



VIDHYAYANA

**ISSN 2454-8596**

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**An International Multidisciplinary Research e-Journal**

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**Towards developing a theoretical framework based on Indo-Western comparative models with tracing history and development of Comparative Methodology in India**

**Shilu Khushal**

VIDHYAYANA

**Principal - Shree Purusharth Shaikshanik Sankul - Bhanvad.**

**Administrative of RDK Vidhyamandir**



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ISSN 2454-8596

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### Abstract:

Comparative literary study is a discipline in itself. Comparative study of literature as a systematic analysis of a mixture of features of the diverse kinds of the literature of the world in a similar viewpoint is comparatively a late expansion. The past of comparative literature is barely a century old. Still, many critics desire to say that comparative literature is as old as literary denigration. Comparative literature is measured, nowadays, a beneficial and significant study. Today, the modern technical development has made the world very small for which the shared associates amongst a range of cultures have become expected. With the globalisation and interdisciplinary studies, the amends have also happened in the field of literary studies which have exaggerated the birth of comparative literature. Literature is one, bereft of its place, time and language. Dr. Radha Krishnan, a respected academician, has also arranged that there is an agreement of outlook as the writers in different language gain their motivation from a broad foundation and face more or less the same kind of knowledge, moving and academic.



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### Keywords:

Comparative, thematology, translation, source text, narratology, Feminism

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Comparative study of literature has now become a significant subject of investigation amongst students, teachers and researchers of the world. Comparative literature is itself not original literature like the short story, poem and novel; the underlying theme of comparative literature is the comparison. The comparison is the chief instrument for the study of more than one literature. Eliot opines that assessment and investigation are the controlling apparatus of the critic. Comparative literature is unavoidably a field of study in comparison. The comparison may be used in this kind of literary study to point out resemblance, institution or influence. Similarity consists of similarities in style, structure, mood or idea between two works. A work of art is impossible to be examined, distinguished and assessed without an alternative to critical philosophy



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Comparison and dissimilarity are the tools which help in outline the method of similar criticism. Since assessment may be carried out from proper and stylistic or chronological or sociological or other points of view, similar criticism cuts diagonally across the other types and strength practically are taken as a division of each of them. However, it does have a bubble of its own. The term 'comparative' properly refers to disapproval that leaps the frontier lines between the district and countrywide kinds of literature. In a single literature school a massive deal of such disparagement is subsidiary, but in comparative literature, it is organized. Furthermore, similar criticism engrosses a considerable ground of literary study and encompasses other forms of human appearance having a superior standpoint. Questions about literature in comparative literature lead us to the questions concerning society, arrangement, orders of language, the connection between literature and society and the history of the human imagination and intellect.

The phrase 'comparative literature' has been primarily used by Matthew Arnold, an English poet and critic in 1848. Though, he had used the expression in a confidential letter. It is also said that Matthew Arnold for the first time invented the phrase 'comparative literature' while translating Ampere's use of 'Histoire comparative'. In 1886, Hutcheson Macaulay Posnett, a barrister of Ireland for the first time, wrote a book named 'Comparative Literature' and therefore he cemented the way in the route of the study of comparative literature. Later on, in 1901, H.M.Posnett inscribed an essay named 'The Science of Comparative Literature', in which a variety of analyses had been made obtainable regarding comparative literature. It will perchance be no overstatement to say that Posnett's effort to study the real temperament of comparative literature is the first challenge in the world. This subject has been conventional as an autonomous subject at the end of the 19th century and in the commencement of the 20th century though even from the 16th century in Europe a vast training for it was created.

At that time the Europeans obtained the knowledge about the other nations like China, Japan, India and the countries of the East-Asia. That the European words and the Sanskrit language of India are fashioned from



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the same root language, has been exposed while discussing a variety of world languages and that stimulated the European thinkers to make centre upon the study of the various works of literature of the world as an alternative of talk about their literature. Their altering approach to literature as to the average the appearance of widespread feelings bereft of time and spaces, led them to study the works of literature of the overseas countries. As a primary effort, they began to study the different languages of Europe, like as, the languages of France, Germany, England and Italy and attempted to search the unity amongst these languages. In its place of mono-literary study, a vast extent has been urbanised for the study of different languages of the world which mould the association in the middle of the languages.

