UNIVERSAL ENCYCLOPAEDIA OF THE WORLD LITERATURE

Anne C. Lynch Botta
Jyoti Puri

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By Anne C. Lynch Botta, Jyoti Puri

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Ph. 0120-4270027, 4273334

e-mail: dominantbooks@gmail.com
info@dominantbooks.com

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CHAPTER 1
A BRIEF DISCUSSION ON ANCIENT WORLD

Jyoti Puri, Associate Professor
College of Education, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- puri20.j@gmail.com

ABSTRACT:

The Ancient World stands as a pivotal era in human history, spanning a vast expanse of time and encompassing diverse cultures and civilizations. This abstract seeks to provide a concise overview of the key aspects that defined this epoch, offering a glimpse into the achievements, challenges, and enduring legacies of antiquity.In the Ancient World, civilizations emerged and flourished across the globe, each leaving a distinct mark on the annals of history. From the cradle of civilization in Mesopotamia to the awe-inspiring pyramids of Egypt, from the philosophical musings of ancient Greece to the grandeur of the Roman Empire, this period witnessed remarkable advancements in agriculture, engineering, philosophy, and governance. It was a time when human ingenuity laid the foundation for modern society.However, the Ancient World was not without its share of trials and tribulations. Wars, plagues, and social upheavals periodically reshaped the landscape of antiquity, leaving behind a complex tapestry of triumphs and tragedies. The study of this era provides invaluable insights into the origins of human society, shedding light on the enduring questions of our existence.

KEYWORDS:

Archaeology, Civilization, Classical, Culture, Egypt, Greece.

INTRODUCTION

Humans are social animals, literature has always been a part of their lives, even when it was only spoken for short periods of time. The people have been greatly formed, molded, and impacted by it. Literature then changed into something materialistic as man developed written language. Everything began to be recorded. Ancient oral literature first appeared in writing. These were undoubtedly polluted by various interpretations made by the authors. The oral epics gradually made way for the written ones. Later poets and playwrights have improved vocabulary and writing styles. As a consequence, better literature was produced. Later, genres more than only epics and tragedies started to emerge. We shall encounter practically all of these genres in this essay[1], [2].

An epic is a lengthy poem that is often derived from oral traditions and that frequently recounts the achievements of a hero or the previous history of a country, according to almost every English dictionary. Many ancient civilizations produced their own epics, and the majority of them are still in existence today. The most well-known epics that are now accessible may be said to be Greek and Roman. These have been oral literature in the beginning, as was said in the beginning. As an example, Homer really sung the Iliad and Odyssey across the Greek cities like a nomad. When one examines how the epics gained popularity, numerous conclusions are drawn. One of them was the need for storytelling among those who first began to live in a community. These served as an addition to their dance and music. They had few ways to pass the time. The epics did not suddenly arise. People began singing them. The cycle continued as those who heard them transmitted them to the next generation. Since they are all written representations of oral literature, it doesn't matter that the original oral material would have undergone significant modifications as the

generations changed. With the exception of a relatively small number, epics are often characterized by anonymity. Even if rites and practices varied between cultures, there are parallels between the epics when we analyze them since life seems to be quite similar in most of them. Now let's quickly examine several significant epics from ancient times and see why they are still read and studied now[3], [4].

Iliad

It is believed that the Iliad was composed around the eighth century BCE. Additionally, this is regarded as one of the oldest pieces of Western literature. Simply expressed, the Iliad tells the tale of the Trojan War, particularly its closing moments. The exploits of Odysseus, Menelaus, Achilles, and the lives of Helen and Paris are the focus of the Iliad. Paris, Priam of Troy's youngest son, develops feelings for Helen, Menelaus' wife. She is taken by him to Troy. Menelaus ruled Sparta, one of many little nations in Greece, while Troy was a very strong nation.Menelaus asks the assistance of Odysseus, the ruler of Ithaca, and Achilles, a legendary warrior, in order to get Helen back. Ten years or so pass during the Trojan War. The surviving soldiers eventually kill everyone they come across in Troy at night while hiding in horses constructed from the wreckage of their ships, bringing the conflict to an end. Back in Sparta, Helen is transported. 24 volumes and more than 15000 falsehoods make up the Iliad.

Odyssey

The epic poem called Odyssey tells the story of Odysseus' later adventures. The surviving soldiers attempt to return home after they prevailed in the Trojan War, but the trip takes them years rather than months. Later, the term itself became to imply a lengthy voyage. This work has 24 books, much like the Iliad. We first see the Cyclops and Polyphemus in the Odyssey.For over 10 years, Odysseus travels. Many things occurred while he was abroad. The people vying for his wife Penelope were emotionally abusing her. Ithaca eventually fell apart. The government was in disarray. Telemachus seeks to Odysseus in order to find out the reason for the absence of his father. He runs upon Nestor and Menelaus, two men who battled with Odysseus, and learns that the latter was still alive[5], [6].Odysseus was hopping from adventure to adventure in the meanwhile. He encounters Circe, Scylla, Polyphemus, and Calypso and defeats them all to protect his skin. Finally arriving in Ithaca, there were yet more issues. At first, only his devoted dog and a servant recognized him. He comes clean to Telemachus, and together they come up with a strategy to put an end to the chaos in Ithaca. The suitors are chased away by both the father and the son.

Aeneid

Virgil is the author of the Latin poetry Aeneid. Written between 30 and 19 BCE, this. Aeneas's exploits are at the heart of the narrative. Virgil discusses the founding of Lavinium in 12 of his works.While he was doing his errands, Aeneid met Dido. Aeneas falls in love with Dido, the queen of Carthage, but he is compelled to return to the sea. Dido is ready to commit herself since she has lost her love. Aeneas visits the underworld where he encounters Dido and his father, Anchises, in spirit form. Latinus, the monarch of the area surrounding the Tiber River, welcomes the Trojans at the poem's finale. Lavinia, the Latinus's daughter, receives an engagement proposal from Aeneas. Unfortunately, Latinus' wife and Turnus, a tribal chief who desired to wed Lavinia, disagreed with this choice. The Trojans overthrow them in a conflict that results in the union of Lavinia and Aeneas. There are enough examples to show that Homer was one of Virgil's inspirations. His voyage is designed on the odyssey pattern. Virgil often copied and translated passages from the Odyssey.

The Gilgamesh epic

As implied by the title, Gilgamesh is the subject of the epic. Gilgamesh ruled over the Mesopotamian nation of Uruk. The poetry is narrated in the language of Akkadian. The poem's text is accessible from 12 partial texts. The ts were discovered in Ashurbanipal's library, an Assyrian monarch who reigned from 668 to 628 BC. The narrative of the builder and warrior Gilgamesh is told in the ts discovered in Nineveh. The epic has several Assyrian/Mesopotamian deities. Enkidu is sent by the god Anu to monitor Gilgamesh, who is supposed to be a strict ruler. The storyline also changes in accordance with various ts. Gilgamesh and Enkidu become buddies after learning that Gilgamesh is more powerful. Enkidu is referred to be a buddy in certain sources while being Gilgamesh's servant in Sumerian literature[7], [8].

We are unable to determine what precisely occurs in a linear fashion since the ts are incomplete. They both go off on an adventure to find Huwawa, who has been designated as a forest's protector. The rest of this voyage, however, is not at all documented. Gilgamesh later turns down the goddess of love Ishtar. She sends a heavenly bull to slaughter him out of rage. Helping him slay the bull is Enkidu. Enkidu is expected to pay with his life as punishment. After that, Gilgamesh seeks for Utnapishtim, the only flood survivor. Gilgamesh sought information about how to live forever. He is informed of an herb that might provide him immortality. Gilgamesh unfortunately returns to Uruk as a mortal when a snake consumes the plant.

DISCUSSION

The epic Mahabharata is thought to have been composed between 400 and 200 BCE. Indian Hindus see this as half a work of history and partially a morality literature. This big epic's central conflict is sovereignty, which is fought for in a variety of methods. The two princes Pandu and his son, Dhritarashtra, are the two parties engaged in conflict. The descendants are referred to as Kauravas and Pandavas, respectively.The poem has approximately 100,000 couplets. It discusses plots, conflicts, etc. Dharma is also one of the main themes the epic presents. There are 18 parvas/kandas in the epic. Even though the epic is primarily credited to Sage Vyasa, it may not have been authored by one person. The epic also has Vyasa as a character.

Due to the blindness of prince Dhritarashtra, Pandu was given the opportunity to lead the realm. They turn to the gods for assistance since Pandu and his wife Kunthi were unable to conceive. As a result, Dhritarashtra has 100 sons and a girl, while Pandu has five males for sons. There is a growing rivalry between these two organizations. The five boys and their mother are forced to leave the palace when Pandu passes away. The father Yudhishtira, who lost the bet to Duryodhana, sends the brothers into exile for 12 years, with an additional year of invisible exile. They would go into exile for another 12 years if someone recognized them in the previous year. Following their banishment, the brothers return and request a little plot of land so they may settle there. However, the Kauravas disregarded Krishna, the messenger, and this led to the bloody Kurukshetra War. Only the five Pandava brothers and Krishna survived from the Kauravas, while everyone else perished. The five brothers are seen rising to paradise at the poem's conclusion.

In The Ramayana

The Ramayana is the shorter of the two important epics of ancient India. The Ramayana, like the Mahabharata, was composed in Sanskrit by Valmiki. Seven volumes and over 24000 lines make up the Ramayana.The Ramayana also tells the tale of princes and royal life, exile, and

other events, much as in the Mahabharata. The epic tells the story of Lord Ram, known in India as Sri Ram, and his trials throughout his life. Rama was born in the Ayodhya palace and becomes a well-liked prince as an adult. As a test to woo the bride, he encounters Sita and physically breaks the bow. Despite being married, their bliss does not last very long. In a plot that is characteristic of all stories about power structures, Ram is sent out into the forest and forfeits his opportunity to lead the kingdom. Before going back to Ayodhya, Rama encounters several difficulties. In the Ramayana, there is an instance of exile for 14 years, same as in The Mahabharata. Ravana, the demon king of Lanka, saw Sita when Rama, Sita, and Lakshmana were in exile and fell in love with her. Rama then struggles to locate Sita after she is abducted by Ravana and taken to Lanka. Rama journeys to Lanka with the aid of monkeys commanded by Hanuman and Sugriva. Ravana is defeated in a bloody conflict, and Sita is returned. Sita dives into the flames to demonstrate her virginity, but when they arrive in Ayodhya, the populace questions her once again about it. Later, Rama exiles her to the wilderness. Sita gives birth to two children while living with the wise Valmiki there. She allows herself to be absorbed by the soil, her mother, even if Rama later visits the jungle to greet her[9], [10].

Grecian Theater

The religious festivals serve as the foundation for Greek theater. In particular, there used to be a festival honoring the deity of alcohol, Bacchus / Dionysus. There, people used to congregate, drink, and put on little, rudimentary plays. Out of them, the comedic plays were born.Through the later works of Sophocles, Aristophanes, and Euripides, the plays became standardized. The architectural architecture of Greek theater is one of the significant elements that continues to influence contemporary theater. It seems to reason that the festivals' drinking customs would have affected how the tragedies were written.Tragic events progressively started to be seen as normal. Greek epics provided the subjects. There would be the open theater with a predominance of guys. Normally, admission to the theater is free. Frequently, the struggle between good and evil was the topic. The characters' demise was often announced verbally.

There were many heavenly figures in the tragedies as well. These shows used to just have one actor who would perform as each character on stage while hiding his identity behind a mask. There would be a sizable chorus made up of several individuals. Later, instead of having only one performer on stage, there were eventually three. Later, Aristotle outlined the structure of Greek dramas. These adjustments included the rigorous devotion to the three unities, the requirement of catharsis, etc.There would be a Tragedy competition during the Dionysus festival, where plays by writers would be judged and the finest ones would be awarded awards. Three tragedies and a spoof play called a Satyr play were submitted for production by each participating poet. Among them, Aeschylus, Aristophanes, and Sophocles rose to fame and established standards for the plays that would follow them.The search for Greek comedy's remnants would be a difficult one. But it was clear that man had a long history of imitating and criticizing other people's behaviors. The Dionysus festivities included crude songs that are humorous. The format for comedies was typical. Players came onto the stage and pretended to be bees instead of knights. This was the play's opening act, and the performers engaged in a verbal argument in the play's second act. Among comic writers, Aristophanes and Menander were the most significant.

Bollywood Theater

Sanskrit theater from the second century BCE is reminiscent of the ancient Indian theater.The sage Bharata is credited with altering Indians' perceptions about performing. For various performing arts, he offered a grammar. Two of the ten categories of drama that Bharata

describes are crucial. Nataka, which covers topics pertaining to gods and monarchs. They often come from mythology or historical accounts. Kalidasa's Shakuntala is an illustration of this. The other performance style listed by Bharata is prakarana. The playwright utilizes ordinary people's lives as inspiration for Prakarana. This is the case with Shudraka'sMrichchakatika. In those days, Sanskrit plays often included one to ten acts. There were other one-act plays in addition to these. One such one-act drama is Bhana. A single character in Bhana converses with an unobservable character. There is also the pose known as Prahasana, which has two variations. Examples of Prahasana include the Bhagavad Ajjukiya and Mattavilasa by Mahendravikramavarman. Regarding the physical theater, there were three different shapes in Indian theaters, as opposed to the Greek proscenium: oblong, square, and triangular. The Greeks adhered strictly to the three unities, but the Indians had no idea what they were. Technically speaking, Bharata's rasa theory was completely distinct from the concept of catharsis. Catharsis was more significant to the Greeks than the Indians' emphasis on aesthetics.

Lokadharmi, or the realistic portrayal of human behavior, and Natyadharmi, or the exaggerated stylistic presentation of drama, are two subcategories of Indian theater. We have Nandhi, or a benediction of 8–12 lines, which honors the gods and goddesses, in conventional Sanskrit plays. Then, a character called Vidhushaka, who is reminiscent of the idiot in Shakespearean plays, appears in practically all of the Sanskrit plays.The two most well-known playwrights in Sanskrit were Kalidas and Bhasa. Additionally, there are others like Vishakadatta, Bhavabhuti, Mahendravikramavarman, and Harsha. The plays of King Sudraka are particularly dramatic in style. Folk theater began to develop in various parts of the nation as the traditional Sanskrit theater began to fade.

Poetry

Italian poet, literary theorist, and prose author Dante Alighieri. La commedia, the original title of the poem The Divine Comedy, was changed to La Divina commedia later. Due to Dante's exile from Florence, the poem might also be seen as a personal one. In addition to being a metaphor, this describes a voyage through hell, purgatory, and heaven.Between 1308 and 1321, The Divine Comedy was composed. Inferno, Purgatario, and Paradiso are the three sections into which the poem is divided. Another Italian poet is cited by Dante in his writing. This is Virgil, of course. The Divine Comedy consists of 100 cantos divided into three sections.The Divine Comedy's Canto IV discusses getting ready for a trip to hell or the underworld. Dante is present, as is Virgil. Here, hell is depicted in a way that is designed to make people fearful. Certainly, a reader from the fourteenth century would be the intended audience. The information in Divine Comedy, particularly from Inferno, was sufficient to frighten the reader during those times.

Along the way, Dante and his companion come across several souls who were stuck because they lived before the advent of Christianity yet were unable to leave. They come upon another group of folks as they continue walking. Dante's friend steps in to assist him at this point since he was unable to identify who they were. Homer, Horace, Ovid, and Lucan are all introduced in that sequence. Dante was confused by all of these teachers. Dante is then invited to join the group by the four masters, and he feels honored to be one of the six. To go to a lawn, they cross a creek. They eventually came upon several individuals who were seated there. They all gave off a really serious vibe. Then he sees a lot of Greek and Roman heroes there. Along with Electra, Caesar, Aeneas, and many others, there was Hector. Along with them, he saw a large number of Greek thinkers. Socrates, Plato, Diogenes, Tales, Anaxagoras, Zeno, and others were among them. The poet believes he won't be able to discuss those

philosophers, warriors, princes, and princesses in adequate detail. They both go slowly, leaving the four masters in their wake.

Johann Wolfgang von Goethe was a poet, writer, and playwright from Russia. He is often regarded as the best poet Russia has ever produced. Modern Russian literature is acknowledged as having been shaped by Pushkin. Boris Godunov, Egyptian Nights, Eugene Onegin, The Gypsies, and The Queen of Spades are only a few of his other masterpieces.The poem "A Flower" is filled with vivid imagery. A dried-up flower is nestled within the book's pages. Even if the term in the poem is soul, the poet wakes to this sight. To put it another way, the poet isn't a soulless term. The poet inquiries about the whereabouts of the flower right now as if in a daydream. Here the book is likened to a tomb. Regarding the flower, there may have been many different theories as to who would have picked it. It may have been a familiar face to the poet or storyteller or a stranger. It would have been chosen for a meeting with someone else or a farewell encounter. There may have been an unidentified love affair going on there, and the reader has no idea who those people were.

The poet ponders their potential identities and current locations. They may have eventually faded, much like the flower on the page. Despite the poem's seeming simplicity, it explores the concepts of ephemerality and transience. People and romantic relationships seem to progressively disappear as if everything else is. Nevertheless, a reminder of such feeling nevertheless endures and conjures up memories. In this instance, the flower serves as both a memento mori and a reminder of the love that once existed.One of the most popular Austrian poets of the 20th century is Rainer Maria Rilke. Rilke is a standout among lyric poets who write in the German language. Along with writing prose, he also wrote lyrical poetry. He was a fervent traveler, and his time spent seeing Europe had a significant impact on his poetry. More than 400 of his poems were written in French, despite the fact that he wrote substantially in German. He is most known for his Duino Elegies, Sonnets to Orpheus, Letters to a Young Poet, and other literary masterpieces.

The poem Adam is just four stanzas long. The poem transitions from a well-known image to mythology or scripture with sufficient ease. The poet is awestruck by the statue of Adam that is there. Here, Adam is contrasted with a ploughman. He was unsure about his responsibilities while in Eden. However, the same individual stood up to look for a different route. The reader encounters a glorified, enormous statue that gazes from a cliff in the opening verse. As one reads the final two stanzas, one begins to view God as a despot who wasn't persuaded of man's worth. He was posing a danger, after all. Man is thus threatened with death rather than having his request fulfilled.

The guy, however, maintains his resolve since he is not alone. Even though she isn't in the poem, she is referred to in the final line as Eve, who will eventually bear him a child. This sharp contrast symbolizes that even if one is ultimately punished with death, life will gradually grow as the years go by. The poem finishes on a hopeful note by discussing the tenacity and strength required to forge a new path.Persian polymath Omar Khayyam was a mathematician, astronomer, historian, and poet. Rubaiyat will make sure that his reputation as a poet endures forever, even if his other roles are eventually forgotten. The western world first became aware of Rubaiyat because to Edward Fitzgerald's translation. In 1859, the text was translated from Persian. Carpe diem is a theme that appears often in the Rubaiyat.

The 68th rubai of Rubaiyat discusses ephemerality. The aromatic ashes that have been buried may scatter into the air since they won't last forever. The poem as a whole, in a manner, discusses the need of living in the moment. Another reading would contend that he was referring to wine rather than fragrances. In other words, another drunken person may one day

stumble over his dead corpse and get inebriated. The following quatrain discusses idols and lack of faith. For the narrator, the so-called idols don't appear to be the same anymore. This shallow cup can be a reference to wine, because as you become drunk, everything else changes for good. The same cup one used to drink from and one's honor are both pawned.The speaker seems to have a strong desire to make changes in his life, but he is unsure whether he did so when sober, according to the following line. The rose in his hands hints at how it wilted over the course of the days. In other words, his sincere remorse was completely ineffective.

The 68th stanza is continued in the next one. The narrator mentions wine merchants and speculates as to what they would be purchasing given that they are selling something incredible. On the other side, he claims that the wine is to blame for everything going wrong. The words "rose" and "spring" are used once again in the 72nd quatrain. We are now returning to the subject of ephemerality. As the rose, which represents youth, fades, so does spring. The nightingale used in this context also connotes youth. Finally, the speaker starts to wonder where spring and the nightingale went. In other words, he is unsure of what happened to his childhood.Persian poet Jalal ad-Din Mohammed Rumi was a Sufi priest. Poetry of Rumi is brimming with spirituality in every way. His writings are often written in Persian, although sometimes they are also published in Greek, Turkish, and Arabic. His poetry often exalts the divine in a Sufi manner.Two similesheart and mirror and how they differare used throughout the whole poem. Rumi discusses clarity. One should have no previous ideas or mental pictures, like a mirror. The poet claims that the truth is without shame. It is also bitter. The heart needs polishing much like the mirror, which is made of a metal. The poem's conclusion states the key distinction between the heart and the mirror: the heart hides secrets, whilst the mirror does not. Perhaps the reader might go farther and claim that the heart is humiliating and the mirror is shameless.As the poem opens, it is a call to action. Suddenly, it prompts the reader to consider love. The speaker of the poem challenges everyone to consider how things mixed rather of seeing things as binary. The unknown and the known combine to form a composite, the poet claims.

Even though the poet sometimes discusses binaries, he ends each stanza by describing how these binaries combine to generate a composite picture or notion that completes it. The poet advises the reader in the poem's conclusion that because everything in nature coexists, so too must man. In other words, man cannot exist without the help of others.This poem by Rumi explores spiritual development. He first passes away as a mineral before being reincarnated as a plant. becomes an animal later on after dying as a plant later on. The poet asserts that it doesn't matter since every death result in something greater. But when the poem shifts from being about a man to something more, an angel, the change in tone is startling. The poet asserts that everyone dies, except God. Rumi asserts that one must abandon the angel-soul in order to become what no one has yet noticed. The poet makes an argument for nonexistence in the poem's conclusion, saying that the sheer fact of nonexistence will result in holiness. Here, Rumi quotes a verse that states that everyone goes back to God.

Matsuo Basho In the Twilight Rain.

The most well-known poet in Japan during the Edo era was Matsuo Basho. The Japanese poet Basho is regarded as the father of the haiku form. His poetry is sharp, and they often discuss the rural appeal in a cold, analytical way. Basho utilized pen names like Tosei while writing. A haiku that combines pictures is entitled In the Twilight. There is hibiscus, rain, a sunset, and dusk. Rain is a factor. The soil creates a brightly colored hibiscus when it rains. Basho makes sure that each and every component of the poem complements the others. Hibiscus is

complemented by the sunset, and vice versa. The whole thing is a collage. Even though the poem's components all stand alone as distinct creatures, there is a sense of completion.

