets three grades for creation criterion and effect evaluation: excellent, good and awkward, also sets three grades for translation criterion and effect evaluation: excellent, good and awkward. He also sets three supplementary criteria for the grades of translation: whether the translated version is innovative and creative in method; whether it merges and blazes new idea in language use; and whether it stimulates theoretical enlightenment in translation.



“Text, Style and Intertextuality of Translation Criticism” constitutes the central part of literary translation criticism. Wang divides the style into primary type (such as novel, prose, poetry, and drama), secondary type (such as epic, biography prose poem, words of song, and poetic drama), and meta-language: literature theory in translation. The intertextuality means that it is because of the translation issue of intertextuality that the translated product, when entering the literary history of the target language, brings the shadow of the original all along. And the target – reader’s reading process shows a gloomy figure – the translator, the cultural disseminator with dual identities. Chapter Seven centers on the criticism of literary translation and cultural intervention. First it discusses the referential elements of criticism of literary translation: translation directions (translations into or from the native language, cooperation of source and target translators, and back translation), and the approaches to translation (relay translation, retranslation done by the same translator or other translator(s), and restoration of the ancient edition). Then comes its background variable, which should take into consideration encountering, interactions, and intervention. Lastly it explores the reader’s response to it. Usually the reader can be divided into the masses, intellectuals, translation circle, and criticizer, with several others as supplement such as SL text reader and TL text reader, monolingual reader and bilingual reader, target reader and effect reader, and ideal reader and statistical reader. For operational purposes the reader’s response could be tackled from the translator’s standpoint, various reading styles, and comprehensive study and evaluation. Chapter Eight concerns writing styles, and contains book reviews, letter, essay, thesis (research paper and dissertation), monograph, and critical biography. The last chapter describes its academic position and future outlook. Translation criticism is the bridge between translation theory and practice, and it comprises three basic levels: practical, critical and theoretical levels. Criticism of literary translation should entail: 1) examining the merits and demerits of the criticism of traditional Chinese translation, 2) striving for its development in the scope of the world’s literature and cultures, and 3) working to build a translation discipline.

The ideas in this book are unique and fascinating. Wang, while perceiving the basic theory and philosophical basis and further seeking to define the discipline, advances a concept of literary translation criticism that combines appreciation and research, and initially establishes its unique theoretical frame by skillfully applying the multi-disciplinary scope and comprehensively examining the current typical phenomena of literary translation. On the other hand, Wang, from the initial enlightenment obtained from the translation of ancient and contemporary poetry, offers an operational process of translation criticism, grading system and writing paradigm by taking both theoretical construction and academic criticism, combining the theories of traditional Chinese literature and the mode of literary criticism, and incorporating the rational elements from the achievements of contemporary literary theories and Translation Studies in the West.

Wang's book contains many appendices, one or two per chapter. The appendices cover the following topics: basic setups of literary criticism, ten difficulties in appreciating poetry (such as plain sense, sensuous apprehension, visual image, mnemonic irrelevance, stock response, sentimentality, inhibition, doctrinal adherence, technical presupposition, and critical preconception), ten criticisms of the traditional Bible (such as editing criticism, form criticism, literary criticism, literal interpretation, textual criticism, allegorical interpretation, typological interpretation, rationalist interpretation, analogical interpretation, and demythologization), common types of translation criticism, ten taboos for critics of literary translation (to be unselfish, not self-centered, not self-important, not self-abased, not self-resigned, not sarcastic, not fence-sitting, not mysterious, not snobbish and not one-sided), eight literary styles, sampling grading appraisal of English-Chinese and Chinese-English translations, referential criteria for evaluating poetry translation (literary format, poetic taste, language expression, cultural consideration, ideological inclination, and style typology), ten taboos for the approaches to literary translation (shifting, makeup, stereotype, stagnation, skillfulness, overloaded, cloudy, unreasonable, misalliance, and tasteless), the working organism of ideology, misleading of

feminist literature and its translation criticism (such as neglecting its existence, male writers/translators describing women's words, much heavier emphasis on translating men's works, male translators translating women's works, ignoring the response of women readers, treating feminism unfairly). Ten keywords concerning criticism of literary translation (such as, negative and dull, common sense ending, excessive value judgment, multiple dimensions, culture as the last resort, essentially subjective, readers' response and responsibility, lost generation and generalization, rationality or reality, and style as a style), ten categories about theories of translation Buddhist sutra, key points on translation criticism of Hongloumeng, or *The Dream of Red Mansion*, a classical Chinese novel. The appendices not only make the writing style of the book quite different from others, the content more substantial, interesting, but also make the book more Chinese and more readable.

