

Block-4

Unit 14

Introduction to Comparative Literature

Unit 15

Role of translation in the study of comparative literature

Unit 16

Comparative Literature and Translation: Creative writings

Unit 17

Comparative Literature and Translation: Literary Criticism and Literary Theories



Block-4 Translation and Comparative Literature

Block introduction

Block 4 *Translation and Comparative Literature* of a course MTT-05 *Translation and Literature* pertaining to M.A. (Translation Studies) programme, course consists of four units. A detailed study of the role of translation in the study of comparative literature has been undertaken in this block along with a discussion of the changing perspective of the interrelationship between translation and comparative literature.

Unit 14 *Introduction to Comparative Literature* deals with a detailed Introduction to comparative literature and description of its beginning and development as well as comparative literature. Various schools of comparative literature have also been introduced in this unit with reference to national identity and all colonialism.

Unit 15 *The Role of Translation in the Study of Comparative Literature* deals with contribution of translation to the study of comparative literature with a discussion of the Indian perspective of comparative literature.

Unit 16 under title *Comparative Literature and Translation: Creative writings* focuses on the discussion relating to the issues of Comparative Literature with reference to translating creative writings. In this unit, apart from the discussion of the concept and dimension of creative writing, the problem of translation and communication of creative literature has also been discussed in addition to tradition, modernity and translation of creative literature.

The last unit of this block and the course Unit 17 under title *Comparative Literature and Translation: Literary Criticism and Literary Theories* deals with development of comparative literature and criticism. A detailed study pertaining to literary criticism and literary theories has also been undertaken. Moreover, a detailed discussion has been undertaken about translation and comparative literature from different perspectives.

Unit 14 Introduction to Comparative Literature

Structure

- 14.0 Objectives
- 14.1 Introduction
- 14.2 Beginning of Comparative Literature
- 14.3 Meaning and Nature of Comparative Literature
- 14.4 Schools of Comparative Literature
- 14.5 National Identity and Comparative Literature
- 14.6 Colonialism and Comparative Literature
- 14.7 Studying others
- 14.8 Important dimensions of comparative literature
- 14.9 Views of Rene Wellek
- 14.10 Comparative Literature and Translation Studies
- 14.11 Let Us Sum-Up
- 14.12 Exercises
- 14.13 Suggested Readings

14.0 Objectives

After reading this unit you will be able to know about:

- What is comparative literature?
- When did comparative literature start?
- How did this study method develop?
- What is the method of comparative study?
- What are the schools of Comparative Literature?

14.1 Introduction

There are many ancient and modern methods of studying literature and culture. With these methods, literature has been explained in its own way through the science of literature, Linguistics, Aesthetics. The method of study of comparative literature has been in vogue since the nineteenth century. Along with this, literature has been understood through the methods of sociology, psychology, structuralism etc. A new form of literature emerges from these methods, so comparative literature has also given a new understanding of the form of literature. Therefore, we are trying to understand this discipline in detail.

14.2 Beginning of Comparative Literature

Scholars of comparative literature believe that the term *Comparative Literature* was firstly introduced in the collection *Course de literature compare* published in 1816 in France. The use of comparative literature in Germany dates back to 1854. For the first time in 1818, Mathew Arnold put forward the concept of comparative literature in English.

This means that the concept of comparative literature came to the fore in the nineteenth century. In which the method of studying more than one literature was developed. The second point is that this is not a literary movement. Departments of comparative literature were established in

universities, lectures were given, discussions and debates were organized. The conclusions that emerged from them, the nature of comparative literature became clear from those conclusions.

In 1903, Benedetto Croce rejected comparative studies as an independent discipline. He did not see any difference between pure literary history and comparative literature. In the 1920s, Layne Cooper called comparative literature a 'Bogus Term', which has neither sense nor syntax. Sahman Jeune considered the study of influence as the main element in comparative literature (Reference- Awadhesh Kumar Singh's 'The future of comparative literary studies' compiled in New Direction in comparative Literature).

In this way cause and effect is studied in comparative literature. The early comparative literature, which began in France, analyzes this influence. So in this study the key term is influence. This effect is studied in the comparative literature. What we call the soul of a nation does not always remain unaffected. Sometimes, she gets influenced by someone or the other. The concept of culture and nationality comes from this comparative literature. The life of national identity and cultural tradition becomes important many times.

14.3 Meaning and Nature of Comparative Literature

While considering comparative literature, the first question that comes to our mind is that what is comparative literature? Is there any literature which is comparative in its nature? Or are there some writers who write comparative literature? From this point of view, we should know the first thing that every writer creates literature, does not write comparative literature, that is, 'comparative literature is nothing in itself'. When we use the term comparative literature, we mean the comparative study of literature. The method of our study is comparative. That is what we study. By the way, some scholars also believe that every study of literature is comparative. We can understand something only through comparison. Without comparison, we cannot understand that what are the common and different features between Kalidas and Shakespear, IA Richards and Ramchandra Shukla?

Comparative literature is a special type of study. Prof. Indranath Chowdhary tries to explain the role of comparative literature:

Nowadays special importance is being given to the study of comparative literature in various universities in India as well as in abroad as an independent school. The English poet Matthew Arnold first used the term Comparative Literature in one of his letters in 1818 (Letters of Matthew Arnold, 1995, 18 to G.W.E. Russell). But in the beginning itself, there was a dispute about its literal meaning because if literature is a creative artistic expression of a storyteller, poet etc., then it cannot be compared in any way.

Nartha Fry saw the centrality of myth in the decline of literature in the late 1910s and 1950s. Before this T.S. Eliot had already talked about the comparative study of the work from the perspective of the tradition. While defining comparative literature in 1963, Renewellek opposes it to consider it as a method that mechanically draws the line between subject matter and method. But (Levin) says in 1969 that there is a need to compare literatures rather than talk about comparative literature (ref- ibid 'New Directions in Comparative Literature ed. Ram Bahau Badodae & other macmillan India Ltd., 2007)

According to Susan Basnet, a renowned scholar of comparative literature, comparative literature studies texts that transcend the boundaries of culture, which are interdisciplinary in nature and which seek to relate the patterns of literature that transcend time and country.

Generally we believe that literature is the mirror of the society. Even if we do not accept this concept of mirror completely, we still believe that literature has a deep relation with the society and environment in which it is created. The environment is related to the country, geography and social structure of the country. Then no country is permanent, it keeps on changing. The effect of this change is targeted in literature. While evaluating a literary work, we keep these things in mind while not tasting. That is, while studying literature, we first place it in country and time. Let's decide its location. For example, when we study Kabir, we also keep in front of him the fact that he was a weaver. Kabir was born in that era, was born in that time where the feelings of high and low were strong and accepted in the name of social dignity. Kabir rebelled against such a society. This rebellion was related to this country and time. Similarly Meera was the daughter of the royal family of Mewar. She was the daughter-in-law of a king, then she talks about sacrificing the dignity of the family, then it is sacrifice.

Similarly, when we study a poet, we place him in a linguistic tradition. Language has its own nature, its own beauty and its own limitations. Similarly, each work is in a special genre. *Godan* is a novel, *Atit Ke Chalachitra* is a memoir, *Apni Khabar* is an autobiography and *Kamayani* is an epic. These genres determine the range of their literary works.

Similarly, the boundaries related to music, painting and sculpture are transgressed. Comparative Literature also has to be free from its limitations of different disciplines like philosophy, sociology, political science etc. Therefore, it can be said that comparative literature studies the literature without boundaries. Some limitation makes the literature special, but then it does not come within the comparative literature. The study of the pattern that is formed in the literature after crossing these limits comes under the purview of comparative literature.

14.4 Schools of Comparative Literature

In comparative literature, adoption of effect, analogical subjectivity, organicity, historiography and translation etc. have been considered from different angles. Different schools (sects) can be classified on the basis of these concerns. By the end of the 19th century the main focus of the German school was to pay Special attention to the search for ethnic and ethnographic roots, ie the comparison between literary works. The main concern of this school is to make comparative studies based on the search for influence or reception by keeping positivism at the center. The specialty of the 'English School' was the placement of works. In this sequence, both the works used to publish and administer each other. The American school, in contrast to the French idea of comparative literature based on receptions against the dominance of the school, based on an inter-disciplinary approach, Henry Remak and Renewellek said that comparative literature cannot be bound by the boundaries of any one country. The American school distinguished itself from the French school in the sense that while the French school focused on the result or product, the American school emphasized the process of the product. In fact, the beginning of the American school was started by Charles Mills Ley in the 1590s by establishing comparative literature in the work, which was given a systematic form by Renewellek and others.

Mathew Arnold believes that we see relation between events, things and literature. No one is different. This relationship is at the core of comparative study. When we read Shakespeare, we know his Latin, French and Italian relations. Romanticism spread and grew simultaneously all over Europe. English novels were influenced by Russian novels.