Preliminary even in the 16<sup>th</sup> century, mostly in the nations of Europe, comparative literature has prolonged into the other states of the world and now the significance of comparative literature has been urbanised. Though comparative literature has been recognised now as a self-governing educational discipline, many trials, discussions and investigation work has been still ongoing upon this area. Comparative literature has been well recognised in especially the Western countries. It will be valuable to talk about that for the first time, in the Cornell University of America, comparative literature has been traditional as a disconnect department amid the world itself. The significance of comparative literature as an educational discipline has been vast growing amongst different places of the world. Almost in one hundred universities of North America, approximately all the universities of France and in the universities of German, Italy, Russia, Austria, Switzerland, Poland, Hungary, Yugoslavia, comparative literature as either as an individual department or as a part incorporated with the other subdivision has been well conventional. It was in the belatedly 1920s and the near the beginning of 1930s that comparative literature appeared on the literary scene of Chinese literature.

Wen Yiduo supposed that Indian literary persuasion consisting of Buddhist literature and drama was a chief influence on China. French researchers, in particular harassed that comparative literature dealt with the past



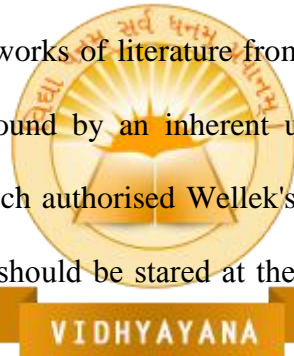
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of worldwide associations between works of literature. Some scholars of comparative literature paying attention to the mutual penetrations in subject-matter, though, books or feelings among two or several kinds of literature, are doing fundamental contribution. In the celebrated Second Congress of the International Comparative Literature Association at the University of North Carolina at Chapel Hill in the United States, Rene Wellek carried a challenging address entitled 'The Crisis of Comparative Literature'. This lecture was the result of his lifetime participation in comparative literature. It rather hurt Wellek to scrutinise that some scholars restricted comparative literature to the study of 'foreign trade' between the works of literature of two states. Van Tieghem's proposal of comparative study as the study of the cooperative relations between the works of literature of two states was also opposed by Wellek. Wellek highlighted the identity of comparative literature as a genre of literary research gone beyond all limitations of language, ethics and politics. It intended to study all types of works of literature from a worldwide angle entail that all creative literary writings and knowledge were bound by an inherent unity. Rene Etiemble, a renowned French scholar of comparative literature very much authorised Wellek's position that comparative literature was a form of 'humanism' and , and therefore, should be stared at the common religious wealth of all humanity and as a self-governing entity.



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The advancement of comparative literature as a regulation in India has been much delayed. This tardiness in the in advance of grounds of comparative literature has its genesis in socio-political and monetary backgrounds. It can be confessed by everybody that when the similar technique of literary studies was gaining impetus in the West, India was in a state of different command which resulted in the slow expansion of comparative literature in India as compared to that of West. In India though very little work has been done in this way, still the development is continuing. The Jadavpur University of Calcutta is the founder university as far as comparative literature is worried as an independent department. In 1956, for the first time in India, in Jadavpur University, the program of comparative literature has been ongoing. After learning



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comparative literature, Buddhadev Basu, a respected scholar, has vigorously felt the significance of comparative literature and recognised it in Jadavpur University. After that numerous universities in India have incorporated the prospectus of comparative literature in their course study. Of late, Dibrugarh University of Assam has also included the study of comparative literature in their course form. Now it is perceived that some English departments of Indian Universities like Delhi, AMU, BHU, Agra, Jadavpur, Madurai, South Gujarat, Surat, Sambalpur, and Vishwa Bharati have introduced comparative literature in courses of study at M.A. level. Delhi University also has an M.Phil programme in Comparative Indian literature. Madurai University has an English and Comparative Literature Department in its place of the English department. South Gujarat University at Surat has also founded a Comparative Literature Department. It is true that Indian works of literature are multiracial and multicultural. It signs basically a two-fold approach to comparative literature in the Indian context. One is worldwide and the other is international. The power of European writers on the Indian writers and vice versa and the power of Indian writers of one region on the other Indian authors of another region are apparent in the Indian context. The phase of the worldwide area shows the pressure of Eliot, Whitman, Hemingway et al upon Indian writers and the phase of Intranational side includes Premchand's, Bankim Chandra's, Tagore's influence on Fakir Mohan Senapati and Sanskrit poet's influence on Nissim Ezekiel. Consequently it is effortlessly apparent that any Indian national literature cannot be unstated as an extraordinary article.

