**Ms. S. CHOUCHANE**

**Comparative Literature Module**

**M2 Literature and Civilization**

1. **Introduction to Comparative Literature: Towards a Definition.**

**Introduction**

*Litterature Comparée*, the French term for 'Comparative Literature,' first emerged in France around the beginning of the 19th century.

**First Appearance of the Term:**

Susan Bassnett in her Comparative Literature: A Critical Introduction states:

There is General agreement that comparative literature acquired its name from a series of French anthologies used for the teaching of literature, published in 1816 and entitled ***Cours de littérature comparée***.

* In an essay discussing the origins of the term, René Wellek notes that this title was 'unused and unexplained' but he also shows how the term seems to have crept into use through 1820s and 1830s in France.
* He suggests that the German version of the term, 'vergleichende Literaturgeschichte', first appeared in a book by Moriz Carrière in 1854, while the earliest English usage is attributed to Matthew Arnold, who referred to 'comparative literatures' in the plural in a letter of 1848.

Susan Bassnett contends that most of the scholars who have travelled "towards it from different points of departure" have not come to meet at a definite point.

This has given rise to numerous contrasting perspectives. In short, critics have not arrived at a fixed norm but rather are working towards enriching literary comparison through the creation of fresh and more developed theories.

**Comparative Literature consists of two words: (Literature) and (Comparative).**

* The literature is called “**the ideas**” and its “**technical forms**” or “**the material**” and “the **formula**”. These two elements reside in all forms of literary productions. Whatever disagreement is between researchers in the definition of the literature they agree on those two elements, namely **as the body and soul of mankind**, whether we have one over the other or both of which we thought alike.
* The word: “**Comparative**” does not mean here the comparison in its linguistic sense, but it must note the **historical meaning.**

**(Thus, comparative literature is the study of national literature in the historical relations with other foreign literatures on the scope of the languages which are used for the writing of literature**.)

(This is the French concept of comparative literature, which was prevalent in the literary circles since its inception, but as the concepts are renewed according to the requirements of the time, the concept of Comparative Literature is also renewed.)

There are some differences in the use of the term, "comparative literature", but ultimately chosen to continue its use because of its prevalence.

**There are some of the proposed names for Comparative Literature, which are mentioned as follows:**

-“**The modern Comparative literatures**” is the official name, as it is used in the field of literary specialisations in many universities.

-“**History of Comparative Literature**” has been used by two pioneers in this area: Joseph Text and G. G. Amp in 1832.

- Comparative Literary History, comparative history of the literature, history of comparative literature and history of the comparison.

Despite the confusion in the terms, the growth of this type of study must not hinder, although the researchers noted from the outset that there is no need to search for another term, (Marius Francois Guyard) proposed another term, which has emerged in the modern age named: (History of international literary relations)

1. **The French School (1890-1845)**

* Comparative studies passed by three successive phases dominated by French school, American school (2nd half of 20th c), and the new voices (1990’s-present)

The founding fathers of the French school/period define 'comparative literature' as **a branch of literary study which traces the mutual relations between two or more internationally and linguistically different literatures/texts.**

**The concept of Comparative Literature at the French school is as follows:**

1. Language: the boundaries among different literatures are their languages, which separate each other. Therefore, **the languages of the literatures are important in the study of the mutual impact among the different literatures**.
2. **Internationality**: the comparisons inside a single National Literature cannot be counted from Comparative Literature, whether there are historical links among the compared texts or not.

* Because Comparative Literature is an **international field** that aims at linking two or more different literatures.
* The internal comparisons inside the only one literature are less fertile, less benefit and have a narrower field than comparative studies (narrow boundaries)

1. **Historical Link**: the comparisons among the authors from different literatures who have no historical links cannot be counted from Comparative Literature.
2. This approach complicates matters by stating that comparative literary study should take place between **specific 'individuals**.' It means that 'anonymous', 'folkloric' and 'collective' works, even if well-known, are excluded from comparative literature, just because they are oral and impersonal.

**Weakness: nationalism** (the glorification of one’s country) (prejudiced belief in the superiority of one’s literature)

1. **The Concept of Influence**

Influence study is the basic element for the French School of comparative literature

**Influence is the movement (in a conscious or unconscious way) of an idea, a theme, an image, a literary tradition or even a tone from a literary text into another.**

* **The French comparatists rendered the processes more complex by the insistence on the differences between influence, and borrowing**

**'Imitation' and 'Borrowing':** a refurbishing/renovating of specific foreign forms or themes

**'Influence'** goes beyond the process of adopting certain aspects of a foreign literary work and can manifest itself in a writer's imitation of this work in a way which suits the taste of his countrymen and proves his creative ability.

**'Plagiarism'** (which is the borrowing from foreign works without referring to the sources or areas of citation

**Conclusion**

'Influence study' now seems a difficult task, as it requires comparatists to be well versed in different languages, cultures and literary histories in order to come up with sound conclusions.

It takes various forms which comparatists sometimes misuse due to a failure to distinguish between one form and another. (influence, reception, imitation, borrowing, also different types of influence)

1. **Types of Influence**
2. Literary and Non-literary Influence
3. Direct and Indirect Influence

* Translation plays a no less effective role in importing information to peoples of the world about each other's literature. However, translation is often referred to as a complicated and deceptive process
* This results in the danger of the **appearance of entirely different texts** from the originals, which consequently leads to what critics describe as **'a false influence**,' as the writer influenced by such translated works is misguided.

Positive' and 'Passive' Influence

1. **Literary Schools and Genres**

From the 18th century until now, the world has witnessed the emergence of various literary schools or movements (Classicism, Romanticism, Realism, Naturalism, Symbolism, Expressionism, Surrealism, Modernism, Post-modernism) and genres (epic, novel and drama). It is hardly a coincidence that such literary forms and schools are found, in one way or another, in the literatures of different parts of the world: there must have been a connection between them. Romanticism, for example, was brought to Germany through Schiller, to England through Shelley, to France through Hugo, and to Russia through Pushkin within the 19th century; but it appeared in the Arab world through a group of poets in the first half of the twentieth century. Like animal geneses, these schools and have undergone basic changes and evolutions; and some of them have decayed. There is no place in today's literature for classicism, with its rigid artistic formulae, as is the case with the historical novel (which inundated Europe till the middle of the late century); when they first appeared, epic and drama were confined to using verse, but in time they tended to use both verse and prose, and then prose only.