Translation criticism is relatively backward in China. There is a great need for translation critics, who are vastly under-represented compared to the great many persons engaged in theoretical research, personnel fostering and translation practice. In China, the translation critic is seen as someone who is unable to do translation. Likewise, the reviewer is seen as someone who cannot do research work. Hence, translation critics and book reviewers are looked down upon. This is deleterious to Translation Studies because translation criticism is a major part of it. It is high time to reverse the trend. Wang's monograph is one effective step towards this goal.

Wang is well-qualified to have written this book given his background as M.A. both in psychology and literature, as a Chinese calligrapher, a lover of traditional Chinese nature paintings of mountains, water, as a writer, poet, translation practitioner, college teacher of English-Chinese and Chinese-English translation, the head of a Translation Studies center, and his familiarity with the nature of translation.

In sum, the book under review is excellent although it only discusses one aspect of literary translation and ignores the other, variable translation such as

edited translation, selective translation, partial translation, and simplified translation. It is a very good initiative and an important contribution to Translation Studies.

## References

- Adorno, Theodor. 2001. *The Culture Industry: Selected Essays on Mass Culture*. Ed. J. M. Bernstein. London: Routledge.
- Allport, G. W. 1969. *Personalidade: Padrões e desenvolvimento*. São Paulo, SP: Herder.
- Althusser, Louis. 1971. *Lenin and Philosophy: And Other Essays*. Trans. Ben Brewster. New York: Monthly Review Press.
- Apter, Emily. "A New Comparative Literature" *Comparative Literature From the Enlightenment to the Global Present*. Ed: David Damrosch, Natalie Melas, Mbongiseni Buthelezi. New Jersey: Princeton University Press, 2009
- Amado, J. 1944. *Capitães da Areia*. São Paulo, SP: Livraria Martins.
- Amur, G.S., Nemaikde, B.V.N, Deshpande, P.S., and Shirwedkar, K.R. 1984. *Essays on Comparative Literature and Linguistics*.
- Arnold, M. 1895. In G. W. Russell, *Letters of Matthew Arnold 1848-1888 1* (2 vols). London: Macmillan and Co.
- \_\_\_\_\_. 1914. *On the Modern Elements in Literature*. In Essay by Matthew Arnold Including Essays in Criticism, 1865 On Translating Homer and Five Other Essays (pp. 453-472). London: Humphrey Milford, Oxford University Press.
- Auerbach, Erich. *Mimesis: The Representation of Reality in Western Literature*. Trans.
- Bal, Mieke. 2003. *From Cultural Studies to Cultural Analysis: A Controlled Reflection on the Formation of Method, in Interrogating Cultural Studies: Theory, Politics and Practice*, ed. P. Bowman. London: Pluto.
- Baldensperger, F. 1921. *Littérature Comparée: Le Mot et la chose*. In F. Baldensperger, & P. Hazard, *Revue de Littérature Comparée 1* (pp. 5-29). Paris: Librairie Ancienne Honoré Champion Edouard Champion.
- Bakhtin, Mikhail. 1981. *The Dialogic Imagination*. Trans. Caryl Emerson and Michael Holquist. Austin, TX: University of Texas Press.
- Barthes, Roland. 1994. *Image—Music—Text*. Trans. Stephen Heath. New York: Hill and Wang.

