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FACULTY OF ARTS AND LANGUAGES  
DEPARTMENT OF ENGLISH



***Introduction to Comparative Literature: Lectures Semester  
I and II, First Year Master Students of Literature and  
Civilization: 2022/2023***

Submitted in Fulfillment of the Requirements of the Degree of  
University Habilitation

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**2022/2023**

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## Course Profile

<b>Course Title</b>	<i>Introduction to Comparative Literature (2022-23)</i>
<b>Level</b>	<i>Graduate, M1 LC</i>
<b>Award Title</b>	<i>Master of Art/ Licence (MA)</i>
<b>Awarding Body</b>	<i>University of Bejaia</i>
<b>Teaching Institution</b>	<i>University of Bejaia</i>
<b>Faculty</b>	<i>Arts and Languages</i>
<b>Department</b>	<i>English</i>
<b>Regulations</b>	<a href="http://www.univ-bejaia.dz/formation/formations/2016-06-29-11-34-56">http://www.univ-bejaia.dz/formation/formations/2016-06-29-11-34-56</a>
<b>Location</b>	<i>Pole Universitaire d'Aboudaou, Bejaia</i>
<b>Length of the course</b>	<i>Two semesters (1 year)</i>
<b>Unity</b>	<i>Fundamental</i>
<b>Coefficient</b>	<i>1</i>
<b>Number of Credits</b>	<i>2</i>
<b>Mode of Teaching</b>	<i>Hybrid</i>
<b>Mode of evaluation</b>	<i>Continuous Assessment 100%</i>
<b>Instructor</b>	<i>Mrs.Houria Halil</i> <a href="mailto:houria.halil@univ-bejaia.dz">houria.halil@univ-bejaia.dz</a>

# Introduction

## 1. Description of the Course: Course Overview

The present document represents a series of pedagogical materials designed for EFL students in the literature and civilization class. The course will be partially theoretical and partially practical. It will be taught through illustrating examples and excerpts taken from different literary texts and other literary genres. Definitions of literary terms, which are taken from reliable sources, will be provided especially in the theoretical part since the students are not familiar with Comparative Literature as a module. When it comes to evaluation, it will be provided by assignments and project works.

I hope that this modest work will be a useful material for First year Master students of Literature and Civilization. Since Comparative Literature as a subject matter is complex, students should be well oriented in order to reach the instructor's goal that is to prepare them to be good practitioners in the field. At the end of each lecture, a list of books and websites that I have used that are useful and pertinent to the content of the course is provided.

## 2. Aims and Objectives of the Course

To explore the aims and the objective of the present course, which is, entitled "Introduction to Comparative Literature", I have provided the following definition of comparative literature by Tötösy de Zepetnek in book *Comparative Literature* (1998):

The discipline of Comparative Literature is *in toto* a method in the study of literature in at least two ways. First, Comparative Literature means the knowledge of more than one national language and literature, and/or it means the knowledge and application of other disciplines in and for the study of literature and second, Comparative Literature has an ideology of inclusion of the Other, be that a marginal literature in its several meanings of marginality, a genre, various text types, etc. ...Comparative Literature has intrinsically a content and form, which facilitate the cross-cultural and interdisciplinary study of literature and it has a history that substantiated this content and form. Predicated on the borrowing of methods from other disciplines

and on the application of the appropriated method to areas of study that single-language literary study more often than not tends to neglect, the discipline is difficult to define because thus it is fragmented and pluralistic (13).

According to the above, the interdisciplinary program of comparative literature engages the study of literatures and cultures within and across national borders. It also involves comparative analysis of different literary texts and genres with visual art forms, social discourse, ideologies and practices. Hence, through the present course, the objectives and the aims of Comparative Literature will reach the students. In other words, by the end of this course, students will be able to:

- Develop their ability to read critically, to argue analytically, and to speak eloquently, translates fluently and to write skilfully in at least two different languages in the field of Comparative Literature.
- Understand and have access to the different literary works and genres (novels, poetry, drama, film, monuments, political discourse, painting, audio, etc.) since they are both a source of pleasure and instruction.
- Familiarize with the different periods in the history of one or more literary traditions.
- Gain a general knowledge of different cultural traditions representing writers and artists of different origins and from diverse historical periods.
- Explore literature in its social, political, intellectual, and historical context.
- To demonstrate knowledge of historical, linguistic, and cultural contexts of texts as they are produced and received across national boundaries.
- Decipher the kind of relationship that links literature to other forms of arts (visual arts like cinema, photography, painting, drawing etc.)
- Consider the fundamental role that translation plays in bridging the gap between different literatures and cultures since it establishes a dialogue between them. Therefore, translation helps comparative literature's practitioners to understand and tolerate the differences and cast away the prejudices and the negative stereotypes, which may hinder Comparative Literature as a discipline from attaining its objective.
- Analyse literary works in relation to the relevant literary theories drawn from multiple disciplines like cultural studies, philosophy, psychology, ideology, anthropology, visual studies, and rhetoric. Besides, the students will be fully aware about the fact that literary



studies are directly related to the application of a specific theory since the latter is considered the skeleton of any given research.

- Analyse literature and the other arts as means of resistance and protest.
- Develop their reading, understanding and critical skills in the domain of literature in general and comparative literature in particular at the same time prepare themselves to write their research papers as one of the requirements for their graduation.

### 3. Course Content and Syllabus

#### *First Semester: The Theoretical Part*

Week	Lesson's Title	Texts and Pedagogical Supports
01	<b>Literature: An overview</b>	Some illustrations are given to explain the lesson
02	<b>The Field of Comparative Literature: History and Development of Comparative Literature.</b>	The lecture itself includes many examples for the sake of illustration
03 and 04	<b>Principles of Comparative Literature</b>	A number of examples are provided orally in class.
05	<b>Comparative Literature and its Objects of Study: Influence</b>	Two passages taken from two novels <i>L'etranger</i> and <i>Meursault, contre-enquête</i> written by the French Algerian Albert Camus and the Algerian Kamel Daoud, respectively.
06	<b>Dialogism</b>	Some excerpts taken from Willam Shakespeare's <i>The Tempest</i> (1611), Aimé Césaire's <i>Une tempeste</i> (1969) and Dev Virahsawmy's <i>Toufann</i> (1991) are used with the students to see how

		<b>Dialogism in literature works.</b>
<b>07</b>	<b>Intertextuality</b>	<b>Some extracts are taken from Miguel de Cervantes's <i>Don Quixote de la Mancha</i> (1605) and Salman Ruchdie's <i>Quichotte</i> (2019).</b>
<b>08</b>	<b>Imitation, Borrowing and Plagiarism</b>	<b>The students are asked to provide some illustrating examples drawn from their literary background.</b>
<b>09</b>	<b>Image-Echoes, Imagology and Representation</b>	<b>Some excerpts taken from William Shakespeare's <i>Othello</i> (1604) and <i>The Merchant of Venice</i> (1600).</b>
<b>10</b>	<b>Translation Studies: Literary Translation and Comparative Studies.</b>	<b>Two passages taken from Albert Camus's novel <i>L'etranger</i> (1942) and its translated version <i>The Stranger</i> by By Matthew Ward (1988).</b>

### **First Term Assignment,**

At this end of this course, a number of exam paper samples will be provided.

***Second Semester: Practical***

Week	Lesson's Title	Texts and Pedagogical Supports
01	African Literature and Comparative Literature	<p>Extracts from and Joseph Conrad's <i>Heart of Darkness</i> (1899) and Chinua Achebe's <i>Things Fall Apart</i> (1958).</p> <p>Some extracts from Chinua Achebe's <i>Things Fall Apart</i> are yielded to foster the students' understanding of the lecture.</p>
02-03	Myths and related Themes: Literary Myths/ The Poetics of Myths	The students are asked to provide illustrating examples.
04-05	Comparative Literature and Visual Arts	<p>Ford Madox Brown's painting (1834) and William Shakespeare's tragedy <i>King Lear</i> (1606).</p> <p><i>The Tempest</i> (1601) and <i>Forbidden Planet</i> (1956).</p>
06	Comparative Studies and Research: Practice	My Magister thesis entitled "Willam Shakespeare's <i>The Tempest</i> , Aimé Césaire's <i>Une tempete</i> and Dev Virahsawmy's <i>Toufann</i> as Intertexts" and some of my previous students' works are presented for the students to show them how to compare between two or more literary works, how to choose a theme to their future research and what is

		<b>required to do in order to conduct their research successfully.</b>
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**N.B.** The remaining lectures are devoted to the presentations of the students. Besides, on the basis of their choice of the topic and its originality, their oral presentations and the submitted hard copy, the students are evaluated (The Second Term Assignment).

## **I. Literature: An Overview**

### **1. What is literature?**

Literature is, according to the Oxford English dictionary, literary production as a whole; the body of writings in a particular country or period, or in the world in general. Now, also in a more restricted sense; it is applied to the writings which have claim to consideration on the ground of beauty of form or emotional effects,...

Literature is a term used to describe written or spoken material. Broadly speaking, literature is used to describe anything from creative writing to more technical or scientific works, but the term is most commonly used to refer to works of the creative imagination, including works of poetry, drama, fiction, and nonfiction.

Fiction is a work of imagination or invention, which contrasts with nonfiction (which is usually thought to be based on facts). Written works like novels, short stories, plays, and poems are fictional.

A work of fiction is a work of literature, but the term “literature” encompasses far more than just fiction. Literature also refers to nonfiction (memoirs, biography, and other works that are factual in scope).

### **2. Why do we study literature?**

Literature represents a language or a people: culture and tradition. But literature is more important than just historical or cultural artifacts. Literature introduces us to new worlds of experience. We learn about books and literature; we enjoy the comedies and tragedies of poems, stories and plays; and we may even grow and evolve through our literary journey with books.

Ultimately, we may discover meaning in literature by looking at what the author says and how he/she says it. We may interpret the authors message. Therefore, literature is important to us because it speaks to us, it is universal, and it affects us.

“The difficulty of literature is not to write, but to write what you mean; not to affect your reader, but to affect him precisely as you wish.” Robert Louis Stevenson.

### **3. Forms of literature**

- **Poetry/ Verse:**

Poetry is a literary genre which covers any kind of metrical composition (in meters). The term refers to the pattern of stressed and unstressed syllables. English poetry is based on stress, and the meter is the more or less regular pattern in a line poetry. In addition, poems rely heavily on imagery and the precise word choice.

Poetry perhaps pre-dates other forms of literature: early known examples include the surviving works of Homer (*the Iliad* and *The Odyssey*), and the Indian epics *Ramayana* and *Mahabharata*.

- **Drama:**

A play or drama offers another classical literary form that has continued to evolve over the years. It generally comprises chiefly dialogue between characters, and usually aims at dramatic/theatrical performance rather than at reading. During the eighteenth and nineteenth centuries, opera developed as a combination of poetry, drama, and music. Nearly all drama took verse form until comparatively recently.

Greek drama exemplifies the earliest form of drama of which we have substantial knowledge. Tragedy, as a dramatic genre, developed as a performance associated with religious and civic festivals, typically enacting or developing upon well-known historical or mythological themes. Tragedies generally presented very serious themes.

- **Prose:**

A literary genre which is free from rhyme, rhythm, measure. There are many kinds of prose works such as: novella, novels, sermons, essays, chronicles,...

The term sometimes appears pejoratively, but prosaic writing simply says something without necessarily trying to say it in a beautiful way, or using beautiful words. Prose writing can of course take beautiful form; but less by virtue of the formal features of words (rhymes, alliteration, meter) but rather by style.

Narrative fiction (narrative prose) generally favors prose for the writing of novels, short stories, and the like. Singular examples of these exist throughout history, but they did not develop into a systematic and discrete literary forms until relatively recent centuries. Length often serves to categorize works of prose fiction. Although limits remain somewhat arbitrary, modern publishing conventions dictate the following:

- A flash fiction is generally defined as a piece of prose under thousand words.
- A short story comprises prose writing of less than 10,000 to 20,000 words, but typically more than 500 words.

- A story containing between 20,000 and 50,000 words falls into the novella category.
- A work of fiction containing more than 50,000 words falls into the realm of the novel.

A novel consists simply of a long story written in prose, yet the form developed comparatively recently. In mainland Europe, the Spaniard Cervantes wrote perhaps the first influential novel: *Don Quixote*, published in 1600; earlier collections of tales, such as Boccaccio's *Decameron* and Chaucer's *The Canterbury Tales*, have comparable forms and would classify as novels if written today.

### **Other prose literature**

Philosophy, history, journalism, legal and scientific writings traditionally ranked as literature. They offer some of the oldest prose writings in existence; novels and prose stories earned the names "fiction" to distinguish them from factual writing or nonfiction, which writers historically have crafted in prose.



## II. The Field of Comparative Literature:

### Comparative Literature: History and Development

#### 1. Comparative Literature: A definition

Comparative literature (sometimes abbreviated "Comp. lit.") is an academic field dealing with the literature of two or more different linguistic, cultural or national groups. While most frequently practiced with works of different languages, comparative literature may also be performed on works of the same language if the works originate from different nations or cultures among which that language is spoken.

Literature, like any cultural activity, does not exist in a vacuum, so one should consider, for example the relationship between literature and the other arts, especially music and painting as well as the relationship between the literature of different countries and different periods.

It is thought that Comparative Literature acquired its name from a series of French anthologies used for the teaching of literature, published in 1816 and entitled *Cours de littérature comparée*.

In an essay discussing the origins of the term, René Wellek shows that the term came into use around 1820s and 1830s in France. He suggests that, "vergleichende Literaturgeschichte" which is the German version of the term, first appeared in a book by Moriz Carrière in 1854. However, the earliest English usage is attributed to Mathew Arnold, who referred to "Comparative Literatures" in the plural in a letter of 1848 and defined it when he said: "*Everywhere there is connection, everywhere there is illustration. No single event, no single literature is adequately comprehended except in relation to other events to other literatures*". In the same vein, Susan Bassnett gives the concept a precise definition which is the following,

Comparative Literature involves the study of two texts across culture that it is interdisciplinary study of and that it is concerned with patterns of connection in literature across both time and space ... comparative literature is the study of text from different culture contexts and origins to

identify their points of convergence and divergence with reference to these two highly reliable and credible sources, it is best to summarise that comparative literature is basically portrayed as the study of literature beyond national boundaries that aims to highlight the relationship between literature and other areas of knowledge and belief as well as to ascertain their point of convergence and divergence. (1993:25).

## **2. Comparative Literature: An overview**

Students and instructors in the field of Comparative Literature, usually called "comparatists" who have traditionally been proficient in several languages and acquainted with the literary traditions, literary criticism, and major literary texts written in those languages.

The interdisciplinary nature of the field means that comparatists typically exhibit some acquaintance with translation studies, sociology, critical theory, cultural studies, religious studies, and history. As a result, comparative literature programs within universities may be designed by scholars drawn from several such departments. This eclecticism has led critics to charge that Comparative Literature is insufficiently well-defined, or that comparatists too easily fall into dilettantism (no deep understanding), because the scope of their work is, of necessity, broad.

The terms "Comparative Literature" and "World Literature" are often used to designate a similar course of study and scholarship. Comparative Literature is the more widely used term in the United States, with many universities having Comparative Literature departments or Comparative Literature programs.

Comparative literature is an interdisciplinary field whose practitioners study literature across national borders, across time periods, across languages, across genres, across boundaries between literature and the other arts (music, painting, dance, film, etc.), across disciplines (literature and psychology, philosophy, science, history, architecture, sociology, politics, etc.). Defined most broadly, comparative literature is the study of "literature without borders." Scholarship in Comparative Literature include, for example, studying literacy and social status in the Americas, studying medieval epic and romance, studying the links of literature to folklore and mythology, studying colonial and postcolonial writings in different parts of the world,

asking fundamental questions about definitions of literature itself. What scholars in Comparative Literature share is a desire to study literature beyond national boundaries and an interest in languages so that they can read foreign texts in their original form. Many comparatists also share the desire to integrate literary experience with other cultural phenomena such as historical change, philosophical concepts, and social movements.

The discipline of Comparative Literature has scholarly associations such as the ICLA: International Comparative Literature Association and comparative literature associations exist in many countries. As there are many learned journals that publish scholarship in Comparative Literature as well. In addition to the concept of Comparative Literature, it is worth mentioning two other concepts used in this field:

### **World literature:**

Weltliteratur, in German, is a term introduced by the German poet Goethe. It includes a theory that the literature should be considered as a breadth of all five continents. However, Goethe used this term to preach that a time will come when all literatures in the world will be incorporated in one literary global coalition.

This idea was impossible to achieve, because the literatures grow in response to the intellectual and social needs of the nations and nationalism. Therefore, the literatures are regional and national at first. The immortality of the literary works does not come from a global point of its significance, but it is resulted from its sincerity, artistic originality and deep national and historical awareness. In this context, the following is Goethe's letter sent to Streckfuss, 27th January 1827, where he explained his point of view about the necessity of unifying the efforts to get rid of the disparities that hinders the achievement of the literary coalition between the nations, when he claimed,

I am convinced that a world literature is in process of formation, that the nations are in favour of it and for this reason make friendly overtures. The German can and should be most active in this respect; he has a fine part to play in this great mutual approach" (Quoted in D'haen.T and Domínguez. M. T.C, 2013: 11).

In another letter addressed to Boisserée, 12th October 1827, he stated, "In this connection it might be added that what I call world literature develops in the first place when the differences that prevail within one nation are resolved through the understanding and judgment of the rest." (Ibid: 11).

**General literature:** P. V. Tieghem says that "We mean by the history of general literature, or briefly general literature, a range of researches deal with the joint (shared) events between several literatures, either in their mutual relations or in their matching. General Literature is different to various national literatures and comparative literature."

In spite of the difference, the General Literature is a "natural complement" for the Comparative Literature and in other cases, Tieghem prefers to use the term "History of World Literature" than General Literature.

It is clear that Comparative Literature means something else, not the whole theory of world literature or the world literary masterpieces. The same words can also be used for the term "General Literature", which means theory of the literature and its principles originally. Such research often exceeds the national and regional limits and does not mean to accept the ideas and literary styles that could go beyond the local boundaries of global scope, which is exactly what was made (Paul VanTieghem) to consider the concept of general literature contrary to the concept of Comparative Literature. The area of general literature to him is the world's broadness and exceeded the limits, while the area of Comparative Literature is the relationship between one literature and another, namely, the relationship between two literary parties. Therefore, the differentiation between General Literature and Comparative Literature given by (P. V. Tieghem) is that Comparative Literature is dual, while the General Literature exceeds dual.

### **3. Early Works**

Works considered foundational to the discipline of Comparative Literature include Transylvanian Hungarian Hugo Meltzl de Lomnitz's scholarship, also the founding editor of the journal *Acta Comparationis Litterarum Universarum* (1877) and Irish scholar H.M. Posnett's *Comparative Literature* (1886). However, antecedents can be found in the ideas of Johann Wolfgang von Goethe in his vision of "world literature" (*Weltliteratur*) and Russian Formalists credited Alexander Veselovsky with laying the groundwork for the discipline. During the late

19th century, comparatists such as Fyodor Buslaev were chiefly concerned with deducing the purported *Zeitgeist* or "spirit of the times", which they assumed to be embodied in the literary output of each nation. Although many comparative works from this period would be judged chauvinistic, Eurocentric, or even racist by present-day standards, the intention of most scholars during this period was to increase the understanding of other cultures, not to assert superiority over them (although politicians and others from outside the field used their works for this purpose).

#### **4. The Most Influential Schools in Comparative Literature**

In this part, three different schools with different perspectives emerged in the discipline of Comparative Literature which are the following:

##### **a. The French School**

From early 20th century till WWII, the field was characterised by a notably empiricist and positivist approach, termed the "French School," in which scholars examined works forensically (scientifically), looking for evidence of "origins" and "influences" between works from different nations. Thus a scholar might attempt to trace how a particular literary idea or motif travelled between nations over time.

Insofar as relations between nations have some historical roots, literary comparative studies are linked to history. It is on this basis that Jean Marie Carré comes to propose in his preface to Marius Francois Guyard's book *La Litterature Comparée* that "comparative literature is a branch of literary history, for it tackles the international spiritual affinities." Therefore, in the French School of Comparative Literature, the study of influences and mentalities dominates.