Accordingly, comparatists interested in this field of study should base their studies on raising and answering a number of questions such as: what are the similitudes and dissimilitudes between two international literatures in using a specific school or genre? Where and when did this school or genre first appear? And how did it find its way into other literatures? What was behind its change or evolution? Did the boundaries of language, place and time have to do with this? Besides, many other questions can be put forth and answered.

Despite its large scope, this area of study in comparative study has not been scrutinized. J. W. Goethe's *West Östlicher Divan* (1819); L.R. Furst's *Romanticism in Perspective*: *A Comparative Study of the Romantic Movements in England, France and Germany* (1960); and *Islamic and Arab Contribution to the European Renaissance* (1977) by the National Commission For UNESCO in Egypt, are among the most significant studies on the history and development of various literary schools and genres in Western and Oriental countries.

1. **Ideological Echoes**

According to Tieghem, the ideological history of a nation is generally formed by the history of philosophy, religion, ethics, culture and politics. This ideological history cannot be divorced from literary history, as the spread of any ideology outside national borders depends upon the artistic method of expressing it, as represented in the works of such French philosophical writers as Montesquieu (1689-1778), Voltaire (1694-78) and Rousseau (1712-78). These philosophical writers and many others are proper candidates for comparative literature studies.

Literature harbors all kinds of ideas, which are viewed differently by different writers. Religious ideas in, for example, French literature are treated in various ways: some writers defend religion or certain doctrines, while others question them. Cálvin, Pascal, Rousseau, Montaigne, Fénelon and Chateaubriand are among the theological writers whose distinguished works have found their wide echoes outside the frontiers of France.

As for philosophical ideas, not all of them are reflected in literature, but the ones that can be taken as seeds for ethical, social or literary concepts. A great deal of the philosophy of Hegel and Locke have found their way into many of the European literary works. Still, philosophical ideas are not the same in various literary forms, but are modified in a way that serves the writer's literary goal. German Existentialism, for instance, would not have gained popularity in France, if Sartre had not prepared the French public's taste with his novels and plays. Similarly, Al-Gähiz and Ibn El-Muqaffa must have exerted a strenuous effort in assimilating some of the foreign philosophical ideas (as of India, Persia and Greece) and introducing them into Arab culture in some works.

Much more attention has been directed by comparatists towards ethical ideas in literature than to theological or philosophical ideas, in that they are closely related to literature (with all its forms, substance and essence). Ethical ideas embrace the writer's view of man (his nature and destiny in this world or the other) and the critical views which evaluate his actions and dictate how he should behave within definite social and ethical norms. These theoretical and practical rules of the writer are bound together in their literary expression.

It is hardly difficult to notice that ethical ideas have been the raw material for the masterpieces of world writers such as Addison, Shakespeare, Marlowe, Pope, Voltaire, Pushkin, Petrarch and Byron. The mutual influence between these writers, and many others, has been considered by a number of comparatists, like J. Texte (1865-1900) and Paul Hazard (1878-1944). Texte and Hazard are not regarded as 'comparative literature' but 'general literature' studies, inasmuch as they pursue the literary and ideological history of all European countries within a century or two, whereas the French School is characterized by binary study. Hence, Voltaire's imitation of Pope's view of man's dual nature, or mysticism in Arabic and Persian literature, or 'existentialism' in German and French literature, for example, all are proper provinces for comparative literature studies.

Any treatise on 'comparative literature' may come to effective conclusions if it examines the role of other ideas (say, political, scientific or aesthetic) in the growth of literature – ideas which, of course, are echoed in most world literatures. Many of the theories of natural and social sciences are reflected in certain works by Zola; the 19th century literary decadents (a group of French and English writers who adopted the theory of 'art for art's sake) can be traced back to the multifarious analyses of psychotherapy; and even the most recent scientific discoveries are represented at length in modern literature.

The political ideas in the masterpieces of Plato, Bacon, Vico, Hegel and Marx have been imitated by countless European writers, who must have affected many writers outside Europe. As for aesthetic ideas, they have been already referred to in discussing literary schools and genres, whose use in modern literature is attributed to Aristotle. It seems now that the comparatist's job of studying the history of ideas and their participation in laying the bases of many literary texts is very complicated - a job which should shed some light on the history of two different cultures and the reasons behind their mutual literary contact.

1. **Thematology**

**Definition**

Thematology is an important branch of Comparative Literature. It originated in Germany, but soon became secondary to influence studies; then, there was a revival in the 60s by the efforts of Elizabeth Frenzel (in Germany), Harry Levin (in America) and Trousson (in Belgium). Thematology is primarily concerned with subject matter or content of literature. Though it literally means the study of themes, it actually covers several aspects like, situation, motif, topos, etc. Thematic study is one of the logical and traditional ways of comparing authors and literatures. Thus it is essential and nearly a part of analogy study. As a branch of Comparative Literature, thematology tries to break the boundaries of space and time and synthesizes various national cultures. It focuses on the spread, evolution, cause of formation of the same subject matter, motif, themes among the international literatures, and the different treatments by different authors.

**Development of Thematology**

The works were evaluated by its form rather than theme in the past. Goethe regarded the subject matter as insignificant as nature gave it but the form and structure was created by the poet. The New critics, however, argued that form-content dichotomy was artificial. Baldensperger opposed thematic studies as incomplete study while Paul Hazard pointed it as inadequate in the comparison of two works. They pointed out the limitations and added that this study should determine the artistic genius of present authors and not just confine to the comparison with the predecesors. Raymond Trousson supported Thematological studies and discussed the methodology in his books.

The study of themes, motifs, topos etc became an interesting field in Germany and elsewhere. Elizabeth Frenzel’s publication *A Dictionary of Literary Themes* (1962) was a pioneering work in Thematology. In America, Cleanth Brooks made a thematic study of Faulkner. Much of the credit goes to Weisstein, Prawer and Trousson for widening the scope and defining the categories of thematology.