- \_\_\_\_\_. 1975. *The Pleasure of the Text*. Trans. Richard Miller. New York: Hill and Wang.
- Basnett, Susan. 1993. *Comparative Literature : A Critical Introduction*. Oxford: Blackwell.
- \_\_\_\_\_. 2006. *Reflections on Comparative Literature in Twenty-First Century*. Comparative Critical Studies. Volume 3. Issue 1 – 2, retrived from <https://muse.jhu.edu/article/199712> April 4, 2017
- Bassnett, Susan, Lefevere, André. 1998. *Constructing cultures: Essays on Literary Translation*. Clevedon, Multilingual Matters.
- Baudelaire, C. 1857. *Les Fleurs du Mal*. Paris: Poulet-Malassis et de Broise.
- \_\_\_\_\_. 1917. *Petits Poemes en Prose (Le Spleen de Paris)*. Paris : Louis Conard.
- Beauvoir, Simone de. 1953. *The Second Sex*. Tr. H.M. Parshley. New York: Knopf.
- Benjamin, Walter. Illuminations. Ed. 1988. *Hannah Arendt. Trans. Harry Zohn*. New York: Schocken.
- Benjamin, Walter. “The Task of the Translator” *Comparative Literature From the Enlightenment to the Global Present*. Ed: David Damrosch, Natalie Melas, Mbongiseni Buthelezi. New Jersey: Princeton University Press, 2009.
- Bessière, J. 1995. Literatura e Representação. In M. Angenot, *Teoria Literária: Problemas e perspectivas* (pp. 379-396). Lisboa: Publicações Dom Quixote.
- Bhatnagar, Manmohan. 1999. *Comparative English Literature*. New Delhi: Atlantic Publishers.
- Beattie, Melissa and Moss. 2015. *Probing Question: How is ‘Women’s literature’ defined?*. Retrived from <https://news.psu.edu/story/368578/2015/09/08/research/probing-question-how-womens-literature-defined> September 15, 2018
- Bessière, J. 1995. Literatura e Representação. In M. Angenot, *Teoria Literária: Problemas e perspectivas* (pp. 379-396). Lisboa: Publicações Dom Quixote.
- Bordieu, P. 1996. *As regras da arte: Gênese e estrutura do campo literário*. São Paulo, SP: Companhia das Letras.

- Brooks, Cleanth. 1947. *The Well-Wrought Urn: Studies in the Structure of Poetry*. New York: Harcourt.
- Buescu, Helena Carvalho. 2005. *O Grande Terramoto de Lisboa: Ficar Diferente*. Lisbon: Gradiva
- Bezari, Christina, Riccardo Raimondo, and Thomas Yuong. 2016. *An Outline of Comparative Translation Studies: the imaginaries of translation*. The Imaginaries of Translation. Retrived from <https://imagotrad.hypotheses.org/104> 7 October 2018
- Brewton, Vince. *An Encyclopedia of Philosophy*. Retrived from <https://www.iep.utm.edu/literary/> 7 October 2018.
- Carroll, Greta. 2009. *Defining Culture and Its Role in Literature: Stephan Greenblatt's "Culture"* Retrived from [http://blogs.setonhill.edu/GretaCarroll/2009/04/defining\\_culture\\_and\\_its\\_role.html](http://blogs.setonhill.edu/GretaCarroll/2009/04/defining_culture_and_its_role.html) 28 September 2018
- Croce, Benedetto. 1973. *Comparative Literature, in Comparative Literature: The Early Years*. Chapel Hill: University of North Caroline Press.
- Culler, J. 1995. O que é literariedade. In M. Angenot, *Teoria Literária: Problemas e perspectivas* (pp. 45-47). Lisboa: Publicações Dom Quixote .
- Culler, Jonathan. 1997. *Literary Theory: A Very Short Introduction*. Oxford: Oxford University Press.
- Dasgupta, Subha. 2012. *The French School of Comparative Literature*. Retrived from <http://easyliteraturenotes.blogspot.com/2012/09/the-french-school-of-comparative.html> 22 September 2018
- Derrida, Jacques. 1976. *Of Grammatology*. Trans. Gayatri C. Spivak. Baltimore: Johns Hopkins.
- Dev, Amiya. 1991. *Comparative Literature from Below in Jadavpur Journal of Comparative Literature* 29. Kolkata Jadavpur University, pp. 319-328.
- Dhawan, R.K (ed). 1987. *Comparative Literature*. New Delhi: Behari Publication.
- \_\_\_\_\_. 2001. 'The case for Comparative Literature' in *Comparative Indian Literature* – Edited by C.R. Visweswara Rao, R.K. Dhawan New Delhi: Prestige Books.