Broadly speaking, the founding fathers of this school define 'comparative literature' as a branch of literary study which traces the mutual relations between two or more internationally and linguistically different literatures or texts. Today, the French School practices the nation-state approach of the discipline although it also promotes the approach of a "European Comparative Literature."

##### **b. German School**

Like the French School, German Comparative Literature has its origins in the late 19th century. After World War II, the discipline developed to a large extent owing to one scholar in

particular, Peter Szondi (1929–1971), a Hungarian who taught at the Free University of Berlin. Szondi's work in *Allgemeine und Vergleichende Literaturwissenschaft* (German for "General and Comparative Literary Studies") included the genre of drama, lyric poetry, and hermeneutics: "Szondi's vision of *Allgemeine und Vergleichende Literaturwissenschaft* became evident in both his policy of inviting international guest speakers to Berlin and his introductions to their talks. Szondi welcomed, among others, Jacques Derrida (before he attained worldwide recognition), Pierre Bourdieu and Lucien Goldman from France, Paul de Man from Zürich, Gershom Sholem from Jerusalem, Theodor W. Adorno from Frankfurt, Hans Robert Jauss from the then young University of Konstanz, and from the US René Wellek (Harvard), Geoffrey Hartman and Peter Dumez (Yale), along with the liberal publicist Lionel Trilling. The names of these visiting scholars, who form a programmatic network and a methodological canon, epitomise Szondi's conception of comparative literature. German comparatists working in East Germany, however, were not invited, nor were recognised colleagues from France or the Netherlands. Yet while he was oriented towards the West and the new allies of West Germany and paid little attention to comparatists in Eastern Europe, his conception of a transnational (and transatlantic) comparative literature was very much influenced by East European literary theorists of the Russian and Prague schools of structuralism, from whose works René Wellek, too, derived many of his concepts, concepts that continue to have profound implications for comparative literary theory today.

### **c. The American (USA) School**

As a reaction to the French School, post-war scholars collectively, termed the "American School", sought to relate the field of Comparative Literature to matters more directly concerned with literary criticism, de-emphasising the detective work and detailed historical research that the French School had demanded. The American School was more closely aligned with the original internationalist visions of Goethe and Posnett (arguably reflecting the post-war desire for international cooperation), looking for examples of universal human "truths" based on the literary archetypes that appeared throughout literatures from all times and places.

The founding father of this school, which appeared in the second half of the twentieth century, was Henry Remak who declares, "comparative literature should not be regarded as a discipline on its own but rather as a connecting link between subjects or 'subject areas.'" A comparison thus can be made between two or more different literatures and between literature and other

fields of cognition (music, painting, sculpture, architecture, philosophy, sociology, psychology, religion, chemistry, mathematics, physics, etc)." In this Remak leaves it all to the comparatist to lay the grounds for his or her study, which should not be involved in the problem of 'nationalism.' It is the 'depoliticization' of comparative study then which makes the American perspective on comparative literature different from the French one.

Putting aside all the distinctions used by the French School, the American comparatists fastened their attention on constructing a model of an 'interdisciplinary work.' The sole aim beyond this model is to do away with chauvinistic nationalism, mainly brought about by considering literature in the light of linguistic or 'political boundaries.' Despite difference in language and culture, all nations have certain things in common. Hence, as Bassnett sums it up, "the American perspective on comparative literature was based from the start on ideas of interdisciplinarity and universalism."

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

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

#### **4. Current Developments**

There is a movement among comparatists in the US and elsewhere to re-focus the discipline away from the nation-based approach with which it has previously been associated towards a cross-cultural approach that pays no heed to national borders. Works of this nature include Alamgir Hashmi's *The Commonwealth, Comparative Literature and the World*, Gayatri

Chakravorty Spivak's *Death of a Discipline*, David Damrosch's *What is World Literature?*, Steven Tötösy de Zepetnek's concept of "comparative cultural studies", and Pascale Casanova's *The World Republic of Letters*. It remains to be seen whether this approach will prove successful given that Comparative Literature had its roots in nation-based thinking and much of the literature under study still concerns issues of the nation-state. Given developments in the studies of globalization and interculturalism, Comparative Literature, already representing a wider study than the single-language nation-state approach, may be well suited to move away from the paradigm of the nation-state. While in the West Comparative Literature is experiencing institutional restriction, there are signs that in many parts of the world the discipline is thriving, especially in Asia, Latin America, and the Mediterranean. Current trends in Comparative literature also reflect the growing importance of cultural studies in the fields of literature.

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### **III. The Principles of Comparative Literature**

#### **1. Introduction**

Comparative literature remains an embattled approach and discipline of the study of literature. Since it produces that meaningful dialogue between cultures and literatures, comparative literature insists on the knowledge about as well as the inclusion of the Other in the widest definition of the concept and its realities, its global and international nature, its interdisciplinary, its flexibility, and its objective which is its ability to translate one culture into another by the exercise and love of dialogue between cultures. However, this field includes many principles.

#### **2. The Main Principles of Comparative Literature**

The first principle of comparative literature is the claim that is in the study, pedagogy, and research of literature. It is not the “what” but rather the “how” that is of importance. This means that it is the method that is of crucial importance in comparative literature in particular and consequently, in the study of literature and culture as a whole.

The second principle is theoretical as well as methodological postulate to move and to dialogue between cultures, languages, literatures, and disciplines since attitudes and ideology represent one of the primary obstacles comparative literature faces.

The third principle of comparative literature is the necessity for the comparatists to acquire in-depth grounding in general languages and literature as well as other disciplines before further in-depth study of the theory and methodology.

The fourth principle of comparative literature is its interest to study literature in relation to other forms of artistic expression (the visual arts, music, film, etc...) and in relation to other disciplines in the humanities and social sciences like history, sociology, psychology...

The fifth principle of comparative literature is its parallel recognition and study of single languages and literatures in the context of the comparative conceptual approach and function but so with a specific focus on English as a means of communication and access to information should not be taken as Euro-American centrality but also in other cultural (hemi) spheres. English has become the *Lingua franca* of communication, scholarship, technology, business,

industry. And it should so be obvious that is the English speaker who is, in particular, in need of other languages.

While the sixth principle is its focus on literature within the context of culture (cultural studies), the seventh one lies in its theoretical methodological as well as ideological and political approach of inclusion. This inclusion extends to all *other*, all marginal minority and peripheral and it encompasses both form and substances.

The eight principle of comparative literature is its attention and insistence on methodology in interdisciplinary study (as an umbrella term), with three main types of methodological precision:

*Intra-disciplinary* (analysis and research within the disciplines in the humanities), *Multi-disciplinary* (analysis and research by one scholar employing any other discipline), *Pluri-disciplinary* (analysis and research by team-work with participants from several disciplines)

The ninth general principle of comparative literature is its content against the contemporary paradox of globalization versus localization. There is a paradoxical development in place with regard to both global movements and intellectual approaches and their institutional representation. On the one hand, the globalization of technology, industry, and communication is actively pursued and implemented. But on the other hand, the forces of exclusion as represented by local, racial, national, gender, disciplinary interest in too many aspects.

The tenth general principle of comparative literature is its claim on the vocational commitment of its practitioners. In other words, why study and work in comparative literature? The reasons are the intellectual as well as pedagogical values this approach and discipline offers in order to implement the recognition and inclusion of the Other with and by commitment to the in-depth knowledge of several languages and literatures as basic parameters.

In consequence, the discipline of comparative as proposed advances our knowledge by a multi-faceted approach based on scholarly rigour and multi-layered/ profound knowledge with precise methodology.

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## IV. Comparative Literature and its Objects of Study

**Definition of Terms:** Before introducing the objects of study of Comparative Literature, it is worth defining some of its relevant and recurring concepts and terms.

- a. **Affinity:** In comparative literature, the word affinity stands for a close similarity between one literary work (text, painting, poems) and another. E.g., there are several close affinities between the two paintings.
- b. **Analogy:** It is a comparison between one thing and another, typically for the purpose of explanation or clarification. For instance, the analogy between the heart and a water pump. As the heart moves blood as a water pump moves water from the reservoir.
- c. **Analysis:** detailed examination of the elements or the structure of something. In other words, to analyze a literary work is to put it under scrutiny.

### 1. Influence

Critics and historians of literature have for many centuries dealt with what has been called the influence of one author or literary tradition upon a later author who is said to adopt, and at the same time to alter, aspects of the subject matter, form, or style of the earlier writer or writers. Among traditional topics for discussion, for instance, have been the influence of Homer on Virgil, of Virgil on Milton, of Milton on Wordsworth.

The anxiety of influence is a phrase used by the influential contemporary critic Harold Bloom to identify his radical revision of this standard theory that influence consists in a direct "borrowing," or assimilation, of the materials and features found in earlier writers. Bloom's own view is that in the composition of any poem, influence is inescapable, but that it evokes in the author an anxiety that compels a drastic distortion of the work of a predecessor. He applies this concept of anxiety to the reading as well as the writing of poetry.

In Bloom's theory a poet (especially since the time of Milton) is motivated to compose when his imagination is seized upon by a poem or poems of a "precursor." The "belated" poet's attitudes to his precursor, like those in Freud's analysis of the Oedipal relation of son to father,

are ambivalent; that is, they are compounded not only of admiration but also (since a strong poet feels a compelling need to be autonomous and original) of hate, envy, and fear of the precursor's pre-emption of the descendant's imaginative space. The belated poet safeguards his sense of his own freedom and priority by reading a parent-poem "defensively," in such a way as to distort it beyond his own conscious recognition. Nonetheless, he cannot avoid embodying the distorted parent-poem into his own hopeless attempt to write an unprecedentedly original poem; the most that even the best belated poet can achieve is to write a poem so "strong" that it effects an illusion of "priority"—that is, an illusion that it has escaped the precursor-poem's precedence in time and that it exceeds it in greatness.

A precursor of Bloom's theory was Walter Jackson Bate's *The Burden of the Past and the English Poet* (1970), which described the struggles by poets, since 1660, to overcome the inhibitive effect of fear that their predecessors might have exhausted all the possibilities of writing great original poems. Bloom presented his own theory of reading and writing poetry in *The Anxiety of Influence* (1973), then elaborated the theory, and demonstrated its application to diverse poetic texts, in three rapidly successive books, *A Map of Misreading* (1975), *Kabbalah and Criticism* (1975), and *Poetry and Repression* (1976), as well as in a number of writings concerned with individual poets.

In addition to Harold Bloom's *Anxiety of Influence*, T.S.Eliot's "*Tradition and the Individual Talent*" has been reprinted in virtually every anthology of twentieth-century criticism. A major reason for Eliot's authority as a critic was that unlike major literary innovators of the past who tended to see themselves as rebels in both social and artistic terms, Eliot was a strong defender of conservative values.

"*Tradition and the Individual Talent*" is a crucial essay because it confronts this paradox and explains how Eliot can be both a practitioner of and advocate for the new while apparently being faithful to what has gone before and for him, "No poet, no artist of any art, has his complete meaning alone".

#### **a. "Direct" and "Indirect" Influence:**

A 'direct influence' between two literatures, beyond the boundaries of place and language, is marked when there is an actual contact between writers. More specifically, a literary text can have no existence before its writer's reading of another writer's 'original' text or having direct contact with him or her. It is difficult, not to say impossible, however, to prove this relation, resting basically on a clear-cut causality, between nationally different writers;

especially, when some writers do not mention (deliberately or unconsciously) their debt, if such exists, to certain foreign writers or texts. Shakespeare's plays, for example, are derived from a number of older texts (history, biographies of notable persons or folkloric tales), but it would be inaccurate to suggest that such materials are behind his peculiar genius, because they were only the raw material that he reshaped into new forms with his genius. Shakespeare's drawing upon any preceding sources is thus irrelevant to the concept of 'direct influence,' but closely pertains to the concept of 'creativity' in the Middle Ages in Europe, which was gauged by a writer's utilization of certain literary devices (rhetorical or stylistical modes) to create out of an overworked subject a new literary source that appeals to the reading public.

The comparatists interested in emphasizing the direct influence between different writers are in this way obliged to obtain documentary information verifying an actual relation between them, such as personal contacts or letters. Though their job is difficult, those comparatists do not enrich their national literatures with new literary models (patterns of thought, technique or types of personae... etc.) as much as they accelerate a tendency towards a blind chauvinistic 'national-ism,' where each critic makes a statistical list of the works manifesting the superiority of his national literatures to foreign ones.

In many cases influence can exist between two different writers, without being any direct relation between them because of the language barrier, but rather through specific intermediaries such as individuals, journals or periodicals of literary criticism, saloons or societies of literature, and translations. If there is any influence of this sort, the French comparatists take it to be 'indirect.' Some individuals happen to visit and stay temporarily in foreign countries and become familiar with some of their literary works, which they propagate at home after coming back. An example is Madame de Stael's *De L'Allemagne* (1810, and was published in Britain in 1813), a book about Germany she wrote while staying there, which acquainted the French people with the German literature of the time. Translation plays a no less effective role in importing information to peoples of the world about each other's literature.

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

#### **b. “Positive” and “Passive” Influence:**

A national writer's use of specific foreign literary sources in creating successful works of his own simply means that these sources have a 'positive' influence upon him. In other words,

according to Aldridge, the existence of something in a writer's work is contingent upon his reading of another writer's work.

Some foreign works may have a 'passive' influence upon a national writer, in that he may feel compelled to write in a reaction to an insult to highly admired national figures in foreign literature. For example, S. Daniel's *Cleopatra* (1594), Shakespeare's *Anthony and Cleopatra* (1606-7), La Chapelle's *La Mort de Cleopatre* (1680), A. Sommet's *Cleopatra* (1824), Madame de Gerardin's *Cleoptre* (1847), Shaw's *Caesar and Cleopatra* (1912) and other plays, all belittled the Oriental mentality through portraying Cleopatra, an ancient Egyptian queen, as a two-faced siren who won victory for her country by seducing Anthony and other western military leaders. Conversely, Ahmed Shawqi's portrayal of Cleopatra manifested her as a striking example of loyalty and self-sacrifice for the sake of her country's welfare and dignity.

### **Practice Task**

According to what it was explained in the lecture, please consider the following passages taken from two novels *L'etranger* and *Meursault, contre-enquête* written respectively by the French Algerian Albert Camus and the Algerian Kamel Daoud.

#### **I/**

On seeing me, the Arab raised himself a little, and his hand went to his pocket. Naturally, I gripped Raymond's revolver in the pocket of my coat....It struck me that all I had to do was to turn, walk away, and think no more about it. But the whole beach, pulsing with heat, was pressing on my back. I took some steps toward the stream. The Arab didn't move. After all, there was still some distance between us. Perhaps because of the shadow on his face, he seemed to be grinning at me. Every nerve in my body was a steel spring, and my grip closed on the revolver. The trigger gave, and the smooth underbelly of the butt jogged my palm. And so, with that crisp, whip-crack sound, it all began. I shook off my sweat and the clinging veil of light. I knew I'd shattered the balance of the day, the spacious calm of this beach on which I had been happy. But I fired four shots more into the inert body, on which they left no visible trace. And each successive shot was another loud, fateful rap on the door of my undoing. I was questioned several times immediately after my arrest. But they were all formal examinations, as to my identity and so forth. At the first of these, which took place at the police station, nobody seemed to have much interest in the case. However, when I was brought before the examining magistrate a week later, I noticed that he eyed me with distinct

curiosity. Like the others, he began by asking my name, address, and occupation, the date and place of my birth. Then he inquired if I had chosen a lawyer to defend me. I answered, “No,” I hadn’t thought about it, and asked him if it was really necessary for me to have one. “Why do you ask that?” he said. I replied that I regarded my case as very simple. He smiled. “Well, it may seem so to you”.

*The stranger* (1942) by Albert Camus

## II/

Mon frère, lui, n’a eu droit à aucun mot dans cette histoire. Et là, toi, comme tous tes aînés, tu fais fausse route. L’absurde, c’est mon frère et moi qui le portons sur le dos ou dans le ventre de nos terres, pas l’autre. Comprends-moi bien, je n’exprime ni tristesse ni colère. Je ne joue même pas le deuil, seulement... seulement quoi? Je ne sais pas. Je crois que je voudrais que justice soit faite. Cela peut paraître ridicule à mon âge...Mais je te jure que c’est vrai. J’entends par là non la justice des tribunaux, mais celle *des équilibres*. Et puis, j’ai une autre raison : je veux m’en aller sans être poursuivi par un fantôme. Je crois que je devine pourquoi on écrit les vrais livres...

C’est simple: cette histoire devrait donc être réécrite, dans la même langue, mais de droite à gauche. C’est-à-dire en commençant par le corps encore vivant, les ruelles qui l’ont mené à sa fin, le prénom de l’Arabe, jusqu’à sa rencontre avec la balle. J’ai donc appris cette langue, en partie, pour raconter cette histoire à la place de mon frère qui était l’ami du soleil.

As-tu bien noté? Mon frère s’appelait Moussa. Il avait un nom. Mais il restera l’Arabe, et pour toujours. Le dernier de la liste, exclu de l’inventaire de ton Robinson. Étrange, non? Depuis des siècles, le colon étend sa fortune en donnant des noms à ce qu’il s’approprie et en les ôtant à ce qui le gêne. S’il appelle mon frère l’Arabe, c’est pour le tuer comme on tue le temps, en se promenant sans but....Moussa, Moussa, Moussa... j’aime parfois répéter ce prénom pour qu’il ne disparaisse pas dans les alphabets. J’insiste sur ça et je veux que tu l’écrives en gros. Un homme vient d’avoir un prénom un demi-siècle après sa mort et sa naissance. J’insiste.

*Meursault, contre-enquête* (2013) by Kamel Daoud.

No literature can stand alone on its own nation's cultural and literary heritage; rather, it must transcend geographical and linguistic borders to give and take (a technique, a theme, an idea or a human model) from different literatures of the world. This inevitable mutual sharing between international literatures is another essential area of study in French 'comparative literature. Its fields of study are the following:

## **2. Dialogism and Intertextuality:**

### **2. a. Dialogism**

The notion of “dialogism” coined by Bakhtin, is a point of departure of Kristeva’s considerations. As the Russian thinker points out that even though language carries a discourse, it differs from it. Considering linguistics as a discipline which accounts for language, it cannot deal as adequately as possible with the discourse and its dialogic relations such as agreement, disagreement, affirmation and so forth. The discourse exceeds the linguistic field; so, it appeals to the field of meta-linguistics which Mikhail Bakhtin considers that it can investigate the phenomenon of discourse.

According to Bakhtin, the dialogue requires the interference between different ideas and different claims. He argues that all meaning is relative in the sense that it comes only as a result of the relation between two sides and two claims. In this context, he affirms:

The idea lives not in one person’s isolated individual consciousness, if it remains there only, it degenerates and dies. The idea begins to live, that is to take shape, to develop, to find and renew its verbal expression, to give birth to new ideas, only when it enters into genuine dialogic relationships with other ideas, with the ideas of others. Human thought becomes genuine thought, that is, an idea, only under conditions of living contact with another and alien thought, a thought embodied in someone else voice, that is, in someone else consciousness expressed in discourse. At that point of contact between voice-consciousnesses the idea is born and lives (Bakhtin in Pam Morris, 1994:98).

Bakhtin, in his essays, *Problems of Dostoevsky’s Poetics* and *The Dialogic Imagination*, distinguishes between three types of discourse; the direct discourse and the objectified (represented) one. Both these types of discourse are single voiced discourses since “they represent a single consciousness and intention”. However, the double voiced discourse is



a discourse in which an author can take someone else's direct discourse and infuse it with authorial intention (ibid:102).

As far as the third type of discourse is concerned, it is referred to as a double voiced. In this discourse "an author can also take someone else's direct discourse and infuse it with authorial intention and consciousness while still retaining the original speaker's intention" (ibid). Unlike the single voiced discourses which "represent a single consciousness and intention", in the double voiced discourse two consciousnesses coexist.