**The key term in Thematology**

‘Theme’ is a short statement of the value system implicit in a literary work. A literary text has two main components; form and content. The form is about the languageand the structure. It is how the content is presented. A specific form may help putting a specific content into value. However, the content is what the literary text is about. The text may be drawn or inspired from a given reality. It may reflect the reality of a specific time and a specific place as it may reflect a more universal reality that is related to human nature and existence. Also, it may be concrete in that it reflects concrete situations of human condition as it may be abstract in the form of philosophical reflections, meditations and commentaries about a specific or a universal reality. Or it may be derived from the folklore, the oral tradition and the collective imagination of a specific group. Homer's *The Odyssey* and *The Iliad* bear a content that is largely inspired and drawn from Greek mythology.

**Terminology:**

**Theme vs. Subject matter:** The subject matter is larger and wider in scope in comparison to the theme. The theme is more specific. For instance, "love" is the subject matter in Fitzgerald's The Great Gatsby. The theme is more precise. It is love in the age of materialism. Moreover, At times, the theme is identified with a character, situation or even place and time. Examples:

1. Character: Themes of ‘Don Juan’, ‘Faust’ and ‘Romeo and Juliet’.
2. Situation: Oedipal theme- struggle between man and overwhelming fate.
3. Place: Hardy’s landscapes carry thematic significance.
4. Time: Lovers meeting at *night* and parting at *dawn*.

* **Motif vs. Theme:** The theme is the central idea or message where as the motif constitutes the unit from which the theme is built. The motif could be an image, a sound, an action, an object, a character, a literary device, a word or a phrase with a symbolic significance that helps constructing and consolidating the central idea or the theme. It contributes towards the development of the theme. A motif is a recurrent idea or symbol or image that develops and explains the theme. For example, the theme of "the corruption of the American dream" in *The Great Gatsby* is built up and consolidated by the succession of certain motifs like the green light at the end of Daisy's Dock. Green the color of the American shores as first perceived by the Dutch sailors who came to America to fulfill their dreams is also the color of dollars (materialism). Another motif is the movement east instead of west. Most characters moved east to fulfill their dreams as young people. It is the opposite direction of the American dream. This explains why the narrator Nick Caraway decided to return to the mid-west at the end of the novel. The dichotomy east/west is a recurrent motif in the novel that serves the purpose of consolidating the theme of "the corruption of the American dream".

**Prawer identifies five prototypal subjects of investigation in this field:**

* **Natural Phenomena:** This kind of study deals with works of different languages and their reaction to specific natural phenomena.
* **Recurring motifs:** This thematic study undertakes the investigation of motifs which become thematic. For example, when it has been read in folklore and old fiction such as three wishes, three tasks, the three boons and so on.
* **Recurrent situations:** This kind of study deals with themes such as the love triangle, the father and son resentment or the lovers parting at dawn. The situation becomes the action.
* **Literary representation of types:** This kind of investigation deals with certain types of plot representing social classes and other type such as knight and traveler or the farmer and the Jews and the rebels and criminals etc.
* **The literary representation of named personages:** This theme deals with names of famous characters such as Prometheus, Hamlet, Napoleon, Gandhi, Romeo and Juliet, etc.

**Importance of Thematic Studies**

a) Understand the writer and his choice of theme (what type of writer chooses what type of material, and how the material is dealt with at various times)

b) Learn how the chosen material is treated with different periods.

c) To understand how the different themes adopt different stylistic patterns.

d) To know that certain themes and genres have an affinity, for ex. City themes and the novel.

e) To know how some peculiar problems of a period affect the authors.

**French Concept of Thematology**

According to the French school, thematology is a comparative study of literary works as they relate to other literary works beyond their national borders as far as the themes are concerned. The French Thematology or what is known today as Traditional Thematology belongs to influence study because its purpose is primarily to study history of development and changes in theme, motif, and subject matter, which is actually a study of “subject history” or “theme history.” In other words, it is much concerned with the way a specific theme has been dealt with over the years and across cultural groups.

A good example of traditional thematology is the study of major heroic figures and their posterity in world literature and particularly of those works concerned with named personages:

1. **The Theme of Cleopatra in Literature**

**Shakespeare's *Anthony and Cleopatra*** (1606-7): the play introduces us to the mature queen of Egypt and portrays her relationship with Mark Antony. Cleopatra is seen to have a great impact on Antony. In the beginning of *Antony and Cleopatra*, we are introduced to the ongoing war between Octavian Caesar and Lepidus against Pompey.  Instead of being in Rome with Caesar and Lepidus as one of Rome’s three rulers, Antony is in Egypt, with Cleopatra.  In the opening scene of the play, Shakespeare portrays Antony’s weakness when it comes to his passion for Cleopatra.  One of Antony’s lieutenants comments to the other one about Antony:  “Take but good note, and you shall see in him/ The triple pillar of the world transformed/ Into a strumpet’s fool.  Behold and see” (Shakespeare I.i.10-20).  Although Antony finally decides to go back to Rome, he shortly returns to Egypt and becomes enemies with Octavian Caesar.  During their sea fight, Cleopatra insists on going along with Antony, even though he tells her that he will be distracted in her presence.  She then leaves during the fight, which causes Antony to follow her and leave his soldiers behind.  Antony’s response to her apology for doing so is that “Egypt, thou knew’st too well/ My heart to thy rudder tied by th’ strings,/ And thou shouldst tow me after “(Shakespeare III.xi.50-60).  In this example we see Antony’s weakness and Cleopatra’s strength in having such an influence on him.

* **George Bernard Shaw’s *Caesar and Cleopatra* (1928): the play** shows us Cleopatra in her very young age, before she becomes a queen and her ties with Caesar. George Bernard Shaw introduces the reader to Cleopatra as a child.  She has no control over her decisions and her actions until Caesar arrives in Egypt and is able to transform Cleopatra’s character through his influence.  In the beginning of the play we know that Cleopatra’s father is dead, and there is a great rivalry between her and her brother, Ptolemy, about who should rule Egypt.  Caesar arrives intending to conquer Egypt and meets the queen-to-be.  When they meet, Cleopatra is unaware that she is speaking to a Roman.  Caesar, taking advantage of the situation, with a kindly intention, encourages Cleopatra to speak to the Roman emperor.  This initial meeting is seen in more depth when they return to the palace, and Cleopatra is encouraged by Caesar to give orders to her nurse, Ftatateeta, of whom she is most afraid as a surrogate mother figure.  When Ftatateeta yells at Cleopatra, Caesar asks her the following: “Is this how your servants know their places?” He then comments: “You are the Queen: send her away” (Shaw 105).   Cleopatra is yet unaware that she is in the presence of Caesar and is waiting in fear for his arrival.  Caesar continues to encourage her by saying: “If you fear Caesar, you are no true queen” (Shaw 106).  In this manner Shaw foreshadows the change in Cleopatra’s character throughout the play due to her relation with Caesar.
* **Ahmed Shawqi**’s The Death of Cleopatra (1929): he wrote the text to contribute to the establishment of Arabic poetry and theater as well as the defense of Cleopatra as an aspect of national Symbol. He imagined a magnificent and dominating Queen who was more cunning than the greatest of men, and who was able to shake the very foundations of the Roman Empire before falling victim to her own charm and intelligence.