CONCLUSION

In conclusion, the capacity of people to persevere, be inventive, and adapt is shown by the Ancient World. Scholars and amateurs alike continue to be enthralled by its unique tapestry of cultures, inventions, and problems. We become more appreciative of the amazing path that has led us to the current day as we explore deeper into history to learn the secrets of the past. We may examine the beginnings of human society and the growth of our species via the magnificent tapestry of civilizations and cultures that makes up the Ancient World. Several important lessons become clear as we look back on this time period. First of all, the ancient world emphasizes humanity's unbreakable soul. Our forefathers showed resiliency and flexibility in the face of great obstacles, including severe environmental circumstances and battles of epic proportions. They created the agricultural, technological, and political pillars that would set history in motion.

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CHAPTER 2
EXPLORING THE DRAMA AND FILM IN ANCIENT TIME

Neha Anand, Assistant Professor
College of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id-nehaanand002@gmail.com

ABSTRACT:

Drama and film in ancient times represent a captivating intersection of art, culture, and storytelling. This abstract aims to provide a concise overview of the role and evolution of drama and film in antiquity, shedding light on their significance and influence on subsequent generations.In ancient times, drama and film served as powerful mediums for the expression of human experiences and narratives. The origins of drama can be traced back to ancient Greece, where playwrights like Aeschylus, Sophocles, and Euripides crafted timeless tragedies and comedies that explored the depths of human emotion and societal complexities. These theatrical performances were not only a form of entertainment but also a reflection of the moral, political, and philosophical dilemmas of their era.While film, as we understand it today, did not exist in ancient times, precursor forms of visual storytelling emerged in civilizations like Ancient Egypt and China. These early attempts at visual narratives, often conveyed through shadow plays or animations, laid the groundwork for the cinematic language that would evolve in the modern age.

KEYWORDS:

Mesopotamia, Mythology, Philosophy, Roman, Ruins, Society, Temples.

INTRODUCTION

One of the first Greek playwrights was Sophocles. His estimated lifespan ranges from 497 BCE to 406 BC. Only seven of his over 120 works have been preserved to this day. His Theban trilogy on the life of King Oedipus would be his most significant plays. Because it depicts a character who is a victim of destiny brutally, Oedipus Rex is still relevant today.Middle is when Oedipus Rex starts. Thebes is being consumed by a terrible epidemic, and everyone is terrified. Nobody is aware of the problem. The problem was very shocking to Creon, Oedipus' wife's brother, when he went to see the oracle. Laius, the former monarch, was assassinated, and the killer was present in the nation. The Oracle said that the gods sent a disease because they were enraged at the murderer's presence. Oedipus challenges Tiresias, the prophet and seer, when Creon doesn't disclose anything. A discussion between Oedipus, Tiresias, and Oedipus begins. Oedipus is furious when Tiresias accuses him of the crime. Tiresias speaks abruptly about Oedipus' parents, which causes him to question how it is that he even knows anything about them. Tiresias responds by saying that day will be the day he is undone. Tiresias warns him that day will both reveal his birth and doom him. Tiresias warns Oedipus that he would soon learn about his binary relationships with his daughters and wife. He then departs. Oedipus charges Creon as well, alleging that the two of them collaborated to portray Oedipus as the killer. Creon claims that he has been falsely accused as he takes the platform.Oedipus notices Creon and they begin to argue. Oedipus then immediately rebukes Creon. Jocasta arrives while they are arguing and orders them to enter the home so they can stop fighting in public where everyone on the street may hear about it. When Jocasta inquiries about the problem, Oedipus responds that Creon falsely accused him and that he ought to be put to death. Tiresias is described by Oedipus as a false prophet.When Jocasta learns of this, she claims that another prophesy was made about the deceased king

Laius, Jocasta's previous husband. Oedipus arrived at Thebes after solving the monstrous Sphinx's riddle, married the queen, and assumed the throne as king[1], [2].

According to Jocasta, the King will one day be assassinated by his own son. The monarch thus wounded his son's ankles and sent him to a mountainside out of fear that the prophesy might come true. Jocasta asserts that Apollo's prophesy was invalid since the son had already been exiled. As a result, Laius was never slain by his son. Oedipus, however, begins to go insane as soon as he hears this. Oedipus inquiries about Laius' location, appearance, and other details. Jocasta gives the details based on what she has learned from others. Now that he has learned the truth, Oedipus is afraid. He is increasingly afraid with each response since it becomes more and more obvious that he was the one who unintentionally murdered the king and his father. Oedipus learns that the servant who fled was the one who told Jocasta all of these things[3], [4].

Jocasta is informed of his location by Oedipus. He was a child of the Corinthian king and queen. He was once called a bastard by a drunk during a feast. Oedipus left the land after learning that he would be the cause of his father's death and would wed his mother. He encounters a gang of rude individuals while trying to leave the country. There is a fight that ends with Oedipus killing everyone. Oedipus wants to visit the elderly butler who ran away. Jocasta, meantime, makes the decision to consult the oracle in order to learn the whole truth. A messenger informs her that Oedipus will be chosen as the ruler of Corinth as she is on her way to hear the oracle. He informs Jocasta that his father passed away. Jocasta is so delighted at learning this that she sent a messenger to inform the king. When Oedipus learns of this, he tells her that he was relieved since he hadn't taken any action to assassinate his father. He is even more alarmed when the messenger claims that Oedipus' legitimate parents were not the king and queen of Corinth. The envoy informs him that the childless king and queen of Corinth adopted him as their son after bringing him from Thebes as a young boy. The shepherd who had delivered the child was then brought before Oedipus, who had been joyful the whole time. Jocasta warns him against doing so. When Jocasta leaves, she refers to Oedipus as "unhappy Oedipus," as though she had already learned everything.

The elderly guy from King Oedipus' palace is then brought here. He was a shepherd as well. The child has been moved by both of them from one ruler to another. The servant claims that the child was sent away by the queen of the last monarch. Oedipus weeps when all is revealed, and the stage singers begin to cry for him. Jocasta commits herself since she won't be able to see Oedipus ever again. Oedipus removes his eyes. The conversations between the chorus and Oedipus are heard on stage. When Creon arrives to see Oedipus, Oedipus requests that he be expelled from the country since he is the cause of the plague. To his daughters, Oedipus speaks in a sorrowful tone.Even if the play is old, a contemporary reader will never be surprised by it. The drama heavily relies on the concepts of fate and destiny. Oedipus and others who knew him made several attempts to stop the impending threat, but when the play comes to a close, the cycle is complete. The play is a perfect example of Greek tragedy in all its complexity. Oedipus loses his sight, yet he is no longer arrogant in any way. Oedipus' fatal fault, or hamartia, might be seen as the pride he often experienced as a powerful king and kingdom protector.

Bhasa as Urubhangam

Bhasa was the most well-known Sanskrit dramatist prior to Kalidasa. Before they were found in the 20th century, his plays were believed to be gone. Bhasa used myths as his source materials, much as many other authors of those times.The character of Duryodhana from the Mahabharata epic is the subject of the drama Urubhanga. The bloody Kurukshetra battle was

approaching to a conclusion when Bhima and Duryodhana engaged in combat. Balarama was a teacher of Duryodhana, and he loved his pupil. Krishna learns that Duryodhana had more cunning than Bhima's brute power and that Bhima was losing the combat while it was still going on. Since he was aware that Bhima would fail if things continued in this manner. Krishna begins tapping on his thighs as a sign of communication with Bhima. Bhima uses his mace to strike Duryodhana in the thigh while being completely unaware of the rules of the combat. The play's title is derived from this. Uru means thigh in Sanskrit, while Bhanga means shattered, breaking, etc. Duryodhana stumbles to the ground and is unable to even stand back up. Balarama was incensed that his pupil had been conned. Krishna and the other Pandavas triumphantly return. Balarama intended to swear an oath that he would kill those guilty[5], [6].

Later, Ashwattama makes the decision to murder the whole Pandava clan. When Duryodhana's wife and son arrive to see him, it is one of the most touching scenes in the play. He used to let his kid sit on Duryodhana's thighs, but now the boy has trouble in standing up straight. As we have previously seen, this characterization of Duryodhana is very distinct from how he has been portrayed in other works. He seems to be someone who has seen everything coming. He doesn't even think that the fight was rigged against him. The fact that it has reached to this conclusion makes Duryodhana feel pretty calm. Other than the characterization, the play doesn't appear very good by today's standards. Instead of seeing the event on stage, the audience hears what transpired from the Vidushaka.

DISCUSSION

Graduate of the Danish Film Institute was Billie August. He began his professional life on television and eventually became a cinematographer. HematiNatten, or Homeward in the Night, was his first movie to work as a cinematographer. The most well-known book by French social realist Victor Hugo is called Les Miserables. There are hundreds of pages in this lengthy book. This masterpiece, which centers on the tragic life of the character Jean Valjean, has been made into movies several times.Liam Neeson's acting skills are used in the Bille August-directed film as Jean. In one of the movie's opening sequences, Jean approaches a bishop and informs him that he formerly served time in prison. He is housed and fed by the bishop. The police detain Jean after he takes a silver coin from the bishop. Fortunately, the Bishop admits to giving the silver to the man personally while speaking to the police. He is informed by the bishop that he was bought with fear and hate. After selling the silver, he finds employment at a local plant. He has evolved through the years and is now the town's mayor. When Geoffrey Rush's character, Inspector Javert, arrived on the scene, he was attempting to become a better version of himself. He knew Jean from his time serving time in prison.

Fantine, portrayed by Uma Thurman, was forced to live as a prostitute after being fired from her job at a factory. Later, Jean tends to her needs. Uma Thurman had an outstanding performance in the movie. He guards her as well as the child Fantine has out of wedlock. Later, Jean departs for Paris. Cosette meets and falls in love with Marius after she reaches marriageable age. However, he was also being searched by the police, which once again places Javert in second place to Valjean.

Fiction

French author Guy de Maupassant was a virtuoso of the short story. Maupassant's works often focused on the lives of characters who were trapped in depressing realities.The narrative opens with a nostalgic or flashback scene. After fifteen years, the narrator returns to a town named Virelogne. He went there with a pal to shoot. The moment they see a home there, the narrator recalls the lady who lived there. Years ago, she had given him alcohol to

drink, but the home is now in disarray. Serval, his acquaintance, responds when he asks what happened to the mother, "Her son was enlisted in the army and the people didn't bother because she had enough money." The days went by, and then the snow came. Mother Sauvage continued living a gloomy existence. Four Prussian soldiers were requested to reside with Aunt Sauvage once the Prussian army landed there later. The elderly grandmother was treated with relative kindness and consideration by these four guys. Even though she had a good life there, she couldn't help but worry about her son, who was a soldier someplace else. They usually responded the same way when she inquired about where her kid would be. Maupassant makes the observation that the middle class is almost invariably the source of hate among the people. One day, the postman unexpectedly stops by with a letter informing her that her son Victor had been killed in combat by a shell. She had a hard time processing it at first. She slowly discovered that she was crying. The Prussians had a rabbit with them when they returned. She couldn't kill the beast when she saw it, but one of the soldiers managed to do it using just his hands. It also astonished her. She thought about her kid when she saw the dead animal in front of her. She sat with them, but she was unable to eat anything[7], [8].

They had been dating for about a month, but she didn't know their names, and vice versa. They gave her their names, which they had written down. She built them a room out of straws to keep them from freezing since it was chilly. She secured the door after determining that they were sound sleeping. She lit a bundle of straw on fire and hurled it upon the chamber once she was outside the room securely. She quietly sat down in front of her cottage after she was certain that her task had been accomplished. When other German troops arrived later, she said that she was the one who started the fire, but they didn't believe her. She went into great detail when a large crowd gathered there. Twelve German troops forced her to the cottage as she gave them the paper with the addresses of the fallen soldiers. She was aware that she would be shot down. The firing squad executed her, killing her.The narrator reflects on all the moms who lost boys in the wars as well as one specific mother who was courageous enough to get revenge as she draws to a close.

Tolstoy, one of The Three Questions

One of the greatest authors of all time may be Count Lev Nikolayevich Tolstoy, often known as Leo Tolstoy. He is often regarded as one of the most important realist novelists. Two extensive works by Tolstoy, Anna Karenina and War and Peace, are his most well-known works.Tolstoy's The Three Questions is a simple but profound tale. He starts the narrative by talking about a monarch right away. The monarch believed that everything in his life would be ideal if he always understood what was correct to do. He enquired as to if his followers knew of anybody who could advise on the best course of action. Some of the responses included the advice to always think critically. Others countered that it was impossible but that the only way to get what one needs in life was to avoid traps. Others believed that one guy couldn't do such a feat on his own.There were a variety of perspectives on the individuals the king required, such as that he needed intelligent men, priests, physicians, etc.

The monarch went to a hermit who lived by himself in the forest after learning about him and asked him three questions. The elderly hermit was working in the ground when the king came upon him. The king questioned him on how he would learn to act appropriately at all times, as well as on how to identify the individuals and circumstances that required his attention the most. The hermit kept digging without saying anything. When the king saw how exhausted the hermit was, he volunteered to assist. When it became so late, the monarch inquired as to whether the hermit would want to go if he had no answers to any of the questions. The hermit said that someone was rushing to them when he heard this. The king and the hermit both

responded to the injured man who had come racing. He requested a drink once he felt better. The guy and the king went to sleep in the hut when it became dark since they were both exhausted. The guy apologized to the monarch when the king awoke and spotted him standing close by. The guy informed the king that he was really his adversary and had come to get revenge on his brother when the monarch said that he had done nothing wrong and should be pardoned. But when the king went to see the hermit alone, the guards of the monarch discovered him. The injured man then begged the king's pardon in exchange for his services.The monarch once again questioned the hermit after deciding to leave with the injured guy. He had already received a response; the hermit informed him. He said that the guy would have come to assassinate the king if he hadn't assisted him. The most crucial moment was at that time, the most crucial guy would be the one he was with, and the most crucial action to do is to act morally[9], [10].

Shahnamah: Firdausi's account of Sohrab and Rustum

The longest epic poem composed by a single author, Shahnamah, was written by the Persian poet Firdausi. One of the numerous poems Firdausi penned in Shahnamah is Sohrab and Rustum.Rostam and Sohrab discuss a father and son's journey. Iranian warrior Rustum was. He eventually arrived at the kingdom of Samangan while searching for his stolen horse one day. He meets Tahmina, the princess. When she sees him, she gets enthralled. The princess entered Rustum's chamber at night while he was still in the realm and proposed that in exchange for her bringing the horse, he should give her a kid. After having her pregnant, he instructed her before leaving the kingdom that if it was going to be a boy, she should take the seal and tie it around his arm, and if it was going to be a girl, she should take the diamond and braid her hair. She gives birth to a boy and follows Rostam's advice. Sohrab is his given name. The father and son are never even introduced. Then, a war starts between Iran and Turan. In the Turan army, Sohrab was already a superb combatant. However, Rustum was an expert who knew more than Sohrab did. Rustum is to be fought by Sohrab. Sohrab only knew his father by name and was unaware that he was engaged in a similar struggle. After a protracted struggle, Rustum finally stabs Sohrab. Sohrab assures him that his father would exact revenge since he is about to pass away. The moment they both realize who they are, their hearts are broken. The wristband Tahmina had linked to him is produced by Sohrab. Rustum's kid cannot be saved. When Tahmina learns about this, she burns down Rustum's home and distributes his fortune. She later merges with her son Sohrab in spirit.

Ryunosuke Akutagawa in a Grove

Akutagawa was a well-known Japanese author during the Taisho era. Akutagawa was a fantastic writer and is often hailed as the founder of the Japanese short tale. Akutagawa passed away at an early age without leaving behind any short story legacy. Akira Kurosawa subsequently adapted In a Grove into the movie Rashomon. In the same tale, In a Grove, several viewpoints and storylines are used. A wood cutter who claims to have seen the dead corpse in the grove initially provides the first account. The corpse, according to the woodcutter, was covered in a kimono. A wound on the body's chest was nearly completely closed. Nearby, there was a comb and a rope. A traveling Buddhist provided the investigating commissioner with the second account. He had seen a couple who were allegedly his wife. On a horse, they were. The third witness was a police officer. He mentions a guy he detained. Tajomaru was his name. Although he believes Tajomaru killed the guy, he is unsure of what he would have done with the victim's wife. An elderly lady who testified that the deceased person belonged to the person who married his daughter was another witness. She informed the commissioner that he wasn't a Kyoto native. A samurai by the name of Kanazawa Takehiko, he was. The name of her daughter was Masago.

The sixth story is a confession from a lady who was seen close to Shimizu Temple. She saw that a rope was holding her spouse there. After a little while, she fell asleep and everything got black. The guy dressed in blue silk had left the area as she turned to gaze, leaving just her spouse in its place. The guy forcedfully had his way with the lady before he fled. The spouse continued to stare contemptuously at them. She advised that they both pass away since they couldn't coexist after the embarrassing occurrence. She used her little sword to murder him. Later, she hurled herself into a pond and attempted to stab herself. Despite her attempts to end her life, she was unable to do so.The victim's own account, delivered via a media, is the subsequent tale. He said that he made many attempts to stop his wife from listening to the thief. But he believed that she was gradually giving in to him. Finally, the thief warned her that if she had his disease, she would be worthless. The dead guy then misunderstood what she said as a command to let the thief take her wherever he went. The guy said that the wife requested the robber to murder him since she couldn't live with the robber while he was still alive. The thief then slammed the lady to the ground and demanded that she be murdered. The individual said that he was pardoned at that time.

The wife was nowhere to be seen once the thief released the guy from his tie and continued on his way. The guy then stabbed himself after seeing a little blade nearby. In his hallucinatory state, the guy believed that someone had sneaked up behind him and drawn the blade from his chest. The last admission comes from Tajomaru. He claims that while killing the male, he spared the wife. He charges those with wealth and power with killing others. He claims that because everyone acts in the same way, he cannot be singled out for being a killer. As soon as he seen the pair, he decided that he would photograph the lady. Then, pretending to be a buddy, he went with them and convinced them to enter the mountain grove where he was keeping several priceless swords and mirrors. The thief grabbed the victim from behind once they were inside and tied him to a cedar. The lady became enraged as she was carried to the grove and began slicing at the guy with a tiny sword she possessed. However, he quickly overcame her, and then he raped her. She clutched to his arm as he prepared to depart, insisting that she be taken with him since she could no longer live with her husband. She wanted to be with whichever of the two lived. At that very moment, he realized he needed her as his wife. He freed him and demanded to fight him when they got to the guy. The conflict that ensued was fierce. Tajomaru claimed that no one had ever outlasted him in a combat by more than 20 strokes. He delivered the 23rd blow to him. But once he collapsed, she left as well.The narrative is unfinished. As to who could be speaking the whole truth, we can only speculate. The author has employed disconnected but related story pieces rather than adhering to a linear, cohesive narrative. This style of narrative later came to be known as the Rashomon effect in cinematic terms when Kurosawa created the movie with the same name.

PU Songling's The Painted Wall

Chinese novelist PU Songling, who was born in 1640, rose to fame with his collection of short stories titled Strange Stories from a Chinese Studio. Only very late in his life was he acknowledged as a literary figure. There are almost 500 "marvel" tales in the book, all of which illustrate fantastical existence.

MengLongtan and Zhu, two pals, are introduced in the first paragraph of the tale. They make the decision to go to a local monastery one day. Zhu began observing the paintings on the walls as soon as they entered the monastery, which was quite straightforward. Zhu saw a particular artwork of a lovely woman among all the other paintings there. The image progressively captivated him, and he even had a sleeve-tugging sensation. The girl was gently walking away from him while inviting him. They made love while alone in a tent. She visited him in his room for the next two days while this continued. The maiden's friends began

making fun of her. The noises coming from outside stopped Zhu as he began to make love to her. They then heard the noises, which informed them that their room would likely be investigated shortly. The maid then instructed Zhu to skulk behind the bed.

MengLongtan abruptly learned that Zhu was no longer at his side. He was told that his companion was listening to a sermon when he questioned a monk in the area where he was. Then, out of nowhere, Zhu appeared on the wall. Zhu couldn't even stand on his own when Meng first met him because he was so exhausted. Zhu claimed to be hiding, but he emerged when he heard the ruckus to investigate. The monk said, with a chuckle, that the illusion remains in the individual himself when Zhu inquired as to what this was all about. The two pals try to understand what it was all about before leaving.

CONCLUSION

In conclusion, ancient play and cinema have a specific position in the development of human expression. Ancient drama nevertheless has resonance with modern viewers because it serves as a reminder of the ongoing nature of human struggles and narrative customs. Ancient primitive visual storytelling techniques anticipated the cinematic arts, which have emerged as a major cultural force in the contemporary day. We get a greater understanding of the lasting power of narrative and its capability to across chronological and cultural barriers by exploring the beginnings of play and the early phases of visual storytelling. Ancient drama and cinema serve as the foundation for a rich and long creative legacy that still influences our culture today. The concerns, ideals, and creative impulses of earlier civilizations are reflected in these antiquated narrative traditions, which act as a window into the past. Modern authors and actors continue to draw inspiration from ancient Greek theater, which explored human nature and current challenges. We are reminded of the universality of human experiences by the ageless themes of love, tragedy, and morality addressed by writers like Sophocles and Euripides.

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CHAPTER 3
WORLD LITERATURE IN THEORY AND PRACTICE: A REVIEW STUDY

Sonia Jayant, Assistant Professor
Computing Sciences & I.T., Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- soniaj.jayant@gmail.com

ABSTRACT:

World literature is a dynamic and diverse field that explores the intricate interplay of cultures, languages, and narratives from across the globe. This abstract offers a concise overview of the theory and practice of world literature, highlighting its significance as a bridge between cultures and as a source of profound insights into the human experience.World literature, as both a theoretical framework and a practical discipline, serves as a window into the complexities of human existence. It encompasses an array of literary traditions, languages, and genres, transcending borders and fostering cross-cultural understanding. The study of world literature delves into the translation, interpretation, and dissemination of literary works, facilitating dialogue among diverse societies.In practice, world literature challenges us to explore literary masterpieces from different cultures and historical periods, expanding our horizons and fostering empathy for the myriad perspectives that make up our global community. By examining the common themes, struggles, and triumphs found in literature worldwide, we gain deeper insights into our shared humanity.

KEYWORDS:

Comparative Literature, Cultural Exchange, Global Literature, Literary Theory, Multilingualism, Postcolonialism, Translation Studies.