The double-voiced discourse consists of three varieties: parody, stylization and hidden polemic. For Bakhtin, in stylization the authorial intention/purpose coexists with, and does not oppose, the purpose of the other's discourse "The author's thought once having penetrated someone else's discourse...does not collide with the other's thought (unlike parody), but rather follows after it in the same direction" (ibid). To explain more this idea Bakhtin adds "Stylization stylizes another's style in the direction of that style's own particular tasks...the author's thought, once having penetrated someone else's discourse and made its home in it, does not collide with the other's thought, but rather follows after it in the same direction" (Bakhtin in Pam Morris,1994: 106).

Before moving to the third variety of double-voiced discourse, it is worth noting that in both varieties (stylization and parody), the author employs the other author's words and expressions to reach his authorial aims and purposes which differ in each variety. So, in "Parody...as in stylization, the author again speaks in someone else discourse, but in contrast to stylization parody introduces...arena of battle between two voices" (ibid: 106).

In the third variety of the double-voiced discourse, the authorial discourse is separated from the other discourse but inflects and changes the other's voice and intention. Moreover, the author does not use the other's discourse for his authorial purposes only but he exerts a certain force upon it. Therefore in the hidden polemics, the relationship between the author and the other's discourses is based on clashes and antagonist confrontations "the other's words are treated antagonistically". To confirm the above-mentioned idea, Bakhtin states:

The other person's discourse remains outside the limits of the author's speech, but the author's speech takes into account and refers to it. Another's discourse in this case is not reproduced with a new intention, but it acts upon, influences, and in one way or another determines the author's discourse, while itself remaining outside it. Such is the nature of discourse in the hidden polemic (...) In a hidden polemic the author's

discourse is directed toward its own referential object, as is any other discourse, but at the same time every statement about the object is constructed in such a way that, apart from its referential meaning, a polemical blow is struck at the other's discourse on the same theme (Bakhtin in Pam Morris, 1994: 106).

### **Practice task**

Three excerpts are provided to the students by the end of the lecture. The question asked to them is: According to what you have seen in class, read carefully the three excerpts below and discuss.

**I/**

**Prospero:**

A devil, a born devil, on whose nature  
Nurture can never stick. On whom my pains  
Humanely taken, all, all lost, quite lost,  
And, as with age, his body uglier grows,  
So his mind cankers: I will plague them all (IV.i.82).  
Mark but the badges of these men, my lords,  
Then say if they be true: This mis-shapen knave;  
His mother was a witch and one so strong  
That could control the Moon; make flows, you  
Must know, and own, this thing of darkness, I  
Acknowledge mine (V.i.94).  
Thou poisonous slave, got by the devil himself  
Upon thy wicked dam; come forth. (I.ii.37).  
You most lying slave,  
Whom stripes may move, not kindness  
I have us'd thee, / With humane care, and lodg'd thee  
In my own cell, till thou didst seek to violate  
The honour of my child.  
Thou tortoise (I.ii.37-8).

*The Tempest* by William Shakespeare (1611)

## II/

### **Prospero :**

Toujours gracieux je vois, vilain singe! Comment peut-on être si laid!

### **Caliban :**

Tu me trouve laid, mais moi je ne te trouve pas beau du tout !

Avec ton nez crochu, tu ressembles à un vieux vautour! (I. ii.24).

Il faut que tu comprennes, Prospero:des années j'ai courbé la tête, des années j'ai accepté tout  
accepté : tes insultes, ton ingratitude

pis encore, plus dégradante que tout le reste,  
ta condescendance.

Mais maintenant c'est fini!

fini, tu entends!

Bien sûr, pour le moment tu es encore le plus fort.

Mais à force, je m'en moque,  
comme de tes chiens, d'ailleurs,  
de ta police, de tes inventions !

Prospero, tu es un grand illusionniste : le mensonge, ça te connaît.

Et tu m'as tellement menti,  
menti sur le monde, menti sur moi-même,  
que tu as fini par m'imposer  
une image de toi-même:

Un sous- développé, comme tu dis,

Un sous-capable,

Voilà comment tu m'as obligé à me voir,

Et cette image, je la hais! Et elle est fausse !

Mais maintenant, je te connais, vieux cancer,  
et je me connais aussi

Et je sais qu'un jour, mon poing nu, mon seul poing nu suffira pour écraser ton  
monde!

Je suis sûr que tu ne partiras pas! Ça me fait rigoler ta « mission », ta « vocation»!

Ta vocation est de m'emmerder! Et voilà pourquoi tu resteras, comme ces mecs qui ont fait  
des colonies et qui ne peuvent plus vivre ailleurs/ Un vieil intoxiqué, voilà ce que tu es!  
(III.v:87-88-89).

**Caliban:** Sans toi? Mais tout simplement le roi! Le roi de l'île! Le roi de mon île, que je tiens de Sycorax, ma mère./ Morte ou vivante, c'est ma mère et je ne la renierai pas ! D'ailleurs, tu ne le crois morte que parce que tu crois que la terre est chose morte...C'est tellement plus commode! (I.ii.25).

*Une Tempête* by Aimé Césaire (1969)

**III/**

**Prospero:** You learn fast, Kalibann. Don't think I haven't noticed. Nowadays you do all the maintenance and repair work. You ha've even made a few improvements. I want you to know that, even though I may at times appear a little hard on you, I do appreciate the work you do. When all this is over, I intend to give you your freedom. Well –come on them- tell me how pleased you are (II.ii.232).

I am not playing at God. I'am putting right God's mistakes. Helping him out a bit fulfilling his work, perhaps" and he adds: "If people would only follow the destiny I have given them, the world would be a paradise" (I.vii.230).

**Prospero:** You haven't answered. Are you glad that I'm giving you your freedom?

**Kalibann:** Freedom?

**Prospero:** Yes, freedom.

**Kalibann:** But I am already free, Mr. Prospero (II.ii.233).

*Toufann* by Dev Virahsawmy (1991)

## **2.b. Intertextuality**

Intertextuality as a term and as Kristiva's coinage in 1960s includes a Latin prefix "inter" which establishes the idea of exchange while Intertextuality as a concept concerns the exchange between different texts i.e. "Intertextuality can be said to arise when literary texts connect with other literary texts, with nonliterary texts...It comprises a historical component in the relation between new cultural protectors and earlier ones" (Mautner. R, 1993:460).

In *The Bounded Text* (1980), Julia Kristeva explains that authors do not create their texts from their original minds, but rather they borrow them from prior (preceding, previous and earlier) texts. In other words, Intertextuality calls to the importance of prior texts. It insists that the autonomy of texts is a misleading idea, and that a work has meaning only because certain things have previously been written. In this context, Kristeva says that a text “is a permutation (combination) of texts, an intertextuality is the space of a given text, in which several utterances, taken from other texts, intersect and neutralize (counteract) one another” (Quoted in Graham Allan, 2000:35). Her contention is that a literary text is not an isolated phenomenon, but it is made up of a mosaic of quotations (Kristeva quoted in Mkafee No lle, 2004:26).

Intertextuality as it has been expounded by Western literary critics rejects the notion of the autonomous, self-contained (self-reliant) literary work and stresses the dependence of every text on other texts. Exponents of intertextuality regard the literary text as an intertextual construct (product), comprehensible only in terms of other texts which it prolongs, completes, transforms, or sublimates. Julia Kristeva argues that "Every text takes shape as a mosaic of citations, every text is the absorption and transformation of other texts." Approaching the same problem from the point of view of the reader, Roland Barthes makes the following comment in *S/Z* (1974): " 'I' is not an innocent subject, anterior to the text. . . . This 'I' which approaches (come near, deal with) the text is already itself a plurality of other texts, of codes which are infinite, or more precisely, lost (whose origin is lost)." (Barthes:10)

These remarks by Kristeva, Barthes, and other exponents of intertextuality can be understood, at least in part, as an attack on certain nineteenth-century romanticist views of literature, particularly those representational and expressive readings that understood poetry in such binary terms as subject/object, inside/outside, or self/nature, and that tended to regard the primary value of "lyrical (emotional, inspired, poetic) expression" as creative or individual invention. For Kristeva and Barthes, the key relationship is not between the author and the text, the "self" and "other," "self" and "nature," but rather among intersecting (interconnecting) texts.

Intertextuality can be said to arise when literary texts connect with other literary texts, with nonliterary texts, and with broadly conceived cultural contexts. It comprises a historical component in the relation between new cultural productions and earlier ones and includes a

notion of activity, by any **consumer** on any text and by **producers** on the texts with which new ones are intertextual.

Intertextuality can be conscious, as a text parodies, imitates, or improves on another, or unconscious, as a text develops in a context that its will or even its keenest analytic faculty cannot touch. However, intertextuality can be seen not just as a condition for the existence of a text but as an instrument used for the purpose of asserting cultural power.

A deeper analysis shows the phenomenon “intertextuality” to be a melting-pot into which designated components of the influencing text (or 'hypotext,' as Genette calls it) are intermixed with the content of the influenced text (hypertext). This involves the phenomenon with what is so-called 'transtextuality', across textuality. Roland Barthes takes the same position in looking upon the text as a 'network'.

In interpreting the text the author is no longer 'the great originator' or “the creative genius,” but as someone whose task is to put together in a certain literary form and structural pattern “linguistic raw materials”. Literature in this way is no more or less than a reworking of frequently-dealt-with materials, with a certain amount of change. *The Waste Land, Heart of Darkness, Don Quixote*, and several other stories and themes, are all indicative of "the ways in which a particular story or myth can be repeated in different ways." In the preamble (preface) of his book *Desire in Language* (trans. by Kristeva) Leon S. Roudiez refutes the idea of 'influence' between two writers and the sources of a literary work, and takes 'intertextuality' to be “a mutual exchange of the sign system between texts”.

### **Practice Task**

The following are passages taken from Miguel de Cervantes’s *Don Quixote de la Mancha* and Salman Ruchdie’s *Quichotte*.

Please put the passages under scrutiny, observe the title of the novels in which the passages are taken, and discuss what is the relationships between them by considering what is seen in class.

#### **I/**

Somewhere in La Mancha, in a place whose name I do not care to remember gentleman lived not long ago, one of those who has a lance and ancient shield on a shelf and keeps a skinny nag and a greyhound for racing. An occasional stew, beef more often than lamb, hash most nights, eggs and abstinence on Saturdays, lentils on Fridays, sometimes squab as a treat on

Sundays—these consumed three-fourths of his income The rest went for a light woolen tunic and velvet breeches and hose of the same material for feast days, while weekdays were honored with dun-colored coarse cloth. He had a housekeeper past forty, a niece not yet twenty, and a man-of-all-work who did everything from saddling the horse to running the trees. Our gentleman was approximately fifty years old; his complexion was weathered, his flesh scrawny, his face gaunt, and he was a very early riser and a great lover of the hunt. Some claim that his family name was Quixada, or Quexada, for there is a certain amount of disagreement among the authors who write of this matter, although reliable conjecture seems to indicate that his name was Quexana. But this does not matter very much to our story; in its telling there is absolutely no deviation from the truth. And so, let it be said that this aforementioned gentleman spent his times of leisure—which meant most of the year—reading books of chivalry with so much devotion and enthusiasm that he forgot almost completely about the hunt and even about the administration of his estate; and in his rash curiosity and folly he went so far as to sell acres of arable land in order to buy books of chivalry to read, and he brought as many of them as he could into his house. (Cervantes 31-32)

## **II/**

Here lived at a series of temporary addresses across the United States of America, a travelling man of Indian origin, advancing years and retreating mental powers, who on account of his love for mindless television, had spent far too much of his life in the yellow light of tawdry motel rooms watching an excess of it, and had suffered a peculiar form of brain damage as a result, he devoured morning shows, daytime shows, late-night talk shows, soaps, situation comedies, lifetime movies, hospital dramas, police series, vampire and zombies serials, the dramas of housewives from Atlanta, New Jersey, Beverly Hills and New York, the romances and quarrels of hotel-fortune princesses and self-styled shahs. (Rushdie 3)

## **III/**

When I heard the name of Dulcinea de Toboso I was surprised and astonished, for I immediately surmised that these books must contain the story of don Quixote. With this idea I pressed him to read the beginning, and when he did so, making an extempore translation from the Arabic

into Castilian, he said that the heading was: history of don Quixote de La Mancha, written by Cide Hamete Benengeli, Arabic historian. (Cervantes 69)

#### **IV/**

The Author of the preceding narrative – we will call him Brother-was a New York- based writer of Indian origin who had previously written eight modestly (un)successful spy fictions under the pen name of Sam Du Champ .then in a surprising change of direction he conceived the idea of telling the story of the lunatic Quichotte and his doomed pursuit of the gorgeous Miss Salma R, in a book radically unlike any other he had ever attempted. (Rushdie 21)

#### **V/**

So that you may see, Sancho, the virtue there is in knight-errantry, and how speedily those who perform any function in it, it may attain the honour and estimation of the world, I wish you to sit here beside me in these good people's company, and to be on terms of equality with me, who am your master and natural lord. Eat from my plate and drink from the vessel I drink from; for it can be said of knight-errantry as of love: that it puts all things on the same level. (Cervantes 78)

#### **VI/**

Quichotte was a little short, a little chubby when he was young. As the years passed by, he became so skinny and very tall as if an invisible divine hand had grabbed him and squeezed him in the middle like a tube of toothpaste. His hair was grey; his beard is full of hair spots like a teenager. Quichotte has lost his mother when he was three years old, which made his father so depressed that he decided to leave his home in Bombay and moved to Paris with his son Quichotte. Once there he became home sick, he buried himself in fantasy and science fiction books to escape from that reality, he got a scholarship, and graduated with good degree but his father did not attend his graduation which made him sad, Quichotte is a seventy years old brown pharmaceutical sales man. Who owned an old gunmetal grey Chevy cruze car. He was pretty much in good shape for a man of his age. He always has a cheerful smile on his face that makes him charming in a way; he is well mannered like a gentleman of the old school (Rushdie 18).



## **VII/**

For she is my queen and mistress; her beauty superhuman, for in her are realized all the impossible and chimerical attributes of beauty which poets give their ladies; that her hair is gold; her forehead the Elysian fields; her eyebrows rain-bows; her eyes suns; her cheeks roses; her lips coral; her hands ivory; she is white as snow; and those parts which modesty has veiled from human sight are such, I think and believe, that discreet reflection can extol them, but make no comparison. (Cervantes 95-96)

## **VIII/**

My dear Miss Salma R,

With this note I introduce myself to you. With this hand I declare my love.in time to come as I move ever closer you will come to see that I am true and that you must be mine. You are my grail and this is my quest. I bow my head before your beauty .I am and will ever remain your knight.

Sent by a smile,

Quichotte. (Rushdie 51)

### 3. Imitation, borrowing and plagiarism

In literary criticism, the word imitation has two frequent but diverse applications: to define the nature of literature and the other arts, and to indicate the relation of one literary work to another literary work which served as its model.

In a specialized use of the term in this second sense, "imitation" was also used to describe a literary work which deliberately echoed an older work.

Ulrich Weisstein, in *Comparative Literature and Literary Theory*, recognizes that though "influence" and "imitation" or "borrowing" are related, they are significantly divergent in meaning. "Influence" goes beyond the process of adopting certain aspects of a foreign literary work and can manifest itself in a writer's imitation of this work in a way which suits the taste of his readers and proves his creative ability. The latter, Weisstein maintains, should not necessarily be seen as a renovation of specific foreign forms or themes, but as a creation of new concepts and contents originating from the foreign ones. It seems then that aspects of foreign influence are embedded within the text, but pure "imitation" in itself is a conscious process of adopting certain parts of a foreign work through which the imitator gives no opportunity for the presentation of his creative ability in his text.

The 'borrowing' process is a consequence of "imitation", in its broad sense, which ranges from the refashioning of the best parts of a foreign work in a way that fits well the national public taste to the adoption of a particular foreign style or technique.

There is a marked difference, however, between 'imitation' and 'borrowing': in the case of borrowing (especially from a work written in a foreign language) the writer, like the translator, is bound by the original text, whereas in the case of imitation he is not.

As far as "plagiarism" is concerned, it is the borrowing from foreign works without referring to the sources or areas of citation. In other words, plagiarism is defined as appropriating someone else's words or ideas without acknowledgment, or presenting someone else's work as your own.

#### 4. Image Echoes or Imagology and Representation

“*Literary image* is understood as a group of ideas about the foreigner inserted in a process of literaturization as well as socialization” (Pageaux, 1994: 103).

The literary image' in comparative literature has two main points of departure. First, a country's image in a foreign writer's work (e.g., Twain's portrayal of Egypt, along with some other Arab countries, in *The Innocents Abroad* or Voltaire's image of the English people) or literature (Spain in Arabic literature or Germany in French literature). Second, the image of a certain type of common character or of an object (woman in Arabic and Persian literature, or nature in English and French literature).

The image of a country in foreign literatures, in travel books or literary texts through using 'foreign' personae (personality, character) or local colour, is widespread in both national and comparative literature. Pierre Reboul's *Le Mythe Anglais dans la Litterature Francaise sous la Restauration* (The English Myth in French Literature: The Restoration Period) outlines English characters in French literature between 1815 and 1830, who seem to be characterized by independent thinking, duality, love of freedom and a commanding temperament. Nevertheless, this image underwent basic changes in later writings. In 1813, Mme de Stael introduced the French people to a picture of a deteriorating Germany (displaying a dull romantic spirit and a sharp division into principalities, kingdoms and Duchies). Owing to the social evolution of Germany in the late 19<sup>th</sup> century, Wagner depicted it as a united republic and a luminous center of knowledge and culture. On the contrary, Bismark saw it as martial and dictatorial. These inconsistent views, however, could not sweep from the French mind the picture of Germany as a home of the erudite physician, the romantic poet and the favored musician.

It is obvious now that a country's image in a foreign literature rests upon different, often contradictory, points of view. Depending on sources irrelevant to literature (journals, periodicals or newspapers) and viewing a people through stereotypes may lie behind such contradictory views. In order to ensure accurate and authentic images of countries, the comparatist is required to examine all the literary works portraying a country and the writers' biographies, to make sure whether they visited or not this country. It is preferable, though difficult, that the comparatist himself visits the country and gets acquainted with its people and culture to be able to compare its literary image with its reality. Good judgment is an essential

prerequisite, to detect truth or falsification of literary images of a place. This sort of study, after all, becomes most difficult when the lines of distinction between mythical and real are broken and when it becomes impossible to trace the sources of a country's image printed in the minds of a foreign people.

As for the second dimension of 'image' (which is the representation of a type of character or an object in more than one literature), it demands of the comparatist to base his study on two things. In the first place, he or she needs to look for the cultural, social or political communication between two different nations some of whose literary works focus on a certain type of character or an object. In the second place, the role of geographical, linguistic and cultural boundaries in modeling the same type of character or object in a similar or different manner should not be ignored.

Image echo or imagology was established in mid-twentieth century in French comparative literature as a branch of comparative literary studies that explores literary images of foreign countries and peoples.

An important aspect of comparative literary studies is that of stereotypes or clichés. Imagology analyses auto- and hetero-images, perceptions and representations of "self" and of "others" in the literary text.

As a figure of speech, 'image' has crept into all poetry, drama and novel (as is the case with the French and English romantic poets). It is most significant if the comparatist can determine the origin of an image or a group of images in the works of a writer and their imitation by others. Since foreign images are assimilated by writers into their national languages and cultures, the comparatist is bound to refer to this process. The transmission of Arabic poetry, with all its images, through 'intricate historical circumstances' to Spain, Sicily and south-west France. Image echo or imagology was established in mid-twentieth century in French comparative literature as a branch of comparative literary studies that explores literary images of foreign countries and peoples.

### **Practice Task**

The following are some passages taken from William Shakespeare's plays *Othello* and *The Merchant of Venice*

- Try to analyse the portrayal or ‘the image’ of the Moor “Othello” in *Othello* and the Jew Shylock in *The Merchant of Venice*. What do you notice?

**I/**

**Iago:** Even now, now, very now, an old black ram  
Is tugging your white ewe. Arise, arise!  
Awake the snorting citizens with the bell,  
Or else the devil will make a grandsire of you.

**Iago:**  
Even now, now, very now, an old black ram  
Is tugging your white ewe. Arise, arise!  
Awake the snorting citizens with the bell,  
Or else the devil will make a grandsire of you.  
Arise, I say!