1. **The theme of Napoleon Bonaparte in Literature**

* Napoleon plays an indirect yet important part in the novel of [*The Count of Monte Cristo*](https://en.wikipedia.org/wiki/The_Count_of_Monte_Cristo) (1844) of the French writer [Alexandre Dumas](https://en.wikipedia.org/wiki/Alexandre_Dumas). The novel starts in 1815 with Napoleon exiled on the island of Elba. Here we learn that he hands a letter to the protagonist Edmond Dantes to give to one of his chief (fictional) supporters in Paris - Nortier De Villefort, the president of a Bonapartist club. Dantes is unaware that Villefort is an agent of the exiled Emperor and that the letter Napoleon handed him contained instructions and plans about Napoleon's planned return to Paris. Dante's rivals include Gérard De Villefort, the opportunistic son of Nortier (who is a royalist), who uses the letter to frame Dantes and have him imprisoned in the [Chateau d'If](https://en.wikipedia.org/wiki/Chateau_d%27If) until he escapes after 14 years and seeks vengeance upon those who wronged him.
* In the [historical novel](https://en.wikipedia.org/wiki/Historical_novel) *The Last Love* (1963) of the Canadian [Thomas B. Costain](https://en.wikipedia.org/wiki/Thomas_B._Costain), a dying Napoleon banished to [St Helena](https://en.wikipedia.org/wiki/St_Helena), tells his story to his lone companion, a girl who acts as his English translator.
* Napoleon is one of the two main characters in [The Revolution Quartet](https://en.wikipedia.org/wiki/The_Revolution_Quartet) (1769) by the English [Simon Scarrow](https://en.wikipedia.org/wiki/Simon_Scarrow), which details Napoleon's life from his birth to his defeat at the [Battle of Waterloo](https://en.wikipedia.org/wiki/Battle_of_Waterloo) alongside that of [Arthur Wellesley](https://en.wikipedia.org/wiki/Arthur_Wellesley,_1st_Duke_of_Wellington)'s.

English writer [Bernard Cornwell](https://en.wikipedia.org/wiki/Bernard_Cornwell)'s novel [*Sharpe's Devil*](https://en.wikipedia.org/wiki/Sharpe%27s_Devil) *(1993)* features a meeting between Napoleon, and the fictional [Richard Sharpe](https://en.wikipedia.org/wiki/Richard_Sharpe_%28fictional_character%29).

1. **Mythology**

**I.** **Anthropological myth**

**1. Definition**

From the Greek mythos, myth means story or word. Mythology is the study of myth. Myths are symbolic tales of the distant past (often primordial times) that concern cosmogony and cosmology (the origin and nature of the universe), may be connected to belief systems or rituals, and may serve to direct social action and values.

**2. Characteristics of the Myth:**

- A myth is any religion that is not believed in anymore.

- A myth has a sacred dimension.

- The myth, as a belief, is accompanied by a performance reenacting the narratives. These performances are referred to as rites or rituals.

- A myth is a social phenomenon. It is accepted by a group. If not accepted by a group, it would be nothing more than a personal conviction.

- A myth production relies on the power of persuasion of the mythmaker. A mythmaker must be charismatic and eloquent to be able to persuade and convince his group to believe in his narrative.

- The function of the myth is to establish a certain order within the group

- Myths have a counter-factual nature. The events and the actors do not conform to the ordinary world and reality that we are acquainted with.

**II. Literary myth / Archetype:**

A literary myth is a prototype that is recurrent and overly used in literature that it becomes an archetype. Even when overused they still serve their purpose of enriching meanings and establishing specific codes. They are never exhausted because they are adapted to different cultural contexts through time and space. Their evocative power remains intact because they are the best possible example to express the intended meaning mainly because they are the original type. The term archetype can be applied to: an image, a theme, a symbol, an idea, a character type or a plot pattern

**Heroic Archetypes:**

* Hero as warrior (Odysseus): A near god-like hero faces physical challenges and external enemies
* Hero as lover (Prince Charming): A pure love motivate hero to complete his quest
* Hero as Scapegoat (Jesus): Hero suffers for the sake of others
* Transcendent Hero: The hero of tragedy whose fatal flaw brings about his downfall, but not  without achieving some kind of transforming realization or wisdom (Greek and Shakespearean  tragedies—Oedipus, Hamlet, Macbeth, etc.)
* Romantic/Gothic Hero: Hero/lover with a decidedly dark side (Mr. Rochester in *Jane Eyre)*
* Proto-Feminist Hero: Female heroes (The *Awakening* by Kate Chopin)
* Apocalyptic Hero: Hero who faces the possible destruction of society
* Anti-Hero: A non-hero, given the vocation of failure, frequently humorous (Homer Simpson)
* Defiant Anti-hero: opposite to the society’s definition of heroism/goodness. (Heart *of Darkness)*
* Unbalanced Hero: The Protagonist who has (or must pretend to have) mental or emotional  deficiencies (Shakespeare’s *Hamlet*, Ken Kesey’s *One Flew Over the Cuckoo’s Nest)*
* The Other—the Denied Hero: The protagonist whose status or essential otherness makes heroism  possible (Invisible *Man* by Ralph Ellison, *The Joy Luck Club* by Amy Tan)
* The Superheroic: Exaggerates the normal proportions of humanity; frequently has divine or supernatural origins. In some sense, the superhero is one apart, someone who does not quite belong, but who is nonetheless needed by society. (Mythological heroes, Superman)

**Types of Archetypal Journeys**

* The quest for identity
* The epic journey to find the promised land/to found the good city
* The quest for vengeance
* The warrior’s journey to save his people
* The search for love (to rescue the princess/damsel in distress)
* The journey in search of knowledge
* The tragic quest: penance or self-denial
* The quest to rid the land of danger
* The grail quest (the quest for human perfection)

**The Myth of** **Scheherazade**

* **Assia Djebar’s *A Sister to Scheherazade*** **(1987)**

Scheherazade is a woman who saves her people from the tyranny of the king Shehrayar at the risk of losing her own life. She succeeds in her task mainly through her captivating narratives. The king who is hypnotized by Scheherazade narratives keeps on postponing her execution to the following morning just to know the outcome of her captivating narrative. The endless suspense of her complex narratives lasted for 1001 nights when Scheherazade the story teller was meant to survive for only one night.

