

# Comparative Literature and its theoretical Dimensions

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## **Abstract**

Comparative Literature examines the aspects of convergence among the literatures in their different languages and many images of their links in the present or past, and impacts of these historical links and their manifestation, whether they are related to the general artistic assets of the literary genres or literary schools or intellectual currents or to the nature of the topics, attitudes and peoples that are treated and simulated in the literature or they belong to the issues of the technical drafting and partial ideas in the literary work or belong to the different images of the country reflected in the literature of the other nations, as the technical connections that link the peoples and nations on the basis of humanitarian relations that vary depending on the images and the writers. On the base of the definition of comparative literature it was better to be called (Comparative History of Literature) or (History of Comparative Literature), but it became famous by the label of (Comparative Literature), which is a designation lacks its significance, but the summarized label was easy so it deceived on every other label. In this article we will try to mention some fundamental and contemporary trends in Comparative Literature.

**Keywords:** Comparative literature; Different languages; Historical links; Humanitarian relations; Contemporary trends in comparative literature.

## **1. Comparative Literature as a word**

Comparative literature consists of two words: (Comparative), and (literature). The literature is the idea and its technical template or material and technical drafting formulated for it. These two elements are seen in all forms of the literary production. Whatever the controversy and long argument is found between the researchers in the definition of literature. Therefore, these two element: Material and drafting in the literature are two components of the literature. They are for the literature like the body and soul for the man, whether we have preferred the one on the other one or considered both of them alike. [1]

Even the followers of the doctrine: “Art for the art” do not ignore the side of idea in their literature. As some of them call to the importance of the artistic aspect for their desire to explain the idea more clear. [2]

As the word (Comparative) is not intended here “comparing” as its linguistic sense, but the historical meaning must be noticed in “comparing”. Thus, the comparative literature means the study of national literature in its historical relations to the other foreign literature on the scope of the national language, in which the literatures are drafted. [3]

## **2. Comparative Literature as a term**

It was guessed in the beginning that it is difficult or even impossible to achieve this kind of study, because the technical aspect is considered a component of the literature, which is related to the presentation and drafting, and the language has its role in this aspect, which cannot be denied. Therefore, the languages are the fortified borders to prevent the transmission of ideas in its artistic form.

This surmise was an obstacle to pay attention to the comparative studies, but quickly dissipated when the researchers proved this facts that there is no doubt in that the arts in different nations exchange among themselves the relations of impact and being influenced despite their different languages, in which they are written, because the ideas and expressions often correspond and are equivalent in the most of the languages.

So the comparative literature has a historical meaning. It examines the aspects of convergence among the literatures in their different languages, and many images of their links in the present or the past, and impacts of these historical links, and their manifestation, whether they are related to the general artistic assets of the literary genres or literary schools or intellectual currents, or related to the nature of the topics, attitudes and peoples that are treated and simulated in the literature, or they belong to the issues of the technical wording and partial ideas in the literary work, or belonged to the different images of the country reflected in the literature of the other nations, as the technical connections that link the peoples and nations on the basis of humanitarian relations that vary depending on the images and the writers.

On the base of the previous definition of comparative literature it was the best to be called (The Comparative History of Literature) or (History of Comparative Literature), but it became famous by the label of (Comparative Literature), which is a designation lacks its significance, because the summarized label was easy so it deceived on every other label. The great European writers used different term for the comparative literature in nineteenth century, but the name of comparative literature was the most successful, especially after it was used by the pen of the great French critic (Sainte-Beuve) in 1868. [4]

Comparative Literature is fundamental to the history of literature and criticism in their modern meaning, because it reveals the sources of artistic and intellectual currents of the national literature. Every nationalist literature inevitably meets the global literatures in the ages its renaissance and cooperates with them in guiding the awareness of humanitarian or nationalism. It complements and rises by this meeting, but the curriculum of comparative literature and areas of its researches is an independent for the curriculum of the history of literature and criticism, because it requires a special culture, as it can study the aspects of the meeting among the world literature deeply, but the criticism and the history of literature is benefited by the results of its researches, which comes by the fruit of in-depth study of the international literary links. [5]