- Dos Santos, Rosemary Conceicao, Joao Camilo dos Santos, and Jose Aparecido da silva.2018. *Psychology of Literature and Literature in Psychology*. Trends Psychol. Vol. 26 no. 2, Apr/June 2018.
- Dubois, W.E.B. 1903. *The Souls of Black Folk: Essays and Sketches*. Chicago: A. C. McClurg & Co.
- During, Simon. Ed. 1999. *The Cultural Studies Reader*. London: Routledge.
- Edwin, Gentzler. 1993. *Contemporary Translation Theories*. London: Routledge.
- Eagleton, Terry. 1996. *Literary Theory*. Minneapolis, MN: University of Minnesota Press.
- Eliot, T. 1930. *The Waste Land*. New York: Horace Liveright.
- Figueira, Dorothy. 2015. *The Hermeneutics of Suspicion: Cross-Cultural Encounters with India*. London: Bloomsbury.
- Fikret, T. 1910. *Rûbab-ı Şikeste*. İstanbul: Tanin Matbaası.
- Fish, Stanley. 1980. *Is There a Text in This Class? The Authority of Interpretive Communities*. Harvard, MA: Harvard University Press.
- Forster, E. M. 1974. *Aspectos do romance*. Porto Alegre, RS: Globo.
- Foucault, Michel. 1973. *The Order of Things: An Archaeology of the Human Sciences*. New York: Vintage.
- \_\_\_\_\_ 1981. *The History of Sexuality. Volume 1. An Introduction*. Trans. Robert Hurley. Harmondsworth, UK: Penguin.
- Gates, Henry Louis. 1989. *The Signifying Monkey: A Theory of African-American Literary Criticism*. New York: Oxford University Press.
- Gifford, Henry. 1969. *Comparative Literature*. New York: Humanities Press.
- Hooks, bell.1981. *Ain't I a Woman: Black Women and Feminism*. Boston: South End Press.
- Horkheimer, Max and Adorno, Theodor. 2002. *Dialectic of Enlightenment: Philosophical Fragments*. Ed. Gunzelin Schmid Noerr. Trans. Edmund Jephcott. Stanford, CA: Stanford University Press.
- Husserl, E. 1986. *A Ideia da Fenomenologia*. Lisboa: Edições 70 .



- Ingarden, R. 1979. *A Obra de Arte Literária* (2. ed.). Lisboa: Fundação Calouste Gulbenkian .
- Independent. 2006. *Women's Literature: The Next Chapter*. Retrived from <https://www.independent.co.uk/arts-entertainment/books/news/womens-literature-the-next-chapter-469060.html> 15 September 2018
- Interview: How do we read literature in the digital age? Retrived from <https://about.futurelearn.com/blog/how-do-we-read-literature-in-the-digital-age> 7 October 2018.
- Irigaray, Luce. 1985. *This Sex Which Is Not One*. Ithaca, NY: Cornell University Press.
- Iser, W. 1979. A interação do texto com o leitor. In H. R. Jaus, *A literatura e o leitor: Textos de Estética da Recepção* (L. C. Lima, Trad.). Rio de Janeiro, RJ: Paz e Terra .
- \_\_\_\_\_. 1996. *O ato da leitura: Uma teoria do efeito estético* (Vols. 1-2). São Paulo, SP: Editora 34. (Original publicado em 1976)
- Jameson, Frederic. 1999. *Postmodernism: Or the Cultural Logic of Late Capitalism*. Durham, NC: Duke University Press, 1999.
- Jean-Yves Masson, 1990. « Territoire de Babel (notes sur la théorie de la traduction) », *Corps Ecrit*, n°36, Babel ou la diversité des langues, PUF, pp. 157-160.
- Johnson, D. 1842. *Dr. Johnson's Preface*. In W. Harness, *The Complete Works of William Shakespeare with Dr. Johnson's Preface* (pp. 3-10). London: Scott, Webster, and Geary.
- Jung, Carl Gustav. 1998. *Mysterium conjunctionis*, Princeton University Press, 1970 ; rééd 2 vol., trad. par Etienne Perrot, Paris, Albin Michel, 1982, t. II ; rééd. « Réflexions théoriques sur la nature du psychisme », in *La réalité de l'âme*, 2 vol., éd. de Michel Cazenave, Paris, Librairies Générale Française, t. 1.
- Kaplan, M. 1998. *Şiir Tahlilleri I*. İstanbul: Dergah Yayınları
- Kaufhold, J. A. 2008. *The neuroses of Edgar Allan Poe: A fever called living*. New York: iUniverse.
- Kaufman, H. 1991. A metaficção historiográfica de José Saramago. *Colóquio / Letras*, 120, 124-136. Recuperado em <http://coloquio.gulbenkian.pt/bib/sirius.exe/issueContentDisplay?n=120&p=124&o=p>