**Brabantio:**  
This is Venice. My house is not a grange.  
[...]

**Iago:**  
Because we come to  
do you service and you think we are ruffians, you'll  
have your daughter covered with a Barbary horse,  
you'll have your nephews neigh to you, you'll have  
coursers for cousins and jennets for Germans.  
[...]

I am one, sir, that comes to tell you your daughter  
and the Moor are now making the beast with  
two backs.

**Brabantio:**  
She, in spite of nature,  
Of years, of country, credit, every thing,  
To fall in love with what she feared to look on!

It is a judgment maimed and most imperfect  
That will confess perfection so could err  
Against all rules of nature,

**Othello:**

All my fond love thus do I blow to heaven.  
'Tis gone.  
Arise, black vengeance, from the hollow hell!

**Othello:**

Her name, that was as fresh  
As Dian's visage, is now begrimed and black  
As mine own face.

**Othello:**

Speak of me as I am. Nothing extenuate,  
Nor set down aught in malice. Then must you speak  
Of one that loved not wisely but too well;  
Of one not easily jealous, but being wrought,  
Perplexed in the extreme; of one whose hand,  
Like the base Judean, threw a pearl away  
Richer than all his tribe; of one whose subdued eyes,  
Albeit unused to the melting mood,  
Drop tears as fast as the Arabian trees  
Their medicinal gum.

**Othello:**

She's like a liar gone to burning hell!  
'Twas I that killed her.

Emilia:

O, the more angel she, and you the blacker devil!

**Gratiano:**

O, be thou damned, execrable dog, And for thy life let justice be accused! Thou almost  
makest me waver in my faith To hold opinion with Pythagoras That souls of animals infuse

themselves Into the trunks of men. Thy currish spirit Governed a wolf who, hanged for human slaughter, Even from the gallows did his fell soul fleet, And whilst thou layest in thy unhallowed dam Infused itself in thee, for thy desires Are wolvis, bloody, starved, and ravenous.

**II/**

**Shylock**

Hath not a Jew eyes? Hath not a Jew hands, organs, dimensions, senses, affections, passions? Fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die?

Mark you this, Bassanio,  
The devil can cite Scripture for his purpose.  
An evil soul producing holy witness  
Is like a villain with a smiling cheek,  
A goodly apple rotten at the heart . . .

Shylock confirms the fact that Antonio despises him when he refers to his abuse at the merchant's hands:

'Fair sir, you spit on me on Wednesday last;  
You spurn'd me such a day; another time  
You call'd me dog . . .

## **5. Translation Studies: Literary Translation and Comparative Studies**

### **a. What is translation?**

Translation is the process in which a text written in a first language (source text) is produced in the second language (target text) by preserving the same meaning. The term “Translation” is generally defined as the action of interpretation of the meaning of the text, and the production of an equivalent text that communicates the same message in another language.

### **b. The importance/role of translation in Comparative Literature**

In comparative studies, translation has a significant place. Translations are valuable in bringing about similarities and dissimilarities between significant works of literature and they are very helpful in the field of research. Translation should be as close to the original work as possible. Since translation makes possible the understanding and the evaluation of the original literary work, it can also be used as a tool for comparative study. Thus, translation helps the students of comparative literature to develop an international approach in different spheres such as literary, economic, social, philosophical, religious, cultural, historical and artistic values.

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

Literary translation plays a very important role in comparative literature. It has not only put the countries with different languages, cultures and backgrounds together, it has also opened the doors to discover great poets, writers and artists all over the world. Hence, translation is a main tool used in the study of literature without which comparativists cannot have access to the world classics, texts written in different languages and different periods. It has a special place in comparative literature in today’s world that has become a global village. Thus, Comparative Literature and translation establish relationships between people and nations. Therefore, they contribute to the respect of cultural, linguistic and ideological differences. In addition, through the translation of literary texts from/ to different languages, we can understand their philosophy, sociology, psychology and their culture. Moreover, thanks to translation, a text can gain a wider



range of readers. Accordingly, it is relevant to say that comparative literature and translation have a complementary role.

It is true that the translation of a literary work cannot render the original taste, yet it can convey the very message the author wanted to express and thus it imparts a sense of discovery and hold together the body of world literature. On rare occasions, a translation may be better than the original and at sometimes it may have remarkable qualities to survive for a longer time. Hence, according to Henry Gifford:

- A work translated can never be more than an oil painting reproduced in black and white.
- A translation, however impressive, cannot truly coexist with the original.
- The original works and their translations are not obviously one and the same.
- Translation is an instrument however fallible, without which vast areas of world literature would be lost to us.

### **Practice Task**

Consider the following are two passages taken from Albert Camus's novel *L'etranger* and its translated version *The Stranger* by By Matthew Ward.

**I/**

We walked on the beach for a long time. By now the sun was overpowering. It shattered into little pieces on the sand and water. I had the impression that Raymond knew where he was going, but I was probably wrong. At the far end of the beach we finally came to a little spring running down through the sand behind a large rock. There we found our two Arabs. They were lying down, in their greasy overalls. They seemed perfectly calm and almost content. Our coming changed nothing. The one who had attacked Raymond was looking at him without saying anything. The other one was blowing through a little reed over and over again, watching us out of the corner of his eye. He kept repeating the only three notes he could get out of his instrument. The whole time there was nothing but the sun and the silence, with the low gurgling from the spring and the three notes. Then Raymond put his hand in his hip pocket, but the others didn't move, they just kept looking at each other. I noticed that the toes on the one playing the flute were tensed. But without taking his eyes off his adversary, Raymond asked me, "Should I let him have it?" I thought that if I said

no he'd get himself all worked up and shoot for sure. All I said was, "He hasn't said anything yet. It'd be pretty lousy to shoot him like that." You could still hear the sound of the water and the flute deep within the silence and the heat. Then Raymond said, "So I'll call him something and when he answers back, I'll let him have it." I answered, "Right. But if he doesn't draw his knife, you can't shoot." Raymond started getting worked up. The other Arab went on playing, and both of them were watching every move Raymond made. "No," I said to Raymond, "take him on man to man and give me your gun. If the other one moves in, or if he draws his knife, I'll let him have it." The sun glinted off Raymond's gun as he handed it to me. But we just stood there motionless, as if everything had closed in around us. We stared at each other without blinking, and everything came to a stop there between the sea, the sand, and the sun, and the double silence of the flute and the water. It was then that I realized that you could either shoot or not shoot. But all of a sudden, the Arabs, backing away, slipped behind the rock. So Raymond and I turned and headed back the way we'd come. He seemed better and talked about the bus back. I went with him as far as the bungalow, and as he climbed the wooden steps, I just stood there at the bottom, my head ringing from the sun, unable to face the effort it would take to climb the wooden staircase and face the women again. But the heat was so intense that it was just as bad standing still in the blinding stream falling from the sky. To stay or to go, it amounted to the same thing. A minute later I turned back toward the beach and started walking.

There was the same dazzling red glare. The sea gasped for air with each shallow, stifled little wave that broke on the sand. I was walking slowly toward the rocks and I could feel my forehead swelling under the sun. All that heat was pressing down on me and making it hard for me to go on. And every time I felt a blast of its hot breath strike my face, I gritted my teeth, clenched my fists in my trouser pockets, and strained every nerve in order to overcome the sun and the thick drunkenness it was spilling over me. With every blade of light that Hashed off the sand, from a bleached shell or a piece of broken glass, my jaws tightened. I walked for a long time. From a distance I could see the small, dark mass of rock surrounded by a blinding halo of light and sea spray. I was thinking of the cool spring behind the rock. I wanted to hear the murmur of its water again, to escape the sun and the strain and the women's tears, and to find shade and rest again at last. But as I got closer, I saw that Raymond's man had come back. He was alone. He was lying on his back, with his hands behind his head, his forehead in the shade of the rock, the rest of his body in the sun. His

blue overalls seemed to be steaming in the heat. I was a little surprised. As far as I was concerned, the whole thing was over, and I'd gone there without even thinking about it. As soon as he saw me, he sat up a little and put his hand in his pocket. Naturally, I gripped Raymond's gun inside my jacket. Then he lay back again, but without taking his hand out of his pocket. I was pretty far away from him, about ten meters or so. I could tell he was glancing at me now and then through half-closed eyes. But most of the time, he was just a form shimmering before my eyes in the ferry air. The sound of the waves was even lazier, more drawn out than at noon. It was the same sun, the same light still shining on the same sand as before. For two hours the day had stood still; for two hours it had been anchored in a sea of molten lead. On the horizon, a tiny steamer went by, and I made out the black dot from the corner of my eye because I hadn't stopped watching the Arab. It occurred to me that all I had to do was turn around and that would be the end of it. But the whole beach, throbbing in the sun, was pressing on my back. I took a few steps toward the spring. The Arab didn't move. Besides, he was still pretty far away. Maybe it was the shadows on his face, but it looked like he was laughing. I waited. The sun was starting to burn my cheeks, and I could feel drops of sweat gathering in my eyebrows. The sun was the same as it had been the day I'd buried Maman, and like then, my forehead especially was hurting me, all the veins in it throbbing under the skin. It was this burning, which I couldn't stand anymore, that made me move forward. I knew that it was stupid, that I wouldn't get the sun off me by stepping forward. But I took a step, one step, forward. And this time, without getting up, the Arab drew his knife and held it up to me in the sun. The light shot off the steel and it was like a long Hashing blade cutting at my forehead. At the same instant the sweat in my eyebrows dripped down over my eyelids all at once and covered them with a warm, thick film. My eyes were blinded behind the curtain of tears and salt. All I could feel were the cymbals of sunlight crashing on my forehead and, indistinctly, the dazzling spear haying up from the knife in front of me. The scorching blade slashed at my eyelashes and stabbed at my stinging eyes. That's when everything began to reel. The sea carried up a thick, ferry breath. It seemed to me as if the sky split open from one end to the other to rain down free. My whole being tensed and I squeezed my hand around the revolver. The trigger gave; I felt the smooth underside of the butt; and there, in that noise, sharp and deafening at the same time, is where it all started. I shook off the sweat and sun. I knew that I had shattered the harmony of the day, the exceptional silence of a beach where I'd been happy. Then I freed four more times at the motionless body where the bullets lodged without leaving a trace. And it was like knocking four quick times on the door of unhappiness.

*The Stranger* (1988) by Albert Camus Translated from the French by Matthew Ward.

## II/

Nous avons marché longtemps sur la plage. Le soleil était maintenant écrasant. Il se brisait en morceaux sur le sable et sur la mer. J'ai eu l'impression que Raymond savait où il allait, mais c'était sans doute faux. Tout au bout de la plage, nous sommes arrivés enfin à une petite source qui coulait dans le sable, derrière un gros rocher. Là, nous avons trouvé nos deux Arabes. Ils étaient couchés, dans leurs bleus de chauffe graisseux. Ils avaient l'air tout à fait calmes et presque contents. Notre venue n'a rien changé. Celui qui avait frappé Raymond le regardait sans rien dire. L'autre soufflait dans un petit roseau et répétait sans cesse, en nous regardant du coin de l'œil, les trois notes qu'il obtenait de son instrument. Pendant tout ce temps, il n'y a plus eu que le soleil et ce silence, avec le petit bruit de la source et les trois notes. Puis Raymond a porté la main à sa poche revolver, mais l'autre n'a pas bougé et ils se regardaient toujours. J'ai remarqué que celui qui jouait de la flûte avait les doigts des pieds très écartés. Mais sans quitter des yeux son adversaire, Raymond m'a demandé : « Je le descends ? » J'ai pensé que si je disais non il s'exciterait tout seul et tirerait certainement. Je lui ai seulement dit : « Il ne t'a pas encore parlé. Ça ferait vilain de tirer comme ça. » On a encore entendu le petit bruit d'eau et de flûte au cœur du silence et de la chaleur. Puis Raymond a dit : « Alors, je vais l'insulter et quand il répondra, je le descendrai. » J'ai répondu : « C'est ça. Mais s'il ne sort pas son couteau, tu ne peux pas tirer. » Raymond a commencé à s'exciter un peu. L'autre jouait toujours et tous deux observaient chaque geste de Raymond. « Non, ai-je dit à Raymond. Prends-le d'homme à homme et donne-moi ton revolver. Si l'autre intervient, ou s'il tire son couteau, je le descendrai. » Quand Raymond m'a donné son revolver, le soleil a glissé dessus. Pourtant, nous sommes restés encore immobiles comme si tout s'était refermé autour de nous. Nous nous regardions sans baisser les yeux et tout s'arrêtait ici entre la mer, le sable et le soleil, le double silence de la flûte et de l'eau. J'ai pensé à ce moment qu'on pouvait tirer ou ne pas tirer. Mais brusquement, les Arabes, à reculons, se sont coulés derrière le rocher. Raymond et moi sommes alors revenus sur nos pas. Lui paraissait mieux et il a parlé de l'autobus du retour. Je l'ai accompagné jusqu'au cabanon et, pendant qu'il gravissait l'escalier de bois, je suis resté devant la première marche, la tête retentissante de soleil, découragé devant l'effort qu'il fallait faire pour monter l'étage de bois et aborder encore les

femmes. Mais la chaleur était telle qu'il m'était pénible aussi de rester immobile sous la pluie aveuglante qui tombait du ciel. Rester ici ou partir, cela revenait au même. Au bout d'un moment, je suis retourné vers la plage et je me suis mis à marcher. C'était le même éclatement rouge. Sur le sable, la mer haletait de toute la respiration rapide et étouffée de ses petites vagues. Je marchais lentement vers les rochers et je sentais mon front se gonfler sous le soleil. Toute cette chaleur s'appuyait sur moi et s'opposait à mon avance. Et chaque fois que je sentais son grand souffle chaud sur mon visage, je serrais les dents, je fermais les poings dans les poches de mon pantalon, je me tendais tout entier pour triompher du soleil et de cette ivresse opaque qu'il me déversait. À chaque épée de lumière jaillie du sable, d'un coquillage blanchi ou d'un débris de verre, mes mâchoires se crispaient. J'ai marché longtemps. Je voyais de loin la petite masse sombre du rocher entourée d'un halo aveuglant par la lumière et la poussière de mer. Je pensais à la source fraîche derrière le rocher. J'avais envie de retrouver le murmure de son eau, envie de fuir le soleil, l'effort et les pleurs de femme, envie enfin de retrouver l'ombre et son repos. Mais quand j'ai été plus près, j'ai vu que le type de Raymond était revenu. Il était seul. Il reposait sur le dos, les mains sous la nuque, le front dans les ombres du rocher, tout le corps au soleil. Son bleu de chauffe fumait dans la chaleur. J'ai été un peu surpris. Pour moi, c'était une histoire finie et j'étais venu là sans y penser. Dès qu'il m'a vu, il s'est soulevé un peu et a mis la main dans sa poche. Moi, naturellement, j'ai serré le revolver de Raymond dans mon veston. Alors de nouveau, il s'est laissé aller en arrière, mais sans retirer la main de sa poche. J'étais assez loin de lui, à une dizaine de mètres. Je devinais son regard par instants, entre ses paupières mi-closes. Mais le plus souvent, son image dansait devant mes yeux, dans l'air enflammé. Le bruit des vagues était encore plus paresseux, plus étalé qu'à midi. C'était le même soleil, la même lumière sur le même sable qui se prolongeait ici. Il y avait déjà deux heures que la journée n'avancait plus, deux heures qu'elle avait jeté l'ancre dans un océan de métal bouillant. À l'horizon, un petit vapeur est passé et j'en ai deviné la tache noire au bord de mon regard, parce que je n'avais pas cessé de regarder l'Arabe. J'ai pensé que je n'avais qu'un demi-tour à faire et ce serait fini. Mais toute une plage vibrante de soleil se pressait derrière moi. J'ai fait quelques pas vers la source. L'Arabe n'a pas bougé. Malgré tout, il était encore assez loin. Peut-être à cause des ombres sur son visage, il avait l'air de rire. J'ai attendu. La brûlure du soleil gagnait mes joues et j'ai senti des gouttes de sueur s'amasser dans mes sourcils. C'était le même soleil que le jour où j'avais enterré maman et, comme alors, le front surtout me faisait mal et toutes ses veines battaient ensemble sous la peau. À cause de cette brûlure que je ne pouvais plus supporter, j'ai fait un mouvement en avant. Je savais que c'était stupide, que je ne me

débarrasserais pas du soleil en me déplaçant d'un pas. Mais j'ai fait un pas, un seul pas en avant. Et cette fois, sans se soulever, l'Arabe a tiré son couteau qu'il m'a présenté dans le soleil. La lumière a giclé sur l'acier et c'était comme une longue lame étincelante qui m'atteignait au front. Au même instant, la sueur amassée dans mes sourcils a coulé d'un coup sur les paupières et les a recouvertes d'un voile tiède et épais. Mes yeux étaient aveuglés derrière ce rideau de larmes et de sel. Je ne sentais plus que les cymbales du soleil sur mon front et, indistinctement, la glaive éclatant jailli du couteau toujours en face de moi. Cette épée brûlante rongait mes cils et fouillait mes yeux douloureux. C'est alors que tout a vacillé. La mer a charrié un souffle épais et ardent. Il m'a semblé que le ciel s'ouvrait sur toute son étendue pour laisser pleuvoir du feu. Tout mon être s'est tendu et j'ai crispé ma main sur le revolver. La gâchette a cédé, j'ai touché le ventre poli de la crosse et c'est là, dans le bruit à la fois sec et assourdissant, que tout a commencé. J'ai secoué la sueur et le soleil. J'ai compris que j'avais détruit l'équilibre du jour, le silence exceptionnel d'une plage où j'avais été heureux. Alors, j'ai tiré encore quatre fois sur un corps inerte où les balles s'enfonçaient sans qu'il y parût. Et c'était comme quatre coups brefs que je frappais sur la porte du malheur.

*L'étranger* (1942) by Albert Camus.

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## V. African Literature and Comparative Literature

### 1. African Literature: A definition

Providing an exact definition to African literature can be challenging. However, in general, African literature refers to the range of literary texts written by African writers whether in their African and Afro-Asiatic languages or appealing to the European languages (the colonizer's languages). Traditional African literature (s) has its roots in oral tradition. The latter involves the telling of stories to new generations whether for entertainment or to teach important truths about their community and the experiences of their ancestors.

### 2. African Literature: History and types

African Literature is categorised according to the four periods of its history:

#### a. Oral African literature

African literature originated from Oral Literature, which is the verbal form of literature that precedes written form passed on from one generation to another through word of mouth. This literary genre was a medium used over centuries to help future generations to experience life and acquire the traditional knowledge, beliefs and values about a specific society or tribe to which they belong. This ancestral oral tradition, through telling different stories of adventure and bravery, does not solely entertain the younger generation but also helps them to grow and confront life's difficulties and challenges. In other words, oral literature as the example of the folk tales, ballads, dance, myths, songs, legends and so forth has a didactic purpose since it teaches moral and ethical lessons to individuals.

Types of oral literature:

1. **Mythological stories:** They are stories based on myths. The latter are an early form of oral tradition. They explain life and death and the great forces of nature. Moreover, they are used to explain objects or events in the natural world as resulting from the action of a supernatural force (a god).



2. **Legends:** They are fragments of history. They teach morals as fables do but they are closer to real life than fables. They are sometimes partly true. They may tell about people who really lived and things which really happened. Hence, they are often regarded as historical.

3. **Folk-Tales:** They are brief stories passed by word of mouth from generation to generation. Unlike myths and legends, folktales are not concerned with history or the explanation of natural phenomena. They deal with situations with which the listeners are familiar or recall some ancient customs like old forms of inheritance or primitive birth and marriage customs. Most of the ethical teaching a child received used to come from the didactic and moralistic nature of the folktales. Folktales are often timeless and placeless, with special openings like: ‘Once upon a time, in a faraway kingdom, there lived an old man and an old woman in a small cottage in the forest...’.

4. **Fairy Tales:** They are rooted in oral traditions that deal with evil spirits and other supernatural events, often in a medieval setting. A fairy tale is a traditional folktale involving imaginary creatures such as fairies, wizards, and fire-breathing dragons. Eg. The Fairy Tales by the brothers Grimm.

5. Parables are very brief stories, which are told with the purpose of teaching a moral lesson to the younger generation.