14.5 National Identity and Comparative Literature

We know that the time when comparative literature started in Europe. At the same time nationalism was on the rise all over Europe. Politically, this nationalism pushed all European countries to war against each other. Scholars believe that comparative literature originated against the national literature. National resources are supporter of partisanship while 'comparative' has an underlying sense of transcendence from these national boundaries which includes an underlying desire to develop unity and harmony among nations. At the time when war and violence were spoken in the politics of Europe, people were claiming the superiority and difference of their respective nations. People could easily move within the borders of each other's nation.

14.6 Colonialism and Comparative Literature

European scholars of comparative literature expressed the opinion that comparison is possible only in literature of the same level. Therefore European literature cannot be compared with the literature of the colonies. Only European literature can have universal acceptance. The literature of the colonies would never reach that level. This racist, imperialistic declaration of Macaulay included the recognition of scholars of comparative literature. Fitzgerald, the European scholar who translated Omar Khayyam's *Ruwais* also had the same belief. At the core of which is the belief that the European mind is superior, European literature is superior, while the people of Asia and Africa are still 'primitive'. They have yet to learn civilization from Europe. At this time in comparative literature, the argument developed that comparative study can be of text. There cannot be a comparative study of oral literature or oral culture. The reason for this is that written text is better than oral literature. That is why oral epics cannot be considered as epics. In backward societies, most of the literature is oral. That doesn't even figure in the count. Therefore the poetry of Homer, Greek literature, the plays of Shakespeare, and literature of Milton are important because they are included in the text.

Even though Europeans came declaring that there are the best, but a new type of nationalism was also born in the colonies. And this nationalism gave a new perspective to comparative literature. In this process two new arguments came-

(1) As is the literature of the European people, Indian knowledge is also the same and in many respects it is superior to the European literature. For this argument, new text of the best classic literature like *Ramayana*, *Mahabharata*, *Veda*, *Purana*, *Kalidasa's* works etc. came to the fore. At the core of this study emerged the new nationalism of the colonies.

(2) It is assumed that Europe is superior and we try to make ourselves like them. European literature is the standard and sometimes we too can touch that standard. For example, Shakespeare is the greatest writer of all time. There is no dispute in this. But our Kalidas is also a painter for us. Europeans also believed that Kalidas was the Shakespeare of the East.

14.7 Studying others

In this way, the departure point of comparative literature is the literature of one's own language. In practice, comparative literature is not the same study of the literature of two similar languages. In this one language is dominant, the other language is secondary. In this way a hierarchy of seniority is formed in it. Scholars even say that what is called world literature is also not a 'world literature'. Every language has its own world literature. The point of view of that language becomes dominant.

Actually what happens is that every person wants to understand other language, literature and culture from the point of view of his own language, literature and culture, thus a standard is created in comparative literature in which first-class authors are compared with mediocre authors, great works are compared with mediocre works, strong culture is compared with weak culture and majority language is compared with minority language to create an order of global seniority and finally The superiority of that language can be proved which the scholar wants to prove.

Susan Basenet is of the opinion that cartographers, translators and writers are not innocent people who create the text. Through the text they create such things as they want to give a special direction to the circumstances and our perspective, so that we can see that culture from the same point of view. They create a common context in their description-analysis so that we can 'see the other' in the same way. This task of theirs is not objective. However, we expect these to present a neutral and objective picture. This reflects the mindset and formulas of comparative literature. This also gives a sense of the expansion of comparative literature.

14.8 Important dimensions of comparative literature

Thus we can find out few general points relating to comparative literature as under:

(1) Comparative literature is such a critical study of literature which studies the literature of two or more linguistic, cultural and national groups. Generally, the study of works of two writers speaking one language does not come under the category of comparative literature. We cannot put the comparative criticism written on Hindi Poets Dev and Bihari in the category of comparative literature. There is only one exception to this. If a language is read and written in more than one country, then the study of literature composed in the same language in both those countries can come within comparative literature. There can be a comparative study of English literature of Canada and Australia.

(2) Every country in Europe has only one language, but India has many languages, therefore literature of different languages of the same country (India) can also be studied comparatively. There can be a comparative study of Hindi and Bengali and there can also be a comparative study of Bengali literature and Hindi literature of India. Also, no study of folk literature can come under the category of comparative literature.

(3) This study is intersectional. Therefore, scholars of comparative literature study translation studies, sociology, Knowledge of other branches of knowledge like Cultural Studies, Sociology,

Cultural Studies, History etc. happens to be. This Achyavan is not a pure literary, classical, poetic study.

(4) A student of comparative literature transcends narrow national boundaries while studying literature. Transcends all subjects like psychology, philosophy, archeology history etc.

(5) There is an analysis of influence in comparative literature dealing the issues of influence of writer and culture on the other writer under reference.

(6) According to Henry H. H. Remak, 'comparative literature' is the comparative study of the literature of one nation with the literature of other nations beyond its confines. That study is also the study of mutual relations between different fields of knowledge like art, history, social science, science, theology etc.

14.9 Views of Rene Wellek

Rene Wellek has criticized several points of the concept of *comparative literature*, especially the attitude of influencing literature. He has drawn some conclusions by comparing the general literature to the comparative literature on autocracy. Linguistics is also an area of comparative study, especially the basis of historical linguistics

Bloomfield believes that there is no comparative literature. He says that

The comparative method is the only method of reconstructing pre-historic languages that works accurately across completely uniform speech communities and at sites of abrupt description. Since these assumptions are never met, the comparative method can never claim that it cannot be assumed that it is depicting a pre-historic process.

This is the first time that Van Tieghem, his forerunner and follower, think in the tone of positivism of nineteenth-century which focuses on study of causes and effects. They believe in cursory interpretation, which is used to judge the basic objects, characters, situations, things etc. according to the chronological order of the earlier work. They have collected parallels and sometimes juxtapositions, but they have never shown what these relationships show, except for the fact that one author knows and has read the other. Cursory interpretation goes nowhere and does not succeed in establishing a causal relationship in the literature. One has fallen short and is also necessary. I do not know of any literary history that has given evidence of such a relationship or could have done so. Such separation does not result in works of art that are complete, whose conception rests in free imagination, whose integrity and meaningfulness suffer if they are broken down into sources and effects. Rene Wellek points out that we should consider what is important for us.

Considering the reasons for the origin of comparative literature, he said that the origin of comparative literature was as a reaction against narrow nationalism, but later on, nationalist verses started appearing in it as well. The thinkers of each country started proving through comparative study that they have given more to the world. It is a debtor country to the world, while other countries are creditors or that their country has absorbed the best talent in the world.

Comparative literature emerged as a reaction to the narrow nationalism of the literature of the nineteenth century; it was a revolt against the isolationism of many historians of French, German, and English etc. It was often nurtured by those who stood at the crossroads of nations, or at least at the borders of a nation. Louis Betz was born in New York to German parents and sent to Zurich to study and teach. Baldensperger's origin is Lothringian, he spent a year of importance in Zurich. Ernst Robert Curtius was an Alsatian who believed that German and France needed to understand each other better.

The principle of basic patriotism is found in several comparative literature studies that have been done in Germany and Italy. This goes further to the method of cultural and desire to increase one's country's interest, which is accomplished by proving that one's country has as much influence as possible on other countries, or more importantly, wants to prove that one's country India has assimilated and understood foreign writers more than any other country. M. Guyard has shown almost naively in his *Yoga* little book, it contains unwritten research essays on Ronsard of Spain, Corneille of Italy, Pascal etc. which have been kept in clean empty buses. This type of cultural expansionism can also be found in America, which itself has largely been characterized by the fact that it had nothing to boast about and, secondly, its lack of interest in cultural politics. Yet, for example, in *The Great Co-operative Literary History of America* (Jar Sinner, W. Year, 1918) it is claimed that the friendship was even comparable. Farinelli comments on the inconsistency of all the accounts of the creditor and the debtor in the case of the poem and the calculation of this cultural wealth.

In this way Renvelek concludes that the scholars of comparative literature are not interested in literature. National interest is in overall cultural history, so they spread comparative literature so much that the entire history of Maka is included in it. Therefore Rane Wellek is of the opinion that literature should not be involved in the war of national cultural honor, nor should it be presented as a commodity of foreign trade. It is not a symbol of national psychology and not a plea. Rather, literature is a creative work and it should be understood in the same way, while it is not the case in comparative literature.

14.10 Comparative Literature and Translation Studies

Translation has always had a relationship with comparative literature. It is not necessary for every person to know all the languages. Therefore, role of translation is necessary for comparison between two literatures. It has been recognized from the beginning that comparative Literature is the major discipline and translation was treated subsidiary discipline.