Although many negotiations have been done in the study of comparative literature, still, conceivably, no proper characterisation of comparative literature has been developing yet. About comparative literature, it has been said in Webster's Encyclopaedia Unabridged Dictionary of the English language, "The study of the literature of two or more groups differing in cultural background and usually, in language, concentrating on their relationships to and influences upon each other".

Guyard has described comparative literature as the past of international literary relations. J.M.Carre has





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stated that comparative literature is a division of literary history. All these definitions have ruined to cover all the regions of comparative literature. Remove all the limitations; Rene Wellek has attempted to institute comparative literature as the latest innovation in the study of literature. Trying to create its nature, Wellek wrote,

“...the study of literature beyond the confines of one particular country, and the study of the relationship between literature on the one hand and the other areas of knowledge and belief, such as the art, philosophy, history, the social science, the science, religion etc. on the other hand.” (Wellek P.18)

Wellek has endeavoured to talk about all the areas of comparative literature. He said, it will study all/literature from an international perspective, with a realisation of the unity all literary conception and understanding. In this formation comparative literature is indistinguishable with the study of literature sovereign of linguistic, ethnic and supporting restrictions. It cannot be confined to a single method, explanation characterisation, explanation, narration, explanation, assessment are used in its discourse just as much as assessment. Nor can comparative literature be cramped to literary history to the barring of criticism and up to date literature. Criticism as scholars have argued many times cannot be divorced from history, as there are no neutral facts in literature: The three critical branches of literary study-history, theory and criticism- occupy each other, just as the learning of national literature cannot be divorced from the study of the totality of literature, at least in India. Rene Wellek and Austin Warren, nevertheless, compete: "Yet neither of these differently formed adjectives is very illuminating, since the comparison is a method used by all criticism and sciences, and does not, in any way, adequately describe the specific procedures of the literary study. The formal comparison between literatures-or even movements, figures and works-is rarely a central theme in literary history, though such a book as F.C. Green's 'Minuet', comparing aspects of French and English eighteenth-century literature, may be illuminating in defining not only parallels and affinities



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but also divergences between the literary development of one nation and that of another." (Wellek P.46)

Wellek and Warren have found out three different minds with the term 'comparative literature'. Initially, comparative literature may mean the study of the oral text, particularly of folk-tale themes and their immigration: of how and when they have come in 'higher', 'artistic' literature. Oral literature organism an essential part of literary scholarship cannot be alienated from written literature. The contact between the spoken literature and written literature can be completely and precisely intentional from end to end assessment. The learning of oral literature helps the literary scholars to investigate deep into the derivation and the rise of legendary variety and devices. Secondly, comparative literature helps in the study of associations between two or more works of literature. In authenticity, one literature cannot be noticeable from another literature however they are written in poles apart languages like Oriya, Bengali, Assamese, Hindi, Urdu etc. Thirdly, comparative literature recognises 'world literature'. The notion of 'world literature' has been initiated by Goethe's 'weltliterature' which reads all literature should be intentional and taken as one. The courage of literature included the concept of 'world literature'. It does not confine itself inside fine linguistic educational and local lines. It would be meaningful to talk about what it was with this notion in mind that Goethe gave the notion of 'world literature'.

Matthew Arnold was also alongside the impression of narrow national literature only. He is apprehensive about the danger of incarceration to one's national literature. Arnold supported the mastery of one extensive literature. There is not any specific technique for the study of comparative literature. Although there is not any specific method to study comparative literature, it is factual that it varies from the study of single literature. For the real study of comparative literature, no technique is adequate and enough. Rather than the techniques, the objectives and aims of comparative literature should be given significance because magnitude and aims only can guide to a new direction in the study of comparative literature. Usually, the three significant forces in the study of comparative literature mostly are chronological, artistic and