### **3. Importance of Historical Relation in Comparative Literature**

Importance of comparative literature does not stands at the borders of the study of the intellectual currents, literary genres and humanitarian issues in the art, but it reveals the aspects of writers influenced in their national literature by the global literatures. The most prolific aspect of this impact, and its deeper meaning is found to the great writers in each country. As it was expressed by the French critic (Villemain) in his lectures at the Sorbonne in 1828 saying this impact that: (It is an eternal literary thefts exchanged by all of the countries). As the comparative literature has a wide horizon and a deeper look and believes in the truth of the results in its study of international literary links more than the old narrow-minded and few feasibility studies of what they call: (The literary thefts).

French scholar (John Jack Ampere) was one of those who had alerted first to the historical importance of the study of comparative literature, when he said in his lectures at the Sorbonne in 1832: (We will do those comparative studies that cannot be completed without the history of literature). [6]

### **4. Scope of Comparative Literature**

To clarify the meaning of comparative literature as an unequivocal clarification we stand at its concept, then we identify in its broadest sense to show its scope.

Following the foregoing definition we can say that the comparisons that are held among the writers of different literatures, not including the historic links until one of them can affect the other in some sort of influence or affected by it, such comparisons not be counted in Comparative Literature. For example, a

great French writer (Stendhal) authored his book (Racine) and Shakespeare to compare between the traditional assets in the plays of (Racine) and the forms of creativity in the plays of Shakespeare, but it is not considered in the comparative literature in terms of curriculum and content, because there is no historical link between (Racine) and Shakespeare. As well as, for the example, the comparison between English poet Milton (1606-1674) and 'Abu al-'Ala al-Ma'arrī (363-449 AH / 973-1057 AD), because both of them were blind, and produced their literary works under this infirmity, and particularly, because each of them had some extremist views about the religion, but both poets never knew the other, each of them was not affected by the other, so the similarity between their views and their circumstances or their social positions has no historical value.

The presentation of the texts or the facts related to the literature and criticism only is not enough to put it into the field of comparative literature for the basis of the similarity or rapprochement only without any kind of link between them resulted in their breeding or interaction. This kind of comparisons may be useful to strengthen the observation and take a lot of information, but it has no historical value to be put in the chapter of comparative literature. Such comparisons in its most forms futile, because they do not explain anything, but they have a kind of the mental luxury on the basis of the collection of information that has no system and rule combines them, but merely seeming similarity, therefore, this kind of studies that have only the basis of accident and cheap perception of analogies, and just familiarity with the information and access to the texts cannot be put in the comparative literature, because we do not mean by studying the comparative literature, but only to explain the facts through the historical way, and condition of their transition from one language to another, and some of them linked to their breeding ground of some general traits retained by while they moved to another literature, then the colors lost or earned after this transition.

As well as, we will put out of the Comparative Literature those comparisons are held among the literatures not including the historical link, as well as those one-sided comparisons are held inside a single national literature, are not from the comparative literature, whether there are historical links among the texts comprised or not.

We must not forget that the field of comparative literature - as being the international links among the various literatures - is wider than it seems at the first glance, as it is not limited to the study of explicit metaphors and transmission of ideas, themes and literary models of people from a literature to another literature, but also studies the type of impact, which baptized by the writer in his language in which he writes after being benefited from the other literature. It is called the interpretation of the writer according to his reading the text taken from the other literature. This interpretation can be far away from the truth as much or as little.

For example, Persian Muslim Sufis influenced by the Islamic religion, but after their great interpretation of Qur'an and Islam, as they added to their concepts a lot of emotional philosophy of (Plotinus) and (Plato), and many Principles of mysticism in ancient India and Iran. As they understood the verses of the Qur'an and sayings of the Prophet Muhammad, on this way, after that they put them under their views and they thought that they have to follow them. However we promise them influenced by the Qur'an and Ḥadith through the interpretation. [7]

### **5. Opposite Effect in Comparative Literature**

Another kind of influence falls in the Comparative Literature which is called: (Influence a rebours): Backwash effect, if the writer resists the impact of another writer in another nation's literature, thereby this resistance he authors his impact as the poet Ahmed Shawqī did in his play: (Cleopatra) being influenced in the idea of his defense (Cleopatra) - as an Egyptian - by many of the European plays in the same theme, as in all of them (Cleopatra) taken an example of the eastern Egyptian women or in their view she is considered an irresponsible woman has passion of pleasures to take her purpose by the ways crooked. Shawqī wanted to defend this erroneous theory filming (Cleopatra) as a national sincere, offering her love for the sake of her home land, so it is considered that Shawqī was influenced adversely by those writers or poets in the West.