6. **Fables:** They are very short stories in which birds, insects, and animals talk and act like humans. Their purpose is to teach a moral, good behaviour. The difference between parables and fables is that in parables, human characters are used to make story while in fables, animal characters are more often used to present the story.

7. **Epics:** An epic is a genre of classical poetry originating in Greece. An epic is a long story which is often told in verse. It includes heroes and gods. Epics have often been passed on orally from one generation to another. The term applies most directly to classical Greek texts like The Iliad and The Odyssey by Homer. An epic provides a portrait of legends, beliefs, laws, arts and ways of life of people.

**8. Proverbs:** Proverbs are traditional sayings that do not simply have a surface level meaning but also a hidden meaning. Proverbs are very recurrent in the African literature whether oral or written. The following proverb by Chinua Achebe in *Things Fall Apart* illustrates the idea “Proverbs are the palm oil with which words are eaten”.

**9. Riddles:** In the riddle, two unlike, and sometimes unlikely, things are compared. The obvious thing that happens during this comparison is that a problem is set, then solved. But there is something more important, involving the riddle as a figurative form: the riddle is composed of two sets, and, during the process of riddling, the aspects of each of the sets are transferred to the other. On the surface it appears that the riddle is largely an intellectual rather than a poetic activity. Through its imagery and the tension between the two sets, the imagination of the audience is also engaged. As they seek the solution to the riddle, the audience itself becomes a part of the images and therefore of the metaphorical transformation. As an example:  
A pot without an opening (an egg.)

The silly man who drags his intestines (a needle and thread.)

#### **b. Pre-colonial African literature**

Even though, the origins of African Literature dates back to Ancient Egypt through hieroglyphs that represented the world in its real picture, the emphasis should be put on Pre-colonial African literature which was written between the fifteenth and nineteenth centuries. African literature can be illustrated through many examples like the significant Ethiopian literature written in Ge’ez which goes back to the fourth century AD. The famous Ethiopian literary work in this tradition is the *Kebra Negast* (“Book of Kings”); Anansi, a spider in the folklore of the Ashanti people of Ghana; *Ijàpá*, a tortoise in Yoruba folklore of Nigeria; and *Sungura*, from central and East African folklore. In addition, other written works in the Sahel regions of west Africa and on the Swahili coast. From Timbuktu, historians claim that there

are about 300,000 manuscripts in many libraries and private collections, most of them written in Arabic and some in the native languages (Fula and Songhai). In Islamic times, North Africans like Ibn Khaldun was very unique in writing Arabic literature. The universities of Fes and Cairo contained great amounts of literary works. To put it in a nutshell, it is important to consider that before colonial rule, African literature existed and flourished.

### **c. Colonial African Literature**

Colonial African Literature was produced between the end of World War I and African independence (the date of which depends on the different countries, such as Ghana's 1957 independence from British control and Algeria's independence in 1962 from France). During the period of colonization, the African works were known in the

West as slave narratives, such as Olaudah Equiano's *The Interesting Narrative of the Life of Olaudah Equiano* (1789). In 1911, Joseph Ephraim Casely Hayford (also known as Ekra-Agiman) of the Gold Coast (now Ghana) published what is known as the first African novel written in English, *Ethiopia Unbound: Studies in Race Emancipation*. The latter's publication marked a turning point in African literature. Besides, many African plays written in English began to emerge like *The Girl Who Killed to Save: Nongqawuse the Liberator* (1935) by Herbert Isaac Ernest Dhlomo, from South Africa, maybe the first English-language African play. In 1962, Ngũgĩ wa Thiong'o, from Kenya, wrote *The Black Hermit*, and Chinua Achebe's *Things Fall Apart* (1958) received an international critical acclaim.

Towards the end of World War I, African literature shifted to other themes, which were more relevant to them and the situation of their countries. These themes are liberation, independence, denouncing European colonisation of the African countries, the greatness of their African past before the European invasion, and hope for independence in the future of Africa.

### **d. Post-colonial African Literature**

With the liberation of most of the African countries, their literature started to grow in number, quality and recognition. Many African works and writers began to affirm their places on the international scene. In 1986, Wole Soyinka became the first post-independence African writer to win the Nobel Prize in literature. Previously, Algerian-born Albert Camus had been awarded the 1957 prize. African writers, for international purposes, began to write both in European languages such as English, Portuguese, and French, in a language that the oppressors could understand, and in traditional African languages.

The predominant themes of contemporary African literature, according to many important literary critics, are the clash between past and present, tradition

and modernity, indigenous and foreign, individualism and community, socialism and capitalism, development and self-reliance. Other themes emerged especially in newly independent countries related to social problems like

corruption, the economic disparities, the rights and roles of women ... etc.

### **3. African Literature: Themes and Topics**

The main themes that the African writers discussed and still discuss today turn around the following:

#### **a. Ethics and Morals**

Traditionally speaking, African literature has its roots from oral literature or evening fire-side school. Elders of the community and parents felt the duty to teach the younger generation ethics, morality and to transmit the culture of the community. Hence, African literature has a didactic purpose. Later, this tradition is carried on by modern African writers whose works are loaded with morality and ancestral legacies.

#### **b. The Spirit of the community**

The spirit of the community is among the sacred themes that the African writers tackled in their writings. The African view of community revolves around the idea of “I am, because we are; and since we are, therefore I am”. Wole Soyinka’s *Interpreters* is a fantastic example of a script whose theme revolves around community.

#### **c. The Spiritual**

African communities are generally very spiritual-minded. Because of this, spirituality and the supernatural have a lion’s share in modern African literature, especially in drama and fiction like the theme of reincarnation, spirit possession...etc.

#### **d. Order and Justice in African Literature**

Unlike Western courtrooms and jails, in traditional Africa, justice is established by reconciling the two affected parties. If they did not succeed in doing so, they would set them on parallel paths for the rest of their lives.

#### **e. Universality**

Many African writers tried through their writing to draw parallels to themes present in other cultures' writing. For example, Soyinka, in his writing, compares the Yoruba gods to those of the Greek pantheon. He likens Ogun to Apollo and Dionysus, Ofeyi to Orpheus and Iridise to the likes of Euridice.

#### **4. African Literature and Comparative Perspective**

With the awarding of the Nobel Prize for Literature to Wole Soyinka of Nigeria in 1986, Naguib Mahfouz of Egypt in 1988, and Nadine Gordimer of South Africa in 1991, the power of the African writer may be said to be truly visible on the world stage at the end of this twentieth century. These and other African writers-Ngugi wa Thiongo of Kenya, Chinua Achebe of Nigeria, Mariama Bli and Sembene Ousmane of Senegal, Nuruddin Farah of Somalia, Assia Djebar of Algeria, to name some of the most prominent-now have permanent residence, so to speak, on the syllabi of American, Asian, and European universities, in newspapers and bookstores worldwide. We have come a long way, it would seem, from those days in the nineteenth century when European missionaries, administrators, and anthropologists pondered the aesthetic and intellectual potential of African languages and oral traditions. (Julien, p15).

Many aforementioned writers helped the African literature to see daylight by their works and even through their use of the European writing standards mainly the European languages to tackle matters and issues typically African. They marked an important shift from the oral African tradition to the written African literature. In fact, their efforts and commitment attracted the attention of scholars and literary practitioners throughout the world. More than that, their literary works succeeded in finding an important place in the Western academic curricula. Many departments of English and French started to include some African writings in their teaching. Hence, thanks to this, the African literature (s) freed itself from the national boundaries and gained international recognition.

Those African writers, thanks to whom the African Literature became known worldwide, made use of the European languages to answer back the anthropological and historical paradigms linked to imperialism and colonialism and correct the image of Africa and the Africans given by the Westerners. Hence, the African literature can be considered as a protest literature or a literature of protest. This protest against the legacies of colonialism is judged to be done through the African writers' use of the colonizer's language as a weapon to answer back the colonial enterprise and to correct the negative images associated to the Africans

in general. As the example of Chinua Achebe's *Things Fall Apart*, a novel that depicts the brutal oppression of African people. As a committed African writer, Chinua Achebe regards literature as a vehicle for revealing social evils and to restore African dignity and self-respect among African people. In *Things Fall Apart*, Chinua Achebe tried to respond to Joseph Conrad's *Heart of Darkness* (1899) and his negative portrayal of the African people. In the same vein, Aimé Césaire's *Une tempête*, Octave Mannoni's *Prospero and Caliban: Psychology of Colonization* (1950), Frantz Fanon's *Black Skin, White Masks* (1952), George Lamming's *The Pleasures of Exile* (1960) and *Water with Berries* (1971), Roberto Fernandez Retamar's *Caliban* (1971) are postcolonial literary works that responded to William Shakespeare's *The Tempest* (1611), written centuries before; in addition to others like J. M. Coetzee's *Foe* (1986) and Jean Rhys's *Wide Sargasso Sea* (1966) who answered back some imperial ideologies embedded in Daniel Defoe's *Robinson Crusoe* (1719) and Charlotte Brontë's *Jane Eyre* (1847), respectively.

## **5. Conclusion**

In fact, African literature tells the stories of the African people from hundreds of years ago and now. It is a hugely important entity of the literary world as it brings to the surface the voices of the people and permits to them to speak about their experiences of/to the world.

### **Practice Task**

Observe and discuss the following excerpts taken from Joseph Conrad's *Heart of Darkness* and Chinua Achebe's *Things Fall Apart*.

#### **I/ Marlow:**

“Going up that river was like travelling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings. An empty stream, a great silence, an impenetrable forest. The air was warm, thick, heavy, sluggish. There was no joy in the brilliance of sunshine. The long stretches of the waterway ran on, deserted, into the gloom of overshadowed distances. On silvery sandbanks hippos and alligators sunned themselves side by side. The broadening waters flowed through a mob of wooded islands. You lost your way on that river as you would in a desert and butted all day long against shoals trying to find the challenge till you thought yourself bewitched and cut off for ever from everything you had

known once—somewhere—far away—in another existence perhaps. There were moments when one’s past came back to one, as it will sometimes when you have not a moment to spare to yourself; but it came in the shape of an unrestful and noisy dream remembered with wonder amongst the overwhelming realities of this strange world of plants and water and silence. And this stillness of life did not in the least resemble a peace. It was the stillness of an implacable force brooding over an inscrutable intention.”

“We were wanderers on a prehistoric earth, on an earth that wore the aspect of an unknown planet. We could have fancied ourselves the first of men taking possession of an accursed inheritance, to be subdued at the cost of profound anguish and of excessive toil. But suddenly as we struggled round a bend there would be a glimpse of rush walls, of peaked grass-roofs, a burst of yells, a whirl of black limbs, a mass of and clapping, of feet stamping, of bodies swaying, of eyes rolling under the droop of heavy and motionless foliage. The steamer toiled along slowly on the edge of a black and incomprehensible frenzy. The prehistoric man was cursing us, praying to us, welcoming us—who could tell? We were cut off from the comprehension of our surroundings; we glided past like phantoms, wondering and secretly appalled, as sane men would be before an enthusiastic outbreak in a madhouse. We could not understand because we were too far and could not remember because we were travelling in the night of first ages, of those ages that are gone, leaving hardly a sign—and no memories.

### ***III/ Things Fall Apart***

The Feast of the New Yam was approaching and Umuofia was in a festival mood. It was an occasion for giving thanks to Ani, the earth goddess and the source of all fertility. Ani played a greater part in the life of the people than any other deity. She was the ultimate judge of morality and conduct. And what was more, she was in close communion with the departed father of the clan whose bodies had been committed to the earth.

The Feast of the New Yam was held every year before the harvest began, to honor the earth goddess and the ancestral spirits of the clan. New yams could not be eaten until some had first been offered to these powers. Men and women, young and old, looked forward to the New Yam Festival because it began the season of plenty – the new year. On the last night before the festival, yams of the old year were all disposed of by those who still had them. The new year must begin with tasty, fresh yams and not the shriveled and fibrous crop of the previous year. All cooking pots, calabashes and wooden bowls were thoroughly washed, especially the

wooden mortar in which yam was pounded. Yam foo-foo and vegetable soup was the chief food in the celebration. So much of it was cooked that, no matter how heavily the family ate or how many friends and relatives they invited from neighboring villages, there was always a large quantity of food left over at the end of the day. It makes sense that the festival of the new year is named after the life-giving crop that sustains the clan: the yam. The Igbo show the symbolic rebirth of the year by throwing out old food, washing everything so they may be clean and pure for the coming year, and celebrating with fresh new yams. They join together with their families and community to celebrate the coming of another year that they will share.

The New Yam Festival was thus an occasion for joy throughout Umofia. And every man whose arm was strong was expected to invite a large number of guests. Okonkwo also asked his wives' relations; and since he had three wives, his guests would make a fairly big crowd.

In chapter twenty Achebe writes:

**Obierika:** “Does the white man understand our custom about land?”

**Okonkwo:** “How can he when he does not even speak our tongue? But he says that our customs are bad; and our own brothers who have taken up his religion also say that our customs bad.”

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## VI. Myths and Themes: Literary Myths

### The Poetics of Myths

Human beings have always been mythmakers [...] when [...] early people became conscious of their mortality, they created some sort of counter-narrative that enabled them to come to terms with it [...] We are meaning-seeking creatures and our minds generate ideas and experiences that we cannot explain rationally. We have imagination, a faculty that enables us to think of something that is not immediately present, and that, when we first conceive it, has no objective existence (Armstrong. K, 2005:1-2)

#### 1. What is a Myth/ Mythology?

The word *myth* comes from the Greek word *mythos*, which means “story” or “speech.” *Myth* is often the word used to describe a story that explains events or objects that occur in nature, such as the creation of certain flowers or animals, the location of deserts or oceans, and even the origin and cycle of the seasons. Myths may also be stories about the origins of customs or traditions. While some real events or characters may be represented in myths, these stories should not be read as if they are history. Though there may be elements of fact intertwined in their telling. These stories happen in a time and place that do not really exist, regardless of how real the setting may seem.

The word ‘myth’ is derived from the Greek word ‘mythos’ meaning fable, story-telling, or fictions to make sense of the world. It is as Hayden White states “a mode of discourse” (2000: 149). The Oxford Illustrated Dictionary defines myth as “a fictitious (invented, not true, primitive) tale usually involving supernatural persons, some popular idea or historical phenomena” (1965: 542).

**2. The Fable and the Myth:** Careful difference must be made between the fable and the myth.

**a- Fable** is a story, like that of the Fox and the Grapes, in which characters and plot, neither pretending to reality nor demanding credibility, are merely vehicles of moral or didactic instruction. Dr. Johnson states that the fable "seems to be, in its genuine state, a narrative in

which beings irrational, and sometimes inanimate, are, for the purpose of moral instruction, feigned to act and speak with human interests and passions."

**b. Myths:** are stories of anonymous origin, prevalent among primitive peoples and accepted to be true. They are concerned with supernatural beings and events, or natural beings and events influenced by supernatural agencies.

Fables are vessels made to order into which a lesson may be poured. Myths are born, not made. They are born in the infancy, of a people. They owe their features not to any historic individual, but to the imaginative efforts of generations of story-tellers.

### **C-Kinds of Myths**

If we classify the preceding stories according to the reason of their existence, we observe that they are of two kinds, " explanatory and aesthetic:

- **Explanatory Myths**

They are the outcome of naive guesses at the truth of mistaken and superstitious attempts to satisfy the curiosity of primitive and unenlightened peoples. It tries also to unveil the mysteries of existence, explain the facts of the universe and the experiences of life, to account for religious rites and social customs of which the origin is forgotten, and to teach the meaning and the history of things. There are certain questions that nearly every child and every primitive asks: What is the world and what is man? Who made them? What else did the maker do and what the first men? Whence came the commodities of life? What is death, and what becomes of us after death? The answers to such questions are turned into stories of the creation of the gods, and of the heroes, origin and ancestors of men.

- **Aesthetic myths:**

They have their origin in the universal desire for enjoyment. They furnish information that may not be practical but is delightful; they provoke emotion, sympathy, tears, and laughter for characters and events remote from our everyday experience but close to the heart of things, and near and significant and enchanting to us in the atmosphere of imagination that embraces severed continents. It inspires the dead with life, bestows color and breath upon the creatures of a dream, and wraps young and old in the wonder of hearing a new thing. The aesthetic myth,

first, removes us from the sordid world of immediate and selfish needs, and then unrolls a vision of a world where men and things exist simply to delight us.

### **3. Greek vs. Roman Mythologies**

Greek and Roman mythologies are quite generally supposed to show the way the human race thought and felt untold ages ago, their everyday challenges and their relation with nature. What made myths interesting is that they lead back to a time when the world was young and people had a connection with the earth, with trees, seas, flowers and hills. When the stories were being shaped, the distinction between the real and the unreal cannot be noticed because the imaginary side of these myths did not afford any place to reason.

**The Origin of the World:** There were among the Greeks several accounts of the beginning of things.

- Homer tells us that River Ocean, a deep and mighty flood, encircling land and sea like a serpent with its tail in its mouth, was the source of all.
- According to other myths, Night and Darkness were the prime elements of Nature, and from them sprang Light.

**The Origin of the gods:** in the heart of creation, Love begins to stir, making of material things creatures male and female, and bringing them together by instinctive affinity.

First Erebus and Night, the children of Chaos, are wedded, and from them spring Light and Day; then Uranus, the personified Heaven, takes Gaea, the Earth, to wife, and from their union issue Titans and hundred handed monsters and Cyclopes.

The Titans appear to be the personification of mighty convulsions of the physical world, of volcanic eruptions and earthquakes. They played a quarrelsome part in mythical history; they were instigators of hatred and strife. Homer mentions specially two of them, Iapetus and Cronus; but Hesiod enumerates thirteen. Of these, the more important are Oceanus and Tethys, Hyperion and Thea, Cronus and Rhea, Iapetus, Themis, and Mnemosyne. The three Cyclopes represented the terrors of rolling thunder, of the lightning-flash and of the thunderbolt; and, probably, for this reason, one fiery eye was deemed enough for each.

**The Origin of Man:** It was a question, which the Greeks did not settle so easily as the Hebrews. Greek traditions do not trace all mankind to an original pair. On the contrary, the generally received opinion was that men grew out of trees and stones, or were produced by the rivers or the sea. Some said that men and gods were both derived from Mother Earth, and some claimed an antiquity for the human race equal to that of the divinities. All narratives, however, agree in one statement," that the gods maintained intimate relations with men until, because of the growing sinfulness and arrogance of humankind, it became necessary for the immortals to withdraw their favor.

There is a story which attributes the making of man to Prometheus, a Creator, whose father Iapetus had, with Cronus, opposed the sovereignty of Jupiter. In that conflict, Prometheus, gifted with prophetic wisdom, had adopted the cause of the Olympian deities. To him and his brother Epimetheus was now committed the office of making man and providing him and all other animals with the faculties necessary for their preservation. Prometheus was to overlook the work of Epimetheus. Epimetheus proceeded to bestow upon the different animals the various gifts of courage, strength, swiftness, sagacity; wings to one, claws to another, a shelly covering to a third. However, Prometheus himself made a nobler animal than these. Taking some earth and kneading it with water, he made man in the image of the gods. He gave him an upright stature, so that while other animals turn their faces toward the earth, man gazes on the stars. Then since Epimetheus, always rash, and thoughtful when too late, had been so prodigal of his gifts to other animals that no blessing was left worth conferring upon the noblest of creatures, Prometheus ascended to heaven, lighted his torch at the chariot of the sun, and brought down fire. With fire in his possession man would be able to win her secrets and treasures from the earth, to develop commerce, science, and the arts.

#### **4. Greek and Roman Myths in Literature**

The Greek and Roman myths we are familiar with today are the product of generations of storytelling. Many were adaptations of stories that the Greeks collected from other cultures. Before about 800 B.C., when the Greek alphabet was developed, myths were passed down from one generation to the next by word of mouth. It was also through oral storytelling that myths and legends traveled from one part of Greece to another, and to the world as well. However, after 800 B.C, stories began to be written down, including most of the tales that we now recognize as the basic core of Greek mythology.