There is no originality in translation and there should not be. Therefore, if the early translation of comparative literature is understood in this way, then it is not just an 'ally' of comparative literature. Its study has its own significance, which is greater than the study of comparative literature in many ways. But later on perception about Translation Studies has changed even the expert of comparative literature changed their opinion and Translation Studies occupied the significant position.

14.11 Let Us Sum-Up

The interrelationship of comparative literature and Translation Studies is very close. Although its relations have been changing time to time and their status as a discipline has been changing.

Gayatri Chakravati Spivak in her book *Death of a Discipline* (2003) and Susan Bassnet in 1995 declared the death of comparative literature as discipline of studies. Spivak talks about the end of the need and relevance of comparative studies after the end of the Cold War. These answers emphasize questioning and redefining Southern cultures. The traditional framework of comparative literature has become completely unacceptable, so her opinion proposes, in the spirit of Derrida's call for Politics of Friendship, that comparative literature exemplifies how the humanities and social sciences can complement each other. Similarly, she also proposes that comparative literature should advocate satellite culture beyond global culture. She proposes to imagine ourselves as planetary subjects rather than global agents and the importance of comparative literature as a methodology remains relevant. Comparative literature is not literature in itself. Comparative literature cannot be imagined without literature. Literature available in two languages can be used for comparative study only through translation. In this unit the concept and role of comparative literature in the context of nationalities and identities have been discussed along with the meaning, origin and development and introduction of different schools of comparative Literature.

14.12 Exercises

- 1) Explain the meaning of comparative literature and give a brief introduction to its beginning and development.
- 2) Give a brief introduction to the different schools of comparative literature.
- 3) Discuss the comparative literature in the context of nationalism, globalism and translation.
- 4) Write an essay on Colonialism and Comparative Literature.

14.13 Suggested Readings

- Bassnet, Susan, 1993, *Comparative Literature: A Critical Introduction*, UK, Exfort Black Well Publishers.
- Chowdhary, Indranath, 1985, *Tulnatmak Sahitya ki Bhumika*, Madras, Dakshin Bharat Hindi Prachar Sabha.
- Badode, Rambhau & Afzalkhan (eds) 2007, *New Directions in Comparative Literature*, Macmilhan India Ltd.

Unit 15 Role of Translation in the study of Comparative Literature

Structure

- 15.0 Objectives
- 15.1 Introduction
- 15.2 Comparative Literature and Translation
- 15.3 Interrelationship between Comparative Literature and Translation
- 15.4 Indian Perspective of Comparative Literature
- 18.5 Role of Translation in the Study of Comparative Literature
- 13.6 Let Us Sum-Up
- 15.7 Exercises
- 15.8 Suggested Readings

15.0 Objectives

After reading this unit you will be able to understand:

- Comparative literature,
- Meaning of translation,
- Importance of the role of translation in the study of comparative literature and
- Role of translation in the development of the concept of Indian Literature.

15.1 Introduction

In the previous unit you have got an introduction to comparative literature. In the present unit, we will discuss in detail the role of translation in the study of comparative literature. Translation is a cultural activity. By its very nature it is intercultural and intersocial act. Good translation is not just the change of language. The cultural and social context of the source language should also be embedded in it. If this does not happen, the original sensibility of the literature of the source language will be destroyed. Translation is a kind of creative transfer of the literature of the source language into the target language. Information technology has made the world a global village. Without understanding each other's social, cultural traditions, customs, literature, we will not be able to live together. In a multilingual and culturally plural country like India, translation activity meets the need of the hour for interoperability. Without good translation, comparative literature will be limited to only one language. This will not only narrow its limits, but we will remain ignorant of the literature of our country and other languages of the world. Apart from literature, the need for translation has also been felt for knowledge and technology. In the early years of the twentieth century, Acharya Mahavir Prasad Dwivedi had emphasized this need by translating *Sampatti Shastra*.

The importance of Comparative Literature has increased tremendously in modern India. This has happened because of the continuous reinforcement of the concept of Indianness. In the meantime, there has been a radical change in the Comparative Literature itself at the global level. Feminist Discourse and Dalit Discourse have also been included in the broad perspective of Comparative Literature.

15.2 Comparative Literature and Translation

There is no tradition of comparative literary studies in Indian languages till the second half of the 19th century. First of all, while discussing world literature Rabindranath Thakur, he had underlined the need for comparative approach in literary studies. In that era of colonial subordination, the meaning of comparative perspective was the comparative study of literature composed in Indian languages with European languages and especially English literature. Comparison between Shakespeare and Sanskrit poet Kalidas was the product of this vision. Comparative literature is the study of literature composed in more than one language and comparison is the main basis of this study. Prof. Indranath Chowdhary believes that the study of literature written in language or the study of comparative literature written in more than one language. In either case, the central idea of study is the literature itself, and therefore comparative literature cannot be separated from the study of literature written in any one language. We use the term comparative literature for both types of studies. Since such literary studies have an aesthetic dimension as well as a socio-cultural dimension, the importance of comparative literature studies in a cultural, multi-ethnic, multilingual country like the Indian Union is undeniable. It goes The Indian Union in the modern sense of the word nation-state is a set of different nationalities. Although the concept of the Indian nation has become quite vocal, linguistic and regional separatist conflicts still arise now and then. The cultural pluralistic vision has proved helpful to a great extent in the development of the concept of Indianness. No definition of comparative literature would be complete without including this point of view. Therefore, the definition of comparative literature as proposed by Prof. Indranath Chaudhary seems to be quite correct that *comparative literature is the comparative study of different literatures and also the comparative study of other areas of perception and knowledge along with literature*. Another very important point is that comparative literature is not an autonomous creative method, but only a special approach to the study of literature composed in the same language or in different languages. In France, the word literature means 'literary study', but in India this word means 'literature'. This word comes from Sanskrit poetics, which means the combination of word and meaning. It is not only the unity of word and meaning, but also a sign of their continuity. Tulsidas has written *Gira arth jalavichi sam kahiyat bhinna na bhinna* which means that literature is not only the unity of word and meaning or their inseparable relation that works in literature. In literature, the combined sense of word and meaning is unique. The knowledge of other languages and cultures gives birth to a comparative vision. Knowledge of other languages gives rise to the tendency of translation, which is the most important tool of comparative study.

There is a dire need to boost the trend. Only then the concept of Indian literature will be able to attain perfection. In the recent global thinking on comparative literature studies, it has been conceptualized in the form of multiculturalism and cultural studies. As Gayatri Spivak writes in her book *Death of a discipline* (2003), *since 1992, three years after the fall of the Berlin wall, the discipline of comparative literature has been looking at to renovate itself*. This is Presumably in response to the rising tide of multiculturalism and cultural studies "Europe-centred: Comparative Studies of the old colonial period and 'Regional Studies and Comparative Studies' of the Cold War era, which were covertly part of colonial hegemonic attitudes and imperialist engagement strategies, end are done. As a discipline, the method of comparative studies has died. The fall of the Wall of Pertit occurs as a symbol of the end of the Cold War. That is why comparative literature studies have also had to change their form with the new global conditions. It opened the horizon of comparative literature.

15.3 Interrelationship between Comparative Literature and Translation

Translation studies often grapple with the question of whether it perpetuates continuous cultural memory or promotes its extinction. Walter Benjamin's very famous statement is that a good translation can bridge the gap between the death of the source language and its future transfer to the target language, making possible a new life for original. This is what he called *after life*. It is clear from this that translation is more than just language conversion. A good translation aims at re-envisioning the source language literature in the target language. Here reproduction does not mean deviation from the context and intent of the original language. Hindi poet Nirala writes in *Chabuk* that it is not necessary to translate the original literally but it is not necessary to change the meaning either. So the question arises whether translation is creation or mere imitation. According to Indranath Chowdhary, *The translator's work is neither creative nor is it an imitative art. Therefore the translation work is not creative. The translator creates according to the work, but only the ideas contained in the work. That is why the work of translation is not imitative either. The translator is such a creator who surrenders himself to the reality of the author.* Dryden (1680), in his introduction to the translation of Ovid's *Epistle*, suggested that there are three types of literary translation. The first is *metaphrase* where the translator literally takes only a few hints of the original and shows complete freedom. The second happens to be the *paraphrase* where the translation takes a lot of leeway on its part. And the third is *imitation*.