This will not harm the writer - no matter how important is his genius and how high is his art - to be affected by the production of others and extracted for himself, to print it by his own color and produce it according to his nature and talents. Each of the valuable ideas in the civilized world rooted in the history of human thought, which is the heritage of the peoples generally and talented people of them especially. (Paul Valery) says in his book (Choses Vue): "Nothing can be better to highlight the originality of the writer and his personality than he feeds his views by the views of others, as the lion is not, but only several digestible sheep". [8]

Therefore, the comparative literature is not limited to present the facts only, but rather it explains historically supporting the explanation by the evidences and texts of the literatures studied by him. The comparative literature deals with the general links among the literatures, but it is indispensable to address all aspects of the literature to differentiate what is the national authentic and what is the foreigner intruder? To show the importance of the foreign pollen to fertilize the National Literature and the multiplication of its achievement.

Comparative Literature, then paints the function of Arts in their relations with each other, and explains the direction of this function, and leads to the mutual understanding among the peoples and convergence in their intellectual heritage, then it - after all - helps to bring out the national literatures from the isolation, to be seen as the parts of a general building, which is the literary heritage of the world as the

whole. By this way, it eliminates all the vanity that drives people to irrelevance by their literature and stand at its borders and contempt for everything else. In this sense, the comparative literature is not integral to the history of literature and a new strong basis for the Study of criticism only, but also it is - with all of this - an important factor in the study of the communities and their understanding, to push them to the humanitarian cooperation for the good of all humanity. [9]

So the first condition is that the comparative study will be among the works that are written in different languages. If this condition is not found the study will be out of the circle of comparative literature.

The second condition is the relation of a writer to another writer or a literature to another literature, if the history did not prove that one stood on the other's idea in any aspect of the communication, it will not be included in the circle of comparative literature. It is not necessary to be a personal connection among the writers, but it is enough to prove that the idea has moved from an environment to another environment, so that it may have spread in the new environment, and received by the writers through the simulation and then they influenced by that idea.

## **6. Emergence of Comparative Literature**

Name of (Comparative Literature) used in France for more than a century and a third of a century while (Films) was talking about it since 1727 using it in his lectures that were delivered at the Sorbonne, and named several books since 1840, and reached the hyper publicity now making it impossible to bring any another name on its place.

The researchers, who stood themselves on studies of comparative literature they were called by the name "comparing", and this term is used fifty years ago approximately.

Ancients have been known some kinds of comparison among different literatures. The Latin writers took the Greek literature, and simulated Greek writers, even (Horace) the Roman poet said to Latin poets: (follow the examples of Greeks and stand to study them a day and night). The simulation of Latin literature to the Greek literature is known in the field of the emergence of comparative literature.

In the Middle Ages (395-1453 AD) European literatures began to imitate Latin literature, and Latin language became the language of the literature and science.

In the fifteenth, sixteenth and seventeenth century the Modern European literature began to derive from the springs of the ancient Greeks and Latin literatures and pomegranates, then there were many comparisons between different literary effects, and it remained so even the modern foreign literatures entered the circle of the criticism in the eighteenth century, which showed the many colors of the precursors to the emergence of Comparative Literature. Above the influence of classical ages, The literatures of

England, Italy, Spain, Germany and France, began to be influenced by each other, then many translations appeared and the closer intellectual links increased, the idea (Republic of Arts) became commonplace, and the intellectual internationality, which is characterized by the eighteenth century became the most important feature, and then the literary history appeared.