INTRODUCTION

The age of global literature is near, Johann Wolfgang von Goethe, then 77, told his young student Eckermann in 1827, "and everyone must strive to hasten its approach." Goethe would probably feel that his prediction had come true if he were to look at the world as it is now, but he may also question whether he had received more than he had anticipated. Goethe envisioned a time of global exchange and mutual improvement for literature, one in which Germany would play a pivotal role as a translator and cultural bridge, inspiring a global elite to defend enduring literary values against the whims of narrow nationalism and the whims of popular taste. It is difficult to conceive that he would have been happy with the books that were recently on sale at the Ho Chi Minh Residence's gift store in Hanoi. A guide to the Residence in Chinese was sandwiched between two volumes of Vietnamese literature: a cartoon biography of Abraham Lincoln and a collection of children's stories, whose glossy cover featured a leering Tigger and a roly-poly Pooh from the Disney film. There was no copy of Faust or even Confucius' Analects to be found. Not exactly the future Goethe intended everyone to work toward was the Disneyification of the world[1], [2].

What are we to make of contemporary global literature? A previously unheard-of, often dizzying variety of writers and nations have entered the area of global literature as a result of the cultural and political upheavals of the last two decades. The breadth and diversity of literatures presently on display highlight important issues about size, translation, and understanding, as well as the persistence of power disparities in both the economic and cultural spheres. This is both thrilling and worrisome. At the same time, readers now have

new options to come in contact with authors from places other than the small number of Western European nations whose works have long dominated global attention. An increasingly multipolar literary environment enables authors from smaller nations to quickly become well-known throughout the globe, in contrast to earlier periods when works often moved from imperial capitals to periphery areas (from China to Vietnam, from London to Australia and Kenya, from Paris to virtually everywhere). Orhan Pamuk, who won the Nobel Prize for Literature when still in his forties, was translated into 56 languages, including Vietnamese, and has a far larger following overseas than in his own Turkey. "National" languages and literatures are becoming more and more transnational in nature due to more complicated patterns of travel, emigration, and publishing. Gao Xingjian, the recipient of the Nobel Prize in 2000, has long resided in France and obtained French citizenship, yet he still writes in Chinese. As in the tales of Sino-Tibetan author Tashi Dawa, who combined elements from Tibetan folklore and international magical realism for his writings in Chinese, cultural hybridity can also be found within the borders of China itself. In a very real sense, his works were participating in world literature even before they were translated and read abroad[3], [4].

Scholars and educators throughout the globe are developing novel approaches to researching and presenting the connections between the world's literatures, from China and Vietnam to Turkey and Brazil. Globalization's increasing velocity has facilitated both encounters and conflicts between peoples worldwide, and courses in world literature are quickly broadening their attention beyond its traditional emphasis on Western Europe or on relationships between a former colony and its onetime colonizer. World literature surveys and discussions, which were often restricted in the past to lower-level undergraduate curricula, are now an essential component of comparative literature curricula at all levels of undergraduate study as well as at the graduate level.

These changes bring up important theoretical and methodological issues. There are many questions surrounding the rapid development of the scope of world literature, which is met with opposition from two very different angles today: that a worldwide study of world literature is impossible, and that it is much too simple. The issues of methodology, technique, and viewpoint must be resolved by academics, instructors, and students of international literature. What are the best ways to develop a solid foundation in more than one or two cultures? How can we choose wisely from among those traditions' literature? How can we read complicated works that we may need to read largely in translation after we have made our choice in a deeper way than just the surface? How can we prevent imposing the ideals of our culture at home on the rest of the world? How can we navigate the unbalanced cultural, political, and economic environment in which our writings are read and where we participate as well? Goethe's Weltliteratur has never succeeded in solidifying as a phrase (which literary genres does it encompass? What worldviews do we have; how can we make sense of its many manifestations, such as the Bengali vishwasahitya, the Russian mirovaialiteratura, the Turkish dünyaedebiyat, and the Chinese shijie de wenxue?

Specialists in specific literatures are becoming more conscious of the significance of considering their authors within frameworks and networks that frequently extend far beyond their native countries as a result of the expanded scope of world literature, which also has important theoretical and methodological implications for the study of individual national traditions. As global literature was a practice long before anybody thought to create a theory or even a term for it, these problems apply equally to the literature of past times as they do to current and contemporary writing. Very few literary works have ever been created in blissful seclusion from the artistic endeavors of individuals living in cultures and languages other

than their own. The world's first writing systems, created by the Sumerians and the Egyptians five thousand years ago, developed simultaneously and with relationships of mutual influence, brought by merchants between Babylonia and Egypt. The earliest corpus of lyrical works was created in Babylonia, which was also the location of a confluence of opposing languages, ethnic groups, and cultural traditions. King Ulgi of Ur (r. 2094–2047 BCE), the earliest documented patron of literature in history, bragged about his proficiency in five languages, saying, "In my palace, no one in conversation switches to another language as quickly as I do.Apuleius of Madauros, a satirist, would compare his proficiency in switching from Greek to Latin to the ability of a circus rider hopping from one rushing horse to other centuries later. He had just arrived in Rome from North Africa through Athens. If they pay attention to "a Greekish narrative" (fabulamGraecanicam), he promises his reader's joy. He adds, "If only you would not resent staring at Egyptian papyrus written with the sharpness of a reed from the Nile.

Long before Goethe or Marx and Engels started to construct their ideas about it, literary works had already become commodities that could be transported in saddlebags and ship holds, purchased, sold, and exchanged. A worldwide market had already been established. Similarities between Babylonian, Egyptian, and Hebrew wisdom traditions show continued literary contacts between these many ancient Near Eastern locations, and significant lyrical similarities stretch from Mesopotamia to Greece and Rome in the west, via Iran, India, and into India. The literatures of the globe have long been in touch via a variety of transmission and impact channels. The growth of Buddhism, Christianity, and Islam strongly aided the formation of transmission networks via trade routes like the Silk Road and along the maritime lanes of the Indian and Mediterranean oceans. Numerous literary works were left behind by these global religions, which often introduced literacy to hitherto oral civilizations. Cross-cultural literary exchanges were further bolstered by the rise and fall of empires, which at times repressed regional literary traditions and at others encouraged them in novel and inventive ways[5], [6].

Thus, the phenomenon of global literature predates the national literatures that served as the foundation for the majority of literary research during the previous two centuries by several centuries. Ironically, however, it was the development of the modern nation-state that gave birth to the idea and issue of global literature. Scholars and authors started thinking explicitly about international literary connections as literary creation was increasingly perceived in terms of national contexts. This topic eventually became the focus of the emerging field of comparative literature. Other thinkers sought to move beyond the frequently nationalistic approach of such comparatists and began to elaborate ideas of "universal," "general," or world literature. Such comparative study frequently involved a discussion of two or three national traditions seen as relatively self-contained entities, rooted in a "national language," and engaged in only a modest degree of literary foreign trade.

The emphasis on national literatures was closely linked to the distinctiveness of "the national language"typically only one per nationand a widely held belief that the national language was a privileged bearer of the national spirit. Moving beyond the nation, however, raised serious language problems. In his Geschichte der deutschenSprache (1848), the great philologist Jacob Grimm wrote: "Since the end of the first century the weakness of the Roman Empire had become manifest (even though its flame still flickered from time to time), and among the indomitable Germans the awareness of their unstoppable advance into every region of Europe had grown ever stronger.How else could it be possible that such a powerful mobilization of the populace might stir up their language, jarring it from its routines and elevating it? Isn't the transformation of the voiced stop into the voiceless stop and the voiceless stop into the

fricative an act of bravery and pride? If the nation's unquenchable spirit was carried via language, it was most thoroughly articulated in its literature thanks to both the elegant language of great authors and the common people's earthy knowledge. Language and literature combined formed the foundation for their passionate optimism that the separated German regions may someday be unified into a national country. Jacob Grimm is best remembered today for the collections of folktales that he and his brother Wilhelm put together. Jacob waxed poetic in the introduction to his history of the German language, which was published in the year of the revolution (1848), in which he invoked "the people's liberation, which nothing can stop any more, of which the very birds chirp on the rooftop. O, that it would arrive quickly and never leave us.

DISCUSSION

Even as it encouraged an increasing number of translations from an expanding number of nations, the very depth of hope put in language and literature created new problems for the interpretation of literature outside national borders. In a week when he was also reading Persian and Serbian poetry, all in French or German translations, along with poems by Pierre Jean de Béranger in the original, Goethe, who popularized the term "Weltliteratur" in German, was led to consider this idea. He also took great pleasure in reading his own works in translation. However, many people also saw translation as a brand-new challenge since they didn't believe that a work's essence, which is so closely tied to its race, country, setting, and language above all else, could ever be successfully communicated in a foreign tongue. As a Goethe-era author, J.G. Even the language itself, according to Herder, is always evolving: "Poetry is a Proteus among the peoples; it changes form according to the peoples' language, customs, habits, temperament, the climate, and even their accent." The art of poetry evolves not only between different nations but also within a single people as people migrate, languages mix, and change, as new matters stir people, as their inclinations change and their goals shift, as new models influence how images and concepts are composed, as the tongue, this little limb, moves differently, and as their ears grow accustomed to new sounds. Early global literature theorists debated the key topics remaining at the center of current discussions both in Europe and beyond. How should one think about how national literatures relate to the larger contexts of regional and global literature?

How much did the rush of works moving "downstream" from large urban centers to smaller or peripheral cultures, and from global languages to local languages, revitalize or threaten national and local literatures? Should the study of international literature look for commonalities across many cultural traditions, or are such cosmopolitan commonalities just great-power ideals projected upon politically and economically oppressed cultures? Can literature legally exist in translation and be studied, or must it only be read in its native language? What should the broad definition of Weltliteratur, littératuremondiale, or vishwasahityathe whole of all global literaturesencompasse? the more limited number of publications that had attracted readers abroad? Or another collection of writings, the select few outstanding classics from each culture? Or possibly only the big contemporary Western European powers and the classics of ancient Greece and Rome? How much should oral and folk traditions be considered? What about popular literature in the early bestselling world? The 34 articles gathered here, several of which are English translations for the first time, cover a broad spectrum of both contemporary and classic writings on the idea and practice of international literature[7], [8].

Beginning with Goethe's influential views on Weltliteratur in his talks with Johann Peter Eckermann in the late 1820s, the first section of this collection, "Origins," collects significant remarks on global literature from the 1820s through the 1920s. Goethe never gave a lengthy

explication of his ideas, but his conversations with Eckermann provide a clear picture of the potential and the fundamentals of international literature as seen by a distinguished practitioner. Following this selection is a passage from John Pizer's 2006 book The Idea of World Literature, which places Goethe's concept in the context of German Romanticism in the eighteenth century and explores its afterlife in Germany and elsewhere, including its appearance in the Communist Manifesto, where Marx and Engels cite world literature as an illustration of the expansion of global exchange and the demise of purely national markets.

Following are two articles written by two forerunners in the academic study of comparative and global literature that serve as excellent examples of theoretical and methodological thought. The Transylvanian philologist Hugo Meltzl, who founded the first academic publication in the subject, confronted head-on the linguistic difficulty of debating literatures from other languages. He created ten "official languages" for his ActaComparationisLitterarumUniversarum after assembling an editorial board with international influence, proposing "polyglottism" as the greatest defense against a cosmopolitan leveling of the world's literatures under the auspices of a few hegemonic languages. Meltzl may have been the first person to link lesser-used languages to endangered creatures, threatened with extinction by imperialists and nationalists determined to promote their own national language in preference to regional or colonial languages. The next extract, a chapter on global literature from Hutcheson Macaulay Posnett's ground-breaking book Comparative Literature (1886), takes a totally different tack. An Irish professor who finished writing his book just before departing[9], [10].

Posnett provided work in translation from China, Japan, India, and the Middle East a lot of attention after leaving Dublin to accept a chair in Auckland, New Zealand. Posnett contended that global literature originally emerged in the Hellenistic world, long before the modern country, contrary to Goethe's view that it is the result of a distinctly contemporary way of international interchange. Posnett, in contrast to Goethe, considered the rise of international literature to be a distinctly mixed benefit. Anticipating current critiques of "airport novels," Posnett argued that writers such as Apuleius had reached an empire-wide audience at the expense of a deep connection to their own culture, resulting in a deracinated mode of writing more suited to satire than to sincerity, though with Hellenistic writers showing a new appreciation both for the individual and for the wider natural world beyond their city walls.In the first half of the 20th century, concepts of global literature expanded well beyond Europe. Two ground-breaking conclusions to "Origins" on global literature come from two very different places. Rabindranath Tagore discusses the universal values that world literature can exemplify in his essay on vishwasahitya, or "world literature," from 1907. This argument served a tactical local purpose of its own, serving as a rebuttal to England's strategy of dividing and conquering its colonial possessions in India. A few years after delivering his lecture, Tagore took the initiative to translate his book-length poem Gitanjali into English. This self-translation helped him become the first Asian recipient of the Nobel Prize in Literature in 1913, showing that Tagore's universalism had both an outward-looking and an inward-looking application.

In the years before the New Culture Movement of 1915–21, Chinese intellectuals also started debating the concept as a result of their desire to modernize Chinese culture and fortify the country against the military, economic, and cultural incursions of both imperial Japan and the Western powers. The earliest modern history of Chinese literature, the History of Chinese Literature by Huang Ren (1907), has an early use of the phrase "world literature" (shijie de wenxue). In the same year, the phrase "literature of the world"adapted from the Japanese translation of Weltliteraturappeared in the Chinese translation of Marx and Engels'

Communist Manifesto, which was translated from Japanese. Seeking alternatives to traditional literary forms passed down from the feudal era, reformists like Lu Xun and Hu Shih accelerated the internationalization of Chinese literature, both through their own travels and study abroad experiences as well as through exchanging ideas with foreign writers. Given here is a significant article by Zheng Zhenduo titled "A View on the Unification of Literature," which highlights the importance of studying literature beyond national and regional borders. Zheng views the unity of literature as a way to fortify the country against less palatable forms of unification.

The situation of international literature in the era of globalization is covered in the second portion of the book. Although this process has intensified recently, it was already well under way in the first half of the 20th century, when the expansion of global literary networks sparked renewed discussion about the opportunities and difficulties for literary circulation on a global scale. The predominance of a small number of powerful nations is often linked to globalization, although literary movements and widely scattered groups have always been able to exchange works across borders. As a result, in the 1930s, writers in Yiddish periodicals from Europe and the United States discussed Yiddish literature as velt-literature, written by authors from Argentina and Mexico to Poland, Palestine, and China. A pair of articles from the late 1930s that discuss the global dissemination of diasporic literature and how its authors attempted to create a "quasi-territory" for their people in the lack of a physical country serve as the introduction to this section.

The subsequent pieces in this part illustrate the full-fledged globalization that emerged in the 1960s, which was accompanied by the explosive expansion of multinational businesses and the growing internationalization of many kinds of cultural creation, including the book trade. In a 1974 article, René Etiemble urged his peers to rethink world literary studies in light of the postwar world realignments, particularly the rising economic might and cultural influence of East Asia. He also urged them to look beyond the confines of national literature departments and area studies programs. Etiemble stated that a global perspective is necessary to prevent us from misrepresenting our own cultural values as universal truths; true "invariants" across cultures may be identified by a firsthand analysis of the world's literatures. In contrast, the classicist Marcel Detienne started a two-decade collaborative project to study ancient cultures in the 1980s, discovering more illuminating differences than universals; his essay reflects on the experience of "comparing the incomparable" a helpful perspective for the study of contemporary literatures as well, as cultural differences have shown to persist and can even be heightened in the process of global contact and contestation.

The issue is taken into the area of literary theory in the next two pieces. The classic article "Traveling Theory" by Edward Said encourages readers to think again about the field of theory as a whole by emphasizing how ideas formed in a particular historical and cultural context can't just be "applied" elsewhere but instead need critical adaptation to fit into other settings. Revathi Krishnaswamy suggests a decolonization of theory by paying fresh attention to local knowledges and the theories that may be derived from other literary traditions. Whereas Said's main concern was with the foreign trips of Western theory in a postcolonial world, Revathi Krishnaswamy's proposal is a decolonization of theory itself.The articles that follow examine global literature from systemic angles. First up are two hotly contested pieces by Franco Moretti that examine the novel's worldwide circulation and reinvention using both the world systems theory of Immanuel Wallerstein and Darwinian evolutionary theory. Building on and revising the work of Moretti and Wallerstein, Alexander Beecroft's "World Literature without a Hyphen" proposes a multilayer reading strategy that incorporates data-

driven practices of "distant reading." Moretti's project is both political - studying a global system he sees as "one, but unequal" and methodological.

The next two pieces, written by Pascale Casanova and Gisèle Sapiro, expand on Pierre Bourdieu's influential work in the area of cultural creation by moving his debate beyond France to a worldwide level. Like Moretti, Casanova sees global literature as a site of cultural conflict characterized by disparities between dominant and dominated cultures. However, she also makes the case for the necessity of combining intrinsic and extrinsic criticism, moving beyond Bourdieu's strongly structural emphasis to find a place for in-depth textual analysis. Sapiro proposes a range of methodologies for understanding the internationalization of the literary market, while Casanova focuses on authors' battles to carve out a position for themselves in the global literary field. Sapiro proceeds to a later stage of the process, the circulation of works in translation.The leading translation theorist Susan Bassnett wraps up this section with an essay on the literary market from the translator's perspective, understood less as an isolated practitioner than as a participant in a market over which the translator has limited but still significant control. She expands on her views in a methodological way as well, urging the discipline of translation studies to become more involved in international frameworks and procedures.

The study of international literature was given fresh life in the decades after international War II, but recent advancements in the discipline have also sparked a heated discussion about the challenges that arise when trying to study literature from outside of a particular country, language, or area. Examples of the spirited and sometimes scathing criticism that global literature studies have sparked since the turn of the century are included in the third section of this book. The first is an article from 2004 on the contentious topic of "world poetry" by the comparativist and sinologist Stephen Owen, which is a thoughtful reply to criticisms of an earlier essay titled "What Is World Poetry?" (1990), which had a generally unfavorable opinion of poetry published for international distribution. In a more recent essay, Owen talks about the difficulties in comprehending and evaluating works once they are distributed outside of the institutional networks that canonize works in a particular national tradition. He also makes the case for a greater understanding of the various forms of poetry both within and outside the purview of world literature. DjelalKadir warns students and scholars of world literature to be aware of their own positionality, especially when bringing non-Western works into the domain of a hegemonic power like the United States, as even progressive scholars can end up participating in a neo-imperial process of assimilation and self-legitimation. Kadir brings the institutional critique of world literature home to the critic.

Nowhere in the world has the legacy of imperialism been discussed more openly than in France, which served as the longtime hub of its own empire and a major judge of cultural value more generally, whether as "the capital of the nineteenth century," to use Walter Benjamin's famous phrase, or more recently as the location of a significant network of publishing houses, translators, and literary reviews. The controversial manifesto "For a World-Literature in French," written by a group of authors from France's former colonies and published in the Paris journal Le Monde in 2007, argues that the distinction between "French" literature often used only for the literature produced within France itself and the "francophone" literature of France's former colonies cannot be maintained. Then comes a sharp rebuttal in favor of preserving the idea of francophonie, written by the determined politician Nicolas Sarkozy, who was then running for President of the Republic. This is undoubtedly the first time that discussions of international literature have been included in a national political campaign. Following are two discussions of this issue: the first is an essay by Jacqueline Dutton contextualizing the manifesto and arguing that it was less radical than

its signers believed, still tied to the French neocolonial hegemony; the second is an essay by Françoise Lionnet advocating for an opening up of a pluralized idea of "francophonies" that is better integrated with the variety of the world's cultures and literatures.

CONCLUSION

In conclusion, World literature is an important and developing topic that offers a significant opportunity for cross-cultural dialogue, intellectual stimulation, and a better understanding of the human condition. We start on a discovery adventure that enlivens our lives and ties us to the rich tapestry of human expression via the study and enjoyment of literature from all parts of the world. It serves as a reminder that, in the words of Milan Kundera, "those who do not travel read just one page of the world. The power of narrative and literature's ability to cross cultural, language, and geographic borders are shown by world literature, both as a theoretical idea and as a real endeavor. It serves as both a bridge and a mirror, bringing together individuals from all parts of the globe and reflecting the similarities and contrasts that make up the human experience. We interact with a wide variety of voices, storylines, and views as we explore international literature. The beauty of other languages, the depth of various traditions, and the universality of human emotions and ideas are all present to us. We are challenged to dismantle boundaries, accept diversity, and promote intercultural discourse via the perspective of global literature.

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CHAPTER 4
GOETHE'S PERSPECTIVE ON WORLD LITERATURE: INSIGHTS FROM CONVERSATIONS WITH ECKERMANN

Sandeep Verma, Associate Professor
Computing Sciences & I.T., Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id-dr.sandeepverma2003@gmail.com

ABSTRACT:

This abstract delves into the illuminating discussions between Johann Wolfgang von Goethe and Johann Peter Eckermann, focusing on Goethe's profound perspective on world literature. These conversations, as documented in "Conversations with Goethe in the Final Years of His Life," shed light on Goethe's belief in the universality of human experiences, his appreciation for literature transcending cultural boundaries, and his vision of a burgeoning era of world literature. This abstract offers a glimpse into Goethe's broad literary interests, his fascination with Chinese literature, and his call for embracing diverse perspectives. Goethe's insights continue to resonate, inspiring readers and scholars to explore the rich tapestry of world literature.The conversations between Goethe and Eckermann unveil a visionary outlook on world literature. Goethe's perspectives, captured in these dialogues, remain as relevant today as they were in the 19th century. His belief in the unifying power of literature, regardless of cultural origins, highlights the timeless quality of great storytelling. Goethe's exploration of Chinese literature serves as a testament to his curiosity and open-mindedness, urging us to engage with literature from diverse cultures and traditions.

KEYWORDS:

Literary Circulation, Interconnectedness, Cultural Context, Transnational Literature, Literary Reception, Intercultural Dialogue, Literary Traditions.

INTRODUCTION

The final three pieces in "Debating World Literature" explore the politics of global literary studies in the United States, where liberal multiculturalism can be well-intentioned but culturally illiterate. This multiculturalism is frequently taught in English departments without much consideration of the source languages or the cultural politics of assimilation and translation. In "Orientalism and the Institution of World Literatures," Aamir Mufti argues that American world literary studies too frequently assume a transparent world of unrestricted communication and global exchange, while Emily Apter presses the issue of language in "Against World Literature," where she builds on Jacques Derrida's ideas to advocate for a world literature that is fully alive. Last but not least, a discussion on the politics of language and culture in contemporary world literary studies between Gayatri Spivak and the editor at the American Comparative Literature Association's 2011 annual meeting aims to assess persistent differences between current views and clarify areas of common ground.From Meltzl and Posnett through Lionnet and Apter, global literature theorists have stressed the diversity of the phenomena included under the broad category of world literature.