One of the most important figures of the antiquity was a poet known as Hesiod, who was born around 700 B.C. His two surviving poems are the *Theogony*, which tells the story of the mythic creation of the world, and *Works and Days*, which tells other important stories. These two works tell us a lot about the prevailing myths surrounding the various gods and goddesses in Greek legend and religion at that time. During the time when democracy was developing in Athens, literature and the arts were also prospering. Theater was one of these arts. Three of Athens' greatest playwrights were Aeschylus, Sophocles, and Euripides. Many of the myths we know today come from their plays.

For scholars today, another important source of Greek myths is actually the work of Romans. When they conquered the Greeks, the Romans absorbed many aspects of Greek culture. The poet Ovid, who lived from around 43 B.C. to A.D. 17, was both a prolific writer and an influential figure in Rome. One of his most significant contributions to modern literature is his fifteen-volume work called *The Metamorphoses*, which retells the stories of many Greek myths. For centuries, this text has inspired many artists and poets all around the world and it is still evoked in contemporary literature.

## **5. The Influence of Greco-Roman Mythology on Literature/ English Literature**

The influence of the Greco-Roman mythology on literature cannot be ignored. Greek and Roman mythology has been the most important source of literature all around the world. In ancient Greece, most of the famous dramatists, namely Aeschylus, Sophocles, Euripides and Aristophanes, found from the Greek Mythology their writing materials; and Homer's masterpieces *The Illiad* and *The Odyssey* are the concrete examples. Those works, in their turn, had and still have a strong influence on literature in general and English literature in particular.

An important movement that took place in Europe around the fourteenth century fostered the idea of the influence of Greco-Roman mythology particularly on the European literature. This movement is labelled the Renaissance. It was considered to be the age of departure from the Dark Middle Ages to a modern European civilization. Its striking ideals went to the past to revive the secular world of the Greco-Roman antiquity. This intellectual wave that germinated and flourished in Florence, Italy, landed on all the European countries' shores. It reached England around the 16th century. This movement, that involved a rebirth of letters and arts, was fuelled by the rediscovery of texts from classical antiquity as well as the

adoption of new aesthetic norms based on classical models. English writers, poets and playwrights such as Geoffrey Chaucer, William Shakespeare, John Milton, John Keats, Shelley, Byron, and others were inspired by this movement and went to compose their works on the basis of materials borrowed from the Greek and Roman mythologies. The following are examples of those authors and their works: Shakespeare's famous tragedies *Troilus and Cressida*; Milton's *Comus* and *Paradise Lost*; Keats poem *Ode to A Nightingale* and *Hymn to Apollo*, James Joyce's masterpiece *Ulysses* borrows the frame and the figure Ulysses from Homer's epic *Odysseus*; the American dramatist Eugene O'Neill's work *Mourning Becomes Electra*, which is based on Aeschylus's tragedy *Oresteia*; T. S. Eliot's *The Waste Land*, etc.

## 6. Conclusion

Greco-Roman Mythology and the classical works in general still have influence on writers, poets and playwrights all over the world. Thanks to them literature grew, nurtured and flourished over the centuries and later became universal and global.

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## *VII. Comparative Literature and Visual Arts*

### **1. Visual Arts: A definition**

Visual arts refer different forms of art that convey messages, meaning, emotion, values and emotions that are generally difficult to express verbally through visual means.. They falls into many categories as decorative, commercial, or fine art, such as painting, photography, sculpture, drawing, printmaking, photography, and video. Art is usually subjective, hence; it welcomes different interpretations from the viewers. In addition, Visual arts require some skills mainly concentration, creativity and deep analysis on both the artist's part and the viewer's part.

### **2. Elements of Art**

The elements of visual arts are:

- **Line:** An element of art defined by a point moving in space. It may be two-or three-dimensional, descriptive, implied, or abstract.
- **Shape:** the forms made from the lines, such as circles. It is an element of art that is two dimensional, flat, or limited to height and width.
- **Colour:** the visual spectrum of light that is found in a rainbow
- **Tone:** the lightness or darkness of colors
- **Size:** smallness or largeness
- **Perspective:** the illusion of distance, such as near or far
- **Pattern:** visual repetition, such as polka dots or stripes
- **Texture:** the look of flat, smooth, bumpy, or rough, without the need to be touched

### **3. Characteristics of Visual Arts**

Visual arts, attractive in nature primarily to the eye, have been existed in the history of humanity by the existence of man. Artists made use of different materials to draw pictures and create objects that bear meanings and transmit messages to the wide audience. They have many characteristics in which we site:

- Visual Arts can appeal to the young generation who has come of age from watching TV or listening to music on the radio. The visual elements of the art can be quite appealing

and attractive as well. They can offer a new and fresh approach to old and familiar topics. They can even appeal to the adult generation.

- Visual Arts appeal to those who enjoy it in their simplicity. These pieces of art are designed to be simple and easy to create. Those pieces of Art are generally created for the sake of providing information, conveying a message, or simply for enjoyment.
- Another aspect of the characteristics of visual arts is their ability to improve one's life. When a person enjoys these types of Art, there is a chance to add a creative element to his/her life.
- Visual Arts considers the opportunity to create a piece of art from materials that are within one's means. This is a great step to make an impact on the lives of others. Hence, one finds more reasons to continue to create beautiful works of art.

#### **4. Types of Visual Arts**

The following are the major types of visual arts:

##### **1. Drawing**

“He who pretends to be either painter or engraver without being a master of drawing is an imposter.” (William Blake, English artist and poet).

For William Blake drawing is defined as the depiction of shapes and forms on a surface, primarily by means of lines. It is a fundamental artistic skill while he insisted that drawing precedes writing. Drawing is spontaneous, a convenient way for us to “make our mark” on the world.

Drawing is the simplest type of visual art. It only requires simple materials like a drawing tool, such as a pencil and a paper or a surface. Creating lines gives a specific shape, infusing in it some details will make the drawing look more realistic and adding visual texture or colour, it becomes an illustration. Artists appeal to drawing for many reasons such as to define their ideas, to plan for larger projects, to resolve design issues in preparatory sketches, and to record their visual observations. In addition, drawings can also be complete and finished works of art. Finally, we can affirm that artists and designers continue to develop their drawing skills throughout their lives since it is the basis of all visual communication. As an example, Leonardo da Vinci (1452–1519) used drawing to illustrate and examine the world.

## **2. Painting**

Painting is generally done on a surface, such as a canvas, a rock, or a ceiling. Contrary to drawing, painting requires some sophisticated tools such as brushes, or methods to transfer paint, such as dripping, which help to create an image that may be close to reality. In other words, "painting" as a concept is associated with "expression ". While the former refers to the expression of emotional spirit and style, the latter is about the processing of formal language and the breath of painting.

Painting is the medium that most of the painters use to speak their minds and emotions. This form of Visual Arts existed tens of thousands of years. In prehistoric times, artists painted on the walls of caves. Besides, the temples of ancient Greece and Mexico were painted in bright colours as if they are contemporary.

Researchers have discovered that some images on the cave walls of Pech Merle (2.2.1) near Cabrerets, France, were made of a saliva (animal fat) and pigment solution that was applied with a small tube. The application of this paint took place 25,000 years ago and the images are mostly of animals.

## **3. Sculpture**

A great sculpture can roll down a hill without breaking. (Michelangelo Buonarroti, Italian sculptor, painter, and architect).

Sculpture is an artistic form in which hard or plastic materials are worked into three-dimensional art objects i.e., the objects have a three-dimensional form. It may be made of ceramics, clay, wax, stone, glass, rubber, metal, wood, plastic, or even ice. These materials may be carved, modeled, molded, cast, wrought, welded, sewn, assembled, or otherwise shaped and combined. Sculptured objects may be realistic, such as a representative of the shape and size of the human body, or it may be abstract, such as a sphere that is symbolic of a planet.

Thanks to his masterpieces like "The David" (1501-1504), Michelangelo is generally regarded as one of the finest sculptors in the Western tradition.

#### **4. Photography**

The word photography derives from two Greek words, *photos*, meaning “light,” and “*graphein*”, meaning “to draw”: together, they mean “drawing with light.” Before the digital era, traditional photographic processes recorded an image onto a light-sensitive material, usually film. With the development of digital cameras in the 1980s, it became possible to record images in the form of pixels, which can then be stored as files on a computer. Today, digital photography that can be easily edited or manipulated with apps is the most common way of creating photographic images. The portability of digital devices and the fact that they make it easy and quick to capture images directly and instantly review them, whether indoors or out. Photography also projects images of people, objects, scenes, or landscapes.

#### **5. Filmmaking/ Film/Video and Digital Art**

Filmmaking is also known as moving pictures. Some examples are videos and movies. Early forms, which did not have sound, were known as silent films because they were a visual-only form. Filmmaking is usually created to tell a story with characters and situations. Film is one of the media chosen by artists, and the moving image is one of the youngest and most widely used. The products of film, video, and digital art include home movies, artworks, independent films, and major motion pictures. These recent technological developments in both film- and video-making processes mean that, while viewing motion-picture productions once required a dedicated room, projector and screen, over time they have transitioned to broadcasts and recordings seen on televisions in businesses and people’s homes. Films are also one forms of art due to the fact that they are the realization of a director’s creative vision.

#### **6. Printmaking**

Before the invention of printing, artists who wanted to have multiple copies of their work needed to copy it over by hand, one reproduction at a time. Printing with inks was first used in China to print patterns on fabrics in the third century CE. Printing allowed the same designs to be more easily reproduced and distributed to many people. In the world of art, however, printmaking is much more than a way of copying an original. There are many different techniques, and each one gives a unique character to every work it creates. Artists may well choose a particular technique because they think it will suit the kind of effect they want to achieve.

The earliest existing printed artworks on paper were created in China and date back to the eighth century CE. By the ninth century, printed documents containing Buddhist *sutras* (scriptures or prayers) were being made across East Asia. Over the centuries, paper technology spread across the Islamic world as clever entrepreneurs created small prints that were sold as if they were handwritten charms. Later, woodblock printing and papermaking workshops became common throughout Europe by the beginning of the fifteenth century, and paper was no longer an expensive, exotic commodity.

In addition to all the aforementioned types of Visual Arts, it is worth mentioning other types like architecture, fashion design, music and so on.

## **5. Comparative literature/ literature and Visual Arts**

Literature can be defined as written works regarded as having artistic merit. Literature contains a range of works that include fiction, nonfiction, poetry, dramas, journalism and so on. It can be manifested through different forms like poetry, prose, and drama. Literature plays an important role in a particular society. It mainly mirrors the culture, tradition, language, beliefs of a particular society and its people.

Literature is not an art form that exists in a vacuum. It is basically associated to the time period and culture in which it is written. More than that, Literature is also related to other forms of Art like painting, music, films, photography etc. Some artists, painters, musicians find from literary works a source of their inspiration. Hence, we can say that literature and other artistic works like Visual Arts are intertwined. This connection between literature and Visual Arts fits the principle of comparative literature, which is concerned with the study of literature without borders across genres and across disciplines. To confirm this idea, many literary works have been filmed. Accordingly, Art and literature are closely connected. There are many paintings, films, and TV series based on literary works and vice versa. Literature and art are also often part of the same broader artistic movements, expressing similar themes and ideas. Below are some illustrations:

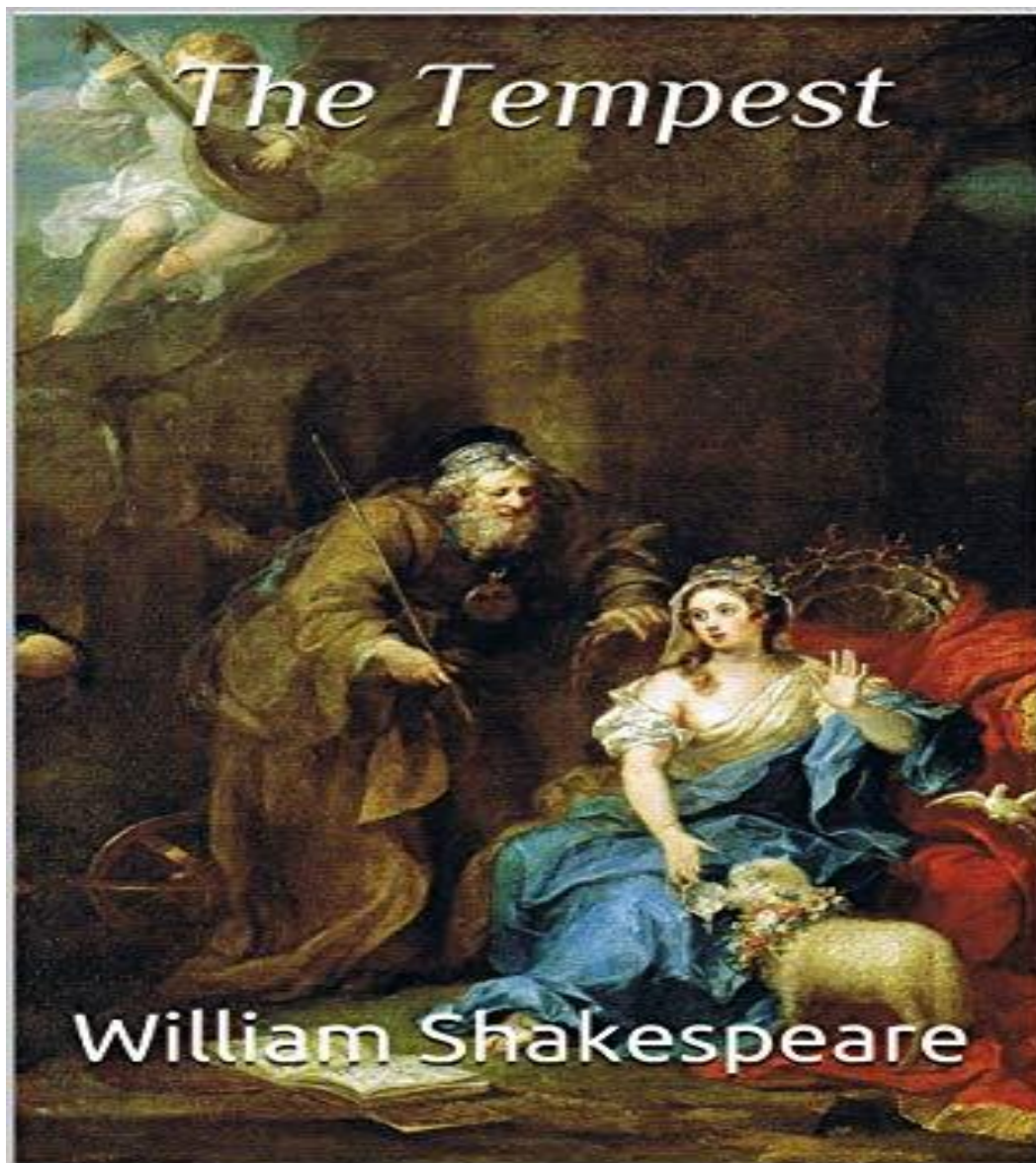
In painting, Shakespeare's plays provided an enormous inspiration for many painters like William Blake, Eugène Delacroix, John Waterhouse, Walter Deverell, William Hodges, Charles Robert Leslie and others. The paintings born of Shakespeare's plays are perceived as a kind of visual criticism or interpretation. Ford Madox Brown, an English painter whose work

focused on moral and historical subjects, produced paintings while he was in Paris, in 1834 that illustrate some scenes from Shakespeare's tragedy *King Lear*. The following painting illustrates Act IV, Scene vii from the play. The location is Cordelia's tent in the French camp at Dover. Lear is asleep, his thinning hair straggling across the pillow, with his hands holding a set of keys.



On screen, in addition to screen successful adaptations of Shakespeare's works, many films have been inspired by Shakespeare's plays. As the example of *Forbidden Planet* (1956), it is based on *The Tempest*. This classic follows Dr. Edward Morbius (Walter Pidgeon), Prospero in *The Tempest*, and his daughter Altaira "Alta" Morbius (Anne Francis), Miranda in *The Tempest*, two explorers who have been stranded on the planet Altair IV, until they are discovered by the crew of United Planets starship C-57D, led by Commander John J. Adams

(Leslie Nielson). Although his daughter wishes to leave with Adams, (Ferdinand in *The Tempest*), with whom she has fallen in love, Morbius finds himself hard-pressed to leave the planet, and the powers that it has granted him, in order to pursue a new life. The film is considered a pioneer of the sci-fi genre, being the first to take place entirely on a planet other than Earth.



WALTER PIDGEON ANNE FRANCIS LESLIE NIELSEN

# FORBIDDEN PLANET

AMAZING!





## 6. Conclusion

Visual Arts/Art and literature are fundamental to the human experience. They allow people around the world to express themselves, to communicate and to connect to one another regardless of the differences in culture, language and backgrounds. All human cultures had their own forms of Art, since it is universal, and what make them valuable is the curiosity to discover the other's artistic and literary works. This curiosity generally pushes people to compare and evaluate their artefacts with the others whether in terms of genres, themes or artistic features.

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## VIII. Comparative Studies and Research

### 1. The procedures followed by scholars in studying literary works

- Literary scholars seem to be collecting data (preliminary operation) through reading.
- Close and careful reading of the two works.
- At the onset of research project, it is necessary to render explicit the questions the scholars will try to answer (the objectives).
- The method that will be used and why.
- Immediate affinities (literary genre, historical circumstances (background), the conditions of the two authors, their gender, and their relation to each other (their countries' relations ... etc).
- Review the critiques received.
- To contribute, not to imitate (newness, originality of the objective), and explain clearly the purpose (the core) of your study.
- The choice of the theory, which is the skeleton of any research, because there is no research without a relevant applicable theory.
- Concision and precision, scholars gather data sometimes without making use of them like diligent ants gathering large amount of food they will never eat.

N.B. The research project that you will submit by the end of the presentation should not exceed eight (8) pages. In addition, to do a successful and acceptable research, it is important to follow the following guidelines:

#### a. Introduction

The introduction is the most important part in which the topic of any given research should be introduced. Here, the student is supposed to speak about the topic from the general to the specific.

In this part, it is evident to mention why you have been motivated to conduct this comparative study between the two works that you have already chosen i.e. literary, historical, personal, national, ideological, thematic affinities...etc.

It is also of a paramount importance to provide the reader with the important historical facts about when, where and even why the two works have been written and published.

Example:

Many reasons motivated/ pushed/ encouraged me to lead this comparative study between .... and .... Etc.

### **b. The Review of Literature**

In this part, you are supposed to include at least three critiques on the two works under study that are close or have a relation with your objective or theme. In addition to this, this part also permits to you to check whether these two works that have been previously taken under study by other researchers or not (the originality of your topic).

### **c. The problematic and the Issue**

After verifying the two works, or more, and confirming your personal touch in the research that you are conducting, you can write for example:

- “According to my review of literature, the two works have not been taken under study together before .....
- “After reviewing the two works under study, we have come to the conclusion that the two works have not been compared before ....” then of course you will explain your problematic, the research questions, the objectives and so on.

Example:

“The central aim of this research is to analyse domestic violence in Alice Walker’s *The Color Purple* and Chimamnda Adichie’s *Purple Hibiscus*. I tend to analyse domestic violence in the two novels to disclose the causes which lead to abuse....etc.

Do not forget to give a brief summary of the theory chosen; for instance the theory of Postcolonialism, Feminism, Psychoanalysis, New-historicism ....etc.

### **d. Methodology and the Outline**

In this part, you can just write about how your work will be divided and generally the future simple tense should be used.

Example:

My research is divided into three chapters. In the first chapter which is entitled ....., I will explore..... The second one under the title .....I will try to tackle ..... “.....” is the title of the third chapter, I am going to reveal.....etc.

#### **e. References**

You should include all the references used.

### **Comparative Literature Project Sample**

By the end of the lecture, I have provided the students with some projects submitted by my students as examples to follow when dealing with their topics.

**The title: *Miguel De Cervantes’ Don Quixote de La Mancha and Salman Rushdie’s Quichotte as Intertexts.***

### **Introduction**

Literature, that embodies different works of art, is generally the outcome of a creative and artistic imagination. It has a lasting value whether it is written and printed or orally broadcasted. It is derived from the Latin word ‘litera’ or ‘littera’, which stands to “writing formed with letters”. It comprises different kinds and genres such as; poems, novels, novellas, play and so forth. Those can be classified into different clusters according to their historical periods, origins, genre, and subject matter.