In the nineteenth century, the literary history was not clear-cut, and Comparative Literature was still in the formative stage yet, however, this century had seen a great progress in the knowledge of foreign literature. The comparative literature did not make acquaintances desired progress until after the beginning of this century, though the importance of its studies in Germany increased before.

In 1817 (Films) began to deliver the lectures in Comparative Literature. In 1829 he taught at Sorbonne the effects created by French writers of the eighteenth century in the foreign Literatures and European Thought.

Then the study in the topics of comparative literature expanded. In the second third of the nineteenth century Comparative Literature appeared into the existence, and in the second third of the nineteenth century some articles and books published in the study of effects of literary exchanged between peoples that issues were marking the emergence of a major trend of the current trends for the Study of Comparative Literature, which means the studies of literary relations between the different European literature. (Brandes) studied (grand European literary currents in the nineteenth century) and published in a huge book in six parts in Danish. The deployment of these studies and researches in the subjects of comparative criticism continued to near the end of the nineteenth century.

The first book in (Comparative Literature) appeared in 1886, authored by an English scientist (M. H. Posnett: 1855-1927). Its appearance is considered as the proem of a new era. In France, the first chair of comparative literature at one of its universities (Lyon) was filled by (Tkst), then it was followed by the university of Colombia in New York, as a chair of Comparative Literature set up there in 1899, and Comparative Literature Library issued a group of researches named: (Studies in English Comparative Literature). [10]

(Ferdinand-1849- 1906) a critic of modern French literature decided that the comparative literature is a permanent way to bring five major literatures in modern Europe and the major effects of these literatures together.

French writer (Lanson) has played a major role in the establishment of the rules of Comparative Literature, as he provide some methods to the comparators were often benefited by following them.

After (Tkst, Baldenspergr) was appointed as a chairperson of comparative literature at University of (Lyon), he is considered the master of French School in Comparative Literature and the greatest writer among the comparators in each country. He sat on the chair of comparative literature at Sorbonne in 1910.

Two groups appeared in France, namely: Journal of Comparative Literature, and Library Journal of Comparative Literature, had started the journal issued in 1961, which published many researches in Comparative Literature, as well as many books and theses published by the library in the comparative literature, then Institute of Modern Comparative Literatures established in Paris, then German Journal of Comparative Literature established in Germany. Then the chairs of comparative literature established in all universities of the world.

Thus the rules of Comparative Literature settled on a solid foundation, as the criticism not depended on the rules of influence and normative criticism, as it resorted to the historical criticism based on the close relations among the literatures. [11]

## **7. French School of Comparative Literature**

At first, we record the concept of Comparative Literature at the French school, which is as follows:

Comparative Literature studies places of meeting among the literatures in their different languages and links in their present or past.

The boundaries among different literatures are their languages, which separate each other. Therefore, the languages of the literatures are important to Comparative Literature in the study of the mutual impact and influence amongst them.

Comparative Literature is essential to the history of literature and criticism in their contemporary meaning, because it discloses the trends of artistic and intellectual sources for the National Literature.

The comparisons among the authors from different literatures have no historical links cannot be counted from Comparative Literature.

It will not be right to put in the standards of Comparative Literature just a presentation of texts or facts related to the literature and criticism, to look for similarity or convergence, without any attention to the links among them. This kind of comparison may be useful to make the observation strengthened and to give much information, but it has no any historical value.

As well as the comparisons inside a single National Literature cannot be counted from Comparative Literature, whether there are historical links among the compared texts or not, because Comparative Literature has an international field of linking between two or more than two different literatures.

The internal comparisons inside the only one literature are less fertile, less benefit and have a narrower field than comparative studies, because they often run on a single frequency and within narrow boundaries.

The scholars of Comparative Literature believe that any literature cannot live alone in isolation from the pack of other literatures, without being weak and fading. They believe that the most beautiful aspects of the National Literature may be that which is adopted in its sources a vaccine from foreign help for the prosperity of those areas in the National Literature. This branch of Comparative Literature helps the nation to understand itself and see its image in the mirror of other literatures. [12]

These are the main points of Comparative Literature at the French school. Now we move to study the headlines of American theories in Comparative Literature.