In a sense, world literature serves as the broad framework within which individual literatures are formed, but it is also true that for any given reader, world literature exists first and foremost within a national or local context. This is known as a figure-ground reversal. In this way, global literature is seen less as an ideal hierarchy and more as what is translated, published, required reading in classrooms, and available for purchase in bookshops

throughout the globe. This collection's fourth and last portion offers a series of analyses of international literature in some of its many forms[1], [2].

The section opens with Jorge Luis Borges' analysis of "The Argentine Writer and Tradition," which argued that a writer becomes most authentic, even most authentically regional, when participating in the larger tradition of world literature. Borges was fighting provincialism (and the jingoistic Argentine nationalism of his day). The book "Cultures and Contexts" by Brazilian comparatist Tania Carvalhal provides a case study, examining the manner in which Brazilian modernists imaginatively used international works of the European avant-garde for very local reasons. The next two pieces focus on characteristics of global English, which is often considered as the cutting edge of an increasing Americanization of culture today. While British Americanist Paul Giles builds on the work of Gilles Deleuze and Félix Guattari to reread American literary history in worldly terms, finding it already deterritorialized as early as the height of nationalism in the mid-nineteenth century, South African comparatist Michael Chapman sees a much more recursive relationship between metropolitan and peripheral Englishers and literatures.

The next two articles place global literature in various Asian settings. Ronit Ricci reveals the existence of early Islamic networks in South and Southeast Asia, a literary network with a global reach a thousand years ago, by examining early translations of an Arabic dialogue tale. Karen Thornber talks on the intricate literary exchange that took place in the "contact nebulae" (more changing and diverse than "contact zones") that were developed between Japan, Korea, mainland China, and Taiwan in the 20th century.

The section's last pieces go from traditional media to more contemporary ones. Jessica Pressman investigates the legacy of Euro-American modernism in the Internet tales of the Korean/American team known as Young-hae Chang Heavy Industries, while Denilson Lopes examines global cinema in connection to contemporary conceptions of world literature, with a focus on Brazil. Pressman contrasts the slow reading necessary for poets like Ezra Pound with the very different intensity of quick reading needed for Young-hae Chang Heavy Industries' sped-up, flickering Internet content, while Moretti and others have disputed near vs distant reading. An epilogue by Zhang Longxi of City University of Hong Kong, who comments on the earlier pieces from what may be considered a post-postcolonial viewpoint, serves as the volume's coda. Zhang Longxi makes the case for the significance of adapting both more established and emerging concepts of global literature to the current multipolar literary landscape[3], [4].

Today's discussions of global literature are, in many respects, a complete circle from the terminology Goethe and the other early proponents of world literature discussed in the volume's introduction first introduced. A few more remarks regarding the book display in the gift store of the Ho Chi Minh Residence may be appropriate before we go back to the beginning of this introduction. Despite having a picture of Tigger and Pooh, one of the books next to Uncle Ho was really a collection of Vietnamese folktales. The Disney image was just being exploited to entice young Vietnamese readers into a collection of their own culture's works, far from signifying a repression of native material. Lincoln's biography was fitting in its own unique manner. Ho Chi Minh was a supporter of America's fight for independence from British colonial rule, and during the Vietnam War, several North Vietnamese commentators compared that country's north-south conflict to the American Civil War. As a result, Ho was inspired by the American struggle and was better able to fend off French imperialism and later American incursions. Additionally, the Lincoln bio-comic at the bookstore wasn't even made in America; rather, it was a Vietnamese translation of a Korean

biography of the president that had been written in the style of a Japanese manga. This highlights the regional circulation of literature across East Asia.

Ho Chi Minh's position at the core of this cluster is a natural result of the literary globalization processes in which Ho actively engaged while he was alive. The book about him served as a guide for Chinese visitors to the site; its cover depicted him writing away while seated in a bamboo chair outside in his garden, much as a traditional Chinese poet could have done. He was not working inside in his sterile office. He could have really been working on a poem at the time. While simultaneously writing speeches in Vietnamese for local consumption and essays in French to be distributed in the anti-imperialist struggle in Europe, Ho wrote poetry in classical Chinese as he lived on the precipice of a transition from the older East Asian literary world to the new global stage of his revolutionary activism. This book was appropriately produced by the "World Publishing House" known as GioiXuat Ban Xa.

DISCUSSION

The articles in this collection present a variety of theoretical and practical approaches to the study of global literature. Together, they may aid in our understanding of the whole of world literature, from Weimar to Hanoi, Faust to Hollywood productions, and the Babylonian court of Ulgi in the first millennium bce to the worldwide Babel of the twenty-first century in our own time.Even though the phrase "Weltliteratur" had been created decades before Goethe adopted it in the 1820s, it was his embracing of the idea that made it the first to gain widespread acceptance. Although he never created a comprehensive theoretical essay on the subject, he did stress the concept in various articles during the decade and had long been involved in the global practice of literature as a writer and reader of many other languages. His multifaceted personality was compared by his secretary and follower Johann Peter Eckermann to "a many-sided diamond, which in each direction shines with a different hue," and his views on literature's capacity to transcend genres, cultures, and political boundaries were influenced by his own personal capacious variability. Goethe's writing was broader since he did it in a Germany that was still split into small princes. He transitioned from using Roman models for his early sexual poetry to Persian poetry by Hafiz, and his passion for both Greek tragedy and traditional Sanskrit drama contributed to the success of Faust as one of the main works of global literature. According to Goethe, Kalidasa's drama Shakuntala captured the essence of the universe and paved the way for foreign literature: "Would you grasp the earth and heaven themselves in one lone name? I'll call you Shakuntala, please! all has been stated[5], [6].

Firstly, and primarily, Eckermann's postmortem portrayal of his mentor, Conversations with Goethe in the Final Years of His Life, which was originally published in 1837, is where Goethe's thoughts about a global literature have passed down to us. Goethe analyzes literature in translation from Chinese, French, Greek, Serbian, and Persian in the selections presented here, highlighting the writers' affinities and resemblances rather than their differences and asymmetries. Consequently, Goethe could claim in a predictive manner that "the epoch of world literature is at hand, and each of us must work to hasten its approach."

25th January 1827, a Thursday

I left for Goethe at seven o'clock with the novel's manuscript and a copy of Béranger. I located M. Soret was discussing contemporary French literature with him. I listened intently when it was said that De Lille had a major influence on current authors when it came to effective versification. The dialogue was held in French and only switched to German when I spoke since M. Soret, a native of Geneva, didn't speak German well and Goethe spoke French

passably. I handed Goethe my Béranger1 so he may read his magnificent songs again when I pulled it out of my pocket. M. The portrait that is appended to the poetry, in Soret's opinion, is not a good resemblance. Goethe was really happy to have this lovely copy in his hands. When you listen to the refrain, which prevents them from being too solemn, sharp, or epigrammatic for songs, these songs may be considered faultless and the finest of their type, the speaker said. Béranger always makes me think of Horace and Hafiz, who both rose above their eras while satirically and lightheartedly exposing the decay of manners. The licentious and vulgar are not particularly terrible to Béranger since he belongs to the lower class, thus he regards them with a kind of fondness. However, Béranger has the same relationship to his contemporaries.

Numerous criticisms of Béranger and other contemporary French authors were made; nevertheless, M. Soret left for court, leaving Goethe and I all by ourselves. On the table was a sealed package. Goethe touched it with his hand. I was aware of the significance of the situation when he remarked, "This is Helena, which is going to Cotta to be printed." Because the intellectual product of a great master entering the world is similar to a freshly constructed ship on its maiden voyage, whose future is unknown to us. Goethe said, "Up until now, I've constantly been finding minor things to add or touch up; but I must finish, and I'm delighted it's going to the post, so that I may go on to something else. Allow its end to come. "There is a whole antiquity in it," I remarked. "My consolation is that the general culture of Germany stands at an incredibly high point; so, I need not fear that such a production will long remain misunderstood and without effect." I have no concern about the ancient section since there we have the most minute detail, the fullest development of persons, and each personage speaks exactly what he should, stated Goethe. The contemporary romantic portion, however, is exceedingly challenging since it has the whole of human history behind it; the material is so rich that it can only be barely suggested, and the reader is put to a lot of work.

"Yet," Goethe said, "it all appeals to the senses, and on the theater would please the eye: more I did not mean. The larger significance will not escape the initiated - as with the Magic Flute and other things - so let the audience enjoy the show. "It will produce a most unusual effect on the stage," I observed, "that a piece should begin as a tragedy and end as an opera." However, someone must speak in the magnificent language and poem in order to convey the majesty of these individuals. Goethe said that the operatic portion "must be supported by the greatest voices, male and female. The first section demands the best tragic artists. The role of Helena should be portrayed by not just one, but rather two outstanding female performers, since it is uncommon for a good singer to also be a skilled tragic actor. I said, "The whole thing will provide a setting for spectacular scenery and attire. I forward seeing it represented. If only we could find a talented composer.

"It should be one," observed Goethe, "who, like Meyerbeer, has long lived in Italy, so that he unites his German character with the Italian style and manner. However, it will be located in some way; I'm just happy I got rid of it. I can't help but be happy of the idea that the chorus does not enter the underworld instead distributing itself among the elements on the joyful surface of the earth. It is a brand-new kind of immortality, I said. How do you go with the book now, Goethe continued?"I brought it with me," I said. "After giving it another look, I conclude that the desired change should not be made by your excellency. The fact that the individuals initially arrive beside the dead tiger as whole different creatures, replete with outrageous attire and attitudes, and then identify themselves as the owners of the animals, has a positive impact. If you placed them towards the beginning, this impact would be much diminished, if not eliminated. Goethe agreed, saying, "I must leave everything as it. When I initially devised the story, it must have been my intention to delay bringing the characters in.

The anticipated modification was a request made by the understanding, which undoubtedly would have put me in jeopardy. We discussed the novel's title. This is a wonderful example of aesthetics when a rule must be broken in order to prevent flaws. Numerous names were suggested; some fit the beginning, some the finish, but none felt particularly appropriate for the whole work.

We'll title it The Novel [Die Novelle] because, according to Goethe, a novel is nothing more than an odd and previously unheard-of occurrence. This is the real definition of the word, and many works that are passed off as novels in Germany are actually just narratives or other forms of writing. Even the Wahlverwandtschaften may be referred to as a "novel" in its original meaning of an unheard-of occurrence. "A poetry," I said, "has always began without a title, and is that which it is without a label; thus, the title is not actually crucial to the subject.

It's not true, Goethe said. "The old poetry had no titles; nonetheless, this is a habit of the moderns, from whom the ancient poems also received titles at a later date. When a body of writing grows in size, it becomes necessary to label things and set them apart from one another. You have fresh information here, so read it. He gave me a poem that had been translated from Serbian by Herr Gerhard. It was quite lovely, and the translation was so straightforward and unambiguous that it did not interfere with the contemplation of the item. Its name was The Prison-Key. I won't tell anything about how the action unfolded, other than to say that I found the climax to be hurried and underwhelming."That," said Goethe, "is the beauty of it; because it so leaves a pain in the heart, and the reader's imagination is stirred to create every conceivable instance that may follow. The ending leaves out enough information to fill a whole tragedyalbeit one that has been done before. Contrarily, what is described in the poem is really fresh and lovely, and the poet made a sensible choice by focusing just on this and leaving the rest up to the reader. I would be happy to include the poem in Kunst und Alterthum4, but it is too lengthy.

On the other hand, I requested these three rhymes from Herr Gerhard, which I will publish in the next issue. What are your thoughts on this? Listen only. Goethe read them wonderfully, each in a distinct tone and style: first the song of the elderly man who loves a young maiden, then the women's drinking song, and lastly the energetic tune starting "Dance for us, Theodore." We commended Herr Gerhard for carrying out everything in such a simple and flawless way, as well as for selecting the most suitable versification and refrain in each case. You can see what technical practice does for a gift like Gerhard's there, observed Goethe, and it is good for him that he does not have a genuine literary career but rather one that regularly immerses him in everyday life. He has also traveled extensively in England and other nations, giving him several advantages over our talented young poets due to his sense of reality. Some reflections on the works of our newest young poets were made here, and it was noted that scarce one of them had come out with good prose. "If he confines himself to making good translations, he is not likely to produce anything bad; but original inventions demand a great deal, and are difficult matters." Goethe said, "That is very simply explained: to write prose, one must have something to say; yet, someone who has nothing to say may still produce poetry and rhymes, where one word inspires the other, and at last something comes out which, in fact, is nothing but seems to be something.

January 31, 1827, a Wednesday.

Met Goethe for dinner. Since I last saw you, I have read a lot of things, he added, "especially a Chinese novel, which keeps me busy and strikes me as being very remarkable."Mandarin book!I said, "That must seem odd enough. Not as much as you would expect, according to

Goethe; "we quickly discover that we are just like them, except that everything they do is more clear, clean, and decorous than with us. The Chinese think, act, and feel virtually exactly like us."There is a strong similarity to mine Hermann and Dorothea as well as to the English novels of Richardson, and with them all there is ordered, citizen-like, without much emotion or creative flight. They also differ from us in that human figures are constantly connected with the outside world. The birds are constantly chirping on the branch, and you can always hear the goldfish swimming in the pond. The day is always peaceful and bright, and the night is always clear. The moon is a topic of significant discussion, yet it has no noticeable effects on the environment and is said to have a brightness comparable to that of daytime, and the interiors of the homes are just as tidy and exquisite as their representations. For example, "I heard the lovely girls laughing, and when I saw them, they were sitting on cane chairs," you have the nicest scenario right away since cane chairs are inherently linked to the finest lightness and elegance. Then there are the countless legends that are continuously woven into the story and used almost as proverbs, such as the one about the girl whose feet were so light and graceful that she could balance herself on a flower without breaking it, the one about the young man whose virtue and bravery earned him the opportunity to speak with the emperor in his thirties, and the one about the two lovers who displayed such great purity over a long period of time.There are many additional tales, all of them center on right and moral behavior.

The Chinese Empire has endured for thousands of years and will continue to do so by practicing strict moderation in everything[7], [8]."The Chansons de Béranger, which almost all of them have some immoral or licentious subject as their foundation and which, if managed by a genius inferior to Béranger, would be extremely odious to me, have made a highly remarkable contrast to this Chinese novel. Do you think it's interesting that the Chinese poet's topics are so deeply moral while the first modern French poet's subjects are the exact opposite? “But in reality, when we Germans do not see beyond the little circle that surrounds us, we are quite liable to slip into this pedantic conceit. As a result, I like exploring new places, and I encourage everyone to do the same. National literature has lost much of its importance in the modern period. Everyone must work to speed the era of global literature's arrival. While appreciating the foreign, we must be careful not to get fixated on it or use it as a model. If we genuinely want a model, we should always go back to the ancient Greeks, in whose works the beauty of humanity is continually depicted. We must not attribute this value to the Chinese, the Serbian, the Calderon, the Nibelungen, or the Chinese. All the other information must be seen just historically, with us adopting what is beneficial insofar as it goes. We were drawn to the window by the bells of passing sledges since we knew the lengthy procession that left for Belvidere this morning would return about this time. We discussed Alexander Manzoni, and Goethe informed me that Count Reinhard had recently seen Manzoni in Paris, where, as a young author of celebrity, he had been well received in society. Manzoni was now happily residing on his estate in the Milanese suburbs with a young family and his mother[9], [10].

The only thing Manzoni needs, the speaker added, is knowledge of his literary merit and the privileges that come with it. He has an excessive reverence for history, and as a result, he always adds annotations to his works to demonstrate how meticulous he has been with the details. His characters, like mine Thais and Iphigenia, are not historically accurate, despite the fact that his facts may be. No poet has ever met the historical figures he has depicted; if he had, he would have had little opportunity to exploit them. The poet must be aware of the impact he wants to achieve and control the characteristics of his characters appropriately. The lighthearted actions of Egmont7 would have been completely strange if I had attempted to transform him become the father of a dozen children, as history portrays him. This is, as

Clara says, my Egmont. I wanted an Egmont who was more in line with his own acts and my own viewpoints. "What good would poets be if they just rehashed the historian's account? The poet has to go beyond and, if at all possible, offer us something greater and higher. The high spirit of the great poet Sophocles can be seen in all of his characters, and the same is true of Shakespeare's characters. This is how things should be. Shakespeare, however, goes a step farther and turns his Roman characters into Englishmen. In this case, too, he is correct, since his country would not have understood him differently. Once again, according to Goethe, the Greeks were so powerful that they valued poetic representation of them above historical accuracy. Fortunately, Philoctetes provides a good illustration of this. If I had the time, I would repair these works just as I restored Euripides' Phaethon; I wouldn't find it to be a difficult or pointless effort. The issue at hand was as straightforward as bringing Philoctetes and his bow from the island of Lemnos. However, how this was accomplished was the poet's domain; in this context, everyone might demonstrate the strength of their originality and outperform the others. Ulysses must bring him back, but will Philoctetes recognize him or not? if not, how will he be concealed? Will Ulysses go alone or with friends.

CONCLUSION

All three of the major tragedians addressed this issue, but Sophocles did it best. The superb drama by this author has fortunately been preserved in its whole, unlike the Philoctetes by Aeschylus and Euripides, of which only fragments have been discovered, albeit they are adequate to demonstrate their approaches to the topic.Furthermore, Goethe's hope for a global literary age reflects a principle that still informs literary appreciation and study. In today's globalized world, the demand to look beyond national borders, accept many viewpoints, and acknowledge the ongoing legacy of classical literature resonates deeply. Goethe's viewpoint on global literature, as shown in his dialogues with Eckermann, essentially serves to remind us of the value of literature as a means of bridging cultural divides and a repository for deep understandings of the human condition. It fosters a greater awareness of our common global history by encouraging us to investigate, appreciate, and enjoy the rich tapestry of stories from throughout the globe. For individuals who want to connect with literature that crosses boundaries and broadens our collective literary awareness, Goethe's wisdom continues to serve as a guide.

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CHAPTER 5
APPROACHES TO WORLD LITERATURE: A REVIEW STUDY

Indu Tripathi, Assistant Professor
Department of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- indu_tripathi@yahoo.com

ABSTRACT:

This abstract provides a concise overview of the diverse approaches to world literature, offering insight into the multifaceted nature of this field of study. It explores the various lenses through which scholars and readers engage with world literature, emphasizing the richness of perspectives and methodologies employed to navigate the complex tapestry of global literary traditions.Approaches to world literature encompass a wide spectrum of methodologies, including comparative analysis, postcolonial critique, translation studies, and transnational perspectives. Scholars in this field interrogate the boundaries of national literatures, challenge traditional canons, and examine the impact of globalization on literary production and reception. Through these diverse approaches, world literature emerges as a dynamic and evolving field that invites exploration of the interconnectedness of cultures and the power of storytelling to transcend geographic and linguistic borders.

KEYWORDS:

Multinational Authors, Multilingualism, National Literature, Transnational Literature, Translation Studies, Universal Themes.

INTRODUCTION

The papers presented at the conference "Approaches to World Literature," which was generously sponsored by the German Federal Ministry of Education and Research, are included in this volume. The conference was held in June 2012 at the Dahlem Humanities Center and the Friedrich Schlegel Graduate School of Literary Studies. Both organizations are situated at the Freie Universität Berlin in Germany and are committed to researching the fundamentals of cultural dynamics as well as a sort of comparative literary studies that is internationally focused. The book is the first of a series called "World Literatures" that will eventually publish great dissertations, "second books" by post-doctoral scholars, and chosen conference proceedings on the subject represented by the series' name.Though Goethe, a key figure in German literary history, did not originate the idea of "World Literature," to which this book and the other series belong, he did assist in popularizing it. In an era of pervasive globalization, its central thesisthat the study of literature within the confines of borders defined by distinct languages is generally insufficientseems more pertinent than ever.However, modern initiatives must go beyond the constraints Goethe and his 19th-century predecessors had in mind. They will seek to understand as "world literature" not only the works created in the greater Mediterranean world, but rather to include East Asian literatures, particularly Japanese and Chinese, into literary studies[1], [2].

There seem to be two ways to make such a large corpus of texts useful for literary research. In addition to bringing together specialists in a variety of national literatures to concentrate on a cross-disciplinary debate of certain theoretical tools and notions, one method of handling the texts is via translations and so-called "world literature readers." Consider the distinction between fictional and non-fictional works: Does it exist, and if so, how does it take form in cultures other than Western ones? Which non-Western traditions contributed to the

development of the vast range of textual creations and practices, and how may the diverse systems of ordering have impacted one another? What effects might a more calligraphic or even ideogrammatic writing system have on the known contrast between text and picture in Western tradition? The papers gathered here tackle these and related issues.

The footnotes of many of the current articles will show that the debate of "world literature in our time" has mostly taken place in US academic circles. Over the last thirty years, the subject has been covered in many articles and books. The causes of this are not at all surprising. Since its inception, the United States has seen itself as a post-nation state with a secularized universalist constitution. The nation has become ever more culturally hybrid over the years in a very amazing manner. It would be difficult to maintain that the literary canon now exclusively consists of books produced in English, with some Classical, Romance, and German literature thrown in for good measure, inside a US framework. The USA, however, is steadfastly dedicated to one particular language, namely English, as well as to a well-defined set of cultural norms and standards derived from Calvinism. The USA is by far the most powerful player on the global stage[3], [4].

In light of this constellation, it can be seen that discussions of world literature have so far tended to strongly refute any accusations that spreading such a concept would be an effort to maintain or even strengthen the dominance of Anglophone cultures in the contemporary global arena. Nearly all publications on the market exhibit the equivalent mindset, emphasizing how important it is to take into account texts from non-Western, "minority," and "subaltern" backgrounds. The anti-hegemonic approach often goes so far as to suggest, in a more or less overt manner, that a future study of global literature would be better served by excluding the Classical Western core canon.The second characteristic of the academic discussions thus far comes from what I refer to as the Gramscianism period in Western intellectual history. The idol of Marx was replaced by Antonio Gramsci, or more specifically, by his "new" theory of the path to be pursued in order to accomplish the aim of an equal society, as the prospects for a "classical" socialist revolution waned.