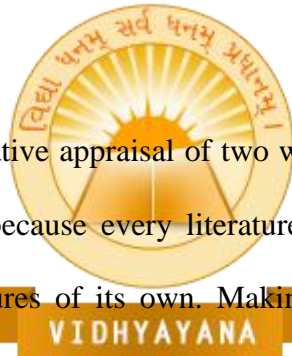
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socialistic. The chronological military gives significance upon the schoolwork of literature through the historical viewpoint. The artistic forces are connected with the theory which helps in studying writing in entirety as well as it tries to represent its aesthetic sense. The socialistic outlook is the manifestation of the social condition of literature. Although there is not any specific method of study of comparative literature, still, it can be said that comparative literature revises both the history of literature and theories and criticism and so the method used to study comparative literature cannot be restricted to 'comparison' alone. A variety of methods counting account, the portrayal of characteristics, explanation, recitation, clarification and assessment should also be used in addition to 'comparison'. Comparative literature encompasses a large number of strategy, including instruction, deduction, description, interpretation, synthesis and counter-evidence. It will be no overstatement to state that the comparative method is something of a much broader canvas.



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Comparative literature engages a comparative appraisal of two works of literature. It is almost seen that no judgment seems probable at first sight because every literature in its completeness emerges to have its idiosyncratic character with precise features of its own. Making a comparative study of more than one literature is not an easy chore. In making an assessment, there are always chances of over-emphasis, both in admiration of the similarity and difference found surrounded by different works of literature and cultures. So in making truthful purpose and sound comparison radical tendencies are to be avoided. The resonance comparison will only be possible when the investigator is very honest, neutral and nonaligned to the study of the critical points or skin texture of various works of literature. Being an educational discipline, the comparative study of literature, in spite of being a relative description of various features, should also to some amount be an evaluative and dangerous study and the assessment should be done with an open mind.

The word 'comparative literature' hardly has any association with nationalism. It is not born with the issue of jingoism. It has been maintained that comparative literature has hoisted much alongside nationalism.



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C.D.Narasimhaiah has articulated his view in this way,

"...in fact the whole concept of 'comparative literature' is said to have arisen as a reaction against the narrow nationalism of many historians of French, German, Italian and English works of literature."

(C.D.Narasimhaiah P.45) Comparative literature releases the works restricted within social content and national individuality of a work. It aims at exceeding national limitations of different works of literature so that it can be positioned in the universal scaffold of 'global literature'. It has already been affirmed that comparative literature in today's age of globalisation, has an imperative role since it gives the range of studying more than one literature. In the Indian background also comparative literature is of enormous significance. It will perchance be unwanted to say that Indian literature is a beautiful amalgamation of different regional works of literature. It is consequently, comparative study of diverse works of literature can be of great help in thoughtful the core of local works of literature. Comparative study of literature is a means of explanatory the growing trend of fighting, secession and prejudice among diverse regions of the country.

It twists people closer and offers them an opening to appreciate each other. Such efforts reinforce the emotional bond and help to conserve the compound culture of India. The onset of the twentieth century has seen the prosperous of comparative literature foreign- predominantly in countries with the multilingual base. The academics have come to distinguish comparative literature as an imperative discipline of literature which goes beyond the narrowness, provinciality and parochialism of national and general works of literature, in a country like India comparative literature studies is the need of the hour as it will widen the viewpoint of people on Indian literature as well as encourage the cause of national incorporation intensely.

The phrase 'Comparative Literature' is intricate to describe for it develops not one but two or even more than two works of literature in assessment at the same time. It happens to still more difficult mission when the comparatist has to take into deliberation the multi-dimensional aspects of comparative literature such as as-



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linguistic, cultural, religious, economic, social and historical issues of different cultures.

To appreciate the phrase "comparative literature" we must examine its taxonomy. Etymologically, the phrase comparative literature indicates any literary work or works when contrasted with any other literary work or works. Therefore, comparative literature is the study of inter-connection between any two or more than two major literary works or works of literature. It is essential that while making a comparative study, we must take the foundation, themes, myths, forms, artistic strategies, social and religious movements and trends into deliberation. The comparatist with his signature approach and examinations will find out, the resemblances and differences amongst a variety of works that he has taken on for the reason of assessment and explanation lie in the fact that his advance must be dispassionate and evenhanded to reach the ultimate truth. It is only his solemn and truthful come up to which will bring forth the unclothed truth or common results and this is the purpose of comparative study.