- Katz, Gwen K. 2018. *After Author 'Claimed' He can Write from Female Perspective, Woman Shares Texts frp, a Chapter of His Book Revealing Not Very Shocking Results.* Retrived from <https://indianexpress.com/article/trending/trending-globally/after-author-claimed-he-can-write-from-female-perspective-woman-shares-texts-from-a-chapter-of-his-book-revealing-not-very-shocking-results-5121579/> 16 September 2018.
- Kenner, Hugh. 1972. *The Pound Era.* London: Faber
- Kolcu, A. İ. 2002. *Albatros'un Gölgesi.* Ankara: Akçağ.
- Krech, D., & Crutchfield, R. (1973). *Elementos de Psicologia* (Vols. 1-2). São Paulo, SP: Pioneira.
- Kumar, Bijay Dass, (ed). 2000. *Comparative Literature.* New Delhi : Atlanatic Publishers and Distributors B-2 Vishal Eclave, Opp. Rajouri Garder.
- Lacan, Jacques.2001. *Ecrits: A Selection.* London: Routledge.
- Lee, Elizabeth. 1997. *Women in Literature-A Literary Overview.* Brown University. Retrived from <http://www.victorianweb.org/gender/womlitov.html> 15 September 2018
- Leite, D. M. 2003. A psicologia e o estudo da literatura In D. M. Leite, *Psicologia e Literatura.* São Paulo, SP: Editora da Universidade Estadual Paulista.
- Lemon Lee T. and Reis, Marion J. Eds.1965. *Russian Formalist Criticism: Four Essays.* Lincoln, NE: University of Nebraska Press, 1965.
- Lentricchia, Frank.1980. *After the New Criticism.* Chicago: University of Chicago Press.
- Lukacs, Georg. 1962. *The Historical Novel. Trans. Hannah and Stanley Mitchell.* Lincoln, NE: University of Nebraska Press.
- Mabley, Edward. 1972. *Dramatic Construction: An Outline of Basic Principles.* New York, Philadelphia: Chilton Book Company.
- Manikar, T.G. 1976. *Comparative Literature for India.* (Journal of Comparative Literature, page 52
- Marcuse, Herbert. 1955. *Eros and Civilization.* Boston: Beacon Press.
- Meres, F. 1598. *A Comparative Discourse of our English Poets, with the Greek, Latin, and Italian Poets,* retrived from <http://www.elizabethanauthors.org/palladis.htm>