15.4 Indian Perspective of Comparative Literature

It is well known that India is a country of many languages and cultures. Then the question arises whether the literature written in different Indian languages can be called Indian literature. The western view has been unanimous about this. They understand that naming British, French and American literature in England, France and America, it would be necessary that the literature should have been written in English and French. They have a fragmentation fault in calling literature written in other languages as British or French literature. After the Soviet Revolution of 1917, Stalin's language policy made the language compulsory for all states of the Soviet Union. This decision was the result of the same unilinear vision in which multilingualism and cultural pluralism are seen from a separatist point of view. The situation in India has been different from this. Since time immemorial, our geo-political situation has been such that we have been constantly confronted with new cultures. Invaders from different countries have been coming here for centuries. Their cultures and languages also come with them. In this contact, a specific respect has been prepared in different languages and cultures. Our consciousness has been conditioned in a way towards this reconciliation. The result of this is that other languages and cultures do not communicate fear or apprehension or inferiority in us, but attract us because of their independent dignity and uniqueness. This can be called a harmony of opposites. The concept of Indian literature is governed by the principle of unity in diversity. To prove the purpose of this unity, the Sahitya Akademi was established in 1954. On this occasion Dr. Sarvepalli Radhakrishnan had said that Indian literature is one but it is written in many languages. Suniti Kumar Chatterjee first used the plural for Indian literature in his book *Ganges and Literatures of India*.

Although the provinces (states) in independent India were established on the basis of language, but this linguistic regionalism has never become the basis of our ideological differences. The conclusion of Prof. Indranath Chowdhary is correct that Consequently, in the context of Indian

literature, acceptance of the difference between special and global region and country or region and nation (Nation - State) as their tension is complementary to each other. In Indian literature, unity of subject matter is found in spite of the diverse world of temporal diversity and cultural specialties. Whether it is the Bhakti poetry of the medieval period or the Indian renaissance of the nineteenth century, we find unity of subject matter in both the literary and social movements. About the spread of the Bhakti movement in North India, it is famous that the Bhakti Dravidians brought Samanad. This stream of devotion started from the south and is felt all over India. Similarly, in the modern period, the stream of renaissance had made Samuel Vedanayakam Pillai in Tamil, Krishnamma Chetty in Telugu, Chandu Menon in Malayalam, Bhartendu and his palace writers in Hindi, Mary Hutchinson in Bengali, all of them were carriers of the consciousness of nationalism and social reform. Modern Indian literature is constantly reinforcing this feeling of unity through translation activities. During the freedom struggle, nationalist sentiments insisted on the acceptance of any Indian language in place of English, the language of the Empire. With the arrival of Gandhiji in India from South Africa, his life was infused in this spirit. In 1913, Rabindranath Tagore was awarded the Nobel Prize for the English translation of his poem *Gitanjali*. This set a great goal and inspiration before the Indian translators. Munshi Premchand translated into Urdu the books of two Nobel laureates Morris Meterlik and John Galswardi. He also made Indian adaptations of Leo Tolstoy's stories in his own way. Apart from foreign languages, translation in Indian languages was also considered as a means of integration of national literature. It goes without saying that it is important to acknowledge the importance of translation activities in independent India.

18.5 Role of Translation in the Study of Comparative Literature

Translation plays an important role in the study of comparative literature. In the absence of translation, the learner of Comparative Literature will not be able to make a comparative study of different literature. Till now, the study of comparative literature in India was limited to the study of literature written in one language, but the increase in the rate of literacy and the prevalence of communication media and globalization have created a new interest in learning new languages and understanding their cultures. Due to being a colony of the British for a long time, the English language was the only window which opened for us towards the knowledge-science and literature of the outside world. World literature meant for us only English literature. After the Soviet Revolution of 1917, Russian literature was translated into Hindi and other Indian languages on a large scale. This expanded the knowledge horizon of Indian readers and also inspired that we should also learn and translate other languages of the country and the world. In the early period, literature from other languages of the world and even Indian languages were translated into Hindi through English. But this trend is changing now and the trend of translation directly from the original language has increased. This trend has not only opened our doors to the world, Indian languages have also come closer to each other. Interlingual translations have given a new impetus and credit to Comparative Literature studies in Indian universities. Being a medium of inter-literary communication, the role of translation is very important in enriching Comparative Literature studies. For a long time, Translation Studies was seen as a sub-discipline within the textual literature. The importance of translation studies has paved the way for it to be established as a separate discipline. As Suman Basnet says "The field of Comparative Literature has always claimed Translation Studies as a subfield, but now, when the last ones are establishing themselves, for their part, firmly as a discipline based on the inter-culture study, offering as well a methodology of a certain rigor, both in connection with the theoretical work

and with the descriptive one, the moment has come in which comparative literature has not such an appearance to be a discipline on its own rather to constitute a branch of something else. (Bassnett, 1998: 101)

Translation itself is a comparative activity. Every activity of literary translation is a comparative process. In a multilingual country like India, the time has passed to accept the art or science of translation as a separate discipline in whatever form it may be. Translation is an important part of the study of comparative literature, just because it should not be considered as a hindrance to comparative literature. Translation facilitates mutual exchange of different literary movements. As author A. Popov believes. "Literatures borrow from each other, directly or through the medium of translation that element which is necessary for their own growth?"

The level of literature in Indian languages is not high, so today Indian literature has made its mark all over the world. This has been possible only because of the translation activities. Till the end of the last millennium, where Anglo-Indian literature being written in English seemed to be the representative of Indian literature in the whole world, today the people have developed interest in the literature and linguistic knowledge of Indian languages all over the world.

The end of the Cold War coincided with the collapse of the Soviet Union in the last years of the last millennium. In this period, another great event took place, the end of apartheid in South Africa and the release of Nelson Mandela, the great hero of this freedom struggle, from imprisonment. This Patna has impressed the freedom-loving, democratic and socialist people of the whole world.

The great impact of these events is visible in the creativity of this era. Writers such as Coetzee have made colonial racist hatred and its vile strategies the subject of their novels. These incidents all over the world have given edge to the ongoing dreams for identity. Today Dalit writers in India are influenced by African black literature or women writers take inspiration from African and American feminist writers, it is also because of easy availability of translations. Similarly, the literature of Indian languages has also influenced each other. Just as Dalit writers of Hindi take inspiration from Marathi or Dalit writers in South India, women writers start their discussions with Tarabai Shinde's 1882 article *Stree-Purush Samvara*. Thus translations have made it possible to democratize the study of comparative literature. There are also those who consider Sharatchandra or Mahashweta Devi as the author of Hindi. Urdu poets like Mir and Ghalib are on the lips of Hindi readers. This is because of the availability of translated texts.

In view of this very important role of translation in the study of Comparative Literature, it is absolutely necessary that we should be familiar with the art of translation, its nature and theory, because there is a possibility of loss of meaning due to wrong translation or sometimes hasty translation.

The history of translation in the history of modern Indian languages can be traced back to the earliest history of translation from Sanskrit. While translating Sanskrit texts into the local language with dignity, the authors considered both the languages as their own. In this way they promoted colonial translations even up to the rise of Gandhian approach. This is followed by translations from Sanskrit by Indologists like Sir William Jones and Max Muller etc. These

translations gave us access to our own wealth of knowledge. It was through translations that Tagore, Premchand, K. M. Munshi and B.S. Khandekar got all India recognition in Indian languages. In modern times, theater directors like Havich Tanveer have popularized Sanskrit plays *Mudrarakhasa* and *Mricchakatikam* by recreating them in the local dialect.

Thus we see that translation has made a great contribution in the study of comparative literature. Translation is a very sophisticated form of literary activity that does not transgress the original intent of the source language.

It transfers the underlying love and expressions in it to another language. Post-structuralist Jock Derrida considers translation to be analogous to constructivist literature. According to him, in the traditional literary discourse, any one literary text has been recognized as an absolute text. Breaking this down, poststructuralists believe that any text is a new opportunity for the reader to experience the absence of meaning. That is, the reader has to extract meaning from the text and the literary text is just a 'blue print' for the reader. Its reader or translator does the association of meaning in the text. From this point of view, the work of translator reaches the level of creative writer.

15.6 Let Us Sum-Up

You would have understood what is meant by Comparative Literature. As we have read earlier, comparative literature is not an autonomous creative discipline but only a special approach to the study of literature composed in the same language or in different languages. It has played an important role in the national integration of the study of comparative literature in a multilingual and culturally plural country like India. Study of Comparative literature is not possible without translation. Translation is a cultural activity. By its very nature it is cross-cultural and inter-social act. If translation is not done, then the original sensibility of the literature of the source language will be destroyed. Translation is, in a way, the creative transformation of the literature of the source language into the target language.

The global perspective on Comparative Literature studies indicates that it has been conceptualized in the form of multiculturalism and cultural studies. The 'Europe-centric' and 'comparative studies' in the old colonial period and the regional studies and comparative studies of the Cold War era, which were part of the colonial hegemonic outlook and imperialist deployment strategies in disguise, have come to an end. Studies of Comparative Literature have also taken up studies of inequalities based on new identities, gender studies, caste or colour.