### **8. American Theory of Comparative Literature**

"Since the Americans entered the world of Comparative Literature they had shown hesitated seriously to be bound to the hard conditions of French school, they loved always to expand the section of Comparative Literature for the entrance of various global artistic and literary trends in this zone".

"This growing ascent in Comparative Studies in America, probably is due to a hidden desire of American scholars universities to open American windows for the product of global literatures or probably this literary turning point is combined with the other signs to form a harbinger of American era." [13]

The credit in the development of American theory in Comparative Literature goes particularly to René Wellek and Henry. H. H. Remak. Let's study the views of each in Comparative Literature.

#### **1. Wellek highlights the main points in Comparative Literature**

Wellek mentioned these points in his book: "Theory of literature" (translated into Arabic by Shafi' al-Sayyid, in 1989), which are as follows:

The term of Comparative Literature as it is understood by the French school is tiresome and comprehensive approach to different areas of literary study, therefore the development of this system of the knowledge was slow.

The French concept was limited in the external problems only, such as the sources, influences and fame. The seriousness of these problems is that it may focus the attention on the writers of second-class or at the center of historical time, neglecting the essence of literary phenomenon, which needs to be studied.

The best defense of the literature is the focusing on its vision and its spirit, it means study of any literature from an international perspective, hence the literature should be a separate study from the barriers of the politics, race and language, as well it should not be limited in a single method, so each of the

description, designation, explanation, narration, illustration and presentation should be used in the literary study, as the comparison should be in its complete form, including the languages and literary genres, which are not linked historically and it should not be limited in the history of literature, excluding the criticism and contemporary literature, therefore, it should not be considered that the historical method is the only can be possible for the literary study, even for the study of the past.

There are three basic branches for the literary study: The literary history, theory of the literature and literary criticism, each of them contains the other. Comparative Literature is as the National Literature, cannot be separated from the literary study as the whole, Comparative Literature will not be fertilize and useful only if get rid of the artificial borders and become just the study of literature.

One of the functions of Comparative Literature is to rewrite the literary history as being it sophisticated and at the level of supra-national, the study of Comparative Literature in this sense requires the linguistic skills, broad perspectives to put out the local and regional emotions and it must be considered that each literature should be at the technical and humanitarian level. [14]

## **2. Remarks on American Theory in Comparative Literature Presented by Wellek**

Wellek objected to establish limits for Comparative Literature. He called strongly for the opening of these limits even he almost eliminated Comparative Literature, as he attributed everything to this area. This means that he wants to meet each of the "criticism", "History of the Literature", "National Literature" and "General Literature" together.

He says: "No doubt that Comparative Literature wants to overcome the passions of nationalism and narrow looks, but it does not ignore the existence of different national traditions and vitality, as it does not diminish their importance. We must beware of false choices, which are not needed, because we want both the National Literature and General Literature. We need a broad perspective, which cannot be achieved except by the Comparative Literature." [15]

However, we cannot agree with his words, in the third paragraph (C) : "The languages and literary genres have no links historically", as we note that we must distinguish between the history of National Literature and historicity of the links between a literature and another literature, because the historicity of links means that the research in literary texts needs to some historical gazes to determinant the growth of literary phenomenon from its inside and its transition from a literature to another literature or its mixing with another literary phenomenon and composing something new and so on...

The theory of Literary Genres stands basically on the element of time to reveal that the second one was affected by the previous one, so the critic has to know the characteristics of the text criticized by him and what was the new one added to it or how it was changed to the other characteristics. [16]

It means that there is a text and an artist or a literary work and its owner (author) before the scholar of Comparative Literature or literary critic, we cannot separate between them, because it is understood since eighteenth century, as it is said by a French scientist of the nature called Buffon (1707-1788): "The method is the man". There are some values beside these two things, which are imposed by the type of literary works, and some facts, which are determined by the position of writer and this does not hide at all - in shaping features of the author - the role of history as being a science, that records human activities from time to time... Therefore, today we see that the philosophy of literary criticism harmonizes with the philosophy of contemporary history even we see "Emil Briye" speaks confidently about the historical criticism. [17]

As well as, the history has a major role in explaining the literary works, so it cannot be ignored.