Historically speaking, among the numerous works of art that changed the destiny of the World Literature is Miguel de Cervantes’ *Don Quixote de la Mancha*. Its popularity crossed the Spanish borders to reach the other countries in Europe. It has been translated into all major languages, and has appeared in seven hundred (700) editions, making it one of the most widely

distributed books after *The Bible*. Thus, it made Cervantes one of the most widely regarded writer in the Spanish language, and one of the world's outstanding, elevated novelists. Besides, his work *Don Quixote De La Mancha* became one of the iconic works of the Spanish literature.

Generally, Spanish literature refers to the works of art written in Spanish language, moreover, this literature represents the territory that presently constitutes the Kingdom of Spain that, in its turn, falls into three major language divisions: Castalian, Catalan, and Galician.

If we go back to the Spanish literary history, it would be impossible to skip one of the remarkable works of the early Spanish literature, which is the epic poem *El Cantar del Mio Cid* written in 1140. However, the most associated name with the Spanish literature is undeniably the name of Miguel de Cervantes who's *Don Quixote* has had an immense influence on the development of prose fiction.

To justify this stance, it is worth attesting its influence on the English language which was enriched by some expressions such as "The pot calling the kettle black" it's a very known idiom of Spanish origins, it first appeared in the translations of *Don Quixote* into English; "Your worship reminds me of the saying that the pot called the kettle black. You scold me for quoting proverbs, and string them together in pairs yourself" (Cervantes 978). Alternatively "Tilting at windmills" "Sky's the limit" which is as follows in the novel; "Whose ceiling was the sky" (130). In addition to the word "quixotic" this was originated from the name of the title character 'Quijote' which is often spelled 'Quixote'.

Accordingly, *Don Quixote* is still evoked since it received numerous echoes even in modern contemporary literature. Salman Rushdie, a British Indian novelist and essayist who is considered to be the most notable writer among IEL (Indian English literature), has brought the 400 years old novel *Don Quixote de La Mancha* to life again in his fourteenth novel *Quichotte*. The latter was published recently on 29 august 2019, by Jonathan Cape in the United Kingdom, and Penguin Books India in India. Salman Rushdie is best known for his second novel

*Midnight's Children* while he is the subject of a wide controversy for his fourth novel the *Satanic Verses*. He is mostly popular for his use of a new trend in writing whereas he uses hybrid language; English generously peppered with Indian terms; and his excessive use of magic realism. A term coined by Alejo Carpentier in (1940). Magic realism is a style of fiction and literary genre; in which magical and supernatural powers are presented as real. One of its characteristics is Metafictional dimension (Mastura bt and Khatib 6).

Inspired by Miguel de Cervantes classic novel *Don Quixote*, *Quichotte* is a Metafiction. This term was coined by William. H. Gass in 1970. It stands for a form of fiction in which the reader is aware that he is reading a fictional work. Rushdie had the inspiration to write this work while he was re-reading Edith Grossman translation in 2015 in order to write an introduction to a collection of stories inspired by Cervantes, and William Shakespeare. To revive and give a voice to the two literary bards again, Rushdie wanted his book to have a parallel storyline about his characters 'creator', and his life, then gradually to show how the two stories combine to become one. It is a story within a story just like that of Cervantes.

Since we mentioned previously that Salman Rushdie is one of the writers of the IEL which is the combination of works written in English by Indian writers whose native languages could be one among the numerous languages of India. It started with the works of Michael Madhusudan Dutt followed by RK Narayan, Mulk Raj Anand, and Raja Rao who contributed to Indian fiction in the 1930. It is generally referred to as Indo-Anglian literature and as a category; this production comes in the broader realm of post-colonial literature, the literary production from previously colonized countries such as India.

### **The Review of Literature**

Even though *Quichotte* by Salman Rushdie has just recently been released and *Don Quixote de La Mancha* dates to four hundred years ago, they have both intrigued generations of literary critics, many researches, and critics attempt to review, and interpret the two novels

in different points of view. We cannot review all the works which have been done on the two works, for this reason we will review the most important ones that are directly related to our topic.

In her book entitled *Don Quichotte Prophète d'Israel*, Dominique Aubier argues that the writer of *Don Quixote*, Miguel de Cervantes, was from a convert Spanish family of Jews forced to leave their homeland rather than staying as Christians back in 1492. She claims that *Don Quixote* contains numerous references of the Jews' themes and even the name of the protagonist in her point of view is derived from the Aramaic<sup>1</sup> word 'Qeshot' which means 'certainty'. It is used in *Zohar*<sup>2</sup>, which is the influential work in the literature of Jewish mystical thought called kabbalah.

Through his Doctoral Dissertation entitled "The Rhetorical Strategies of Don Quixote and Sancho Panza", David T. Tarvin claims the importance of Rhetorical strategies in Cervantes' novel, and the relationship between Don Quixote and Sancho Panza. He argues that Quixote and Sancho complement each other, and they are best understood rhetorically as two parts of one whole individual, rather than two distinct individuals.

Tarvin's motive was to attain the rhetorical model founded interplay between a knight and a squire. In addition, he indicates *Don Quixote* as a rhetorical text formed by several examples, and strategies used by the characters in order to reach their mighty goals. It is a text that can be interpreted through the conventions of rhetorical criticism.

Another significant research is the article entitled "The Pessimistic Spirit", Joshua Foa Dienstag declares that Cervantes has created an obvious pessimistic image of Don Quixote, outlining the wanders of the knight in a poor, violent, and disordered Spain, surrounded mostly by cruel and criminal people except for his squire Sancho Panza, who was described in the

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<sup>1</sup> It is a language originating in the ancient region of Syria.

<sup>2</sup> It is a Hebrew word that means "Splendor" or "Radiance" used in the kabbalah.

novel as loyal. The term ‘pessimism’ was spread in the middle of the 19<sup>th</sup>. Hence, if we call someone a pessimist we identify a large part of his thoughts and ideas. This term is associated with stress, when an individual has no expectations of success, or hope. Therefore it can create an illusion to act in an unconscious way. Dienstag writes;” This is not a dis-faith in humanity but a modesty of purpose born of the knowledge that all humans struggle with and against time and that all, ultimately, lose that struggle” (p21).

In the novel, the character of Don Quixote is generally mocked at. This can be shown mainly when he tries to reveal and reach his purpose, unfortunately, his efforts are not only pointless, but also harmful to himself. Pessimism is not necessarily a depressing sight, Dienstag states that in *Don Quixote* Cervantes describes a character who continues to find reasons to act in a disillusioned and low-spirited way. In addition, Quixote’s ethic of personal lead is appropriate only for those with a pessimistic look. It recognizes the fundamentally tragic character of human existence without finding such knowledge paralyzing.

Moreover, in his book review entitled “Rushdie Reimagines a Classic in an Age where Truth is Lost to Manipulation”, Arnav Das Sharma declares that *Quichotte* is a book within a book. He adds that the novel appeared in an age which is free of rules, and constraints where events and the people associated with each other, where old friends could become new enemies and traditional enemies could be best friend and why not your lover. Sharma states also that Rushdie in *Quichotte* does not limit its inspection only to the socio-political domain, but cracks its countless philosophical implications.

Sharma is flattered about the playfulness of Rushdie on the name of the protagonist he says that it is not a linguistic mistake but a proof of the countless lines combining the world



together. The name Ismail in the Americanized version means smile but pronounced the Desi<sup>3</sup> way; it would roughly be is-smile.

Furthermore, in her book review entitled “Literary Hall of Mirrors”, Johanna Thomas – Corr states that Rushdie’s book is the work of playful imagination. He uses every genre he has ever experienced, its realism, apparently is no longer up to the job of describing our crazy world as Thomas-Corr pointed out. The modern knight-errant of *Quichotte* is an old man named Ismail smile. In Cervantes; hidalgo lost his mind after reading too many romances, whereas in Rushdie’s; Quichotte had his brain damaged by trash TV. Since, he watched anything that was displayed on TV.

Thomas-Corr declares that Rushdie in *Quichotte* pays dues to *Alice in wonderland*, *Moby-dick*, *Pinocchio*, *Lonesco’s Rhinoceros*, and *Nabo Kov’s Lolita*, his expression will feel like your old dad is raping “we don’t need no stinking’ allies cause were stupid and you can suck our dicks ... were America bitch”. More often, his references feel dated, and even if you feel overwhelmed, you cannot help but being charmed by Rushdie’s largesse.

From another lens, in his book review “Bogged Down by Exhausting Accumulations”, Holly Williams states that Rushdie’s novel is many things beyond just a *Don Quixote* retelling, it’s a satire on our contemporary fake news, post truth Trumpian cultural moment, where the view of reality itself is coming apart, it is a sci-fi novel, a spy novel, a road trip novel, a work of magical realism, and an immigrant story in an era of anti-imagination feeling, it is a love story that turns into a family drama.

Which is nearly impossible not to be astonished by, the story’s ending with the death of the author combined with the end of the entire world, whereas Rushdie’s narrative takes Quichotte and his imaginary across America dealing with racism, populism and the opioids

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<sup>3</sup> It is a Sanskrit word that means “Home Land” or “Country”, which is used to refer to the origins of India, Pakistan and Bangladesh.

crisis, Williams declares *Quichotte* to be at its best when it deals with matters of the human heart like love and death rather than the self-satisfied satire of social ills (Williams).

### **The Problematic and the Issue**

Miguel De Cervantes' novel *Don Quixote de la Mancha* was originally seen as no more than a humorous story. This consideration was due to a variety of factors; hence, a closer and more exegetical reading of the text may well be appropriate.

From our review of literature, we may assume that many critics were interested in both Miguel de Cervantes's novel *Don Quixote*, and Salman Rushdie's *Quichotte*. Moreover the two works were also compared together mainly in terms of their affinities. However our investigation will focus on the two novels but from another stand point. In other words, we can affirm that the two novels have not been taken under study from our point of view.

Even though *Don Quixote* is a classic, which was written four hundred years ago, it still has its impact and imprint on the contemporary literature as the case of Rushdie's *Quichotte*. After a close reading of the two novels, and analyzing some relevant critiques we can suppose that the appropriate theory, which can be used to reach our objective, is intertextuality as Julia Kristiva explained and developed it in *the bounded text* (1980).

Accordingly, because of our being among the admirers of the British Indian novelist Salman Rushdie's novel *Midnight Children* (1981), this pushed us to even discover his latest novel *Quichotte* as soon as it was published. Hence, when we saw the title, we directly made reference to Cervantes' *Don Quixote*. In fact, this novel motivated us to take the adventure of studying Rushdie's contemporary modern novel with Cervantes iconic one. Therefore, our endeavor will be the analysis of the two novels in the light of the intertextual theory which can enable us to compare between the inspired novel and the source of inspiration especially the

theme of chivalry, which is a traditional one, as it was perceived from the past to the present time.

### **Methodology and the Outline**

In terms of the structure, our research will be divided into three chapters. The first chapter of this research, which is a theoretical one, will be fully devoted to the historical background of the two novels. First of all, in this chapter, we will provide the reader with the historical background of Spain when *Don Quixote* was written and published by Miguel de Cervantes, as well as the historical background and the immediate circumstances that pushed the British-born Indian's novel to make its appearance.

The second chapter of our work will analyze the main characters of *Quichotte* by Rushdie and their significant characters in *Don Quixote* by Cervantes, through the stand light of the theory of intertextuality. It will provide a comparison of each character to its significant other outlining their similarities and differences; mainly the influential elements which made Rushdie's characters to appear.

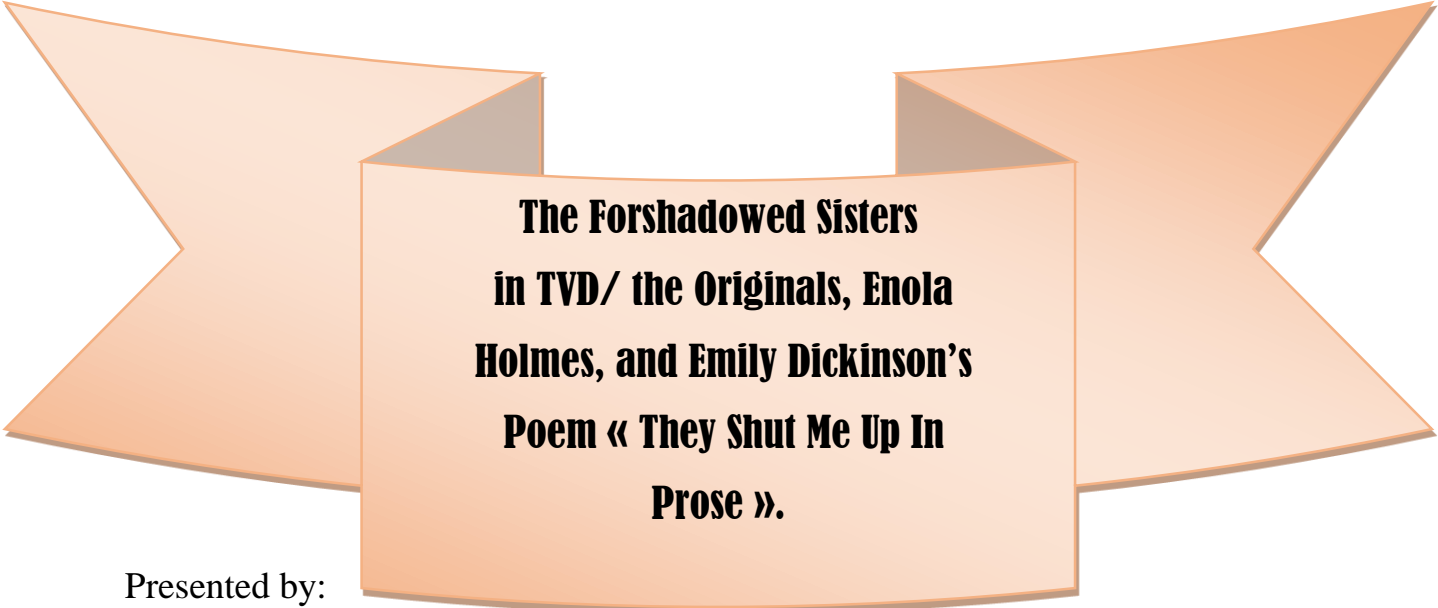
The Third and final chapter will be a comparison of the two novels in the theme of chivalry, Medieval versus Modern Chivalry.

In the general conclusion we are going to sum up the whole work and synthesize all the steps of our research.

**The following is a sample of a small group work students' project.**



THE PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
ABDERRAHMANE MIRA UNIVERSITY OF BEJAIA  
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ENGLISH DEPARTMENT



**The Forshadowed Sisters  
in TVD/ the Originals, Enola  
Holmes, and Emily Dickinson's  
Poem « They Shut Me Up In  
Prose ».**

Presented by:

Academic Year: 2022/2023

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## **Introduction:**

The feminist movement has marked massive achievements in different literary works. Initially, feminists do not only fight for a better world for women, but also for new worlds of opportunities; They want to affirm their own place and enter the masculine society which is itself beyond literature and literary theory, and beyond the usual traditions imposed by society. The feminist theory now seeks to interrogate inequalities and inequities that exist along the intersectional lines of ability, class, gender, race, sex, and sexuality. Feminists seek to effect change in areas where these intersectional ties create power inequity.

Indeed, the main concern of those different feminists is women's oppression. In other words, they focused on the way women have been oppressed and disadvantaged with a great consistency dating back to the very beginning of recorded history, as well as how those "Females" have struggled for equality and oppression.

Women's oppression and the way they challenged it is the central focus of this framework. Three different variables, *The Vampire Diaries* and *The Originals* can be considered as one, are taken into consideration and have been studied in order to relate to those issues of inequality and oppression which have already been mentioned above. The first chosen work is *TVD* and *The Originals*. They are two American, mystery and supernatural TV series that seek to bring into light the remarkable character of Rebekah Mikaelson, the noble heroine, and the protagonist in the *Originals*. She is an original vampire who was oppressed by her brother Nicklaus. Each time she encounters love, she ends up being daggered by Klaus and kept inside a coffin for years and even centuries. However, she managed to break the cycle of oppression and became a rebel women and a role model in protecting and empowering other females. The second variable is the movie of *Enola Holmes*, a young adult fictional series based on the book written by the American author Nancy Springer entitled under the same name "*Enola Holmes Mysteries*". It traces the life and adventures lived by the movie's leading female

character Enola Holmes –as the title suggests- who was also oppressed by her older conservative brother Mycroft Holmes, and somehow by the anti-feminist and the traditional values of the Victorian society. However, her successfulness in defining the gender roles and “Patriarchy” helped her to establish herself as an influential woman. Since eventually she became that powerful female who’s totally different from what her bother and the society forced her to be. Despite the received oppression she became what she wished. And finally, the last studied example is Emily Dickinson’s well-known poem “They Shut Me Up in Prose”. During her lifetime, she was known as being a gardener, but never a poet. Her family –especially her father- as well as society shut her up and told her she cannot do the thing she loved the most which is writing. They were trying to keep her passive and to turn off her flame, but they never managed to control her. They never succeeded.

This study will take into consideration the central circumstances lived by those females (Rebekah, Enola and Emily) such as: women’s oppression and empowerment, females reign and rule, and the impact of those female characters. In order to do so, we shall compare between them.

### **Research Problem:**

For centuries, gender roles, social constructives and inequalities made the world a hard place to be lived, especially for women. For much of human history, women have been unfairly denied full equality in many societies around the world. They have been objectified, silenced and broken just to confront to the usual norms made by society. They have been, all, disadvantaged, oppressed and belittled by different oppressors: brothers, fathers, society, or even by all of them. By comparing between the previous three characters from a feminine perspective, we may consider the fact that those women tried to fight against women's oppression and rebel. Moreover, this research traces the way women's oppression can take many forms, including shaming and ridiculing them to reinforce their supposedly inferior "nature,"



physical abuse, and the more commonly acknowledged means of oppression, such as fewer political, social, and economic rights.

### **Research Questions:**

To back up our humble research, some related questions to the above hypothesis could be formulated in the following way:

- What is the relationship between Rebekah Mikaelson, Enola Holmes and Emily Dickinson?
- How did the feminist movement and theory reflect upon those selected characters?
- In what way were they oppressed?
- What makes the study of the previous characters so important?
- How could feminist literary characters empower women in real life?
- Did they rebel or played along with the flow?

### **Aims of Research:**

This study aims to highlight the aspects of feminism and the study of women's oppression by analyzing the three following characters; Rebekah Mikaelson in “*TVD* and *the Originals*”, Enola Holmes in *Enola Holmes* the movie, and Emily Dickinson’s poem “*They Shut Me Up in Prose*”.

### **A Brief Summary of the Primary Resources:**

- “*Enola Holmes*”:

*Enola Holmes* is a 2020 mystery film based on the first book in the young adult fiction series of the same name written by Nancy Springer. It narrates the story of Sherlock Holmes’ sister Enola, a 16 years old teenage girl who travels around London and defies both her brothers

on a thrilling adventure. Being raised by her mother only, Enola never went to a real school. Her mother was her everything. She was her father, brothers, teacher... She taught her code switching, reading, writing, deciphering skills, and most importantly how to become a powerful independent woman. Her search for her own identity began with the disappearance of her mother, Eudoria, who left her a box full of mysteries that reveal secret messages and clues which will guide Enola to find her. She was forced by her conservative, traditional brother Mycroft to finish school (mind your manners school). So, she saw that it was necessary to run away. While doing so, her exciting adventure begins: First by meeting the young Viscount of Tewksbury, who's from an English royal house. He dodged a bullet because of her help. And later on, discovering that her mother left her on purpose in order to let her figure out who she really was without having anyone around her telling her who she should be.

- *“They Shut Me Up in Prose”*:

“They Shut Me Up in Prose” was written by the 19<sup>th</sup> century American poet Emily Dickinson. Born in 1830, Dickinson is considered to be one of the most important poets in American poetry. This poem explores how people can find freedom through their imaginations, and by extension, through writing poetry. Emily Dickinson associates “Prose” –or any writing that is not poetry- with social restriction, suggesting that she never felt free in writing in that form. So mainly, it refers to the masculine, restricted, Victorian society that oppressed her and women in general.