Translation plays an important role in the study of comparative literature. Interlingual translations have given new momentum and energy to the studies of Comparative Literature in Indian universities. Being a medium of inter-literary study, translation has played an important role in enriching Comparative Literature. Translation is a comparative activity in itself. Translation facilitates mutual exchange between different literary movements. Translation is not just a translation of the original work. Translation seeks at the same time to move away from the source language and to restore the source language at the same time. The translator's job is to report what the author says, not interpret what he/she intended. That is why his/her work is similar to a commentator. What the author has said and in what way he has said it, that is the problem of the translator. Thus we see that translation is a very sophisticated form of literary

activity. It transfers the underlying ideas and meanings to another language without encroaching on the original intent of the source language. Derrida considers translation to be analogous to creative literature, according to him the reader or translator does the search for meaning in the text. From this point of view, the work of translator reaches the level of creative writer.

15.7 Exercises

- 1) Illuminate the role of translation in the study of Comparative Literature.
- 2) Describe role of translation in the development of the concept of Indian Literature.
- 3) Discuss Indian Perspective of Comparative Literature

15.8 Suggested Readings

- Choudhary, Indranath, 1996, *Tulnatmak Sahitya : Bhartiya Pariprekshya* New Delhi, Vani Prakashan.
- Spivak, Gayatri Chakravarty, 2003, *Death of a Discipline*, Columbia, Columbia University Press.
- Said, Edward, 1978, *Orientalism*, London, RNP.



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Unit 16 Comparative Literature and Translation: Creative writings

Structure

- 16.0 Objectives
- 16.1 Introduction
- 16.2 Comparative Literature: Translation and Social Consciousness
- 16.3 Tradition, Modernity and Translation of Creative Writings
- 16.4 Concept of Creative Writing and Translation
- 16.5 Translation and Creative Writing: Problem of Communication
- 16.6 Let Us Sum-Up
- 16.7 Exercises
- 16.8 Suggested Readings

16.0 Objectives

After reading this unit, you will be able to understand:

- Interrelationship between Comparative Literature and Translation.
- Problems and prospects of translating creative literature and
- Understand the importance of translation of creative literature.

16.1 Introduction

In the era of globalization, the importance of translation has increased more than ever. Exchanges among different countries have increased in every field, not only commercial exchange but also cultural exchange and also literary exchange. In this era, the possibility of comparative study of literature through translation in the field of writing has increased more than ever. The movement of people from different linguistic countries to each other has increased very rapidly. Today, readers are more familiar with the literature of many languages through translation than before. Technology also has a common role to play in this matter. People can easily read translated creative literature through internet. Many web magazines and blogs are playing an important role in this field.

16.2 Comparative Literature: Translation and Social Consciousness

By doing a comparative study through translation, it can be known that what would have been the level of consciousness in different regions of the country in the same period. We can understand this through the example of two writers of Hindi and Kannada what were the socio-political conditions of India before independence and how writers of different languages were able to represent them in literature. A comparative study between Oriya novelist Fakir Mohan Senapati's novel *Chaman Aath Gutha* and Hindi novelist Premchand's novel *Godan* reinforces several notions at once. Like the condition of the farmers during the British Raj was pathetic. But for this, not only the British rule but also the social consciousness was responsible for which the destiny of the Indian farmer was formed. This system in which the landlord was responsible for the exploitation of the farmers and farmers believed in destiny. Was this consciousness the same throughout India? How long did it take for a genre like the novel, which came to our country through relatively new genre and relatively less serious novels of the West, to represent the Indian social reality in that genre. And with what creative uniqueness the novel was able to make the appearances multidimensional. On studying we can know that this novel of Odia writer Fakir

Mohan Senapati was published in 1902 (1897-99 (published in instalments) and Premchand's *Godan* in 1936. Both the novels center on the description of the exploitation and plight of farmers. This point opens up possibilities for the student studying comparative literature to study the similarities and differences between the literatures of the two languages. Was the suffering and fate of the peasants of different linguistic regions the same or were there any differences? Sources of its identity can also be found in the study of comparative literature. Comparative study of Ibsen's *Doll's House* and Kalidasa's *Abhijnana Shakuntalam* also makes us understand the social reality of both the countries.

Doing this comparative study, Indranath Chowdhary says-

If the time of Kalidas is considered as the time of Chandragupta Vikramaditya, then a gap of 1500 years is visible between Kalidas and Ibsen, by doing penance, we cross the heart instinct and ideal and reach the field of intelligence and reality. In place of aesthetic sense, we experience new dimensions of modern aesthetic perception.

Another example is the possibility of a comparative study between Sadi Ruswa's Urdu work *Umrao Jaan Ada* (on which a film titled 'Umrao Jaan' has also been made) and important Hindi writer Krishna Sobti's work *Dar Se Bichhudi*. Though there is a gap in the writing of both the works but we can understand what was the female consciousness in a particular period and what was the meaning of women's freedom and subordination, can be known from the comparative study of these works.

16.3 Tradition, Modernity and Translation of Creative Writings

There has been a tradition of Sanskrit literature in India from ancient period, which was also given importance by western scholars. The modern literature of India was mainly written in the 20th century, which you can consider to have started from the second half of the 19th century. The writers of this period had with them, ancient Indian tradition and on the other hand, the influence of the West. The colonial period saw the spread of English education in India and the exposure to Western literature as well as the concept of world literature in India. World literature and comparative literature method was developed in Europe. Rabindranath Tagore was talking about the same world view here. His Nobel Prize-winning work *Gitanjali* was also translated from Bengali to English by him. Thus, due to the influence of English education and western literature, the study of comparative literature first started in West Bengal.

In fact, translation of literature is a creative process in its own right. Because answering the soul of any creation and reviving it in the body of a new language is no less than a challenge in itself. On the one hand, Rabindranath's original tendencies remained alive and on the other, the flow and cry of the composition remained while converting it into a new language. From this point of view, it is necessary for the translator to have deep knowledge of both the languages.

Harish Trivedi, while nicking the translations done by Nirmal Verma, says, "It is surprising that Nirmal has done so many translations. More importantly, he has done these translations with the devotional mind set to the word found in his original writings. He said that Bringing translation into one's own language enriches one's own language and literature. It was customary that translation should not be used, otherwise it would not sound new." From this point of view,

translation of literature is an important work in itself. It is like the second birth of a creation. Our reality is either in a new world or we can know how much our world is similar to the new world.

16.4 Concept of Creative Writing and Translation

It will be helpful for you to know about the important pieces of creative writing you read through translation. A book *Toto Chan* authored by Japanese writer Sufi Kuroyanagi is one of the most widely read books across the world from children to adults. The Hindi translation of this book has been done by Purvayagi Kushwaha for the National Book Trust. National Book Trust is such an institution, which has been recognized in other countries only through translation of important literature in this field by publishing translations of many literary works in Indian and foreign languages. In India, through Sahitya Akademi, important work is being done in this direction. We talked about the world poet Rabindranath Tagore, whose English translation of *Gitanjali* was awarded Nobel prize for Literature. Uday Prakash, an important Hindi novelist of today's era, who was awarded the Sahitya Akademi Award in 2011 for his work *Mohan Das*. Has also been honored, translations of his works have been published in many languages of the world and India and it is possible to compare his works with the important works of the world. This has been possible only through translation.

Why is the translation of creative literature different and challenging and what genres can be included in creative literature.

Let us explain the concept of creative writing. By the way, all literary genres come under writing, such as story, novel, poem, short story or epic, drama, memoir, reportage, essay etc. - but the limits of creative literature are not that much. Creative literatures include short story, novel, poetry, drama. In addition to literary genres, journalism, advertisement, prose writing, speech, folk culture etc. have immense possibilities of creativity in every genre.

16.5 Translation and Creative Writing: Problem of Communication

Can translation do full justice to any creative genre? Does it convey it to the reader of another language in its original form and also make this vision a creative mode. There can be no dispute that the translation cannot be compared with the original. In this sense, imitation is not complete imitation. It is obvious that the translator has to re-present the original creation, while coming to the new language, he should not go far from the original creation and readability should also remain in the translation. This is where the creative potential of the translator comes into play. A creative writer would surely prove to be a much better translator. The translations of authors like Jainendra, Nirmal Verma, Bhishma Sahni, Varyam Singh, Kunwar Narayan, Harivansh Rai Bachchan, Rajendra Yadav and Mohan Rakesh have been widely discussed for these reasons. Sushil Kumar Gore in his article on Nirmal Verma has discussed this issue.

Regarding the translation of the stories of the Czech writer Farrell Chalk, it is said that it does not appear from anywhere that the stories are translations, one of the reasons for this is that Nirmal Verma asked from the Czech language that these stories are translated into Hindi from which places. These are familiar to most. Translation for him is like wandering alone in a forest spread between two languages, carefree and free from all danger."