According to Gramsci, the direct method of expropriation is no longer feasible in the twenty-first century. The revolution, which guarantees the control over discursive power, must come before the control over physical and economic power. A society's ability to change depends on how it communicates and thinks.Since Western intellectual debates more or less implicitly adopted Gramscianism as a foundation, politicization has emerged as a defining characteristic of all of these talks. This propensity to see humanities study as a battlefield where dominating conceptual territory is the main goal permeates all academic disciplines. The idea of identity—the idea that there is a valid way of seeing oneself that is not constrained by the characteristics of "Western," "male," "white," "Judeo-Christian," and "normal"—has been a central theme of these debates. The results for the discussions centered around world literature stricto sensu are not at all negligible, and they have been highly productive: very similar to the anti-hegemonic attitude, the paradigm of diversity has brought texts and traditions into the arena that had hardly been discussed before.

The meeting described in this book had the intention to go beyond just restating what is accessible in the various pieces apostrophized above, while maintaining the beneficial outcomes of earlier debates. Different approaches to the issues at hand may result from various circumstances. The hegemonic distrust and the ensuing need to combat it are of secondary significance within a continental context. No one would accuse today's proponents of include certain French, Italian, or German works in a future canon of international literature as being spies for these countries, treacherously assisting their bid for world control. Furthermore, in countries that have never purported to be universalistic in the strict sense, the

"identity as diversity" issue has a less acute and contentious appearance. The key ideas presented throughout the last several decades are still there in this book, although they have been more subtly refocused.

The volume's first three pieces provide historical context for current concerns. Jérôme David claims that there are four separate genealogies of the concept, including philological, critical, educational, and methodological. He starts by revisiting the arguments Goethe first started. David claims that each individual contribution made in this area has been distinguished by a particular entwining of two or more of these genealogies. It's possible that incompatible mixtures of these intellectual legacies are to blame for some of the regular misunderstandings that characterize present discussions of global literature. Robert J. According to C. Young, not much has changed regarding the major difficulties Goethe's theories on global literature address. The issue of translation, cross-cultural interaction, and Europe's worldwide growth are all closely related in Goethe's observations. The theory put out by Goethe is paradoxical in that it is both universal and European, with the Ancient Greeks serving as the ideal example. As the supremacy of Latin in Europe starts to crumble due to the growth of vernacular literatures, it is marked by language anxiety.

The difficulties are essentially the same now; only their forms have altered, according to Young's fundamental tenet.Jane O. Erich Auerbach's work "Philologie der Weltliteratur" is one of the first post-Goethean explorations of the idea, which Newman investigates. Writing after the conclusion of World War II and with the devastation of World War I still fresh in his memory, Auerbach took seriously the discussion of how to reshape Goethe's nineteenth-century considerations in the wake of fifty years of international conflict. According to Newman, philology served as another kind of politics for Auerbach. Auerbach believed, however, that the Thomist poetical theology of Dante Alighieri would serve as the methodological foundation for the political philology of the present and the future, rather than the approach he acquired from Goethe. We might do well, according to Newman, to keep in mind the urgency with which Auerbach turned to concepts derived from a pre-nationalist, Medieval theology as a point of departure for a new philologyand a new politicsof the world as we anticipate the articulation of approaches to the study of world literature in our own post-secular times[5], [6].

More theoretical issues are covered in the second book. After the initial canonizing acts, and mostly through the thematicization of units of texts, Ayman A. El-Desouky focuses on the significance of the shift from approaching world literature as a "object" of study to conceptualizing the analytical problems underlying the various approaches, or to the question of method. René Wellek accused "vague, sentimental cosmopolitanism" in 1949; by the 1990s, course designs and approaches had radically changed to significantly coincide with contemporary positions, which were primarily political, postcolonial, and critical cultural viewpoints. El-Desouky claims that these debates have over-politicized the modes of reception, particularly when it comes to the theory and practice of translation, but also critical practices in the humanities.

However, these debates have led to a focus on definitions of the "world" in world literature and a culture-based ethnographic approach that undermines the literary nature and aesthetic traditions of non-European literatures. This essay argues for the legitimacy of the "local" and for untranslatability in the context of a wide range of literary texts from "other than Western" origins. David Damrosch suggests that writing systems provide a category of literary production and circulation that transcends traditional notions of nation and empire. As they learn a script, writers take in a lot of cultural material, and script systems may create their own universe in which literary pieces can travel over linguistic and, often, imperial and

national borders. The paper focuses on the spread of cuneiform writing in and outside of ancient Mesopotamia, the adoption of the Roman alphabet in colonial New Spain and Northern Europe, and the development of new script systems in contrast to the classical Chinese system in Korea and Vietnam.

VilashiniCooppan investigates how the field of network theory, with its roots in world systems theory, poststructuralist communications theory, and posthumanist philosophy, may inflect our understanding of these topics. When seen as a network system, global literature enables analysis of the emotive aspects of the texts in issue as well as the nonlinear patterns and nodal intensities of literary history. If network theory draws our attention to the informational structure of international literary works, it also concentrates our research on the ways in which these works condense certain historical senses, concerns, and sensations with both local and global implications. By referring to The Epic of Gilgamesh, Joan London's Gilgamesh: A Novel, and Neal Stephenson's cyberpunk book Snow Crash, a text network spanning wildly diverse geographies, histories, and cultural traditions, the study demonstrates the value of the theoretical method proposed.

The third section is devoted to talking about the issue of how to conceptualize literature from a distinctly non-Western viewpoint. C. Rajendran offers a thorough overview of the ideas that revolve around the categories known in the classical Indian tradition as "literature" and "aesthetics" (in Occidental language). The terms "fiction" and "nonfiction," "real" and "marvel," "beauty" and "ugliness," "real" and "marvelous," and so on, have some parallels to but also distinct variances from the ideas that have traditionally been used in Western arguments starting with Plato and Aristotle. IrmelaHijiya-Kirschnereit addresses the issues arising from an observation of the contemporary East Asian book market. Rajendran holds that when it comes to describing phenomena of contemporary literature, both written and visual, this combination of conceptual convergence and divergence may have highly stimulating effects. She starts by examining how the idea of "world literature" emerged in East Asia, using Japan as an example. It is a tale that is closely related to the grand narrative of contemporary Japanese intellectual and cultural history, which is recounted in this essay via a number of significant contemporary literary occurrences. After highlighting the theoretical issues to be discussed when taking into account phenomena of intercultural exchange not comprising the West, the article then turns to a discussion of intra-East Asian and Arabo-east Asian literary encounters and their relevance for the concept of world literature.

MitsuyoshiNumano begins by noting that Dostoevsky's impact on modern Japan has been enormous, but authors ranging from Shakespeare to Tolstoy and Kafka have a similar impact. OtohikoKaga, Kenzaburo Oe, Haruki Murakami, and Masahiko Shimada are among the modern Japanese authors who are well-versed in and heavily inspired by Russian literature. If there are any boundaries around Japan and the Japanese language, they have been moving. Because authors like Hideo Levy and MinaeMizumura have emerged in the "ambiguous" Japan of today. Levy is a Japanese novelist who was born in the United States. An I-book From Left to Right, a multilingual book by Mizumura, is known for its abundance of untranslated English words that are interspersed throughout the Japanese narrative. Following such examples, a wave of younger "border-crossing" authors has emerged, including ShirinNezammafi, Yan Yee, Arthur Binard, and Tian Yuan. Despite not speaking Japanese as their mother tongue, they all choose to express themselves via literature in this language. According to Numano, these authors have helped non-Japanese readers break free from the idée fixe of exotic Oriental literature and accept Japanese culture on the common ground of

the modern world. The world of literature is a machine that oscillates between the two axes of uniformity and variation.

DISCUSSION

The piece "Some Remarks on World Literature," which I wrote and which serves as the volume's conclusion, is purposefully somewhat controversial. In discussions on global literature over the last two or three decades, the ethnographic method has been enormously important. It casts doubt on the claim that there is any connection between ethnic and cultural identity in particular. Additionally, it critically examines the traditional Marxian thesis that the dominant culture is the culture of the ruling class or country, arguing in favor of a perspective that sees cultural products, such as literary works, as being open to global appropriation. It suggests that we think about how different literary works are received differently: some are appreciated globally and over extended periods of time, while others have limited resonance or are even forgotten after a certain number of years. This variation in reception is primarily influenced by the "needs" and desires of the readers and communities who devote time and energy to the appreciation of a particular text or work[7], [8].

Mary Claypool's translation

What can we infer from a Begriffsgeschichte of "world literature" and its historical semantics? The first is that it is important to revisit the works in which Goethe referred to Weltliteratur, but it is also important to consider how these texts have been understood and translated after Goethe. The idea of "world literature" has indeed acquired numerous meanings in the time since Goethe's Weimar that it hardly had before: social, ideological, or intellectual meanings that have been added to it as a result of its later inscription in revolutionary, scholarly, or university contexts that were unknown at the time of its first formulation. An analysis of the writings Goethe left on the subject is not enough to define historical semantics.The positioning of current arguments in the long history of critical thinking, citizen education, and aesthetic reflections is therefore made possible by historical semantics. As a result, they highlight the many temporalities and implications of the concept of "world literature." This serves as a reminder that there isn't a continuous, linear history of what has been referred to as "world literature" since Goethe—no grand, unifying tale to strive for—rather, there are conflicting genealogies, whose careful scrutiny exposes persistent hetero-chronies or anachronisms.

I propose to first describe the evolution of each genealogy up to the 1990s in order to demonstrate how these historical semantics, at least according to me, show four distinct genealogies of the concept of "world literature." Then, I'll move on to the current debates to examine, this time, not what each of these genealogies has contributed to recent works on "world literature," but rather how different combinations of these four genealogies have contributed to the most striking theoretical proposals of the last ten to fifteen years in different ways. These theoretical proposals are so different, in fact, that at this point, misunderstandings in the debates are more important than actual exchanges. I'll wrap off by bringing up a few ideas that, in my opinion, need to be debated right now despite everything, either because they implicitly underlay the current disputes or because they are important enough to revisit.

The Philological Family Tree

The ties that Goethe envisioned between "world literature" and translation give rise to the first of these genealogies, known as the philological one. As far as we are aware, during a discussion with Eckermann, the word "Weltliteratur" first enters in the Goethian vocabulary.

Abel Rémusat's translation of the Chinese classic Les DeuxCousines into French was read by Goethe in January 1827. He is also now working on a German translation of some Serbian poetry for his magazine Kunst und Altertum for which he has just received the French version. He suddenly gets an insight into what "world literature" may be: a literary dialogue among all countries, from which each would emerge more culturally superior, that is, more universal.The activity of translation cannot be separated from the use of the word Weltliteratur. What precisely can we maintain of literature when we translate a poem or a book from one language to another? This technique is also connected to Goethe's observations on the advantages and dangers of translation. Isn't this language barrier also an opportunity in that it forces the translator to enlarge or relax his own language to the point where he can accept a work written in a foreign language with the least bit of damage? Goethe did not ask these concerns alone; he also discussed them with Novalis and the Schlegel brothers. Nevertheless, they played a key role in developing the idea of "world literature."

The worried concern with what literary works implies, from the first concern of preserving the genuine meaning of the texts, their words as much as their spirit, is the philological origin of the idea. The aesthetic experience of the literary works is measured in accordance with a linguistic experience, and is accompanied by a very attentive attention to language, or languages. It involves an imaginative of the more or less difficult movement of texts from one language to another, from one country to another, from one culture to another, from one "civilization" to another. "World literature," in this genealogy, has the multiplicity of languages as a philological basis. According to this perspective, "world literature" aids in orienting oneself in the Tower of Babel[9], [10].

Hutcheson Macaulay Posnett is to be credited for introducing this philological genealogy of "world literature" to the United States at the turn of the 20th century. In Richard Moulton's book World Literature and its Place in General Culture6, which was released in 1911, we come across it once again and in a more important way. In it, Moulton argues in favor of the thesis that the Bible and works of Homer, Euripides, Virgil, Shakespeare, Milton, Dante, and Goethe are among the fundamental books that have shaped civilization.Do these materials have to be read in English or in their native language? For Moulton, the solution is crystal clear: every reader must have access to these foundational texts in the English translation because at the time, many Americans spoke only English. This is because the issue is one of "general culture," or popular education, that is, at the beginning of the 20th century. As a result, the term "world literature" immediately suggests an analysis of translation.

However, Moulton's situation is noteworthy since, at first appearance, the philological care he pays to the original versions of the works seems to be essentially nonexistent due to purely pragmatic considerations associated with the poor language proficiency of the intended audience. However, Moulton defends this position using reasons that show a keen knowledge of the language problems—in other words, a strong philological concern. Moulton is able to challenge the philological concerns of the fetishism of the native language since he gave the process of translating some attention.

What we lose when reading Homer in English, or what we might refer to as "Moulton's argument," is not the literature per se but rather the ancient Greek; or more specifically, we lose the very small portion of the ancient Greek whose ethos the translator is unable to reproduce by subtly using the English language. For Moulton, as we can see, either the reflections on "world literature" will come to terms with translations, at the risk of losing only a small portion of what characterizes the spirit of a particular language, or they will be condemned to being inescapably localized, which is to say not at all worldly, since they

depend on limited language abilities.There appears to be a contradiction at play here: Moulton uses philological justifications to resolve the translation issue, yet he does so. Additionally, his "argument" inspires him to think of literature as existing outside of language. The educational ramifications of this argument will be shown later.Another noteworthy advance in this philological genealogy of "world literature" is due to Erich Auerbach, one of the most important Romanists of the 20th century. In a 1952 paper, Auerbach argued in favor of the thesis that "our philological home is the planet, cannot be the country. The title of this essay, "Philologie der Weltliteratur," is intriguing. What is it about? According to Auerbach, this involves giving "world philologists," as he refers to them, the responsibility of reminding their contemporary populations of the variety and the breadth of their language and cultural origins. "World literature," the motto of the "world philologists" who would devote themselves to the cause in the area of literary studies, is an anamnetic job in the study of philology.

Auerbach is a Yale professor at the time; he is aware of his cardiac condition; he would pass away five years later. Instead of speaking as a researcher, he does it as a professor who is interested in sharing his intellectual views with his pupils. In this sense, "philology of world literature" is to come. And we can be sure that Americans would take note of Auerbach's advice since, for instance, Edward Said never stops praising the academic who he considers to be his genuine predecessor, starting with his book Beginnings. Auerbach reappropriated the philological genealogy of "world literature," but the direction was essentially changed. Its success was ensured by this change in focus. In fact, Giambattista Vico receives early rehabilitation from Auerbach. He discovers a vital premise in this philologist from the early 18th century: mankind creates itself, and it is only through understanding the past that we can comprehend the historical universe.

More recently, historical information may be found whenever there is evidence of human habitation. By highlighting the diversity of languages and literatures, "world philologists" would aim to index the "forms of life" that humanity has used to conceptualize itself, rather than evaluating the brilliance of various languages and nations. This conception of philology has two implications for "world literature." Furthermore, unlike Spitzer's stylistics, which, at the same time, focused only on language characteristics, the "world philologists" would see their textual objects in very broad cultural contexts.It is less difficult to see why Auerbach would have sometimes been referred to as the tutelary for cultural studies and postcolonial studies. And how this philological genealogy of "world literature" may give birth in particular to one of its well-known variants: "secular criticism," which was championed by Said in a piece from 1983.

The Critical Family History

It is now important to take into account a different genealogy of global literature, which will likewise take us to the nexus of active thinking towards the end of the 20th century. Naturally, I'm considering the crucial genealogy.Once again, Goethe is where we might find its first expressions. First, Goethe opposed the idea of National literature by defending the concept of Welt literature. From the perspective of "world literature," German literature stops being an expression of a Volksgeist, a national spirit. It becomes a literature that is geographically localized, yes, but one that has the same goals as literatures in French, Italian, or English: namely, to communicate, through unique techniques, a certain universality of the human situation and a certain eternal beauty.

From 1827 to 1832, this Weltliterature-related crucial aspect changed. Instead of criticizing Nationalliteratur as harshly as he once did, Goethe now focuses more on a certain "world

literature" that he finds to be commercial and unimportant and which, to his horror, the development of a "world market" has propelled. Although "world literature" began to take form, in his opinion it was the result of a "globalization from below." His disillusionment drove him to dream for a "invisible church" of authors, akin to the Freemasons, in the beginning of the 1830s, tasked with secretly creating a different global literature from above.Under the combined aegis of challenging the national scale and elitist adherence to a particularly normative understanding of literature, this critical genealogy of "world literature" was born.

With just a few exceptions, all the writers who afterwards claimed to be Goethe's followers saw that the first of these two critical registers—the international or transnational stance—became an evident truth: "World literature" indicated, in an almost logical fashion, the questioning of the national unconscious. Of course, this ghost of national origins and the seduction of literary nationalism do sometimes reappear. Goethe occasionally gave in to it, despite his calls for the creation of a "world literature"; for instance, when he hoped that "world literature," understood as a conversation among all living writers worldwide, would strengthen German literature and free German writers from their provincialism. To return to Richard Moulton, he made a distinction between "universal literature" and "world literature," according to him, the former being the entirety of everything that had ever been written in the history of humanity, the latter being the specific canon that this national culture had extracted from the former and in which it claimed to recognize its foundation. Therefore, Moulton believed that there was a distinct American "world literature" from French "world literature," and that Japanese works, although being an essential part of "universal literature's" past in his opinion, were irrelevant to an American citizen. They couldn't have fit within American "world literature.However, its analytical pertinence must be reassessed if the country does continue to be a variable of "world literature" for these many writers. In this sense, literary nationalism, even when conceived from the perspective of "world literature," is always accompanied by a criticism of a solely national approach to literary interactions.

The criticism of "bad" literary globalization, the second critical register, too had a noteworthy past. Goethe agreed that there were two types of "world literature": one that was legitimately established by artistically noteworthy works, and the other that was created by a cohort of commercial productions. This value judgment was consistent with Goethe's classicism at the time, but it has persisted ever since. The bulk of contemporary observations on literature from throughout the globe still operate under this implicit premise. In a letter to Walter Benjamin at the end of World War II, Erich Auerbach criticized the idea of "cultural homogenization" on a global scale, calling it a "International of Triviality" and a "Esperanto culture." His concept of a "invisible church" would be made up of "world philosophizes," whom he attempted to train at Yale at the end of his life.In his own unique manner, David Damrosch is no less conventional. Thus, he criticizes "global literature"—as opposed to "world literature"—"junk novels" or "market realism," which, in his opinion, serve to assuage consumers and their biases towards other cultures, in his essays.Additionally, Pascale Casanova deserves to be included since in The World Republic of Letters, she criticizes, under the guise of sociological rigor, works that, in her opinion as a reader or lady of letters, lack any literary merit. That is "world fiction," as she describes it.

She criticizes the writing of Vikram Seth, Umberto Eco, or David Lodge while praising Paul Auster's books in her World Republic of Letters—all without, of course, elaborating on the standards used to assess these works' artistic value. Therefore, even for a sociologist who considers the social modes of creative legitimation, the boundary between excellent and terrible "world literature" goes without saying. This demonstrates how much any discussion

of "world literature" during the last two centuries has been influenced by this aristocratic or elitist bent. In the end, I will touch on this again. Here, in the intellectual realm of aesthetic reflection, the critical genealogy of "world literature"—in both of its anti-nationalist and elitist forms—is used. Very early on, Marxism would oversee another appropriation of this genealogy, this one more overtly political.

From the Communist Party Manifesto forward, "world literature" effectively becomes a vital lever of paramount significance. Not as a body whose bourgeois ideology must be repudiated, nor as a tool for social critique, but rather as a sign of the emergence of bourgeois-proletariat power conflicts. According to Marx and Engels, "world literature" is a great thing since its existence denotes the bourgeoisie's globalization and the consolidation of its economic growth in the artistic sphere. But according to them, this globalization is a prerequisite for a globalization of the proletariat, and as a result, "world literature" heralds and calls for the proletarian revolution itself in a dialectical reversal.I won't go into specifics about how this Marxist version of the critical genealogy developed in the Soviet Union or East Germany. However, I had to point out its presence, starting in the middle of the 19th century, since Franco Moretti and Pascale Casanova's works include signs of it.

CONCLUSION

The diversity and complexity of international literary traditions are reflected in the dynamic and ever-evolving field of world literature research. The enormous tapestry of literary expression from throughout the globe is explored by researchers and readers via a variety of lenses as part of many approaches to global literature. The many approaches to global literature show how diverse this area is, from comparative analysis, which looks for recurring themes and motifs across countries, to postcolonial criticism, which examines power relationships and colonial legacies. While transnational approaches question preconceived assumptions of national literatures, translation studies illuminate the complexities of language communication. In summary, approaches to world literature encourage us to investigate how different cultures, languages, and narratives interact on a global scale. They serve as a reminder that literature is a potent force that cuts across boundaries and deepens our comprehension of the human condition. As the field develops, it inspires us to celebrate the variety of literary voices from across the globe and to recognize the deep ties that the written word forges between us. With their variety of methodology, approaches to global literature enable us to go across this enormous literary landscape and find the universal truths that connect people through narrative.

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CHAPTER 6
A CONCISE OVERVIEW OF PEDAGOGICAL GENEALOGY

Zareen Usmani Farooq, Associate Professor
Department of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- farooqzf@yahoo.com

ABSTRACT:

Pedagogical genealogy is a critical approach to understanding the development and evolution of educational practices and theories. This abstract provides a concise overview of pedagogical genealogy, highlighting its significance in uncovering the historical roots and ideological underpinnings of educational methods. It explores how this method allows educators and scholars to trace the lineage of pedagogical ideas, shedding light on the complex interplay of cultural, philosophical, and social forces that have shaped education over time.Pedagogical genealogy serves as a valuable tool for educators and researchers to gain deeper insights into the historical context of educational practices, the influence of key thinkers, and the enduring debates surrounding pedagogy. By examining the historical trajectories of educational theories and methods, this approach empowers educators to make informed decisions about curriculum design, teaching strategies, and the pursuit of educational goals in contemporary settings.Pedagogical genealogy emerges as a powerful method for unraveling the intricate threads that constitute the history of education.

KEYWORDS:

Curriculum, Educational History, Educational Practices, Genealogical Methods, Pedagogical Approaches.