The character of Scheherazade has come to be an archetype in literature because of its recurrence in literary works. The impact of such a character on world literature is so powerful that one comes to think of Scheherazade as a real person who truly existed at a given moment in human history. We come to doubt that she is a purely fictional character.

Assia Djebar in *A Sister to Scheherazade* (*Ombre sultane)* plays with the archetype of Scheherazade to heighten the idea of feminine solidarity that Feminists consider as the key to overcome patriarchy. Assia Djebar brings to light the character of Dunyazade, a character that has long been in the shadows when all the lights are stolen by Scheherazade. Djebar argues that there would be no possibility for Scheherazade to be in the light without her sister being in shadow for her.

* ***The Nights* has also inspired different literatures**, such as:
* [Alfred Tennyson](https://en.wikipedia.org/wiki/Alfred_Tennyson)'s poem, "Recollections of the Arabian Nights" (1830).
* [Edgar Allan Poe](https://en.wikipedia.org/wiki/Edgar_Allan_Poe) wrote a "Thousand and Second Night" as a separate tale, called "[The Thousand and Second Tale of Scheherazade](https://en.wikisource.org/wiki/The_Thousand-and-Second_Tale_of_Scheherazade)".
* [*New Arabian Nights*](https://en.wikipedia.org/wiki/New_Arabian_Nights) (1882) is a collection of stories by [Robert Louis Stevenson](https://en.wikipedia.org/wiki/Robert_Louis_Stevenson).
* [John Barth](https://en.wikipedia.org/wiki/John_Barth) has alluded to *The Nights* or referenced it explicitly in many of his works, such as *The Last Voyage of Somebody the Sailor.* [Scheherazade](https://en.wikipedia.org/wiki/Scheherazade) appears as a character in [*The Tidewater Tales*](https://en.wikipedia.org/wiki/Tidewater_Tales)*.* In addition, the "Dunyazadiad", one of a set of three novellas that make up Barth's fictional work [Chimera](https://en.wikipedia.org/wiki/Chimera_%28John_Barth_novel%29), is a re-telling of the Scheherazade framing story in which the author appears to Scheherazade from the future and recounts stories from the 1001 Nights to her in order to provide her with material with which to forestall her execution.
* In [Salman Rushdie](https://en.wikipedia.org/wiki/Salman_Rushdie)'s [*Midnight's Children*](https://en.wikipedia.org/wiki/Midnight%27s_Children), the narrator repeatedly compares his own tales of his life to Scheherazade's.
* **The Myth of Daedalus and Icarus**
* **James Joyce’s A Portrait of the Artist as a Young Man**

The novel’s protagonist Stephen Dedalus combines significant elements of both Greek and Christian myths. "Stephen" is the name of the first Christian martyr who was persecuted for reasons of faith. Joyce's hero identifies with his patron's martyrdom by recalling an early reprimand against marrying a Protestant, the unjust pandying incident, and a variety of instances wherein he was ostracized or made to feel guilty by his peers and older people.

It is, however, the author's choice of his character's family name — Dedalus — which reveals to readers the source of the novel's greatest thematic/mythic parallel. The myth of Daedalus and Icarus, the story of the cunning Greek inventor and his ill-fated son, is the framework responsible for the major imagery and symbolism which pervade the novel.

Daedalus, an architect commissioned by King Minos, designed an elaborate labyrinth in which the king planned to confine the monstrous Minotaur. However, ill-fortune soon caused Daedalus and Icarus to be imprisoned in the labyrinth, from which they were forced to contrive a daring and ingenious escape.

Symbolically, Stephen, like Daedalus, feels compelled to find a means of escape from the labyrinth of Dublin, which threatens him with spiritual, cultural, and artistic restraints. Similarly, Stephen can also be compared with Icarus, who flew too close to the sun, melted his fabricated wings, and plunged to his death in the sea. Like Icarus, Stephen ignores the warnings of family and clergy and is symbolically drawn toward a philosophical illumination which ultimately casts him into sin (spiritual death) and leads him to renounce his Catholic faith.

The final and most dramatic parallel associates Stephen with his mythic namesake Daedalus — the "great artificer." Like Daedalus, Stephen succeeds in escaping the labyrinth of cultural restraints. At the end of the novel, Stephen is imaginatively soaring — in flight away from Ireland toward a future of unfettered artistic freedom.

* **Besides A Portrait of the Artist, many other literary texts make allusion to the myth of Daedalus and Icarus, such as** [Icarus](http://www.101bananas.com/poems/field.html)" by Edward Field, [Waiting for Icarus](http://writersalmanac.publicradio.org/?date=2008/04/16) by Muriel Rukeyser, [To A Friend Whose Work has Come to Nothing](http://www.poetryfoundation.org/poetrymagazine/poem/2085)" by William Butler Yeats and [To A Friend Whose Work has come to Triumph](http://writersalmanac.publicradio.org/index.php?date=2006/08/20) by Anne Sexton; In addition to works of Chaucer, Marlowe, Shakespeare and Milton.

**Other Examples**

* **Pygmalion** as in Shaw's *Pygmalion*, Ovid's *Les Metamorphosis* and John Marston's *The Metamorphoses of Pygmalion's Image*
* **Prometheus** as in Geothe's unfinished play *Prometheus*, Shelley's *Prometheus Unbound* and A. Gide's *Promethée Mal Enchaine*
* Religion has provided all literatures with such figures as: **Noah**, **Youssif** (or Joseph), **Moses**, **Solomon**, **the prophet Mohammed**, **Christ**, **Cain**, **Abel** and the **devil**. The latter is depicted, for just one example, in "Paradise Lost", Hugo's *Fall of the Devil*, M. Lermontov's dramatic poem "The Devil,"
* **Faust** in Marlowe's *Dr. Faustus* and several dramatic and poetic works of the Middle-Ages in Europe
* **Don Juan** in Tirso de Molina's play *El-Bortador de Sevilla y Convi-dada de Piedra*, Otto Renk's *Don Juan* and in some works of Baudelaire, Moliere, Byron, Goldoni and Hoffmann.