This statement proves the creativity of a good translator and on the other hand, it also indicates that if the author is familiar with the environment of the target language, then the translation becomes more authentic and readable. For a good translator, only book knowledge of another language is not enough, but he also has to understand the new linguistic environment in depth. From this point of view also, creative literature plays a very important role. Take a creative genre like memoir. Krishna Nath has written amazing memoirs ranging from difficult geographical terrain like Spiti in Himachal Pradesh to Arunachal Pradesh. The memoir written by Anil Yadav on Northeast India, "Yeh Bhi Koi Desh Hai Maharaj Ji" presents the information of this complex plot in a very interesting way. All these travel memoirs not only introduce us to the geographical environment of these regions but also the entire history of the region. The social, cultural and political environment also becomes alive.

Original writing and translation

According to Indranath Chowdhary, "We have to accept that there are two reasons for the difference between the original author and the translation. One, the translator has his own way of expression; he has his own style, which depends on his personality and era. Second, in the source language, legislation of form and meaning may be compatible.

Here Indranath Chowdhary believes that there is a difference between the original writing and the translation, even if the translator faithfully conveys the sentiment of the original work. Despite this, translation will be called the most authentic medium after the original work to explain a work.

Propounding the importance of comparative literature, Abdulla, president of the ceremony at the International Conference on Comparative Literature and Translation held in Morocco in 2005, says that comparative literature and translation not only promote unity among different nations, but also promote the development of a work at the international level. Access hinders its original sense somewhere. In this situation, there is a danger of conveying new meaning to the reader.

Event: International Conference Comparative Literature and Translation

Date and Venue: 4-6 July 2005, Rabat, Morocco

Short Description: Like translation, comparative literature contributes to the unity of nations. It encourages mutual understanding, broad-mindedness, cultural dialogues and intertextuality. Indeed from a writer's point of view, a work of art is always unique and untranslatable. But, its access to an international audience undermines its originality as the reader creates a new text, therefore, a new meaning. <http://www.monabaker.com>

This is a considerable issue, especially when we talk about transcreation and its comparative study. Sense for sense translation cannot be done literally, but while translating, the sense of the original work should remain in it, the translator has to take care of it, and wrong translation leads to complete confusion about the work and the writer. How to properly compare two works or writers in comparative literature is a serious issue.

In fact, the process of translation of creative literature is a complex process in itself. Here the translator should not only have a good knowledge of the target language and the target language, but also have a good knowledge of the environment of the target language. Indranath Choudhury has pointed out the flaws in Fitzgerald's translation of Omar Khayyam's *Rubaiyats*, yet we have to understand that this journey of translation from Persian to English was not only between two different languages but also between two ways of life and philosophy of life.

Beginning in 1859, Fitzgerald authorized four editions and had a fifth posthumous edition of his translation of the Omar Khayyam's *Rubaiyats* of which three (the first, second, and fifth) differ significantly, the second and third are almost identical, as are the fourth and fifth. The first and fifth editions are almost equally reprinted and equally often anthologized.

It is possible only through comparative study that how authentic the available translations are. After all, access to world-class poetry in various languages has been possible only through excellent translation. The translation of selected poets of Urdu by Khushwant Singh has become an important means of knowing these poets through English medium, through comparative study it can be discussed logically.

While translating creative literature, the translator should not move forward in the direction of translation until he understands the meaning of the composition by citing various sources. While doing a comparative study of two creations, there should not be any kind of prejudice in the mind of the researcher. Only a neutral approach can do justice to the creations.

Father Kamil Bulke has written the book *Ram Katha*. Ram Katha has been written in many languages. Keeping the subject matter – Ram Katha at the center, literature was written in different languages in different periods, Father Kamil Bulke has studied all that material in a sequence. It is an excellent example of comparative literature.

16.6 Let Us Sum-Up

Translation is an important aspect for the study of comparative literature, though study of Comparative literature is possible even without translation, such as the comparative study of English literature of America and India. However, in most cases, the study of comparative literature is possible only through translation.

It is important to declare that comparative literature is dead as mentioned by Gayatri Chakravarty Spivak, which means that the status of comparative literature can only be considered as an incidental part of the medium of translation. Even if we avoid this generalization, the interrelationship between comparative literature and translation is unquestionably accepted. Through the translation of creative literature, there is great help in the study of comparative literature, especially in the context of the study of creative literature written in two languages, issues such as social consciousness and tradition, modernity and translation of creative literature, translation and creative literature: the problem of communication, have been discussed in this unit.

16.7 Exercises

1) Discuss issues relating to a comparative study of the works of two languages of same period.

- (2) What do you mean by comparative literature? Discuss issues relating to study of comparative literature with reference to creative writings
- 3) How has modern technology affected the traditional methods of composition and translation?

16.8 Suggested Readings

- Bassnet, Susan, (1980) *Translation Studies*, London and New York, Routledge.
- Venuti, Lawrence, (ed). (2000). *The Translation Studies Reader*, London & New York.. Routledge
- Baker, Mona, (ed.), (1998), *Encyclopedia of Translation Studies*, London & New York. Routledge



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Unit 17 Comparative Literature and Translation: Literary Criticism and Literary Theories

Structure

- 17.0 Objectives
- 17.1 Introduction
- 17.2 Literary Criticism and Literary Theories
- 17.3 Criticism, Literary Theories and Translation
- 17.4 Nature of Comparative Literary Criticism
- 17.5 Development of Comparative Literary Criticism
- 17.6 Role of Comparative Literary Critics and Translators
- 17.7 Literary Theories
- 17.8 Issues in Identities and Literary Theories
- 17.9 Language, Translation and Identity
- 17.10 Let Us Sum-Up
- 17.11 Exercises
- 17.12 Suggested Readings

17.0 Objectives

After reading this unit you will be able to understand:

- Changing perspective of comparative literature.
- Literary Criticism
- Development of Literary Theories,
- Role of translation in the development of literary criticism and literary theories
- Monolingualism in the light of the proliferation of comparative literature

17.1 Introduction

Translation Studies is comparatively a new and emerging discipline of studies. In the context of changes coming in the field of comparative literature, it is necessary to know about literary criticism and literary theories. At the same time, it is also necessary to know that when the categories and paradigms of the traditionally prevalent literary criticism and literary theories have remained meaningful and useful and what will be the new literary paradigms and tools which will enable criticism and literary principles to be used in the works of new comparative literature.

The techniques of information and communication revolution have made wide changes in literature, literary criticism and literary theories at the world level. Not only this, due to these techniques, the spread of translation has also increased, today there has been a boom in translations. The wide global spread of creative works, reviews and theories that came into existence through translations. By the way, the world of ideas, ideologies, thinking and literary theories has remained limitless for centuries. In spite of the limitations of nations, linguistic-cultural attachments and time period, their global spread has been happening gradually by percolating. Their presence can be underlined in different times and circumstances. For example, take Classicism or Romanticism, their convergence, swelling and critical epistemology was felt all over the world despite some local and contemporary differences and strains. The main beliefs of English Romanticism were expressed in 'Lyrical Ballads'. It contained the ideas of both

Coleridge and Wordsworth. Many years after this announcement of English Romanticism, similar social and literary concerns were expressed by Hindi *Chayawadi* Poets. The concerns are the same in both the places. The reason is that by that time English literature had become available in India through translations.

Thus, English literature had influence on languages like Bangla, Hindi at that time. This effect must have come through translation. Whatever might have been the nature of the influence, the matter of almost identical literary origin is particularly noteworthy here. It is meant to say that the scope of dialogue between the underlying ideas in literary criticism and literary theories and the consciousness embedded in them has remained the same throughout the world. But earlier the process of spreading ideas and principles was a bit slow. Today, technologies have made the world relatively smaller and faster. Today any new publication and the idea expressed in it spread rapidly all over the world through internet or other means. Published works are quickly translated into many languages and spread rapidly in the intellectual circles of the world. For this reason, the thoughts of socio-cultural critics like Derrida, Noam Chomsky, Edward Said, Gayatri Chakraborty Spivak, Ejaz Ahmed, Talal Asad, Amartya Sen have spread rapidly all over the world, but earlier this was not the case. Earlier it took a long time for the spread of literary criticisms and literary theories like Classicism, Romanticism, Symbolism, Formalism and Expressionism.

17.2 Literary Criticism and Literary Theories

Literary criticism is the process of study, dialogue, evaluation, interpretation and discussion of literature. Generally modern literary criticism is identified as literary theory. While literary theory is a philosophical discussion about the methods and purposes of literature. Some scholars consider literary criticism to be the application of literary principles, through which literary principles have commercial ramifications in criticism. By the way, John Hopkins considers both the same in "Mind to Literary Purity and Fetzism".

17.3 Criticism, Literary Theory and Translation

Translation is the medium through which the criticism of comparative literature and its literary principles are being disseminated. Comparative literature is traveling globally, breaking the boundaries of the nation-state or any particular cultural region or self-discipline. In her work *Death of a Discipline*, Gayatri Chakraborty Spivak has considered the 'breaking of boundaries and transcending them' to be the main feature of comparative literature, but this process of crossing the body is possible only through translation. That is why the importance of translation especially increases in the new era.