INTRODUCTION

Let's look at the pedagogical genealogy, the third of the genealogies I defined. When Goethe saw Weltliteratur as a discussion amongst live authors who would debate their individual works and literatures, he inadvertently lay the groundwork for this genealogy. "World literature," as it is viewed in this way, is an inter-national imitation of aesthetic styles. Additionally, it helps each of the literary cultures engaged develop its own sense of taste. In conclusion, it is similar to authors learning from one another.Goethe never fails to underline the importance he attributes to Greek and Latin literatures in "world literature" when he wonders about Weltliteraturthis time, when it is examined in its patrimonial dimension—in other publications. The classicism of Goethe is well known. The great works of antiquity serve as models for him. They enable someone to acquire used to an aesthetic that Goethe believed to be unsurpassed. They also implant in the reader a particular notion of human dignity at the same time. In this view, Weltliteratur is a resource for Bildunga factor supporting anyone's achievement of intellectual and moral autonomyrather than just a school of aesthetic judgment.Now, let's think back to the Moulton book, World Literature and its Place in General Culture. In 1911, Moulton's business was linked by the term "general culture" to the claims of the English and later American movement of "university extensions," whose objective was to offer courses to employees or workers who wanted to complete their personal development through the dispassionate acquisition of knowledge, which was previously only available to regular students. This movement's main objective was to provide workers with access to genuine Bildung[1], [2].

As one would expect, "world literature" operates in such a framework according to its pedagogical genealogy. In order to appreciate the aesthetic pleasure of the text and better understand the foundations of the "civilization" of which we are a part, we must be taught how to read certain passages taken from the founding works retained by Moulton. "World literature" is made to serve an educational project. Here, "world literature" functions as both an apprenticeship and an indoctrination, a discipline of ideals and a training in taste.

When Karl Radek makes the distinction between a "bourgeois world literature" and a "proletarian world literature" at the first Soviet Writers Congress in 1934, the pedagogical genealogy from that point on begins to dabble with propaganda before falling entirely into it in the 1930s in the Soviet Union.On the other side of the iron curtain, starting in 1956, The Norton Anthology of World Masterpieces would combine the aesthetic pleasure of a close reading excerpt with the accepted transmission of a set of valuesa consistent set of values to be passed down in the classroomwhich the preface of the sixth edition would still summarize in these terms, as recently as in 1992.

My impression is that the Saids intended to disrupt this pedagogical genealogy of "world literature," which was at the time heavily ideologized, when they chose to leave the word Weltliteratur in German in their English translation of Auerbach's paper Philologie der Weltliteratur in 1969. They undoubtedly believed that the term "world literature" was so ideologically corrupted that it could do nothing except mask Auerbach's thoughts' startling uniqueness.These three genealogies provide a rough sketch of a probable map of the current controversies. I want to show this by contrasting three writers: David Damrosch, Franco Moretti, and Pascale Casanova, who appear to dominate discussions about "world literature" nowadays. Which of the three "world literature" lineages may their work be tied to?

The contributions of Franco Moretti and Pascale Casanova may be clearly seen in the critical genealogy: According to Casanova, "world literature" is combined with a worldwide symbolic dominance structure, a system that aims to impose a Western notion of literature on the whole globe while disguising it as universal. According to Moretti, the term "world literature" refers to an unfair system of trade in which a center sells its formal innovations to a peripheral or semi-periphery. However, what concerns us here is the difference between Casanova and Moretti: Moretti's work also draws from the philological genealogy of "world literature," unlike Casanova[3], [4].It is true that none of them uses literary texts as a unit of analysis. Using the sociological terminology of Pierre Bourdieu, Casanova's study focuses on the ideas that authors link with literature, or what she refers to as the "illusio of the literary field." This illusio, however, only manifests in the paratext and not in the works. For Casanova, the strategic posture the works provide on behalf of the author is more important than the works' intended purpose. Philology becomes sociology at this point.

For Moretti, this is not the case. His interest in "world literature" texts hasn't disappeared; rather, it has altered its emphasis to components that are less substantial than texts. According to Moretti, literary formsrather than ideas or discussions about literatureare what constitute "world literature". And once again, the philological genealogy is the source of this formalism.Additionally, David Damrosch completely adds his name to the philological genealogy. In many ways, he believes that close reading is the best technique for analyzing works of "world literature." Additionally, he blends the "world philolog" approach that Auerbach described with a "creative juxtaposition of two or three selected works." In this approach, he advises contrasting the Tale of Genji, a Japanese literary masterpiece from the 11th century, with the Thousand and One Nights and Boccaccio's Decameron in his book What is World Literature? He claims that by doing so, we will discover an illuminating range of story temporalities.

DISCUSSION

The history of the three genealogies I just mentioned is really rather interesting. Since he is the heir apparent and a follower of the pedagogical genealogy, Damrosch really approaches global literature most from the perspective of its instruction. According to him, the "creative juxtaposition" of texts that most powerfully causes us to sense the aesthetic experience unique to "world literature" correlates to a reading activity focused on the classroom. Moretti, though, is uninterested in what takes on in the classroom. Finally, we may emphasize how drastically different Damrosch and Moretti's relationships are to the crucial genealogy. Moretti perceives a system of exchanges in "world literature" whose depiction should help us comprehend the workings of capitalist globalization. According to him, describing the literary disparities between different geographical areas is like tracing the contemporary world's symbolic power conflicts. What does Damrosch mean by a "creative juxtaposition" in a classroom setting? Instead of a political critique of the conflicts between a center and a peripheral, moral aesthetic experience should take precedence. According to him, "world literature" is the exclusive "sphere" of a cultural interaction. It promotes tolerance and decentering[5], [6].

The Methodological Family Tree

The methodological genealogy, the last branch in the genealogy of the term "world literature," is still up for discussion. It dates from the 1950s rather than all the way back to Goethe.This genealogy brings together writers who saw "world literature" as the extreme case for their typical methods of analysis and interpretation. It is the case for Gayatri Spivak24, it is the case for Auerbach, it is the case for Moretti, and it is without a doubt the case for all three. They link "world literature" to a mental exercise. They can anticipate the kind of rejuvenation their conceptual tools would need in order to make this fiction thinkable thanks to the rational fiction of "world literature" as a political aim, intellectual goal, and critical mission. Although Auerbach is relatively sparing with theoretical insights, the concept of Ansatzpunkt serves as the foundation for his work in "Philologie der Weltliteratur."

In his "Conjectures on World Literature," Moretti takes the risk of putting out the concept of "distant reading," which has consistently alarmed textualists across the globe ever since. As for Spivak, her view of "planetarity" is reconstructed in light of the "late Derrida" as a form of regulative concept in the Kantian sense.World literature is not so much an object in any of these instances as it is a problem that calls for a radical, epistemological litmus test for literary studies. This definition of "world literature" encompasses all of the neglected languages, lost works, and quiet civilizations that our interpretative habits do not include. It encourages us to imagine the kind of theory that might preserve the things that our present is either losing or not retaining, such as the variety of cultures (for Auerbach), the thousands of unread books (for Moretti), and the large number of "subalterns" (for Spivak). The concept of "world literature" is combined with an endeavor to symbolically heal or restore—an endeavour that, although knowing from the outset that it would fail due to the enormity of its mission, still calls for some degree of aesthetic or cultural justice.

Philology, analysis, and ZongBaihua's puzzle

I'll wrap off by focusing on some of the often-incongruent tenets of the ongoing discussions about "world literature." Although they are seldom conceived as such, the writers do appear to disagree on a few key matters. Similarly, there are certain uncritically accepted truths that might benefit from being scrutinized. I can more precisely express some of these truths by thinking back to the four genealogies I mentioned. I observe two axes inside the crucial genealogy. The political criticism and the moral critique are divided, to start. In the first, a

meditation on power is combined with the study of "world literature" in an effort to criticize the methods of dominance. The moral criticism, which comes after the first, criticizes the "single-mindedness" of academic traditions as well as readers' and reviewers' biases. Thus, "world literature" is the setting in which our presumptions are shaken. Its disappearing point is alterity rather than power. And its approach is reconciliation rather than condemnation.The second division in the critical genealogy pits two views of power against one another. In other words, the political criticism divides into two groups that barely agree with one another. On the one hand, power is thought of as the act of dominating populations: it pits the dominant and the subordinate against one another; it draws the unbalanced triangle of the center, the periphery, and the semi-periphery; and it has an impact on a number of texts, on the scale of literary genres, where the global hegemony of some is consolationidated to the detriment of all the others[7], [8].

On the other hand, power is particularly envisioned as these people' manufacturer and government. Power is defined by this series inclusion and the inscription of unyielding disparities in identity networks. Once people are radical singularized, an attempt is made to free them from the brutality of any univocal categorization. This is done in an effort to bring to mind the unique intricacy of each person or piece of writing. The mission of deconstructing any definition of literature and any synthetic view of the universe is combined with reflections on "world literature" in this instance. This deconstruction, in a sense, starts at home by attacking preexisting views on "world literature." It may be seen in the criticisms Spivak offers of Moretti in Death of a Discipline or in the discussions between Spivak and Damrosch that were published in the Comparative Literature Studies review last year. Thus, current discussions of "world literature" confront extremely disparate critical stances against almost incompatible conceptions of power.

However, there are still more difficulties. We may also identify two camps within the philological genealogy: the camp of texts and the camp of forms. An artistic creation—is it a text or a form? Does the linguistic materiality of a work have to be considered when interpreting it? Or does it instead include simulating components that are somewhat independent of the language the author uses, such as story, narrator, norms of versification, or formal literary devices? In conclusion, how much of the work's meaning depends on the language? This distinction is made between a hermeneutic philology, which is concerned with selecting key passages from the work to be subjected to "close reading," and a slightly different philology, whose method involves the abstraction of dispersed elements in the literary work and the recombination of these elements apart from constraints or conventions of the written language.Both sides of this difference have very different effects on any consideration of "world literature." If "thick description" of texts is required by hermeneutic theory, original language must unavoidably be a factor in the interpretation.

To avoid mistaking the work of the writer with the work of the translation, one must be fluent in the language in which the book was written. Furthermore, this qualification is not a minor one for "world literature." Translation is not a barrier to philology, however, if interpretation is understood as the creation of a pattern of components that are somewhat dissociable from the original language. And one can even defend the even more radical notion of not reading any texts, going far beyond Moulton's argument: the creation of a framework required for the study of "world literature" will be based on abstraction efforts already made by other researchers on a scale smaller than the world. These divisions within philological and critical genealogy are not always part of a larger system. For instance, we might argue for "close reading" in the name of a moral or political criticism, and we can support the use of

translations for both educational and critical purposes. However, I'll halt the list of boundaries there[9], [10].

To mix things up a little, I'd want to bring out an implicit point of agreement in the present discussions on "world literature." There is an unspoken agreement that, in my opinion, has to be discussed and questioned. As I previously stated, I'm referring to this persistent idea that there are two literary globalizations and, as a result, two "world literatures": a globalization from below, bringing with it a commercial "world literature" whose works, while hardly exceptional, do not achieve a literary quality; and a globalization from above, bringing with it a "world literature" that is worthy of reading and interpretation because it is made up of works whose aesthetic sensibilities are both exceptional and literary According to this theory, the poor "world literature" would be a regrettable reflection of a globalization that began at the bottom. The best "world literature," in contrast, would consist of works that adhere to the canonical literary study categories and that also provide a circumstantial criticism of this globalization from below that they claim they do not belong to.Thus, this bias interferes with the evaluation of works that are determined to be worthy of being used for a reflection on "world literature," prior to interpretation. But I think there could be an issue. Particularly now, when numerous literary works are simultaneously published in twenty different languages on every continent by multinational editorial companies, the Frankfurt International Book Fair, and authors of commercial bestsellers and Nobel Prize winners alike.

These difficulties may be summed up with an anecdote. In 1827, Goethe was reading a Chinese book that had been translated into French as well as Chinese lyric poetry that had been collected in an English collection when he first coined the phrase "Weltliteratur." Reading this book and this poetry allowed him to see what Weltliteratur might be. It was this interaction with what he saw to be masterpieces from a distant culture that gave him a concept of what mankind would gain by stepping up its literary interactions. And it is because of his exposure to Chinese literature that he has such high expectations for the literature that should be read by people all around the world.However, the book Goethe was reading at the time was a commercial novel—a low-quality production that was given little literary value, even in China—as a Chinese philosopher from the 1930s, ZongBaihua, remembered. In other words, even the elite notion of "world literature" was unintentionally built on a very significant globalization from below, which allowed for the translation and publication of a subpar Chinese book in Europe. I must admit that I am unsure of all the lessons that may be learnt from this first mistake.

CONCLUSION

We get a richer grasp of the beginnings and development of educational practices, beliefs, and ideologies via the perspective of pedagogical genealogy. Using this method, we may relate the contributions of earlier philosophers to current discussions in education and track the evolution of pedagogical concepts. Educators and academics may successfully negotiate the challenging landscape of educational history by exploring the pedagogical genealogy of educational approaches and ideologies. They are able to recognize the cultural, social, and political circumstances that have influenced educational philosophy while also critically evaluating the contributions of prominent individuals like John Dewey, Maria Montessori, and Paulo Freire. Essentially, pedagogical genealogy provides educators with a road map for locating themselves amid the complex web of educational history. By using the knowledge and insights of those who have gone before, it equips them to make sensible judgments concerning the creation of curricula, instructional strategies, and educational objectives. The area of pedagogical genealogy acts as a lighthouse, lighting the way ahead while respecting

the legacy of earlier pedagogical philosophers and their lasting contributions to the field as we continue to navigate the always changing environment of education.

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CHAPTER 7
WORLD LITERATURE AND LANGUAGE ANXIETY: AN ANALYSIS

Pirtibha Sharma, Associate Professor
Department of Management, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- ica.pratibha.pdp@gmail.com

ABSTRACT:

This abstract provides an overview of the intricate relationship between world literature and language anxiety, shedding light on the ways in which language-related concerns impact the reception, interpretation, and dissemination of global literary works. Language anxiety, characterized by feelings of apprehension and discomfort regarding language proficiency, can significantly influence the experience of engaging with world literature. This abstract explores how language anxiety manifests in various contexts, affecting both readers and writers, and highlights the strategies that can be employed to mitigate its impact. It underscores the importance of fostering linguistic confidence and cultural sensitivity in the study and appreciation of world literature.Language anxiety can manifest as a barrier to accessing the richness of world literature, preventing readers from fully engaging with texts from diverse linguistic and cultural backgrounds. However, it also serves as a catalyst for reflection, prompting scholars, educators, and readers to explore strategies for overcoming language-related obstacles. By addressing language anxiety, the world literature community can create a more inclusive and enriching environment for the exploration of global literary traditions.

KEYWORDS:

Bilingualism, Cultural Identity, Globalization, Language Acquisition, Literary Translation, Multilingual Literature.

INTRODUCTION

The primary issues posed by Goethe's different comments on Weltliteratur, expressed between the years of 1827 and 1831, have not greatly altered since then.1 The following topics are closely linked to Goethe's observations: Translation and the modern German translation philosophy that Herder and Schleiermacher created in earlier decades. Cultures interacting with one another, a notion of expanding interculturalism, and the present European trend of globalization. In Goethe's many formulations, the notion of Weltliteratur is sometimes portrayed as worldwide and other times as European, which creates a bit of a contradiction. Goethe expresses concern about the growing body of written work, the sheer bulk of which begs the questions of readability, conceptualization, and taxonomical classification. The dominance of Latin and French in Europe is beginning to crumble in the face of the emergence of vernacular literatures, creating a historical moment of language anxiety. The issues at hand now are still substantially the same, but their formats have altered[1], [2]. The following topics are intrinsically linked to modern conceptions of world literature:

a) Translation-related issues and the emergence of Translation Studies.

b) In the backdrop of globalization, the rise of postcolonial literatures, multiculturalism, and the idea of world literature.

c) The impact of globalization and world literature on comparative literature departments that are working to internationalize a world literature idea that was predominantly European in the past, despite the ongoing dominance of Euro-American academic institutions and paradigms.

d) The theoretical and taxonomical issue of how to arrange the enormous quantity of world literatureas collections and anthologies, as unique national literatures, or by "distant reading."

e) New varieties of language worry, which are uniquely postcolonial yet are comparable to the circumstance Goethe described in the 1820s in certain ways[3], [4].

For space considerations, I'll condense my thoughts, but before I do, I'd want to add to the entries by noting that, although the conceptual problem hasn't changed between Goethe's time and ours, the institutional foundation for the issue has. While Goethe discusses the publishing industry and poses concerns about interstate ties, he does not explicitly address the concept of world literature. Through the formation of university departments of philology and comparative literature, global literature and world languages have been institutionally mediated from the latter nineteenth century. Comparative Philology, which theoretically relies on the idea of language families, may not have the same taxonomical challenges as Comparative Literature on how to organize its content and on what basis. The issue was less clear since Comparative Literature focused only on Europe with a goal of promoting post-war national reconciliations. The question of how to organize relationships between literatures and the individual texts in them has now become one of the definitions offered for World Literature itself, to which we can add the postcolonial question raised by Aamir Mufti, namely, Whose literature, Whose world? as a result of the globalization of its literatures of study.

Whose idea of literature is that? Whose concept of valuea value in terms of aesthetics or something else? Is the notion of literature in Europe now comparable to, say, al-Adab in Arabic? Instead of delving further into these important issues, I would want to concentrate on one specific topic: the historical period of language anxiety that occurred when Latin and French's dominance over Europe started to crumble in the face of the emergence of vernacular literatures. According to Pascale Casanova, the growth of the vernacular was a result of a power struggle between Rome and the fledgling Protestantism, which was crucially centered on the issue of translation, as well as a national competition between France and Italy for vernacular cultural prominence. These two distinct elements were combined in Goethe's later play for German literature, which raises the possibility that the creation of the concept of World Literature was a result of the fall of Latin as the dominant language and the emergence of various forms of linguistic anxiety as a result. I want to make the case that language anxiety establishes the writer in a certain relationship to the outside world or denotes knowledge of a connection to the outside world that we can refer to as translational. The conclusion of my thesis is that postcolonial literature has been repositioned in this position in the twentieth century. Over time, that translational connection would also come to characterize the predicament of the postcolonial. This means that what is postcolonial in some ways is potentially more global than world literature itself because it is a form of literature whose relationship to the world beyond itself forms an essential component of its foundational moment's creativity, rather than something to which it ascends at a later time when it leaves its immediate local or national context to become a part of "World Literature." In this regard, it is useful to recall that Edward Said and Gayatri Spivak were the ones highlighting the global character and worlding of literature prior to the more recent rebirth of the concept of world literature[5], [6].

Casanova claims that since they lack literary capital, little literatures have difficulties in their relationship to the larger literary community. She equates the provincial and colonial in order to make the claim that they are fundamentally equivalent: "Whether they are former colonials or simply provincials they all find themselves faced with the same alternatives and, curiously, discover the same ways out of the same dilemmas." Despite certain parallels between the colonial and the provincial, I wish to contend that there are also distinctions, one of which relates to language concern. The colonial position is more complex, and the options are not as clear-cut, even if a little literature may show fear about dominating literatures due to the power connections between their languages. In addition to a language with more cultural prestige, the relationship to language inexorably implies a constitutive relationship to colonial brutality. The postcolonial in some ways mirrors Goethe's original situation, which was postcolonial in some ways if you include the Napoleonic invasion and the brief but fruitless attempt to impose the French language forcibly on Germany. Goethe's original situation was both provincial in relation to French, the prestige language of the eighteenth century[7], [8].

In the era of European global colonial expansion, Goethe's enthusiasm for translations of texts from other cultures, including English and French translations from the Chinese, as well as Sir William Jones's translations of the Persian poet, Hafiz, and of the Sanskrit play Shakkuntal, d no, contributed to his conception of Weltliteratur, which was conceived in terms of the circulation of high works of literature. Despite the fact that Goethe's concept of Weltliterature broadens to include authors from Serbia, Persia, China, and India, many of his observations still have a fundamentally European orientation and are focused on the possibility of Germany and German literature joining the European literary scene. This period is intrinsically related to the idea that translating literary masterpieces into German is necessary to reshape the literary register of the language. Friedrich Schleiermacher predicted that this would result in the translation of German into a more sophisticated European language; Goethe later said that at the time, German was particularly receptive to translation. These defenses were made as part of the effort to create "high" German, or German as a language of aesthetic writing, which went beyond the bureaucratic, mercantile, and Lutheran idioms of standard German and remained distinct from the variety of spoken Germans.

Latin's demise and the emergence of vernacular languages in Europe can be compared to the colonial situation because both involved the presence of a dominant foreign language imposed by a foreign institution or power, which had caused a separation between the oral and written usages of local languages, and the mandated use of a now constructed foreign language for official institutional purposes of writing. A dominant language that has been imposed as a consequence of colonial aggression from above is the basis for all postcolonial discussions on languages in the 20th century, and they are always placed, in some manner, from below. In every instance, much as in Goethe's German, there is also the presumption, supported by the colonizers and their educational systems, that this local language lacks the sophistication, or, in Bourdieu/Casanova's terminology, the literary and cultural capital, of a developed literary language. Or we have a more complicated situation, like in India, where Hindustani had to be divided into Hindi and then made into a literary language that could compete with the more complex, literary Urdu. This is in addition to the status of English in relation to vernacular Indian languages because of communal politics.

Therefore, the primary responsibility of the vernacular author of a minor literature is to both produce that literature and its language. That is also the dual postcolonial duty that shapes the decisions that will be taken. From the perspective of the writer, this implies that their language will always be influenced by a relationship to another, perhaps more developed language that coexists in a dominating relationship to their own vernacular. One could argue

that the writer will always be influenced by their awareness of world literature, but world literature was initially seen as a collection of resourceful, more potent languages that had been forced upon the native culture and that the writer had the option of using or rejecting. Since colonialism forcibly imposed a different, foreign language as part of its institutional power structure of control and rule, postcolonial literature, like Goethe's German, is paradoxically always more global in some ways than the established literatures with which it competes. As a result, the language situations that postcolonial literature must deal with are unique outcomes of a situation that is globally oriented. Then, I want to suggest that within the general category of "World Literature," which by definition encompasses all literary works ever published since the dawn of time, there is one trait that is unique to postcolonial literatures, namely language anxiety. This trait is interestingly and perhaps paradoxically comparable to the circumstance that gave rise to Goethe's concept of Weltliteratur. Of course, there are many various types of anxiety, including the anxieties of authors, critics, and writers around language and their relationship to it. The postcolonial version of language anxiety is based only on the issue of the writer speaking many languages, each of which has a colonial power relationship to the others.