It is noteworthy that all the aforementioned types of characters vary from one literary text to the other. The imitators are as painters, whose drawing of an original model results in producing a much more beautiful one, though the two may look identical. Like the painter, the writer creates out of bad or vicious people very idealistic human models For example, Moliere's Don Juan is made to be a social satirist and a benevolent man altogether; Byron assigns Don Juan to convey his own philosophy: namely, detesting the haughtiness of society, its rigid and arbitrary traditions and calling for free love - a sacred love. In this Don Juan appears as a social victim and rebel. Some of the characters, however, do not deviate from their original outlines. Shahrazad, for example, figures in Arabic and western literatures as a symbol of the heart's triumph over mind.

The comparatists who want to work on this field of study in comparative literature are bound to trace how certain characters/myths are sketched by two different literatures and the reasons beyond their consistency with, or deviation from, the original models. Still, it is very difficult, if not impossible, to come to clear-cut and accurate conclusions, when it is argued at length that the sources of specific characters are found in myth or folklore, or even created out of imagination and are made by writers to look real.

1. **Imagology**

It is the comparative study of literary works as far as images are concerned.

Imagology is not to be confused with imagery. Imagery is a literary device that converts the reading experience into a sensory experience. Imagology is something different in that it deals with the image as a cultural, social, and political construct.

* It is the literary representation of the Other, this study is rejected by René Wellek who thinks that the representation of the other is a discipline which concerns historians and philosophers.
* It studies otherness, identity, national prejudice and public opinion.

**Definition**

Imagology originates in the second half of the 20th century in French scholarship. Imagology (or image studies) involves research into so-called "national images" in literary works where they may be encountered as the "images of strangers" (members of nations or ethnic groups) often in the form of stereotypes, clichés, or myths. Imagology has developed especially since the 1960s when Hugo Dyserinck modified the theory and when Marius-François Guyard — who understood imagology as research on "images of foreigners" in literature —developed the concept further.

* The image has a very strong impact. It is a device that operates at the level of the unconscious. The images which are constructed and emitted are received by the unconscious, without the mediation of our knowing minds. For such reasons, the image is a powerful tool.
* Constructed images are ethnocentric and their contraction is intertwined with a process of Othering. Images are constructed for the purpose of defining the unknown Other. What is unknown is dangerous. To define it is to have control over it and to dominate it. The image is an efficient way to dominate the unknown Other because once built and established images stick and could not be easily removed.

**Example**: the image that Orintalist artists and writers built about the Orient. They wanted to define the unknown Orient to have control over it. They built a faulty stereotypical image (the exotic, the erotic, the barbaric) which later have come to be accepted and interiorized by the Orient and turned into its reality. What used to be an image in the mind of the West about the East became the reality of that East.

Eugene Delacroix's The Death of Sardanapalus (1827) is a perfect example of that Orientalist image.

To revise that image, the East should employ the same strategy and adhere to the philosophy of "define yourself or you are defined". It is through literature and art that this image has been constructed and it is through literature and art that it should be revised.

**Terminology:**

**Stereotype:** a stereotype is a received idea which is not necessarily true that we take from society without questioning it. Stereotypes always necessitate a boundary (of gender, race, geography, ethnicity, nationalily…). They also submit to the law of binarism which stipulates that one side of the boundary has superiority over the other side. For instance, one could find gender stereotypes in fairy tales or in primary school books that feminism tries to revise.

**Cliché:** it is a phrase that is overused that it loses its evocative power and becomes devoid of its meaning. e.g.: Love is blind.

**Caricature:** it is a representation of something or someone where certain aspects are over-exaggerated while other are over-simplified for the purpose of constructing a specific image about that something or someone. Not only a cartoon, caricature could also be a literary device.

Notice how the following colonial caricatures by Salomon Assus built a certain image about Algerians (referred to and defined as "indigènes" by the colonizer). They are mostly represented as stupid, dump and backward people and the merchants’ facial expressions imply they are greedy tricksters or cheaters. Somehow it tells a lot about the origins of negative self-image Algerians have of themselves. These images were interiorized by the colonized. Inferiority is interiorized. Unless Algerians redefine themselves by revising those images, the images will stay forever as well as the devastation they cause.

**The study of 'image' in comparative literature has two main points of departure:**

**First**, a country's image in a foreign writer's work or literature as Spain in Arabic literature or Germany in French literature (Twain's portrayal of Egypt, along with some other Arab countries in *The Innocents Abroad* or Voltaire's image of the English people)

**Second**, the image of a certain type of common character or of an object (woman in Arabic and Persian literature, or nature in English and French literature)

- Pierre Reboul's *Le* *Mythe Anglais dans la Litterature Francaise sous la Restauration* (The English Myth in French Literature: The Restoration Period) outlines English characters in French literature between 1815 and 1830, who seem to be characterized by independent thinking, duality, love of freedom and a commanding temperament. But this image underwent basic changes in later writings.

- In 1813 Mme de Stael introduced the French people to a picture of a deteriorating Germany (displaying a dull romantic spirit and a sharp division into principalities, kingdoms and Duchies). - Owing to the social evolution of Germany in the late 19th century, Wagner depicted it as a united republic and a luminous center of knowledge and culture. On the contrary, Bismark saw it as martial and dictatorial. These inconsistent views, however, could not sweep from the French mind the picture of Germany as a home of the erudite physician, the romantic poet and the favored musician.

- The *Mercure de France* (a French journal published in 1924) presented an ideal picture of the Roman citizen (known for his generosity, love of nature and deep reverence for the past). The accounts of some French travellers and translated Roman works into French were primary sources for this view. However, this idealistic picture later underwent a change: some French writers looked upon the Roman ideal as foolhardy and showy. Inasmuch as this last view contradicted the Roman identity as shown throughout Roman history, it was regarded as inaccurate.

- With an equal degree of interest, several scholars pursued the depiction of France in other European literatures (of England, Germany, Italy, Spain, etc.), as appeared in *Revue de Psychologie des Peuples*. Some Munich University professors also drew an analogy between the image of France in German literature and that of Germany in French literature.