- Moore-Gilbert, Bart, Stanton, Gareth, and Maley, Willy. Eds. 1997. *Postcolonial Criticism*. New York: Addison, Wesley, Longman.
- Nietzsche, Friedrich. 1969. *The Genealogy of Morals*. Trans. Walter Kaufmann. New York: Vintage, 1969.
- Plato. 1961. *The Collected Dialogues*. Ed. Edith Hamilton and Huntington Cairns. Princeton, NJ: Princeton University Press.
- Poe, E. A. 1974. *Biblioteca Universal Estados Unidos - Contos*. São Paulo, SP: Três.
- Pombo, O. 2005. Interdisciplinaridade e interação dos saberes. *Liinc em Revista*, 1(1), 3-15.
- Porter, D.A. *Comparative Literature in the United Kingdom of Great Britain*. Inquire, Journal of Comparative Literature. Retrived from <http://inquire.streetmag.org/articles/55> 22 September 2018
- Proença, D., Filho. 2001. *A linguagem literária*. São Paulo, SP: Ática.
- Proust, Marcel. 1982. *Remembrance of Things Past*. Trans. C.K. Scott Moncrieff and Terence Kilmartin. New York: Vintage.
- Rice, Philip and Waugh, Patricia. Eds. *Modern Literary Theory: A Reader*. 4th edition.
- Richter, David H. Ed. 1998. *The Critical Tradition: Classic Texts and Contemporary Trends*. 2nd Ed. Bedford Books: Boston.
- Rivera, Adrienne. 2017. *The History and Importance of Women's Literature*. Retrived from <https://blog.bookstellyouwhy.com/the-history-and-importance-of-womens-literature> 15 September 2018
- Rivkin, Julie and Ryan, Michael. Eds. 1998. *Literary Theory: An Anthology*. Malden, Massachusetts: Blackwell.
- Russell, D. H. 1964. Psychology and literature. *College English*, 25(7), 551-553. Retrieved from <http://www.jstor.org/stable/373246>
- Sahin, Elmas. 2016. *On Comparative Literature*. International Journal of Literature and Arts. Volume 4, Issue 1-1, page 5-12
- Said, Edward. 1978. *Orientalism*. New York: Pantheon
- Shakespeare, W. 1773. *The Plays of William Shakespeare*. London: C. Bathurst

- Showalter, Elaine. Ed. 1986. *The New Feminist Criticism: Essays on Women, Literature, and Theory*. London: Virago.
- Sedgwick, Eve Kosofsky. 1985. *Between Men. Between Men: English literature and Male Homosocial Desire*. New York: Columbia University Press.
- \_\_\_\_\_. 1994. *Epistemology of the Closet*. London: Penguin.
- Spivak, Gayatri Chakravorty. 2003. *Death of a Discipline*. New York: Columbia University Press.
- Spivak, Gayatri. "Crossing Borders" *Comparative Literature From the Enlightenment to the Global Present*. Ed: David Damrosch, Natalie Melas, Mbongiseni Buthelezi. New Jersey: Princeton University Press, 2009.
- Spranger, E. 1928. *Types of men: The psychology and ethics of personality*. Halle, Germany: Niemeyer.
- Saussy, Haun. 2011. "The Dimensionality of World Literature." *Comparative Literature: Toward a (Re) Construction of World Literature*. Ed. Ning Wang. *Special Issue Neohelicon: Acta comparationis litterarum universum* 38.2, 2011. 289–94.
- Taneja, G.R. 2001. *Literature and Comparative Approach Comparative Indian Literature*. Edited by C.R. Visweswara Rao, and R.K. Dhawan- New Delhi: Prestige Books.
- Tompkins, Jane. 1986. *Sensational Designs: the Cultural Work of American Fiction, 1790-1860*. New York: Oxford University Press.
- Tötösy de Zepetnek, Steven. 1998. *Comparative, Literature, Theory, Method, Application*. Amsterdam-Atlanta: Rodopi.
- \_\_\_\_\_. 2017. *About the Situation of the Discipline of Comparative Literature and Neighboring Fields in the Humanities Today*. *Journal Comparative Literature :East &West*. Volume 1, Issue 2, page 176-203
- \_\_\_\_\_. 1998. *Comparative Literature: Theory, Method, Application*. Amsterdam: Rodopi.
- Tötösy de Zepetnek, Steven, and Tutun Mukherjee, Eds. 2013. *Companion to Comparative Literature, World Literatures, and Comparative Cultural Studies*. New Delhi: Cambridge UP India.