In fact, literature is a culture bound process. The time and environment of a particular cultural region gives a cultural characteristic to a work. From the time of translation, specific cultural experiences, words and linguistic idioms act as barriers. For this reason, the intended meaning of the work does not come in the translation. This has been a serious problem with the translation of creative works. The reason is that it is difficult to convert cultural idioms of one language into another.

The reason for this is that the world of criticism and literary theories is the world of ideas, the world of values. Despite the uniqueness of place and time, there is an internal diversity found in

the literature around the world. Due to this condition, a kind of oneness and sense of universality can be seen. The world of ideas and values has the potential to transcend specific regional and linguistic barriers and become universal. For this reason, the cosmos of ideas and ideologies at the global level has been almost the same and this is the reason why in the field of literary criticism and literary theories.

Concepts like world view have been gaining meaning, that is, the existence of ideologies that talk about the whole humanity by crossing the boundaries of country and language has been emerging all over the world. At the same time, protests against narrow ideas and ideologies have been rising all over the world at the level of society and literature. For this reason, narrow and pragmatic ideologies such as Nazism, Pax Britannica, Pax Americana and Al Qaeda have been opposed in literary criticism around the world. On the other hand, ideologies like liberalism, freedom, equality, fraternity, romanticism, existentialism became the heritage of global comparative literary criticism and literary theories. Thoughts were discussed in the literature of many countries regarding these through translations. Breaking the boundaries of language and culture, the intercurrent of criticism and literary theories flowed. It is meant to say that translation of critical and theoretical works is relatively easier than creative works. For this reason, literary criticism and literary theories are being spread more rapidly around the world through comparative literature and translation is playing an important role for this purpose.

By the way, the role of translations in the field of literary criticism and literary theories has been important from the beginning. The ideas of Socrates, Plato, Aristotle and the Sophists were translated into other European languages. During the period of Enlightenment, the process of translation became more rapid. Europe was introduced to Arabic literature during the period of defeat and struggle with Islam. This influence can be reflected at some places in Cervantes' Don Quixote novel. But the most impact has been of Greek and Latin literature during the period of Enlightenment and even today the phase of interpretations is going on based on them.

Sanskrit literature has had a wide influence on global comparative literary criticism and literary theory. It has not been systematically studied. But the whole world knows this much that along with many creative works of Sanskrit literature when literary texts were translated into Arabic-Persian during the medieval period. But the systematic work of translation begins after arrival of the Britishers in India. It is noteworthy that the whole work of Indology and Orientalism rests on trade and its theoretical translation. The literary knowledge wealth of many countries of Asia including India and their traditional literature got translated and went towards the west. Due to this, the values and concepts of our own language get absorbed in the literary concepts of the West. This literature, which reached through translation over time, becomes the means of drawing our identity by the West. It was accepted in other countries of Asia including India under the colonial power structure. Thus the whole epistemology of Indology or Orientalism was to 'see oneself through the eyes of others'. This is considered by Edward Said as "Orient's Colonial Accumulation and Acquisition by Europe". It was also addressed to Europe itself. Extensive translations were done for this. Well, in this excuse, the scope of criticism and literary theories of comparative literature gets expanded.

Orientalism was seen in a new way even in post-colonial conditions. By the way, if we look at the undercurrent of comparative literary criticism and literary theories, then we can easily see

and understand the literary and linguistic thinking of Sanskrit. Gopichand Narang has mentioned Nagarjuna's nihilism in the development of structuralism and post-structuralism. Similarly, mention of Bhatrihari's *Vakyapadiyam* and Panini's *Ashtadhyayi* will not be out of context. At this point, it is necessary to remind that Saussure, the originator of structuralism, was familiar with Sanskrit literature.

In this way, a lot of development of literary criticism and literary theories took place through translated quotations. The literary beliefs of one language are self-ionized in another language through translated quotes. This translated quote has been used a lot in Hindi. From Balmukund Gupta to Acharya Ramchandra Shukla, Ram Vilas Sharma, Namvar Singh, Nirmal Verma, Ashok Vajpayee, Manager Pandey Purushottam Agarwal, many scholars have been using it. Not only this, this type of translation has also been used in the field of literary criticism in Europe and America.

17.4 Nature of Comparative Literary Criticism

Traditionally, the purpose of literary criticism is to discuss the efficacy of a 'work', its expressed philosophy, aesthetic elements, etc., but the definition of a work has been expanded in comparative literature. Along with the expansion, the scope of literary criticism also increased. Earlier there were only books in the work, but when in the scope of the work, apart from books, the entire cultural process has been considered as text. That is why today the concerns of literary criticism have also expanded.

By the way, even in comparative literature, literary criticism goes beyond literature even though it remains within the scope of literature. In this perspective, other disciplines of knowledge are also considered. For example, if criticism of a literary work focused on feminism is to be presented, then one has to enter into disciplines like sociology, psychology, political science. Thus today in the field of comparative literature, the scope of criticism through translation is getting wider. Coming to this point, some of the earlier questions of the world of writers like 'Power of word', and 'Autonomy of literature' became less important.

17.5 Development of Comparative Literary Criticism

Muktibodh called creation the 'reconstruction' of life. Criticism is an attempt to reproduce the work in its best form. In fact, both creation and review are activities that go hand in hand. It is said about review that it is a continuously alert, awake and active intellectual process. That's why both have to move and flow with time and society. Creation is the self-representation of feeling, criticism is self-discussion, putting knowledge, discussion, thoughts and philosophy in it, it combines the creation with the logic-process of its time. That is why apart from aesthetic values in literary criticism; there is also an element of ideology.

In fact, comparative literature is an expedition to the possibility of global literature. With the advent of modernity, this campaign gains momentum. At the threshold of the modern era we first find Descartes's opinion.

Meditations Series of books authored by Descartes in French language had a worldwide impact. It gets spread through its English translation.

Modernity was a comprehensive civilizational project. It has spread as a massive global movement. First of all it covered Europe in its circumference and spread. By gaining power and strength from this, Europe emerged as a colonial power-structure and established colonies all over the world. During this period, European ideas and science began to spread globally. By the way, the vision of the selection and cancellation of modernity was very clear. Categories like modern-medieval, progressive-conservative, rational-alternative were very clear here. This vision of modernity got global spread. The world of literature has also not remained untouched by this.

But it is to be noted that this project of modernity was more or less class based, it was bourgeois. That is why the capitalist class benefited more from it. It was natural to raise voice against it. It was first questioned by the French writer Badalier. We find a systematic critique of modernity's epistemology in Romantic Epistemology. After this, comparative literary criticism strengthens its ground at the global level by resorting to the methods of psychoanalysis, existentialism, structuralism and post-structuralism. Even today it is progressing continuously.

17.6 Role of Comparative Literary Critics and Translators

When a work is published, the writer publishes the truth created by him/her in that work. Now the truth of that work is not his/her own, it becomes the truth of the whole society. The work dedicated to the world now ceases to refer to the world and becomes a follower of the world for its meanings. At this point the critic enters as the representative of the people. The critic interprets the work and its references in the perspective of the society and searches for new meaning. The critic passes through that work according to the concerns and values of the society.

It is believed that the responsibility of the critic is not to protect the honor and reputation of the writer, but he will look at the work on the basis of paradigms, examine it and fill it with new possibilities of meaning. These patterns reflect the society, culture and time of the critic. The critic is not a parasite in the context of the work; rather he is responsible for good writing in his time. In the same way the responsibility of the translator is also huge. It is expected from a good translator that he should convey the good work of his time to the reader as far as possible with all its available and possible implications. At this point the role of critic and translator becomes equally important.

Comparative literature has made the role of translator more important. On the other hand, the critic working in the premises of comparative literature is also expected to be equipped with new values. The reason is that when the critic does not have a linguistic, a cultural or a national perspective, rather, he now has multilingual literature. Multinational and Multicultural aspects have a lot of perspectives. Due to the increasing use of internet and other means of communication, the world of literature and culture is getting a new global arena. In this new global arena, the role of critic of comparative literature becomes important today.

Critics of comparative literature are expected to be proficient in several languages. Along with this, they should be familiar with the literary traditions of different languages and their major works. A connoisseur of comparative literature like Gayatri Chakravati Spivak is familiar with languages like Bengali, English, French etc. Apart from this, she is knowledgeable about the literary traditions and cultural contexts of different languages. Translation had an important role

in making her prestigious. She translated a book of *Grammatology* (1962) written by Derrida in 1976. This translation was of global importance. This gave rise to Derrida's poststructuralist ideas. But Gayatri Chakraborty Spivak herself became recognized worldwide as an important theorist of the textual strategy of deconstruction.