**It is obvious now that a country's image in a foreign literature rests upon different, often contradictory, points of view.** Depending on sources irrelevant to literature (journals, periodicals or newspapers) and viewing people through stereotypes may lie behind such contradictory views.

* **In order to ensure accurate and authentic images of countries, the comparatist is required to examine all the literary works portraying a country and the writers' biographies, so as to make sure whether or not they visited this country. It is preferable, though difficult, that the comparatist himself visits the country and gets acquainted with its people and culture to be able to compare its literary image with its reality. Good judgment is an essential prerequisite, to detect truth or falsification of literary images of a place. This sort of study, after all, becomes most difficult when the lines of distinction between mythical and real are broken and when it becomes impossible to trace the sources of a country's image printed in the minds of a foreign people.**

As for the second dimension of 'image' (which is the representation of a type of character or an object in more than one literature), the comparatist should base his study on two things:

* In the first place, he/she needs **to look for the cultural, social or political communication between two different nations some of whose literary works focus on a certain type of character or an object.**

In the second place, **the role of geographical, linguistic and cultural boundaries in modeling the same type of character or object in a similar or different manner** should not be ignored.

1. **Some Reactions to “The Crisis of Comparative Literature” by René Wellek**

Published in 1959, this article by René Wellek, written in strong, forceful words, **criticizes the French school of comparative literature** for its confined system and obsolete methodology.

To illustrate the state of the discipline at that time, Wellek called the situation a **crisis**. In this article, although he criticized the French branch of comparative literature for its many deficiencies, the general tone readable between the lines was that he considered the French school a part of the global community of comparative literature as a whole. Wellek's allusion to a crisis was not meant to refer to the discipline as practiced in the United States but he was in fact pointing an accusing finger at the “rotten” French part of the metaphorical apple. Although he had migrated to the US by the time he wrote this piece, as a European by birth, Wellek did not show a parochial attitude by just limiting his views on comparative literature as practiced in his newly adopted country.

In addition to pinpointing the many maladies of French comparative literature, Wellek spent many paragraphs criticizing **Paul van Tieghem** by reciting a litany of errors in the French camp. The reason for singling out Van Tieghem was obvious: the clout enjoyed by the Frenchman in his native country and Europe at that time. He was said to have had many followers in his adamant adoption of **positivistic factualism** and other such approaches.

One of the striking points in the article was when **Wellek reminded us of the origins of comparative literature; that it arose as a reaction to narrow-minded nationalism prevalent in 19th Century France**. How **ironical** it is that only half a century later (at the time of Wellek's writing), French comparative literature was being criticized for putting lopsided emphasis on influence studies and what Wellek labeled as “**cultural book-keeping**” as the French had a way of drawing attention to high levels of achievements in their literature of the preceding centuries.

Towards the last third of the paper, Wellek's **defense of the open, multidisciplinary approach of the American school and its emphasis on criticism** sounds so prognostic, that is, as we now look back at how comparative literature in America has developed in later decades. Several years after the publication of this paper, Wellek's views are echoed in the ACLA (American Comparative Literature Association) **Levin Report of 1960** by its call for greater emphasis on critical methodology and internationalism (Levin 25), among others.

Quite apparently, Wellek's words found eager ears in the American comparative literature community that the directions he pointed out and the warning signs he posted were well heeded. In an increasing trend, his positions on how the discipline should move forward were adopted in the ACLA **Greene and Bernheimer Reports, issued in 1975 and 1993 respectively**. The American school of comparative literature has since then developed towards a more pluralistic and multidisciplinary direction.

A crisis is not always to be viewed in a negative way. In any organization, setting, country, or even, individual, **a crisis is an opportunity to reflect, and for reform and repositioning of one's priorities**. Only the illogically stubborn and the misfits end up being sure losers in a crisis.

**Analogy Study**

Strictly speaking, analogy study had started before the American school of Comparative Literature existed. Long before the influence study theory of the French school, the idea of divergence in north and south literature proposed by Madame de Stael who was the pioneer of world Comparative Literature could be called analogy study. So the analogy study had already existed before the American school sprang up. But generally speaking, its practices of that time were lacking theoretical awareness of Comparative Literature. The American school clearly advocated that the analogy study should be rooted in developing awareness of the discipline and especially be aimed against the influence study of the French school which has dominated the studies of Comparative Literature for a long time.

The analogy study was formally established in 1958 when the second annual meeting of the International Comparative Literature Association was held. At that meeting, Wellek, a Czech-American scholar, read his report “The Crisis of Comparative Literature.” This report sharply criticized the French school and remarked that the Comparative Literature was faced with significant crisis. He thought that the crisis was in the following three parts: First, the disciplinary theory of Comparative Literature was incomplete and immature and lacked clear research content and methodology; secondly, the influence study limited Comparative Literature to the study of origin and influence which belong to social psychology and cultural and historical research and lost the literariness; thirdly, the influence study embodies some cultural nationalism such as the literary influences of one nation on other nations and their own understanding of foreign authors were more accurate than that of other nations. Therefore, Comparative Literature lost its objectivity. Based on this criticism, Wellek appealed that analogy study should replace influence study. It shook the established pattern of Comparative Literature, which was at the same time a chance for the French school to reflect about their own methodology.

1. **The Contribution of Analogy Study and its Characteristics**

After several decades of theoretical study and research in practice, the methods of analogy study had increasingly been showing its vitality and popularity and developed into the second phase of Comparative Literature in the world. What is analogy study? What has it achieved? To learn analogy study comprehensively, we should first know the basic characteristics and merits of it from the following aspects.

First, the analogy study expanded the scope of the discipline, once limited within the relationship of emitter and recipient, and extended the scope and opened a new field of Comparative Literature. Henceforth, Comparative Literature was not limited by various conditions such as time, space, statue, and level. This is the most prominent feature and also the greatest merit of the analogy study. Literary phenomena of different times, different countries, and different cultural backgrounds, which as long as they possess a certain degree of comparability as well as the same purposes, can be incorporated into the field of analogy study. Thus, it has had a very extensive scope and objects including some subdisciplines such as comparative poetics, thematology, genealogy, interdisciplinary research, and literature anthropology. Apparently, the analogy study has an unprecedented freedom in comparison with the influence study which relies on factual relation.