- *“The Vampire Diaries”* and *“the Originals”*:

The series is set in the fictional town of Mystic Falls, Virginia, a town charged with supernatural history. It follows the life of Elena Gilbert, a teenage girl who has just lost both parents in a car accident, as she falls in love with a 162-year-old vampire named Stefan Salvatore, and later on with his brother Damon Salvatore creating a love triangle among the three. In this TV series, Rebekah Mikelson was a secondary character who hosted in very few

episodes (3, 4, 5) while in the Originals she was the major protagonist female character. She fell in love with Stephan Salvatore and later on with the human Matt Donovan. Sadly, she ended up backstabbed by her brother Nick (so typical of him). Throughout her millennium long life, Rebekah's actions have been nearly influenced by her relationship with Nicklaus.

While TVD was centered on the Salvatore brothers, the Originals brought into light the very first original family of the Mikaelsons. It is a spin off the vampire diaries, in which the Mikaelson siblings must fight vampires, werewolves, witches, and humans to ensure a safe arrival for Nicklaus' beautiful miracle baby Hope as well as struggle to reclaim the city they helped build (New Orleans). Running away from their father, Nicklaus, Elija, and Rebekah return nearly a century later to find Marcel has crowned himself the new king. In TVD, Rebekah was shown to an evil, villain, and irresponsible "brat" stabbed by her own brother each and every single time opportunity and love smiles at her face. However, in the Originals she was personified as a sweet, wounded, warm, and powerful woman who struggled under her brother's arms.

### **Literature Review:**

The oppression of women is best described as a steel cage crafted over the centuries by the hands of patriarchal powers, enslaving flightless and chirp less birds. Birds may be benevolent and gentle, yet they embody a power most ferocious amongst all creatures. Though, it is of no fascination as to why women, in being similar to birds, transform from powerful peoples to frail figures. The molestation of power from these birds is done by the hindering cage encompassing them. The thick bars of oppression.

The day may be approaching when the whole world will recognize women as the equal of men. Women passed extremely through difficult periods of time. They were subject to gross inequalities such as not being able to control their own earnings, education, and marriage. As well as having a lack of equality within marriage. Women had poor working conditions and an

immense unemployment rate as well. They have been unjustly held back from achieving full equality for much of human history in many societies around the world.

Not only was the fact that women were viewed as second-class citizens and had limited rights compared to men, but women were also held to a much different standard, and expected to carry out many changes. Lots of women, if not all, began a fight in order to bring change. They wanted to see in their lifetimes. Females like Emily Dickinson, Rebekah Mikaelson, and Enola Holmes started to explore and write about the philosophy of female empowerment and emancipation. They worked to empower women in different fields, gaining recognition and expressing female consciousness. They fought against the oppression of women and the equality of all human beings.

According to Tyson, L The term feminism was first used in political debate in France in the late nineteenth century. Feminism is an idea, ideology, or movement based on equality between women and men in various fields, politics, economics, education, and society. Traditional gender roles place men as rational, strong, protective, and assertive. Furthermore, this excludes women from similar roles in leadership and decision-making positions.

Jael Angel Johnson, states that feminist theorists of the 1960s and 1970s looked for new ways to analyze this oppression, often concluding that there were both overt and insidious forces in society that oppressed women. These feminists also drew on the work of earlier authors who had analyzed the oppression of women, including Simone de Beauvoir in "The Second Sex" and Mary Wollstonecraft in "A Vindication of the Rights of Woman". Many common types of oppression are described as "isms" such as sexism, racism and so on.

Regina York declares that there were different figures that raised their voices against women oppression, among them we find Emily Dickinson, a radical feminist who's often expressing her viewpoints on issues of gender inequality in society. In her poems, she highlights these viewpoints (such as her famous poem "They Shut Me up in Prose") and places herself

into the poem itself, by addressing the outlining issues of such a dividend society. She is often noted for using dashes that seem to be disruptive in the text itself. Dickinson uses these disruptions in her poems to signify her viewpoints from the inequality that women face, to religion, to what foreseeable future she would like to happen. All of her values and morals are upheld by the dashes that Dickinson introduces into her poems.

Mary C. Galvin, states that Dickinson is clearly drawing an analogy between the socialization process of women and the strictures of "proper" language use, and is defiant toward both. Obviously, by being a poet, Dickinson has resisted her confinement to "prose," a form considered more suitable to the limitations of the female mind than the rigorous demands of poetry. Thus, in overstepping the bounds of genre, Dickinson is simultaneously overstepping the boundaries of gender. Although the stanza is brief, Dickinson manages to convey the brutality implicit in the socialization of women to ensure their poetic silence. For not keeping one's mouth shut, for refusing to be seen but not heard, which in itself is a punishing, oppressive attitude, the little girl is subjected to forced confinement. Physical violence is a requisite corollary to the violence of indoctrination into the prosaic world of "sense". Yet she laughs, or sneers, in the second stanza, with the confidence of one who knows otherwise, one who sees the futility of this attempt at confinement. Her brain is in motion and cannot be stilled any more than a bird can be held in by fences.

Like a bird, Dickinson is "disloyal to civilization". The oppression is only effective in keeping her brain still if she believes it, and accepts her captor's thinking. By willing against it from within her mind, she can fly away, and in a doubly treasonous act, she can defy even the charges of treason by which she is initially confined. At the end, her laugh of defiance is coupled with the assertion of her ability to escape as the bird does, through mental determination or will. The dash with which she "ends" the poem is a poetic enactment of her resistance to confinement, by resisting closure.

Suzanne Juhasz shows that Emily Dickinson is one of the greatest American poets in English literature. Though Dickinson succumbed to a life of social marginality and seclusion, as a poet she opened a new frontier of feminine power and assertiveness through her transcendent and imaginative verse. Feminist scholars have examined Dickinson's poems and letters in an effort to gain some insight into how the poet responded to the gender-restrictive values of the mid-nineteenth century patriarchal society. A number of Dickinson's poems directly comment upon the role and experiences of women with a repressive patriarchal order.

Wolff, Kristina declares that the characterization of Enola Holmes reflects Liberal Feminism. This spirit can be seen from her authority to role over her physical appearance. Although she was forced to wear a particular dressing style, she resisted. Enola did not want to be controlled by her brothers and society's rules which require a young woman like her to wear a particular dress. Here, the autonomy of self is illustrated through her action, showing that she knows she has the right to decide the things she likes or does or not. Enola's thought here is in line with liberal feminism, which focuses on personal independence and autonomy.

Tong, R. Explains that Enola's behavior illustrates feminism in England at that time. The feminism depicted in Enola is liberal. In that era, the gender stereotype of a woman was still limited to traditional gender roles, in which women should be responsible for the domestic sphere and must be behaved accordingly based on patriarchal construction. Like Enola, she had an older brother whose rule she had to obey as a younger sister. However, she chose to escape from the school, where her brother had enrolled her and sought her mother to London. The characterizations of Enola reflect the feminist movement, which emphasizes the importance of individual liberty and equality between man and woman, particularly in the public sphere.

Nanny Angie argues that traditional values were something that was taken from Rebekah Mikaelson at a relatively young age. It's hard to accept something that happens to you when you didn't have a choice in the matter. It also shows that she would have been able to get

past it if Klaus let her have any sort of relationship outside the family. Each she wasn't given the choice in her own life and that can mess with someone's personality.

Anabelle Eirth asserts that Rebekah is certainly an intense character, growing up in an era where women were secondary and survival was difficult. Even with an intense, over-bearing father who wouldn't let her hold a blade, she was a Viking at heart and often protected her brothers. She has taken this mentality through the ages, establishing herself as just as fearsome as her brothers, if not more. She helps women throughout history, believing that "us girls got to stick together." She protected Davina, saved the casket girls in the eighteenth century, and even wore trousers in the twenties.

Rebekah Mikaelson made the best out of a bad situation and when she was finally given a choice in life she was grateful and overjoyed. According to TVD serie Rebekah proves to be part feminist and part sociopath. She's not about to let a man take advantage of her, but her response to Damon's shady scheme is far from proportionate

### **Comparing the Selected Variables:**

During the eighteenth century, the issue of treating people in an unequalized way had overthrown the whole American and British society as women were regarded as being inferior to men. Men were considered as being heroes, while women were being treated as weak creatures. De Bouvoire asserts in her famous book "The Second Sex" that a man occupies the role of a subject (self), while a woman is an object (the other). He is essential and absolute; she is unessential and uncompleted. He imposes his will and acts as a savior; she patiently obeys and waits for him to save her. She also said that women if given the opportunity they would rise and overcome all expectations.

In this research paper, we have chosen four (can be considered as three since the Originals is the continuity of TVD) different sources which also include very different, but inter-related characters at the same time. This means that Rebekah M, Enola H, and Emily Dickinson might

have lived different lives, and want different things, but in fact if we consider and analyse them closely, we may notice that they share a lot of similarities.

The first considerable similarity is that the selected characters are all women. Centuries ago, especially in the 17<sup>th</sup> and 18<sup>th</sup> centuries women have been regarded as being inferior to/ by men. In *Enola Holmes*, during a conversation between Enola and her brother Sherlock, he told her “You’re being emotional. It’s understandable, but unnecessary.” which means that from the beginning of time the quality of being emotional is something that describes women only. It is weak, understandable and totally unnecessary. While men are known for their Reason, women are known for their emotional quality. In fact in Emily Dickinson’s poem “They Shut Me Up in Prose” , there is a clue that links between male/female and poetry/prose, one is superior (men/poetry), while the “other” is inferior (women/prose).

Besides being women, they were all oppressed: either by their brothers which is the case of Rebekah Mikaelson who always lived under her brother’s mercy and shadow (Niklaus). For centuries, she was deeply hurt by being betrayed so many times when all she wanted was to be a normal girl and go to a dance without being stabbed in the back or even poisoned. Each time she pursues love or finds it, she ends up in a coffin back-stabbed by Nicklaus. She desired to be loved, praised and cherished. She wanted to start a family, and live a simple happy life that she will spend with the person she loves, but every single time Nicklaus stands in her way and put a dagger inside her chest. Eventually, he suffers from Backstabbing Disorder on the receiving end. Both metaphorically and literally; Enola was controlled and oppressed by her brother too. After her mother’s disappearance, her brother Mycroft Holmes forced her to go into a private school against her will. In this school, she will learn how to act, talk, eat, walk, and even smile as a noble lady because for him she was everything, but noble. As for Emily Dickinson’s case, she was oppressed by both her father Edward Dickinson (family in general since each one played his own role even her mother) who forbade her to write, and also by the restricted British society that never allowed



women to get proper education nor anything else. In fact, they even told her that she should write prose since she's a woman because poetry is the higher standard of writing reserved for men only. However, that poem of hers "*They Shut Me Up in Prose*" is about the restrictions placed upon young girls while growing up in an overwhelmingly patriarchal society. And of course, Dickinson is not only drawing a link between gender and writing here, she's also saying that female writers face a completely different set of obstacles from those men face. In her lifetime, she was far better known as a gardener than as a poet.

Another common point between the three oppressed females is that they all came from the Bourgeoisie class, which means that they are all rich: The Mikaelsons are pretty wealthy creatures. One quality of being a vampire is that they could use compulsion on anyone to get whatever they want whether it's a house, car, suits, or dresses... All they have to do is to look into the human's eyes, deeply, and give the order (ex: Don't charge me for that drink...). Rebekah as an original vampire lived for centuries, and between the 1002 until the seventeenth she was known as being a noble woman. Enola Holmes and Emily Dickinson were nobles too; while the former (Enola) lived under the rise of her mother in a big royal house. She had everything she's ever wanted; the latter (Emily) lived her entire life in her father's home Edward Dickinson, a well-known lawyer who was elected to the 33<sup>rd</sup> congress from his region. To comment on this, poets historically kind of focused on creating and describing poor female characters' sufferings and oppression when they neglected the rich ones. The fact that they are all women made them go through the same misery and the very same mistreatments whether rich they were or poor and that's what differs from the other studies.

In addition to all those similarities, Rebekah, Enola, and Emily have all fought for the same cause. They may want different things, but they all had motives in order to achieve them. So unlike the other usual female characters these are the go getters and the achievers; While Rebekah seeks for Love and Family, Enola wants to realise her dream of becoming a detective, and Emily

wants to pursue her passion which is to become a famous writer no matter what her father, or society thought of her.

The last but not the least element that joined these three characters together is being or acting as agents of change. Unlike the preceding female heroines created by authors (ex: Samuel Richardson's Pamela Anderson, Daniel Defoe's Roxana and Moll Flanders...) these selected women protect, help and empower other women. In the Originals for instance in the 10<sup>th</sup> episode of the first season, there was a flashback to 1751, Louisiana, Rebekah describes the famous Casket Girls who were heading over the Governor's royal house right before their carriage was attacked. Before the girls could come to any harm, something attacks the men, killing them all. A blood covered Rebekah reveal herself to the women, telling them that they're safe now and all the men are gone. Those Casket girls were women imported from France with the promise of marrying a proper New Orleans' gentlemen. Little did they know that the men who awaited them were far from proper and not at all gentle. In the same episode Rebekah said: "It is said that this is a man's world, and sometimes, it is. For every Casket girl that was saved. Countless others were not. But women are more resilient than given credit for. And some women, well, let's just say their oppressors had better watch out. I, too, am resilient, and i'm tired of being oppressed". This show that Rebekah got tired of being oppressed, so she decided to stand against it and fight for what she wants a well as help other women to break free from their chains. Another example is Enola Holmes' resilience and determination in order to realize her dream. When her mother disappeared, she ignored her brothers and decided to look for her by herself. Then later on, when she was told by her brother Mycroft that she should attend a private school or that she wasn't a well mannered woman or not even a lady, she didn't stand still, but she kept on defending herself and proving that she's a strong and independent woman as she helped the lord of Tewkesbury dodge a bullet. Speaking of Emily Dickinson, she too, stood against her father by following her dreams and doing

the things she loved the most. She kept also pushing and helping other people in order to do so not only by her poems but with her actions and sweat but very few words.

### **Methodological Outline:**

The basic aim of this study is intended to be fulfilled by the use of four different, but inter-related primarily sources in order to analyze the personalities of the interesting female characters selected in each work: Rebekah Mikaelson in *TVD & the Originals*, Enola Holmes in *Enola Holmes*, and Emily Dickinson in her famous poem “*They Shut Me Up in Prose*”. These sources serve best to explain women’s oppression throughout time and how these chosen women rose to become the most empowering figures in the history literature until nowadays.

The latter is suitable for our study as it helps in understanding the themes of Oppression, Minorities, and Power because it presents feminism through the character analysis from the beginning of time. In addition to this, we will rely on the theory of feminism since we believe that it is the appropriate theory to point out both similarities and differences between these characters as well as their positive influences on women in general.

### **Overview of Chapters:**

The structure of our dissertation is divided into three chapters:

The first chapter covers the historical background of the feminist movement found in the chosen literary works. Moreover it provides a detailed analysis of Rebekah Mikaelson, Enola Holmes, and Emily Dickinson.

The second chapter will be focused on comparing between the three characters using a feminist theory in order to show their different and common shared experiences. As a result, they were all oppressed and silenced with a great consistency during their entire life. They all seek to bring into light and equality between genders.

The last chapter shows the relationship between the main three feminist characters and how they wanted and worked hard to change their situation and mark their own place in the masculine society.

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## Some Exam (Assignments) Paper Samples

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### 1<sup>st</sup> Semester Exam in Comparative Literature

➤ **Read carefully and answer the following question:**

*The idea lives not in one person's isolated individual consciousness, if it remains there only, it degenerates and dies. The idea begins to live, that is to take shape, to develop, to find and renew its verbal expression, to give birth to new ideas, only when it enters into genuine dialogic relationships with other ideas, with the ideas of others. Human thought becomes genuine thought, that is, an idea, only under conditions of living contact with another and alien thought, a thought embodied in someone else voice, that is, in someone else consciousness expressed in discourse. At that point of contact between voice-consciousnesses the idea is born and lives.*

(Bakhtin in Pam Morris, 1994:98).

**Write a succinct and coherent essay in which you analyse and discuss the passage above and sustain your ideas with meaningful examples drawn from your literary background.**



All the Best

***First test in Comparative Literature***

- **Read carefully and deal with the following topic:**

*“The last comer is best placed. He finds the words to hand; differently arranged, they take on a new look” (Seneca, Epistulae 79.6).*

- **Write a coherent essay in which you analyse and discuss the passage above and support your ideas by illustrating with two meaningful examples drawn from your literary background.**

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**Faculty of Letters and Languages**  
**Department of English**  
**MASTER I LLCE**  
**Lecturer: Dr. Ouali-Halil.**

## *Test in Comparative Literature*

### The Topic:

- **Read carefully the excerpts below and comment!**

**I/**

**Prospero:**

A devil, a born devil, on whose nature  
Nurture can never stick. On whom my pains  
Humanely taken, all, all lost, quite lost,  
And, as with age, his body uglier grows,  
So his mind cankers: I will plague them all (IV.i.82).  
Mark but the badges of these men, my lords,  
Then say if they be true: This mis-shapen knave;  
His mother was a witch and one so strong  
That could control the Moon; make flows, you  
Must know, and own, this thing of darkness, I  
Acknowledge mine (V.i.94).  
Thou poisonous slave, got by the devil himself  
Upon they wicked dam; come forth. (I.ii.37).  
You most lying slave,  
Whom stripes may move, not kindness  
I have us'd thee,/ With humane care, and lodg'd thee  
In my own cell, till thou didst seek to violate  
The honour of my child.  
Thou tortoise (I.ii.37-8).

*The Tempest* by William Shakespeare (1611)

**II/**

**Prospero :**

Toujours gracieux je vois, vilain singe! Comment peut-on être si laid!

**Caliban :**

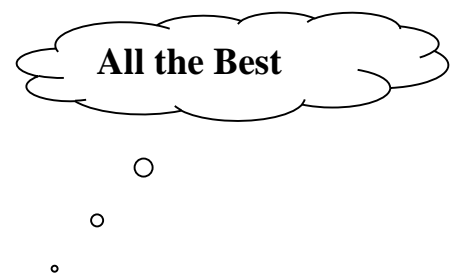
Tu me trouve laid, mais moi je ne te trouve pas beau du tout !  
Avec ton nez crochu, tu ressembles à un vieux vautour! (I. ii.24).  
Il faut que tu comprennes, Prospero:des années j'ai courbé la tête, des années j'ai accepté tout  
accepté : tes insultes, ton ingratitude  
pis encore, plus dégradante que tout le reste,



ta condescendance.  
Mais maintenant c'est fini!  
fini, tu entends!  
Bien sûr, pour le moment tu es encore le plus fort.

Mais à force, je m'en moque,  
comme de tes chiens, d'ailleurs,  
de ta police, de tes inventions !  
Prospero, tu es un grand illusionniste : le mensonge, ça te connaît.  
Et tu m'as tellement menti,  
menti sur le monde, menti sur moi-même,  
que tu as fini par m'imposer  
une image de toi-même:  
Un sous- développé, comme tu dis,  
Un sous-capable,  
Voilà comment tu m'as obligé à me voir,  
Et cette image, je la hais! Et elle est fausse !  
Mais maintenant, je te connais, vieux cancer,  
et je me connais aussi  
Et je sais qu'un jour, mon poing nu, mon seul poing nu suffira pour écraser ton  
monde!  
Je suis sûr que tu ne partiras pas! Ça me fait rigoler ta « mission », ta « vocation»!  
Ta vocation est de m'emmerder! / Et voilà pourquoi tu resteras, comme ces mecs qui ont fait  
des colonies et qui ne peuvent plus vivre ailleurs / Un vieil intoxiqué, voilà ce que tu es!  
(III.v:87-88-89).

*Une Tempête* by Aimé Césaire (1969)



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## *Test in Comparative Literature*

➤ **Read carefully and answer the following topic.**

“Influence, as I conceive it, means that there are no texts, but only relationships between texts. These relationships depend upon a critical act, a misreading or misprision that one poet performs upon another, and that does not differ in kind from the necessary critical acts performed by every strong reader upon every text he encounters”.

From Harold Bloom’s *A Map of Misreading*, 1975:03.

➤ **Write a coherent essay in which you analyse and discuss the passage above and support your ideas with meaningful examples drawn from your literary background.**

The answer:

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