- Tötösy de Zepetnek, Steven. 2003. "From Comparative Literature Today toward Comparative Cultural Studies." *Comparative Literature and Comparative Cultural Studies*. Ed. Steven Tötösy de Zepetnek. West Lafayette: Purdue UP.
- Tredget, Luke. 2018. *Let Me Just Mansplain That for Your: When Male Authors Take on a Female Voice*. Retrived from <https://www.independent.co.uk/arts-entertainment/books/male-author-writing-female-character-perspective-luke-tredget-biological-clock-a8345331.html> 16 September 2018
- Valdés, M. 2004. *Literary Cultures of Latin America: A Comparative History: Configurations of literary culture*. Oxford, UK: Oxford University Press.
- Vieira, Else Ribeiro Pires. 1999. *Liberating Calibans : Readings of Antropofagia and Haroldo de Campos' poetics of Translation, in Postcolonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi. London and New York: Routledge
- Valéry, P. 1924. *Situation de Baudelaire*. Paris: Chez Madame Lesage (it was also published in Variété II , Paris, NRF, 1930, p. 134-135).
- Venuti, Lawrence. 2009. "From Translation, Community, Utopia" *Comparative Literature From the Enlightenment to the Global Present*. Ed: David Damrosch, Natalie Melas, Mbongiseni Buthelezi. New Jersey: Princeton University Press.
- Wang, H.Y. 2006. *On the Criticism of Literary Translation (in chinese)*. Shanghai, Shanghai Foreign Language Education Press, 236p.
- Wellek, Rene. 1959. *The Crisis of Comparative Literature, in his Concepts of Criticism*. New Haven: Yale University Press, pp. 282-95
- \_\_\_\_\_ 1970. *Discriminations: Further Concepts of Criticism*. Delhi: Vikas Publishers
- Wellek, Rene and Warren, Austin. 1956. *Theory of Literature*. 3rd ed. New York: Harcourt Brace.
- \_\_\_\_\_ 1949. *Teoria da Literatura*. Mira-Sintra, Portugal: Publicações Europa-América.
- \_\_\_\_\_ 1949. *Theory of Literature*. New York: Harcourt.
- Wellek, Rene. 2009. "The Crisis of Comparative Literature" *Comparative Literature From the Enlightenment to the Global Present*. Ed: David

*Damrosch, Natalie Melas, Mbongiseni Buthelezi.* New Jersey: Princeton University Press.

Willard R. 1953. *Trask*. Princeton, NJ: Princeton University Press.

Williams, Raymond. 1973. *The Country and the City*. New York: Oxford University Press.

Zarranz, Elia G. & Libe Garcia Zarranz. Napshots of Comparative Literature in Twenty-first-Century Spain. *Inquire: Journal of Comparative Literature*. Retrived from <http://inquire.streetmag.org/articles/48> 22 September 2018

Zohar, Itaamar Even. 2009. “*The Position of Translated Literature within the Literary Polysystem*” *Comparative Literature From the Enlightenment to the Global Present*. Ed: David Damrosch, Natalie Melas, Mbongiseni Buthelezi. New Jersey: Princeton University Press.

## Author Index

Abrahams 260  
Albaladejo 52, 53  
Ali Smith 134, 135  
Allport 82, 110  
Amparo Hurtado Albir 158, 207  
Ampère 19  
Antonio Lavieri 152, 200  
Arberry 157  
Arnold 20, 26  
Arthur Krystal 161  
Australian Expert Group in Industry Studies 29

Baldensperger 19, 20  
Barton & Smith 77, 106  
Bassnett , Susan 19, 39, 43, 152, 156, 200, 211, 213, 221  
Baudelaire, C. 29, 32, 33  
Beane 78, 106  
Beltrán 51, 52  
Benjamin 216, 220  
Berna fide 27  
Bezari 211, 212, 213  
Bijay Kumar Das 9, 12  
Bordieu 84  
Bosanquet 9  
Brown 30, 50