It seems that the obscurity and less knowledge of the sketched boundaries for the area of Comparative Literature at René Wellek made him to cancel every concept of Comparative Literature -the past and contemporary-.

It is clear that Wellek represents only American trend, which does not see any border for the comparative study and includes the open comparison and the relationship between the arts and branches of other sciences in Comparative Literature. He rejects the differences between the methods of the literary studies. It seems that his open-mindedness and canceling all concepts of Comparative Literature -past and contemporary-, is responsible for the words that Comparative Literature in English or British culture had been until recently tremulous fuzz borders. It explains partly the unwillingness of British universities from the specialization of Comparative Literature.

It is useful to mention here how the view towards the history of literature and criticism was developed in the nineteenth century, as a result of the Romantic Movement and scientific Renaissance. That development was based on counting the historical facts a base for the explanation of literary production and its emergence was very clear in the careful and true analysis of the literary texts, the status of their authors, their culture, and their status in their societies and nations and in the synthetic studies based on this careful analysis.

We should not forget that the literature is one of the fine arts, emanates its components from the heritage, values, ethics, religion, customs and traditions and so on, so it does not cut off its connection from its past, as literature is the name of a "Continuous Past ", but the sciences derive their theories from the new mental theories. The mind changes its intellectual course in its mental conclusions after a while. Scientific theories can fall any moment and be replaced by a new one unrelated to the previous one. It is true that literature or the art is benefited by scientific experiments, but we must make a distinction between the literature and Science. The expansion of literary circle and science, and its link to the humanity should be

accepted, but this wideness should not be to remove the identity of literature and art, especially for some certain political purposes.

### **9. American Theory in Comparative Literature Defined by Remak**

Remak defines Comparative Literature saying: "Comparative Literature is the study of literature beyond the boundaries of a particular country and it is the study of relations among the literatures and other scientific areas of knowledge and belief." [18]

The first part of the definition is generally consistent with the original concept of Comparative Literature at French school, but there is a very clear diversity between them at the point of focus, particularly on the field of scientific issues. The French school prefers to go into issues that can be solved on the basis of substantial evidences based generally on the personal documents. It tries to exclude the literary criticism from the area of Comparative Literature. It looks at the studies depend on the mere comparison and indication of the similarities and differences. Even issues of the impact were being addressed with caution, as each of the Carré and Guirar has called to focus on issues such as the reception, the middlemen and the travel abroad means transfer of literary material from its borders to the outside, receiving of Arts in other borders, crossing points and the medium means that helped it to move. They both gave the importance to the study of attitudes towards a particular country in the literature of another country during a limited period.

However, there was a preoccupation with French to study the impacts and avoid the issues of special artistic tastes and technical evaluation or literary criticism. Although - in the opinion of Remak - it is possible for the comparative study not based on the impact, to make a wider field to explain the essence of literary products, as it seems that it was a preoccupation with the issue of influence, which covered this essence.

For the second part of the definition, which revolved around the relationship between literature and other fields of knowledge, it can be said that there is a radical difference between American and French schools. Since the French, such as Van Tiegem, Guyard and René Etiemble rarely showed the attention to this relationship and it was continued in subsequent generations, while the American researchers had been paid a strong attention to this issue, although some of them insisted that the comparison should be held among different nationalities of the literatures. Naturally French have their interest in the comparison between the various arts, but they do not believe it will be within the range of Comparative Literature.

Actually Remak indicates that the literary currents and movements in a single National Literature cannot be in any way (Comparative Literature) because it leads to a wrong concept of Comparative Literature and opening the containment of Comparative Literature for everything related to the literature makes Comparative Literature almost a meaningless term.