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If taken generally, comparative literature is an inclusive term. Its extent encompasses the entirety of human knowledge into its embrace, and thus all personal human relations among the range of parts of the world are understood, during the critical approach to pieces of literature under comparative study. It helps to disappear thin national and worldwide limitations, and in place of that universality of human associations emerges out. Thus the term comparative literature contains a comparative study of provincial kinds of research, national kinds of literature, and transnational kinds of literature. Although, there are many over-lapping expressions in this apprehension such as - Universal literature, General literature, International literature and World literature. Frequently, we can bring up here that comparative literature includes knowledge of human life and behaviour as an entire. At the beginning of world literature the works of Homer, Dante, Shakespeare, Milton, Goethe, Emerson, Thoreau, Valmik, Vyas should be taken as one for contrast.

Virgil's *Aeneid*, Homer's *Iliad*, Milton's *Paradise Lost*, Indian Epics- *the Ramayana* and *the Mahabharata*



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ISSN 2454-8596

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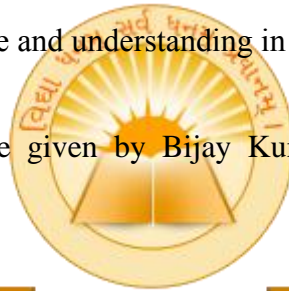
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can be studied in juxtaposing as world literature.

If taken expressively, human nature is unquestionably the same all over the world. That is why, human language in all fictional works or works of literature are bound to have deep-rooted resemblances and likenesses. Hence there lies a resemblance between the masterworks of different literary works of dissimilar nations. Human character, no hesitation, is very intricate, and this impediment in particular kinds of literary works makes the comparative study a complex phenomenon.

As talked about above, the comparative study is not unique from a critical loom of particular literature excluding the fact that here we deal with two or more than two works of literature side by side. In this way, the subject becomes vaster and standpoint broader. Limitations of comparative literature have to be wholesale to include the total of human life and understanding in one's cuddle.

The description of comparative literature given by Bijay Kumar Dass is straightforward glowing and comprehensible:



"The simple way to define comparative literature is to say that it is a comparison between the two works of literature. Comparative literature analyses the similarities and dissimilarities and parallels between two works of literature. It further studies themes, modes, conventions and use of folk tales, myths in two different works of literature or even more." (Bijay Kumar Dass 1)

Tagore indicates to comparative literature by the name of '*Vishvasahita*'. Lengthening the scope of comparative literature he remarks:

"From narrow provincialism we must free ourselves, we must strive to see the works of each author as a whole, that whole as a part of man's universal creativity, and that universal spirit in its manifestation through world literature" (Quoted in Buddhadeva Bose, "*Comparative Literature in India, Contribution to*



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**ISSN 2454-8596**

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*Comparative Literature ; Germany and India, Calcutta, 1973).*

If taken traditionally, comparative literature has been a result of a reaction against the linear independence of the 19<sup>th</sup>-century scholarship in England. Although it was an infrequent tradition, the comparative study of literary works was in vogue, right from the commencement of the Christian era. Romans were the open up in the field of comparative research. They outdid the Greeks in the expansion of comparative research. The Romans exertion out the convention of comparing the works of great orators and poets of Greek and Roman found out many comparisons among their studies of literary works. Having no reservation, Quintillion was the establishment in this matter, but Longinus endeavoured to set the comparative study in the regulated discipline. If he had headed Quintillion, he would have been the pioneer in this field. He transported forth the names of Homer and Plato etc. In Indian proportional approach the Sanskrit critics materialised out during the 6<sup>th</sup> century A.D. It is clear from the comments on Kalidasa's *Meghduta* and *Abhijnanasakutala*. After that, critics like Kuntaka and Abhinavagupta with their qualitative approach cemented the way for contemporary comparators.



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R.S. Pathak, opining the historical development of the new discipline, comparative literature utters: “Mathew Arnold made meaningful efforts in the English world and emphasized the significance of the comparative approach to literary works strongly. He wrote in a letter in 1848, every critic should try and possess one great literature at least besides his own and more the unlike his own, the better.” (R.K. Dhawan P. 22)

Therefore, he pioneered the comparative criticism in England and gave stimulation to other critics to work on this new regulation. It is hereby optional that the comparatist should assume the master parts of imaginative writers, whose works have multinational status in literary fields. That is why; Ezra Pound and T. S. Eliot named for criticism of poetry on limitations of universal world-poetry, or the works of greatest



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brilliance. These types of the move toward will straight comparative study of literature towards a worldwide level.



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ISSN 2454-8596

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