Therefore, it is necessary for the critics of comparative literature to be well acquainted with translation studies. Today translation has become a discipline in itself. It is not just a means of translation, but it is a discipline that is developing by connecting and referring to social sciences and humanities. In today's Cultural Studies, an attempt is being made to denote the process of cultural transformation through translation. In the era of comparative literature, the concept of linguistic translation is being analyzed as a tool or metaphor of the nature of transformation of cultures.

17.7 Literary Theories

Generally, the systematic study of the nature of literature and the methodology of literary analysis are called literary theory. It emerges as an intellectual method of studying the text. In the era of comparative literature, the form of 'text' itself is also changing. In addition to written words and books, many elements of the human action have been included. Popular literature, films, advertisements, serials etc. are being included in this framework. For this reason its theory is expanding.

If we look at the history of literary theories, we find that Bharatmuni's *Natyasastra* was being recited at the tip of the peninsular India, while Aristotle was writing *Poetics* in Greece. But the development of literary theory, which developed along with comparative literature, took place around 1950 AD. However, the contribution of structural linguistics of Saussure to its development should not be forgotten. The English translation of Saussure's book, published in 1915, came to the fore in 1959. The publication of this translation opens a new chapter in the world of literary theories. During 1960 to 1980, its teaching started in major universities of America and England.

A major global political phenomenon has also contributed to the development of literary theories. Prominent scholars who contributed to a large extent are Erich Auerbach, Leo Spitzer, Renwick, Rinotto Pogoli, and Claudio Guillen. That is why it is believed that the continental philosophy of the European continent contributed to the development of literary theories.

German idealism, existential philosophy, phenomenology, structuralism, post-structuralism and French feminism can be underpinned. These literary theories, written in German and French, were translated into English and spread globally. In this way, the literary theories developed in the field of comparative literature can be called a set of staging and interpretation of the literary mind of the global level. Thinkers like Harold Bloom, Raymond Williams, Max Hachiger, Viodor Ednon Paul, have explained the importance of literature in everyday life. Cultural studies of Guillory etc., de-constructionism of Derrida, Gayatri Chakraborty Spivak and Pal Mann, George Kach, Terry Ingleton, Frederick Jameson have made an immense contribution to formation of literary theories. The role of translation has been important in the development of literary theories and its global dissemination under comparative literature. The scholars developed comparative literary theories, flourished in continental Europe and migrated from

there to America. Many of these literary theories were originally written in French, German or Spanish. Later on, they were translated into English, only then they could get global spread.

17.8 Issues in Identities and Literary Theories

The world today is in the midst of a great cultural transition. Today's world is not a soluble one from the social and cultural point of view. Global capital and public, diaspora, media, from all over the world are working together to create a global cultural interaction. Intermingling and often conflicting cultures and cultural hybridization is taking place. In such a world, there is a need for a very liberal, critical and at the same time very sensitive review of identity and its components.

Language and literature have been important aspects of identity. From very beginning, the criticism of indigenous or ethnic literature, its theory has revolved around the self-referential circle of identity recognition. Hindi poet Bhartendu's concern for the development of his own language and another Hindi poet Maithilisharan Gupta's *Bharat Bharti* reflects the pain of 'Who were we, what have we become' and the enthusiasm of our Nation's proclamation echoed in God India, can be seen as national self-reference and identity.

Today the concept of global literature is emerging through translations because of the idea of world literature.

It is noteworthy that this whole campaign of universality is not possible without translation. Gayatri Chakravati Spivak considers literature to be an important means of dialogue 'separately' and links the teaching of literature around the world with 'training the imagination' and considers the role of translation to be very important in this. But according to her, this translation should not be like the translation of traditional comparative literature and talks in the tone of signs and symbols attached to literature.

In fact, translation awakens the feelings of identity, elevates it and also increases the feeling of self-reliance. That is why the question of identity is being re-problematised at the global level by comparative literary theories.

When translations were not so widespread, the question of 'identity' in the field of criticism and literary theory was raised in divisive and at times sectarian lines. It is well known that the question of language and literature has been a fundamental part of human identity. Today, compared to earlier times, the intermingling of friendly groups has increased. If people are congregating in the net-world or in any case the global workplace, Gayatri Chakravorty Spivak in the book titled 'Death of a Discipline

In the era of globalization, different cultures are merging. The form of comparative literature that is growing through translations has forced us to think afresh on the question of identity. Comparative literary criticism and literary theories have been forced to find wider contexts of identity. The reason is that today the origin of language and culture is being considered as a fictional seed. This is more applicable in the context of diaspora. Who are we today in a world of comparative literature disseminated through extensive translations? Instead of the question of

how many are we? Criticism and literary theory in the world of comparative literature broadened by the proliferation of collective translations have to take up this question properly.

17.9 Language, Translation and Identity

The development of criticism and literary theories of comparative literature is happening continuously through translations and will continue to happen in the future. But in this global campaign, the language which is getting prevalence and priority is English. English is getting the status of international language. According to Derrida, the monopoly of the dominant language is increasing on humanity. According to Derrida, in such a linguistic system, people have to absorb the language of the owners of capital and machines in order to live or live better.

Aijaz Ahmed has also raised this question. According to him, the translation industry of developed countries translates the literature of African and Asian languages relatively less and at a slower pace. In the absence of this knowledge, scholars like Salman Rushdie dismiss Indian language-literature other than English as 'parochial', whereas the truth is that Indian languages have abundant and rich criticism and literary theory.

The scholars of comparative literature of Europe and North America are able to have knowledge of literatures of their countries only. For this reason, the literary theories written in Indian languages or other languages of the third world do not reach the knowledge centers of developed countries. While the literary thought and discussion of the knowledge centers of the developed countries get engulfed in the literary criticism and literary theories of the third world. By the way, due to the cultural subjugation of colonialism and neo-colonialism, their own literary criticism and literary theories are not being developed properly in these countries.

Gayatri Chakraborty Spivak believes that the development of comparative literary criticism and theory outside the periphery of Europe-America would be possible only in a single view when they would be true to these languages instead of suppressing them. (*Death of a Discipline* - p. 38). For this purpose, the role of the translator should not be only that of a local interpreter, but he/she should be an activist of the whole global cultural process.

Certainly, comparative literary criticism and literary theories will spread through translation. Despite this phenomenon, other cultural components of the world and their linguistic cultural expectations have to be given place. After all, in the era of globalization, comparative literature, which develops the consciousness of intercultural dialogue, will have to take these voices and identities along. India as a culture and a nation would also like to locate itself in the paradigms of comparative literary theory and criticism being developed through translations. Apparently India has been a country where Bharatmuni's *Natya Shastra* was available and also there has been serious poetic discourse including *dwani*, *alankaras* among others. Scholars of comparative literary criticism and literary theories at the global level should recognize their importance.

17.10 Let US Sum-Up

The trends of comparative literature in the field of language and literature have been there earlier also. Criticism and literary theories of separate and different literature from our own has existed earlier also. But as the world is moving across demographic frontiers due to globalization, new horizons of comparative literary criticism and theories are also opening up.

In fact, during this time many important changes took place all over the world. Cold War ended. The process of globalization has accelerated due to new technologies of information and communication. Capital and labor got multinational complex. As a result, many language-speaking communities and cultures got an opportunity to meet. Through translation, a new perspective is given to the principles of criticism of comparative literature in a new environment. The spread of multiculturalism and cultural studies began to rise. In this context, since 1992, that is, three years after the fall of the Berlin Wall, comparative literature has tried to reinvent itself. Charles Bernheimer considered in the broader perspective in *Comparative Literature in the Age of Multiculturalism*.

Today various kinds of literatures are available all over the world through translation. To evaluate this vast literature, the scope of literary criticism and literary theories is being expanded.

While global criticism and literary theory are freeing their consciousness from the bondage of national boundaries, disciplinary boundaries are also breaking down. Today politics, philosophy, anthropology, psychology, advertising film, media are all going under their purview. Along with this, the questions of identity and limitation are also being considered afresh in today's criticism and literary theories. In this way, diverse forms of global comparative literary criticism and theories are emerging through translation.

17.11 Exercises

- 1) Give an introduction to the development of comparative literary criticism and literary theories.
- 2) Highlight the role of translation in the development of literary criticism and literary theory at the global level.
- 3) Discuss the changing approach of comparative literary criticism and literary theories with reference to linguistic and cultural perspectives.
- 4) Write notes on:
 - a) Difference between literary criticism and literary theories
 - b) Nature of literary criticism
 - c) Development of literary theories

17.12 Suggested Readings

- Spivak, Gayatri Chakravarty, 2003, *Death of a Discipline*, Columbia, Columbia University Press.
- Hopkins, John, 1996, *Comparative Literature in the Age of Multiculturalization*