He calls to be more precise in the future towards any given topic to be selected for the (comparison) so that cannot fall within the range of Comparative Literature, except those which are allowed and suitable. For example, it should be emphasized that the comparisons between the literature and other non-literary fields cannot enter within the range of Comparative Literature only if it is the systemic, but if it is studied as a non-literary discipline, which is capable to be separated independently, it cannot enter in Comparative Literature. Remak feels that the expansion in determining the area of Comparative Literature carries the risk of sliding this general pattern from the literary study, therefore it will be a loss of its characteristic personality and its authorized presence, therefore tries to resort to precise in his description, he says:

"We cannot classify the research efforts under the title of (Comparative Literature) simply, because they address the internal aspects of the life and art must be reflected inevitably in all of the literatures. [19]

He tends to prefer the American concept of Comparative Literature. He strongly calls that there is a need to work seriously in order to reach minimum interrelated standards to set some clear limits for any proposed field, but at the same time he says:

"Whatever is the nature of the dispute over the theoretical aspects of Comparative Literature there is agreement on its mission: to give the scholars, teachers, students and the readers in the last, a understanding of the literature as a whole, better and more comprehensive, to be able to overcome the separate literary particle or several isolated molecules. This function can do so, not through the establishment of the link between several literatures, but also through the link between the literature and the other fields of knowledge and human activity, in particular artistic and ideological fields, by selecting the literary survey on the geographical and qualitative scale". [20]

These are the lines of what could be called "American theory of Comparative Literature" which was introduced by Henry H. H. Remak, in his article: "Comparative Literature: its definition and function", but it is still not clear, so he tried to show the difference between (Comparative Literature) and (National Literature) on one hand and between (Comparative Literature) and (World Literature) on the other.

#### **10. Conclusion: (Remarks on American Theory in Comparative Literature)**

Remak does not require to prove the influence and impact as a basis for the comparative study, thus depriving the French school from its logic and philosophy takes the risk by bringing Comparative Literature near to literary criticism, that if the intended comparison does not reach certain conclusions outside the scope of literary taste, It is known that the method of (comparison) has been used by literary criticism through the ages, which proved to be the sharpest and the biggest weapon in the capacity of persuasion. Usually the artistic taste is associated closely with comparison, the comparison in its turn is a tool for quality

of artistic taste, but the French school does not satisfy much to this weapon has major artistic capability, though it is not artistic necessarily, because its respective field is scientific research not the artistic taste.

It is surprising that Remak speaks about the aesthetic taste and its artistic evaluation and forgets that artistic beauty is basically related to the artistic forms or characteristics, which are called a semblance of the literature, including the language drafted for the literatures.

Then, there are things we realize and feel, but the expression of these feelings in the words is very difficult, such as the beauty of the melodies. How can be this aesthetic taste linked inextricably to the comparison and evaluation, while the translation is simply unable to transfer the artistic characteristics of the language to another language. [21]

It is true that the literary criticism, often uses the results of the comparison in its critical decisions, but the literary taste has a close relation to the literary criticism more than Comparative Literature. On this base, we can differentiate between the literary criticism and Comparative Literature, which studies the historical links among the literatures.

It seems that Remak does not differentiate between the subjects of "Comparative Literature" and "literary criticism", because he does not consider the "influence" and "being influenced" as a basis for comparative study. As well as we see him trying to introduce some topics not included in Comparative Literature.

Remak indicates that the mere study of literature outside the national borders will be resulted in a double burden on the researchers in this field. [22]

He understands that there is a clear difference between saying that the task of Comparative Literature is the study of National Literature outside its geographic boundaries and its mission is to study the extensions of National Literature outside the boundaries of the literatures itself. The format quality of extensions of the literature according to the American concept raises some serious questions about drawing the boundaries of Comparative Literature.

It is true that there are many of those who argue that researchers in the literature and history of the literature have to go beyond the boundaries of Comparative Literature, on what is more important and comprehensive than serving the history of literature for a particular nation. They have to look at the mutual facts involved in the inter National Literatures on the whole and they have to mean writing a history of those facts, they should depend in this writing on the history of National Literatures and texts and on the researches of Comparative Literature, which are already carried out by the scientists to elucidate particular aspects of the National Literatures. This is what they mean by the general history of literatures, or General

Literature. Then, the field of General Literature is: "the literary facts, general thoughts and feelings that cannot be understood in one literature only without studying the same in many literatures, in their origin, growth and development." [23].

There are many areas and terms closing and overlapping to the term "Comparative Literature", we must clarify the meanings of these terms.

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