Secondly, the analogy study regards literariness and aesthetics as its basis. Though it has a great degree of freedom, it stresses that the analogous relationship must originate from or revolve around aesthetic characteristics. The so-called literariness means that the focus and content must be related with the literature itself but not outside of it. However, literariness itself is a complex and broad concept which must embody aesthetic characteristics as a language art. The reason that the analogy study emphasizes on literariness and aesthetics is related to the influence of New Criticism on the American school. Although New Criticism emerged in the 1920s in Britain, it grew to fruition and spent its heyday in America. Many American scholars themselves were members of the New Criticism, such as Wellek. New Criticism stresses that the research should focus on a literary text, aesthetic value, and literary form rather than authors’ biography and background. Such features made studies of Comparative Literature stray away from positivism dominated by the French school at that time. The French school’s critical ways did depend much on materials that made comparative criticism overly verbose, such as sociology, history, communication studies, and textual criticism. In this regard, it was a great achievement for the analogy study to lead Comparative Literature back to the field of literature.

Thirdly, the analogy study is increasingly concerned with the problem of comparability, because the analogy study compares literary phenomena without influential relationships, and it does not need to research factors and materials. These resulted in arbitrary comparison or analogy in the practice of analogy study as if the analogy study were with the “infinite comparability.” Therefore, the problem of comparability has become the major problem as to whether analogy study can be reliable or not. The comparison of two things is based on the premise of similarities as well as differences because completely identical or sharply different things cannot be compared. Certainly, this is not from the general view of philosophy since no two things are completely identical or sharply different. The key point for analogy study is to find the same and different points as well as their relationship which means to uncover certain relationships among the similarities and discover the similarities among the differences or among seemingly unrelated literary phenomena to find certain relationship on the certain aspects of ideological concept or structure. The methodological premise of analogy study is “There is no incomparability or complete comparability in literary phenomena. Analogy study is in a delicate position of being comparable or incomparable” [ 1 ]. However, finding comparable points is not equal to obtaining complete comparability. In order to avoid suspicion while comparing for the sake of comparison itself, analogy study must further clarify its comparative objectives. Comparison is not a reason, but a research method. The final goal of comparison is to explore in-depth implication among the similar or different phenomena, to discover the common “poetics” of human beings and to “find out unique contributions of various ethnic groups to the world’s literary theory and ultimately create a better system of literary theory” [ 2 ]. A clear problem of awareness must lie in the comparison in terms of the concrete operational level. Some scholars believe that a conclusion must be drawn from the comparison to implement the comparability. Actually, ambiguity in literary research is unavoidable. It is difficult to require every article to have a definite conclusion, but at least we can demand that comparison must be established around a certain topic and the topic should be as specific as possible to avoid the broad boundlessness or the grandiose but impractical way. In short, with the further establishment of the disciplinary theory, more and more attention has been paid to the comparability of analogy study in the field of Comparative Literature. As a result, regulating parallel study by comparability has become the feature of its own.

Fourthly, the analogy study is extending to a greater scope in the comprehensive cross-disciplinary field. Literature itself is not an isolated phenomenon because it is impossible for literariness or aesthetics to get rid of the influences from the outside world. In fact, literature is a complex system with various factors, so the aesthetic research will inevitably absorb achievements and methods from other areas. It is a kind of understanding to comprehensive cross-disciplinary research. However, literature as the center of the comprehensive cross-disciplinary research does not only lie in Comparative Literature. General literature research is often cross-disciplinary so as to involve sociology, psychology, art, religion, philosophy, history, ethnology, etc. If these studies dubbed the name of Comparative Literature, Comparative Literature would apparently lose its assets. Another understanding of the comprehensive cross-disciplinary research is “the study of literature beyond the confines of one particular country, and the study of the relationships between literature on the one hand and other areas of knowledge and belief, such as the arts, philosophy, history, and the social sciences, the sciences, religion, etc., on the other. In brief, it is the comparison of literature with other spheres of human expression” [ 3 ]. Such research is also known as cross-disciplinary research, which aims at shedding light on consistency and commonality of different knowledge in the human cultural system, while it demonstrates the unique nature of literature and grasps the inherent laws of literature. But the American school has different views on this problem. For instance, Weisstein advocated that such research should not go beyond national boundaries in his Comparative Literature and Literary Theory: Survey and Introduction. He thought that different cultures do not have the commensurability. But in that case, the question is that whether it is possible for the general literary principle to be abstracted from the interaction between literature and art in one country. In fact, the study can combine the two kinds of understanding and place them under the vision of cross-culture and cross-civilization. On the one hand, different cultures and civilizations can be incommensurable in some aspects but can be commensurable in some other aspects. So the cross-disciplinary dialogue needs a cross-culture and cross-civilization perspective in order to “clarify position and evolution of the literature and other disciplines […] clean up the concept and discourse rules of various disciplinary knowledge systems within different cultural contexts” [ 4 ]. On the other hand, a comprehensive study of interdisciplinary literature itself not only is the dialogue with the other arts but also refers to the social and historical phenomena in other research scopes, which are regarded as the breakthrough point or the reference system. At the same time, these breakthrough points or the reference system must have the nature of cross-culture or cross-civilization circles, namely, with the literary phenomena being studied in a different cultural circle [ 5 ]. It is not only to ensure analogy study without losing its inherent properties but also to broaden its developing prospects.

In general, from the perspective of historical merits, analogy study, with its open- minded studies, has opened up new areas for Comparative Literature both at the theoretical level and at the practical level. It has infused the new vigor for Comparative Literature and promoted this discipline to a new stage.

1. **The American School of Comparative Literature**

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

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

Putting aside all the distinctions used by the French School, the American comparatists fastened their attention on constructing a model of an 'interdisciplinary work.' The sole aim beyond this model is to do away with chauvinistic nationalism, mainly brought about by considering literature in the light of linguistic or 'political boundaries.' Despite difference in language and culture, all nations have certain things in common. Hence, as Bassnett sums it up, "the American perspective on comparative literature was based from the start on ideas of interdisciplinarity and universalism.", Furthermore, this perspective threw over another basic principle of the French School, namely binary study, in regarding that the study of affinities and differences between two international literatures was just one angle of the subject, and that, as Gayley proposed, "the study of a single literature may be just as scientifically comparative literature if it seeks the reason and law of the literature in the psychology of the race or of humanity."

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

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

**References**