DISCUSSION

I'll risk making a difference between world literature and postcolonial literature to start. The literature of the whole human race is collectively referred to as world literature. Because they emerge in the context of colonial or imperial rule's aftermath or potential, postcolonial literatures are so-called. Even while the postcolonial is now being pushed back into the medieval and classical periods, there is still much postcoloniality in the history of a globe of succeeding empires, thus they are still historically and geographically constrained in a certain manner. The divide also applies to how postcolonial and global literatures are interpreted. In general, global literature is appreciated for its artistic merit, but postcolonial literature is valued primarily for the extent to which it examines the consequences of historical remnants of colonialism on subjective and social experience, including language itself. This second aspect, the issue of language, is crucial because if it weren't, the literary component may have entirely vanished, as it sometimes does in weaker or more sociological or anthropological types of postcolonial analysis. In the portrayal of Casanova, language precludes the postcolonial from being characterized as only the exterior to the literary's interior. Casanova views the postcolonial as a reading strategy, but I contend that it first emerges as a writing strategy. Like Goethe, Casanova argues that the postcolonial does not simply reduce literature to politics; rather, postcolonial literatures consistently place a political emphasis on language, language choice, and translation[9], [10].

While Casanova criticizes the postcolonial for prioritizing politics above aesthetics, she sometimes entirely overlooks the aesthetic component in her readings, especially when it comes to language. The reductionist account she gives of V. S. Naipaul is a prime example. She completely ignores the ways in which Naipaul's cultural anxieties as a colonial writer feed into the parsimonious nature of his language, a language that richly expresses the ambivalence of the anxieties of his situation in favor of dismissing him as simply a "assimilated" writer, absorbed into the Anglophone cultural center. As a consequence, Casanova demonstrates her ignorance of the sophisticated linguistic labor that Naipaul does in his writing as well as the deep ironies of the mere flatness of his delivery. Nothing about Naipaul makes sense on its face. For instance, Pitton the gardener in The Enigma of Arrival substitutes the word "refuge" for "refuse" when describing the compost heaps on the estate: This vegetable graveyard or rubbish dump Pitton described as a "garden refuge," and a certain amount of ingenuity went into finding or creating these hidden but accessible

"refuges." That was how Pitton used the word: I believe he had two or three such refuges at various locations. Refuge and refusal are two distinct, unrelated terms. However, Pitton's substitution for "refuse," "refuge," did remarkably include both terms. Pitton's "refuge" had the extra meaning or connotation of asylum, sanctuary, concealing, almost like a game of hide-and-seek, of things kept properly out of sight and mind in addition to standing for "refuse," which was not at all incorrect.

Nothing could be more intriguing to a true gardener than the mysterious art of composting, by which the gardener transforms the rejected garden weeds and trimmings into the fertilizing soil that will propel the plants into luxuriant flowering and the vegetables into richly cropping abundance in the countryside of rural England. Despite his interest in local rural English life at the level of minute detail, Naipaul gives no indication that he understands that Pitton was engaged in composting. "Graveyard" or "rubbish dump" completely miss the point and are likely to leave Naipaul with further questions about the odd Pitton figure.

Although Naipaul is not a gardener, the combination of the two words enables him to return repeatedly to their identification with one another, which enables him to develop a potent and evocative meditation on the ironies of the links between refuge and refuse with regard to the composting Pitton and other vulnerable workers that he encounters but also, of course, to himself, he who has taken refuge, shelter, and asylum in the closed sanctuary of English village life but returned to the world after having lived there In another place, he quotes the conventional wisdom, saying that, "Normally, colonies are populated by the waste of the Mother Country, but Trinidad is populated by the waste of the other colonies. The verb refuse can also be formed from the noun refuse, and each time it is used, it refers to a refusal or act of defiance on the part of the West Country agricultural workers. In addition, the refusal serves to disavow Naipaul's own status as a colonial reject: "So the past for meas a colonel and a writerwas full of shame and mortifications. However, I could prepare myself to deal with them as a writer. They did in fact become my topics. Reading Naipaul's statement makes it difficult to avoid the suspicion that maybe he does, after all, grasp the concept of composting, since his writing allows him to reprocess the guilt and humiliation of his colonialism into his art. So much for the author who was quickly written off as just another "assimilated" writer. The main theme of Naipaul's writing is the on-going uneasiness brought on by the conviction that he would never truly fit in, an anxiety that, above all else, manifests itself in his language's subtly suggestive undertones.

It is possible to respond to Casanova's general criticism of the postcolonial as being too political and too global by pointing out that Goethe's concept of Weltliteratur seems surprisingly postcolonial in some ways because it focuses primarily on providing a judgment on the domestic from the perspective of the foreign, the judgment on the center from the periphery or the margin: "world literature develops in the first place when the differences that prev Additionally, global literature has a purpose that may be classified as political and goes beyond being purely literary, an artistic creation that creates its own universe or literary space, as Goethe puts it, which is to foster dialogue and tolerance across countries. Contrarily, there is never any question about its literary quality. The assumption that literature is a form of expression in one's own language is never simply a given for the postcolonial writer, who very often exists in a state of anxiety with respect to the choice of language in which he or she writes. Whereas world literature is often conceived in terms of a range of particular authors expressing themselves in their own language and literary forms, which we may, however, read in translation and which may require the mediating role of the critic, The subaltern can talk, but their modes of expression are not simple. Language anxiety is essential to postcolonial writing because, to use Louis-Jean Calvet's term, a postcolonial writer's

relationship to language is always at once a relation to colonial history and a defense or defiance against the colonial tendency toward "glottophagie," or language devouring. This worry gives rise to a certain kind of writing that is full of inquiries about language and the variety of languages and cultures that exist on its periphery. The variety that results in a literature plagued by linguistic collisions, impositions, suppressions, and interactions is not merely the diversity of the world at large but also the diversity of local experience. Therefore, we discover a certain linguistic texture permeating such work. Any work of postcolonial literature will always be torn by its own context because it will be the literature of a culture that was forcibly internationalized, made worldly, by the impact of foreign cultures and languages from beyond that were impossibly alien. David Damrosch has argued that world literature consists of literary works that successfully circulate internationally beyond the borders of their own countries by typically wearing their own original cultural context "rather lightly." Language interactions are never neutral, and language politics and cultural context are always present in literature. The existence, or absence, of other dominant or suppressed languages that function within their own unique local milieu, will always be an active marker of postcolonial literature.

There will always be a need to choose a language, but regardless of the language they do, many postcolonial writers still maintain a certain ambivalence toward the language they use, especially if it's a major European language like English or French. Even though surprisingly no one has written their history, the language arguments between colonial and postcolonial writers began in Ireland and India in the nineteenth century. I won't go into them in detail here because they have been well-rehearsed. I just want to draw attention to two things. First, these debates, which are typically framed as a simple choice between internationalism and nativism, actually reflect a concern about language choice that often arises in non-European settings where there are many local or indigenous languages present as well as a dominant European language that developed as a result of colonial rule. In general, nothing has changed about this position in the postcolonial era. The three most typical solutions to this colonial or postcolonial language conundrum are as follows: first, use the colonial language but alter it to make it more local.

The second option is to decide to write entirely in a third, distinct language, as Samuel Beckett did, who saw French as a neutral language. However, for certain people, like Assia Djebar, French was difficult for the same reason that English was difficult for Beckett. English is also appealing to Dalit authors in India since it is a caste-free language, in contrast to previous writers like Dutt or Mohandas Gandhi who had to reject it because it was a colonial language. Gandhi chose the third option, which included abandoning colonial English completely in favor of the indigenous tongue. This technique dates back to the eighteenth century, although it is now most often linked with NgugiwaThiong'o. The modified European language choice creates a new literary language that has no verbal equivalent and is frequently almost unreadable, even though it is supposed to represent the local inflection of the European language. Think of Joyce, Erna Brodber, or Ken Saro-Wiwa's Sozaboy: A Novel in Rotten English. Paradoxically, perhaps the first and third choices both have a comparable result, namely the development of a new written form that conforms to neither original language. On the other hand, writing in the vernacular also always results in a new written form since no one writes as they talk, although it sometimes occurs that the language utilized also increasingly embodies a language recalled in exile from the past. The end result is a changed version of the European language that has been internally translated into a new idiom, or the translation of the non-European language reader.

All available settings influence the reader to some extent in a translational mode. worry over translation is often a natural follow-up to language selection worry. Although language choice will always be a concern for authors in general, postcolonial writers are particularly characterized by their worry over language choice and their obsession with it. I'd want to end by posing a difficult question, namely: Why, surprisingly, does postcolonial language concern appear to be strongest in the Maghreb? It is true that of all the literatures that make up today's World Literature, Arabic literature seems to be the one that is possibly least well recognized outside of its own geographical area. On the other hand, Arabic literature provides one of the richest historical literatures of the world and most definitely has no shortage of literary cultural capital, to use Casanova's word, for writers in the Maghreb and the Middle East. A situation where language anxiety would not be a problem for recent North African writers might have been anticipated given the availability of Arabic as a literary language and its proliferating power as the language of one of the world's great literatures, but in reality, the exact opposite is the case.

In this view, the Algerian-French philosopher Jacques Derrida's declaration of "concern over language—which can only be an anxiety of language, inside language itself," in "Force and Signification, published in 1963, distinguished him as a "postcolonial" and Maghrebian thinker. Derrida, like Joyce, whom he wrote extensively about, shared a distinct feeling of being alienated from his own language as a result of his alienation from the other language, which he never learned but which, in a certain sense, ought to have been his mother tongue. The language he continues to speak, albeit it is not his, is French. It will never be my language, as he states in Monolingualism of the Other. And, in all honesty, it never was. You might even claim that Derrida was concerned because, as a Maghrebian, he believed he should have been able to choose his language. He felt uneasy just by being in the environment, and in a way, this worry over language informs all of his work. Derrida and Assia Djebar both encountered comparable circumstances. She was raised in Algeria and was taught to speak French, but she was tormented by the forbidden Arabic all around her and never felt completely at home in French, which always seemed to be the language of the other:

I share my home with the French language, which I refer to as my "stepmother" tongue. Which is my long-lost mother language, which abandoned me and vanished?Whether idolized or hated, mother language is ignored and given to carnival barkers and jailers! I learn that I can't remember any Arabic love songs because of the taboos I've acquired. Is my usage of French so flat and unprofi because I was cut off from this passionate speech?The unsettling issue of language, multilingualism, and language choice has in some ways defined Djebar's whole body of work and is one of the most in-depth assessments of its ongoing consequences on the postcolonial writer. Naturally, there was only truly one viable option for Djebar, just as there was for Derrida, but this cannot be argued to have lessened her concern; on the contrary, it seems to have increased it.What is it about the Arab world specifically that tends to exacerbate this linguistic anxiety situation?

The two scenarios I started by contrastingGoethe's in the eighteenth century and postcolonial concerns with language anxiety in the twentieth—are combined in this realm. The Maghreb, like most Arab lands, has undergone numerous invasions and colonization's, first by the Arabs themselves, then by the Ottomans, and finally by the British, French, Spanish, Italians, and Americans. However, given that both classical and contemporary standard Arabic are present throughout the entire region, one might assume that the Maghreb would not experience postcolonial language anxiety. The situation in Arabic-speaking nations is somewhat similar to that of Latin in medieval Europe, or perhaps more closely to that of

China with respect to Mandarin, Wu, Cantonese, Min, Xiang, Hakka, Gan, and their many regional varieties, together with Japanese, where the written form is universally readable but the spoken forms can be distinct enough to be mutually unintelligible to the point that some could technically be considered dialects. As it did for Europeans who wrote in Latin up to the seventeenth century, the post-Romantic European focus on the necessity for literature to represent the authenticity of vernacular speech does not apply in this case. This problem, which affects Arabic, was caused, at least in part, by the way printing was introduced after 1821 and used by the Al- Nahda movement to create the written form of contemporary Arabic. In his controversial book, Thou Shalt Not Speak My Language, author and translator AbdelfattahKilito describes the current situation as follows.

As is common knowledge, written Arabic, unlike spoken Arabic, has undergone only minor and secondary changes throughout its history. As a result, anyone who can read Nizar Qabbani today can also read al-'Abbas ibn al-Ahnaf, Salah 'Abd al-Sabur, Salih ibn 'Abd al-Quddus, and Midaq Alley. Rarely seen in other civilizations, this unusual and fascinating phenomenon is unique to ours. We may compare this to the situation in Turkey, as was brought up by Erich Auerbach, where few Turks are able to read novels written in Turkish before to the 1920s due to linguistic changes at the time. Understanding why nationalist language politics have not been as strongly supported in this region of the globe as in South Asia may be aided by the probably unique situation of Arabic. This means that Arabic literature has avoided some of these language movements' negative effects while also being fundamentally more transnational than other literatures. As a result, the Arabic-speaking world has managed to maintain a rare degree of cultural cohesion, supported by the language's special connection to Islam, especially in written form. Writing contradicts any idea that globe Literature represents the summation of many national literatures of the globe and opposes the traditional national vernacular literatures by offering a historical transnational or even prerational language.

CONCLUSION

It is important to give considerable thought to the interaction between language anxiety and global literature since it is a complicated and varied phenomenon. Language phobia may be difficult for both readers and authors, but it can also be a source of development and introspection for the global literary community. Fostering a greater awareness of international literary traditions depends on identifying and treating language anxiety. The effects of language-related issues may be lessened, and more inclusive engagement with international literature can be fostered, by using strategies including language competency development, translation studies, and cultural sensitivity training. In conclusion, the connection between language anxiety and world literature emphasizes the value of linguistic variety and cultural sensitivity in the study and enjoyment of world literary works. A place where authors from various linguistic origins may be heard and honored can be created by educators, academics, and readers by actively addressing language fear. By doing this, we improve our comprehension of the world as a whole and the ability of literature to cut over language barriers.

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CHAPTER 8
THEOLOGUS AUERBACH: AUERBACH'S THOMIST DANTE

Vandana Whig, Professor
Department of Management, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id-vandanawhig@gmail.com

ABSTRACT:

"Theologus Auerbach: Auerbach's Thomist Dante" explores the profound influence of Thomistic philosophy on the renowned literary scholar Erich Auerbach's interpretation of Dante Alighieri's "Divine Comedy." Auerbach's seminal work "Dante: Poet of the Secular World" is a testament to his engagement with Thomistic thought and its impact on his analysis of Dante's masterpiece. This abstract provides an overview of Auerbach's Thomist-inspired approach to Dante's epic, emphasizing the intricate interplay between theology, philosophy, and literature in his scholarly endeavor. Auerbach's exploration of Dante's "Divine Comedy" through a Thomistic lens enriches our understanding of both the literary and philosophical dimensions of this timeless work.Auerbach's Thomist perspective allows readers to delve into the profound theological and metaphysical themes that underlie Dante's "Divine Comedy." It enables us to appreciate the philosophical rigor and spiritual depth of Dante's narrative while recognizing the enduring relevance of Thomistic thought in literary analysis. Auerbach's scholarly legacy continues to inspire readers and scholars to explore the intricate connections between theology, philosophy, and literature, transcending disciplinary boundaries to illuminate the profound truths embedded in Dante's masterpiece.

KEYWORDS:

Theologus, Literary Criticism, Theology, Comparative Literature, Divine Comedy, Christian Thought, Allegory.

INTRODUCTION

All these characteristics would have led one to believe that Arab authors have not struggled as much with the core postcolonial language choice dilemma. But things are not that easy. The two types of written Arabicclassical and moderncome first, followed by the diglossic separation between literary and spoken Arabic and the distinction between standard Arabic and regional dialects. Due to its quasi-Latinate character and the normal postcolonial circumstances, Arabic is in some ways doubly shaped. Writers like Assia Djebar, Tahar Ben Jelloun, and AbdelkebirKhatibi are in a position comparable to the other classic formulations of the problem of what language a writer in a multilingual, formerly colonial setting should use because they have the option of choosing between local languages like Arabic and Berber and the colonial languages of French and Spanish. The language question is not absent, particularly for writers in the more multilingual environment of le maghrebpluriel Particularly in the Maghreb, writing in French often causes issues comparable to those experienced by English-writing writers in India or Africa.

On the one hand, we have authors like the Algerian RachidBoudjedra who wrote in Arabic and subsequently French, both of which have proven to be very impossible to translate into one another. On the other hand, Khatibi'sL'Amourbilingue proposes the dismantling of dualistic either/or choices by acknowledging the simultaneous presence of various languages at the same time, creating a space where co-present languages can meet without merging, in a state of translation in which the writer imperceptibly switches languages, a situation that is

actually more representative of the state of languages in multilingual environments, were speakers code switch into different languages.

One might also mention the additional use of Italian, Spanish, and English that has become increasingly popular among diasporic Arab women writers, including the British-Jordanian author Fadia Faqir, the Sudanese-born Leila Aboulela, and the British-Egyptian author AhdafSoueif. Perhaps one method of learning to overcome anxiety is to write in English, a completely other language. The issue of how current standard Arabic relates to vernacular versions of Arabic, as well as to dialects and other languages like Berber, further complicates this complex polylingual scenario. Because Modern Standard Arabic, particularly in its written form, is for North African writers a foreign language like almost any other and very remote from local speech forms as well as from certain aspects of human experience, such as intimacy, which writers argue it finds impossible to express, they frequently claim that they prefer to write in French or English. Women authors emphasize this issue significantly; hence it stands to reason that many Anglophones Arabic writers are female. A Life Full of Holes by Driss Ben HamedCharhadi, which was translated and transcribed from Moroccan Arabic, or darija, by Paul Bowles, was the first work to expose this technique for the English-speaking world. As a result of the Arab Spring and the use of social media, blogging, etc., new forms of written Arabic have emerged that much more closely reflect regional vernaculars and are fundamentally altering the dominance of Modern Standard Arabic in a "new imaginative geography of liberation. Therefore, in a postcolonial historical context, the current situation might perhaps be linked in some respects to the slow disintegration of standard Latin in Europe from the fifteenth century until Goethe's time[1], [2].

Therefore, the presence of all major European languages, with the exception of German, along with the variety of spoken Arabic dialects and other languages like Berber that collide with the unique situation of a Modern Standard written Arabic, seems to be the cause of language anxiety in the Maghreb. This creates a situation of acute language anxiety on the one hand, but on the other hand, as is often the case with anxiety, extraordinary productivity across all fields. And among all the great literatures of the modern world, Arabic literature is particularly fascinating due to this invigorating dynamic.Goethe famously declared to his friend Eckermann in 1827 that "the epoch of world literature" was nearby. Marx and Engels equally famously confirmed this assertion not too many years later, writing in 1848 that "new wants" had replaced nations' "old wants," or desires, for only their own literary heritages and national traditions of texts," and that these new appetites, which were concentrated among the bourgeoisie, could only be sated. We might call it world literature light[3], [4].

But in this case, what is interesting is the expansionist temporality at the heart of Goethe, Marx, and Engels's analyses of world literature, not the influence of consumer culture on poetry. The persistent progressivism that defines their assertions has lately reappeared in what should be counter-intuitive ways in our apparently post-Enlightenment era, but this is not unexpected in works by either these specific persons or by others from the historical time when they were writing. When these debates insist on an ever-greater inclusions, they rely on a linearity logic akin to the one that shapes Goethe's, Marx's, and Engels' claims, which appears to run counter to what is frequently taken to be their topographically organized devotion to expanding the way we understand relations between the local and the global. This is different from the widely criticized "Euro chronology," which involves importing periodization systems based only on Western precedents to assist us arrange both our reading lists and the main hierarchies of aesthetic value found in global literacy. Theorists of World Literature actually fail to make decisions when they arrange the increasingly varied and rich collection of artifacts and texts available for study all in a row, frequently starting with the

most recent additions to the canon, out of concern about which protocols of selection might best apply in the face of the politically fraught conundrum of representation and coverage.

The outcome does seem to be a grand procession of universal suffrage on a global scale. However, the procession is often arranged using the exclusionary principle, which medievalist Kathleen Biddick refers to as "super sessional," rather than the inclusionary concept. According to this paradigm, each "new" generation of literatures and textswhich aren't always more recenttakes their position at the front of the line, forcing preceding generations to lag behind or even drop out. The expansionism in question is not genuinely additive. Since its progress is founded on a protocol of eclipse rather than embrace, it will never be able to accommodate anything close to the entirety of the world's literatures. Ironically, given the majority of early twenty-first century students come from a generation that came of age just as the culture wars were starting to settle down, the pedagogical advantages of this method of critically teaching both the object and the issue of world literature are also questionable. A diverse and internationally updated canon today seems rather conventional to many of them, while the less-taught Classics are noticeably new[5], [6].

Even the most international and transnational of the new counter-canons have limits, which we must acknowledge in order to understand the superspecialist of the World Literature debates. It is of course quite appropriate to advocate for the theorization of these canons in order to subvert hitherto dominant interpretations of the global literary legacy by strategically elevating works that were not previously seen as essential. The knowledge of the many and varied literary capital forms that circulate outside of and beyond the Western-metropolitan market system has unquestionably been greatly improved by these other traditions. However, the adequacy of the term’s dominance and resistance, as well as periphery and core, to discussions of world literature serves to remind us of another periodization logic that has long governed the field, one that is based on the narrative that has shaped how the history of social and political modernization-cum-secularization is told.

No matter how un- or even anti-progressive or critical of what has come to be considered as secular "civilization" or modernity any one of these previously marginalized voices might be, each new participant in an ever-more-crowded world of world civilizations can only accede to its social and political maturity by leaving earlier dependencies on traditionalism, superstition, and so on behind. Thus, the period in which a particular collective asserts sovereignty over its right to develop and preserve its own identity-forming heritage of objects and texts is what is designated as that collective's cultural modernity. The narrative depends on what I refer to as an implicit Westphalianism, the de facto outcome of which is actually a form of "de-worlding," the creation of a mosaic of traditions that are perpetually insistent on autonomy and differentiation, remain uncoupled from one another, coexist in frequently uneasy proximity, but are unable to see how together they form a whole. In the end, this system of "new" and independent canons faces the same problems as the more literal Westphalian system to which it is owed as an ostensibly pluralist system, that is, in which each and every sovereign state, large and small, is allegedly accorded an equal place at the but where a "great power" logic in fact determines relations between the statesand thus also between literary canons and cultural traditionswhen they continue to be governed by the same power structure. Finally, any one of the numerous, newly empowered writer-participants in the rainbow pluriverse of a global literary canon that is "enriched" in this way runs the risk of experiencing a new kind of submission, this time to "ethnic nominalism," or the requirement to adapt his or her unique voice to the task of representing only a "national neutral" version of

his or her canon and, as a result, of speaking only in a language that is th This is hardly what I would consider to be world literature.