Carl Gustav Jung 90, 152, 200, 213

Charles Le Blanc 152, 200, 212

Christine Lombez 153, 201, 213

Christopher Johnson 73

Crutchfield 109

Culler 84, 112

Dante Moreira Leite 80, 87, 88, 91, 92, 93

Debbie Taylor 131

Deborah L. Obalil 61

Donohoe 66, 67

Doughty 131

Edgar Allan Poe 89, 118

Elaine Showalter 127, 128, 129

Eliot 32, 33, 34

Eurostat 29, 31, 49, 51

Feminead 115

Fikret 32, 33

Forster 82. 110

F. Vezin 152, 201, 213



Gaudenz Metzger 165  
Genara Pulido 50  
George Elliott Clarke 42  
Giambattista Vico 213  
Graells-Garrido et al 145  
Greenblatt 100, 101, 102, 103, 104  
Greta Carroll 99  
Gwen K Katz 140, 141

Hanauer 95  
Hannah Griffiths 132, 133  
Henry Gifford 8, 10, 14  
Husserl 86, 114

Iser 114, 115, 116  
Itamar Even Zohar 217

Jackson & Davis 78, 106  
Jean Bessiere 83, 112  
Jean-Yves Masson 151, 212  
John Duncombe 112, 115, 119  
Johnson 24  
Jorge Amado 90, 119  
Joseph Pivato 42

Julie Thompson Klein 102

George Ballard 112, 115, 119

G. Lane-Mercier 151

Greta Carroll 128

Hanauer 124

Kaplan 33

Kaufman 82, 111

Kaufhold 89, 118

Kolcu 28, 32

Kopp 157, 205

Krech and Crutchfield 80

Lane cooper 10

Lawrence Venuti 218, 219, 220

Laurent Van Eynde 152

Leite 108, 117, 120, 121, 122

Luke Tredget 137

Mario Valdes 83, 112

Mary Scott 112

MaryWollstonecraft 112, 114, 119, 127, 158

Marseille 19

Matthew Arnold 179, 180, 181

Max Muller 9

Meres 19

Michel Riffaterre 38

Mounin 204, 271, 278

Peter Szondi 39, 60

Philipp Schweighauser 166, 167, 168, 169

Pichois and Rousseau 39

Popovič 192, 209, 269

Pombo 78

P. Ricœur 152, 200, 213

Proenca 84, 113

Punter and Burchell 123

Renan 7

Remark 43, 44

Richard Price 7

Robert Silverberg 122

Roman Ingarden 85, 114

Routledge 42

R.S. Pathak 5

Russell 79, 107, 199,

Saussy 93

Schuster 29, 31, 49, 51

Schmidt 74

Singh and Murari 34, 54

Spivak 16, 17, 18, 19, 22, 32, 211, 216, 217

Spranger 81, 110

Shakespeare 18

Stephen Totosy de Zepetnek 33, 53, 69, 70

Tiphaine Samoyault 151, 199

Tötösy de Zepetnek, 34, 91, 92, 97

Thompson Klein 73, 74

UNESCO 29, 30, 31, 50, 51

Valéry 29

Vars 77

Vieira 17, 36

Viktor Zhirmunsky 35

Virginia Woolf 113, 115, 129, 134

Wellek & Warren 10, 20, 23, 24, 25, 40, 77, 80, 83, 108, 112, 213, 214

Wolfgang Iser 84, 85, 86, 87

Yang 123, 171

Zarranz & Zarranz 49

## BIODATA PENULIS



Sylvie Meiliana adalah Dosen tetap Jurusan Sastra Inggris, Fakultas Bahasa dan Sastra Universitas Nasional, Jakarta sejak tahun 1986 sampai sekarang. Penulis mendapatkan gelar sarjana sastra (Dra) dari FS UNAS, Master Humaniora (M.Hum) dari Universitas Indonesia, dan Doktor Sastra (Dr) dari Universitas Gadjah Mada, Jogjakarta.

Selain Mengajar, penulis juga aktif mekalukan penelitian di bidang sastra.



**PUSTAKA MANDIRI**  
**Penerbit Buku Super**

Kompleks Puri Kartika AB 19  
Tajur, Ciledug, Kota Tangerang  
Pos-el : [zaenalarifin\\_48@yahoo.com](mailto:zaenalarifin_48@yahoo.com)  
Blog : [zaenalarifin28.wordpress.com](http://zaenalarifin28.wordpress.com)  
Telepon 081 5162 2855