Other World Literature theorists have proposed a variety of anti-telic counter- chronologies and alternative geometries to counteract both progressivism and atomist isolationism by juxtaposing or reading two or more distinct and closely read world texts and traditions together. This is done in response to the problems with the super-sessionalist model and the proliferation of hierarchical and potentially identitarian canons that it leads to. Franco Moretti is one of the last to have proposed completely different scaled methods meant to "map" and "graph" the regularities of even larger inclusionary "networks" and "systems" of world letters that rely on techniques for "distant reading" that make large-scale patterns obvious. Both strategies indicate less tier-based methods to stay up with the race to cover more and more of the topic of global literacy generally defined and are helpful in giving templates for how to wrestle the sheer size of the realms of world literature to the ground. But each brings a unique set of difficulties. Because when we reduce the world to the case of either a single or even paired example or remove its jumbled, fractal texture through extensive data mining, what we lose is the sense of how any one of World Literature's fascinatingly dense and detailed texts both contains its own universe and fits into an equally varied world-literary whole that is "unified" precisely in its heteronomous "multiplicity," as another great theorist of World Literature has said[7], [8].

It is necessary to look into the possibility of approaching world literature from the both figuratively and discursively distinct point of view associated with what some modern international relations theorists refer to as our current "post-Westphalian" moment. This is because these two sets of approaches represent several dead ends. As previously mentioned, the Treaty of Westphalia is frequently regarded as the beginning of modernity's "axial age," during which time a world whose localisms and particularities had previously been gathered under just a few large-scale umbrellas, among them the Catholic Church and the Holy Roman Empire, was divided into autonomous states that used their newly acquired territorial sovereignty to defend against difference on the outside and to impose uniformity within. These regimes by definition perceived no norm higher than themselves and no outside instance that might relativize their claims to ultimate power by putting them within a larger context. Adopting an internationalist or cosmopolitanist position is not the same as seeing the world through a post-Westphalianism lens. Instead, it advocates for establishing a transnational, even post-sovereign stance, without necessarily returning to any simple universalism, but rather by acknowledging differences and difference from above, so to speak. The vocabulary Gayatri Spivak employs to express what she terms "planet-thought" reflects exactly this type of trans-mundane perspective. Gayatri Spivak has suggested that a "planetary" Comparative Literature may perform this function for the realm of global letters. According to Spivak, "planet-thought" is a part of an "inexhaustible taxonomy of names" for and "transcendental figurations" of an undivided, all-containing "alterity" that is "underived from us." "Planetarity" is "iscontinuous" from any one "differentiated political space" and is therefore non-hegemonic.

Erich Auerbach defined world literature as "planetary" some fifty years before Spivak, stating in his essay "Philology and Welt-literature" that "our philological home" is "no longer the nation," but rather, "the earth." Auerbach also called for the use of a "radical" historicist "relativism" in the posthumously published Literary Language and its Public in Late Latin Antiquity and in the Middle Ages. It can be adapted here to refer to an Auerbachian philology for World Literature that treats, rather, what was and actually is "here" in all of its rich and particular specificity, while doing so in full recognition of its representative place in the

intricate constellation that is the presumed, yet indescribable, "there." Emily Apter first proposed the term "negative philology" in association with the work of Edward Said as a way of acknowledging "what is no longer there."

Therefore, this critical philology was not entirely bad in Auerbach's eyes. Instead, as I demonstrate below, it is better understood in terms of the positive form of the holy science, namely the theology of Dominican philosopher Saint Thomas Aquinas from the thirteenth century, from which his method of reading the whole-in-the-part originates. Invoking late medieval Scholastic doctrine may seem an odd way to challenge Westphalianized debates about how to define World Literature, debates that routinely exclude religion and its discourses from "modern" secular literary-critic discourses, much like the Treaty of Westphalia itself, which allegedly banned matters of faith to the interiorized realm of "personal belief" in order to put an end to the nearly 100 years of bloody religious wars that had raged across Europe. When compared to the format that such discourses took in earlier times, and for Auerbach's generation in particular, when, as Benjamin Lazier writes, "theology" was a "vehicle for commentary on the political, aesthetic, and philosophical present" and "not merely parochial pursuit," Spivak's perplexing vocabulary of transcendence and the "non-derived" status of the planet makes sense.

Auerbach'sThomistically-inflected philology of World Literature, based on his famous concept of the Ansatzpunkt, or point of departure, offers a model of how to read a text at the level of the planet, that is, both for the world that it contains within itself and for its ability to "radiate out" into "worship" instead of advocating that personal preference or local politics should determine any one reader's private or any one collective's partisan canon This model relied on a clearly pre-modern and thus differently scaled theological understanding of the all-encompassing and necessarily non-hierarchizing perfection of divine Creation, which Auerbach described in his 1929 book on Dante in the following manner: "This model relied on a clearly pre-modern and thus differently scaled theological understanding of the all-embracing and necessarily non-hierarchizing perfection of divine Creation.The theological principle that the universe was created in God's likeness was used by St. Thomas to explain the variety of things. No one species of created things can potentially reach resemblance to God because to the basic imperfection of created things and their fundamental dissimilarity to God. As a result, a variety of created things is required in order for them to approximate a complete resemblance to God when taken as a whole. Diversity is thus seen as a representation of perfection rather than as the opposite of it when considering Creation as a whole.

Although it would be worthwhile to consider the synchronized explosions of academic discussions concerning the need to acknowledge the post-secular turn of the world and the need to theorize a properly inclusive World Literary canon, respectively, I am not suggesting that turning to religion is the next "new" way to construct a world literary canon by turning to Auerbach's approach to World Literature's conceptual roots in Thomism. Instead, I argue that by repurposing his lifetime involvement with Dante Alighieri's late medieval Thomist poetical theology into a theory of how to approach the "infinite task" of a "extra-territorial political philology for World Literature" in his essay from 1952, Auerbach was able to define linguistic and literary "diversity" as a sign of an anti-super sessional "totality" that would be more than the "standardized," In what follows, I examine the many circumstances in which Auerbach felt it was appropriate to first interpret Dante's poetical theology as a kind of Thomist teaching before reinterpreting it as a theory of world literature for post-Westphalian times.

DISCUSSION

The German-Jewish Auerbach claims that Thomas Aquinas, a late medieval Dominican, is responsible for Dante's conception of the "powerful realism" of the hereafter in a Dante lecture he delivered in 1948 at Penn State. Is there an explanation for Dante's strong realism in portraying human uniqueness, claims Auerbach? The poet Dante immediately responds, saying that the "concrete concept of human immortality" that we find in Dante the Pilgrim's capacity to perceive "the divine order" as a series of "concrete" phenomena and in Dante the Poet's "genius" in expressing that divine order in verse "was supported by the Aristotelian philosophy of St. Thomas Aquinas." The post-war fascination in Dante's Thomism by Auerbach was not new. Instead, it began much earlier, during his early years studying Romance Literature in Weimar, Germany, before Mimesis and even before Istanbul. It is most fully developed in his Dante. In Marburg that same year, he published Poet of the Secular World, the work that helped him get his first and only professorial position in Germany. The third and most significant chapter of that book, "The Subject of the 'Comedy'," which spans over thirty pages and takes a stance on discussions of Dante's philosophical alignments across his whole body of work but especially in the Commedia, is of great interest in this context[9], [10].

In these chapters, Auerbach provides a decent summary of the disputes and seems to be slightly knowledgeable about the literature on late medieval philosophy, both as it stands and as Dante would have understood it. He asserts that Dante "regarded the Thomist-Aristotelian philosophy as the best possible material for a poetic work" similar to his own, which sought to capture the "unity" and "unified world view that he wished to set forth" and thus of God's "Creation as a whole" The more Auerbach talks about what he terms "Thomist psychology," the more urgent his description of this philosophy becomes. The principle of what Thomas refers to as Man's habitus is at risk because of his doctrines regarding the soul as the "form of the body," the "unity of the personality," and the "concordance between the body and the soul," according to Auerbach. The imprint of a person's "disposition" on his "substance," which results in "the residuum in man's soul of soul's history," forms that person's habitus.

The remarkable realism of Dante's poetry is a result of the Thomist idea of "concordance," or the "relation between the soul and its acts," which connects one's "situation in the here-after" with their material history of deeds and experiences, or their "situation on earth." The poet's stance on the "unicity"-of-the-soul doctrine, which was being debated by numerous late-medieval thinkers like Bonaventure and Aquinas, Roger Bacon and Albertus Magnus, among others, has been examined by more recent scholars, such as ManueleGragnolati. For Auerbach, the amazing fluidity of the s in Dante's "other"-world was based on the distinctively Thomist linking of Man's two "situations" at the hip, which also showed the coherence of all of God's Creation, in both the "worldly" world and the Beyond.

This idea served as the foundation for Auerbach, the future theorist of realism in Western literature, who saw the worldly "realism" of Dante's Beyond. Regarding the defense Auerbach provides of Dante's Thomism in 1929 and 1948, there are a number of issues to bring up. The first, and maybe most significant, is how much he genuinely knew about "Thomist-Aristotelian" philosophy and late-medieval philosophy in general. What did cite a particular Thomistic interpretation at the time mean for Auerbach and for society at large? The tale of Auerbach's sources must be told in order to respond to these queries. The footnotes to the 1929 book, which list the tradition of literature he reviewed to support such statements, let us start to piece together this intricate story. Auerbach mentions two important sources: Étienne Gilson's Thomism and Alois Dempf's The Dominant Form of the Medieval Weltanschauung for information on both the overall history of late medieval Scholasticism

and Aquinas in particular. While there is much to consider about Auerbach's connections to the work of the French Thomist history of medieval philosophy, Étienne Gilson, too, there is a focus on the less well-known of these philosophers, the German Catholic philosopher AloisDempf, here.

When it comes to understanding their place in the various forms of neo-Thomism that were in circulation in Germany in the late nineteenth and early twentieth centuries as a response to what is known as the Modernist Heresy within Catholic theology, Auerbach's references to Dempf throughout the Dante book provide some indications of the approximate boundaries of the terrain that must be carefully reconnoitered. In the early to mid-19th century, when theologians were becoming more historical and speculative, one of the most virulent manifestations of Catholic Modernism seems to have emerged in southwestern Germany. These theologians saw the necessity of reconciling Catholic doctrine with "modern" Idealist philosophy, as well as with the modern world at large. Traditional Catholic dogma would have to change in order to be relevant in today's society. The principal subject of a meeting convened by progressive Catholics in Germany at Munich in 1863 was the right of Catholic academics to reexamine doctrine. Such innovations obviously did not sit well with Rome, and several pope generations responded, for example by publishing the encyclical Quanta cura in 1864 with the "notorious Syllabus of Errors" "appended" and calling the First Vatican Council in 1870, where Pastor Aeternus, the declaration of papal primacy and infallibility, was made. By releasing the encyclical AeterniPatris in 1879, Pope Leo XIII harmonized doctrine with this statement of papal authority and proclaimed St. Thomas Aquinas' theology as the standard for Catholic teaching. Thomist teachings were declared to be required in all "Universities, Academies, Colleges, Sem- inaries, and Institutions enjoying by apostolic indult the privilege of granting academic degrees" beginning with AeterniPatris and continuing through the motuproprio, DoctorisAngelici, issued under Pius X in 1914, and the Code of Canon Law, issued under Benedikt XV in 1917.

The influence of neo-Thomist orthodoxy on German Catholics in the early 20th century cannot be overstated. In the immediate years leading up to the war, the political struggles of the German Catholic Church had not abated; they were a legacy of the late nineteenth-century Kulturkampf, or "battle between cultures," which a post-1871 hegemonic Protestant state continued to wage against the Church. Military strategy was carried out under the banner of a militant Lutheran Kriegstheologie, or war theology, which permitted for the targeted bombing of cathedrals, for example. The war's fog obscures the confessional battle lines before to, during, and after 1914, as well as after Versailles. According to Helmut Walser Smith, among the many political ideologies on the left and the right, among Catholics and Protestants, some fought for a piece of the nationalist pie while others refrained from the heavenly bellicosity that resulted from that posture. It might be difficult to determine who was more nationalist, anti-nationalist, or internationalist, and for what reasons. Therefore, it is evident that the Jewish Auerbach was raised in and assimilated into a more or less Protestant environment through his education in Berlin, for example, and may have been influenced by Protestant teachers in Heidelberg and Berlin like Ernst Troeltsch. However, all of these details also make it equally clear that one could not talk innocently about Catholic theology in general and "Thomism" in particular at a time when debates were raging between and among Cath the battle lines were often formed in a similar manner in the avalanche of academic and popular laudatios to "our Dante" in Germany in the jubilee year of 1921. It would be impossible to avoid assuming that Auerbach is aware of these discussions.

CONCLUSION

The application of Thomistic philosophy to Auerbach's analysis of Dante's "Divine Comedy" is a monument to the continuing value of interdisciplinary research. His ability to smoothly combine the three disciplines of philosophy, theology, and literature enhances our knowledge of both the Thomistic tradition and the epic of Dante. The legacy of Auerbach encourages readers and academics to engage in intellectual explorations that cross disciplinary boundaries and deepen their understanding of the profound truths and ageless wisdom inherent in literary classics. The book "Theologus Auerbach: Auerbach's Thomist Dante" allows us to go on a scholarly journey into the theological and philosophical depths of Dante's work, led by Auerbach's Thomistic insights. Through this multidisciplinary investigation, we are able to see how Thomistic theory continues to be relevant to literary criticism and how great literary works may address complex issues of religion, morality, and the nature of humanity. The legacy of Auerbach encourages us to explore new levels of meaning in the canonical works of global literature by highlighting the interconnections between the fields of religion, philosophy, and literature.

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CHAPTER 9
POST-WESTPHALIAN WORLD LITERATURE: AUERBACH'S PHILOLOGY AND WELTLITERATUR

Kanchan Gupta, Assistant Professor
Department of Paramedical Sciences, Teerthanker Mahaveer University,
Moradabad, Uttar Pradesh, India
Email Id- kanchanricha63@gmail.com

ABSTRACT:

The intersection of Erich Auerbach's philological scholarship and the concept of Weltliteratur (world literature) in a post-Westphalian context. Auerbach's work, notably his groundbreaking work "Mimesis: The Representation of Reality in Western Literature," transcends traditional national boundaries, offering a global perspective on the evolution of literary forms. This abstract provides an overview of Auerbach's philological approach, emphasizing his capacity to transcend the limitations of the nation-state paradigm and envision literature as a transnational, humanistic endeavor. Auerbach's scholarship invites readers to reimagine world literature in a post-Westphalian era, where literature becomes a unifying force that transcends geopolitical divides.Auerbach's philological methodology, rooted in a deep understanding of literary traditions, enables him to illuminate the universal themes and motifs that permeate world literature. His work challenges the notion of literature as confined within national borders and instead envisions it as a global conversation among diverse cultures and historical epochs. In the post-Westphalian world, characterized by global interconnectivity and transcultural exchange, Auerbach's insights inspire readers and scholars to embrace a more inclusive and humanistic vision of world literatureinvites us to reconsider the boundaries that have traditionally defined the realm of literature.

KEYWORDS:

Philology, Weltliteratur, World Literature, Literary Criticism, Post-Westphalian, Comparative Philology, Literary Analysis.

INTRODUCTION

It is revealing that in his 1929 book on Dante, Auerbach cites the work of a man who was both decidedly Catholic and decidedly ecumenical in faith and deednamely, the politically anti-Liberal, but apparently progressive anti-nationalist philosopher, AloisDempfas one of his main sources on Thomism in the midst of this messy political-confessional world of post-war Weimar Germany. Although Dempf is most well-known for his subsequent anti-Nazi work German Catholics and the Crisis of Faith, which was published in 1934 in Switzerland under a pseudonym, his 1929 book Sacrum Imperium is the one for which he was most recognized during the Weimar Republic. As mentioned above, Dempf's 1925 book The Dominant Form of the Medieval Weltanschauung, a dense and lengthy book in which Dempf gives a detailed account of the genealogy of the all-inclusive systematic thinking associated with the Scholastics known as the Summa, which, in its "all-inclusive universality," provides an antidote and alternative to the "fractured phi," is the book that Auerbach cites in his book on Dante, which was published In particular, Thomas' Summa's "inner integrity," which Dempf praises at the book's conclusion and, maybe rather counter-intuitively, deems "daring and modern," reflects "the immanent order" of all of God's Creation.

According to him, Thomas' Summa was "the first great achievement of the Renaissance" because it served as a template for an exhaustive "universal picture of the world" and the "entirety of knowledge." Dempf continues to build on this idea in his subsequent Sacrum Imperium book by arguing directly the opposite of what the book's title would seem to imply.

Sacrum imperium, which means "sacred Reich" in German, would seem to support what was subsequently referred to as "Reichstheologie," or the theology of the Reich. Dempf is actually arguing specifically against any type of localized or state-sponsored sectarian knowledge or system in 1929 and the earlier book on the Summa, and specifically against what was being referred to at the time as "political theology" by Carl Schmitt and others. Dempf explicitly rejects the "divinization of the state" in a 1926 article and calls for a return to the "bonum commune, the common good of the whole people," under the moral guidance of an anti-militarist government and philosophical framework founded on what he terms in Sacrum Imperium a "Christian universalism of social justice" that reflects on earth the unity of God's Creation that Thomas had set out to map. Thus, it may be said that Dempf's is not the "dominant form" of the conservative neo-Thomist Weltanschauung mentioned above.

Jacques Maritain, a French Thomist, used Dempf's concept of the sacrum imperium specifically to refute Schmitt and to make the case for the existential urgency of recognizing in this life the superiority and authority of the universal, non-state-identified, and non-particularist regnum Dei, the world beyond. In fact, it seems to suggest a passionate Modernism more in the vein of what we later find in his work. It seems logical to associate Dempf with this second kind of "modernizing" neo-Thomism. He often wrote in Hochland, the contemporaneous Catholic newspaper, throughout these same years. Although the word technically translates as "high land," it really refers to the greater world of God, to which everyone must attend as they spend their lives here on earth. It's interesting to note that Hochland was established in 1903 precisely as a location for the staging of a dialogue between contemporary literature and Catholicism. Targeted for inclusion on the Index for its issues during the anti-Modernism era, the journal and its supporters later underwent a shift in focus after World War One when it began publishing more overtly political writing by authors Auerbach was familiar with, such as Dempf and the Catholic philosopher Romano Guardini, whose work he explicitly cited in his interpretation of Pascal. Guardini, Dempf, and others nonetheless continued to employ literary readings to make observations about current events[1], [2].

Finally, Dempf was also associated with another prominent multidisciplinary publication called Das Abendland, which was started in 1925 by Hermann Platz, a well-known expert in Auerbach's area of expertise, Romance Studies, and a representative of the Catholic Center Party during the Weimar Republic. We would do well to remember Das Abendland's prominence during the precise years when Auerbach was beginning his academic career in the area. It was one of the greatest Euro- pianist that is, anti-nationalistliterary and cultural periodicals of the post-World War One years. The subtitle of Mimesis, "DargestellteWirklichkeit in der abendländischenLiteratur," may also need to be rephrased. Perhaps instead of "DargestellteWirklichkeit in der abendländi- schenLiterature," we should translate it as "The Re-presentation of Reality in Occidental Literature" to emphasize the Europeanist-internalist nature of the environment in which these journals were born, as well as theirand perhaps also Auerbach' To comprehend, in other words, both the poetical and political implications of Auerbach's 1929 citation of Dempf's presentation of what Dempf refers to as the "dominant form" of medieval philosophy, namely, Aquinas' Summa, for what Auerbach in 1929 refers to as Dante's "summa vitae humanae in the Commedia and, in turn, the afterlife of his understanding of Dante's poetical theology for his theory With this

background, his 1929 book's treatment of Dante's poetical theology may be viewed as more than just a critique of style. In fact, he alludes to Dante's understanding of the "God-given balanced order on earth" and in the Beyond as a "general philosophical and historical view," which, "despite its failure in history, has even today", "in an entirely different world, inspired some of the more radical ideas," there in a way that is somewhat oblique to the problems facing the particularism political world-system of the inter-war years and the relevance of turning to The seeds for his later conception of a "balanced" philology of world literature in yet another "entirely different," bilaterally homogenized Cold War world, where maintaining the dense particularity of numerous traditions as part of Man's "common fate" was even more urgently the task, may have been sown here[3], [4].

We can follow the line that connects the early twentieth-century discussions of Thomism that we see in Auerbach's book on Dante to his later theory of World Literature that he lays out in the version of the Occidental literary canon in Mimesis, the book he famously wrote during his eleven years of exile in Istanbul, looking back on a Europe, an "Abend land," in flames. His exile had obviously started in 1935, and so at a time when for instance, Auerbach claims that the impact of the Thomist unity-of-body-and-soul thesis is so powerful that the "direct experience of life" in the poem counter-intuitively "overwhelms everything else" in the crucial transition from the Dante to the Boccaccio in Mimesis. This thesis is what underlies the poet's compelling ability to have the "beyond become a stage for human beings and human passions." "An emotion which is concerned with human beings and not directly with the divine order in which they have found their fulfillment" is what readers of the Commedia "experience." Because of this, according to Auerbach, "the principle, rooted in the divine order, of the indestructibility of the whole historical and individual man turns against that order, makes it subservient to its own purposes, and thus obscures it." The outcome? In the poem, "the image of man eclipses the image of God." He goes on to say that Dante's Thomist "style" is much more dangerous because in their individual poetical-theological "fulfillment" of God's universal plan for Mankind in the Beyond, his "s" appear to become poetically "independent" of that plan, making them much more dangerous than the worldly "farcical realism" of the late medieval mystery plays for the "figural-Christian view of things." In the reader's view, they become just "worldly" once their Thomist realism's eschatological covering is removed[5], [6].

The very next piece of Mimesis, "Frate Alberto," which is about Boccaccio's famously secularand specifically Venetianfarce in Day IV, story 2, of the Decameron, makes the literary-historical repercussions of what Auerbach characterizes here as the desacralization of Thomist universal-humanist "realism" in the Commedia clear. Auerbach describes the "danger" connected with the occlusion of the Thomist frame in the last section of the Dante in Mimesis. The very final lines of Auerbach's 1929 book on Dante, in which he similarly depicts realism's doom, are echoed in the 1946 poem Mimesis in a foreboding language of loss. Dante's Thomist world view was "swept away by the rationalism of the seventeenth and eighteenth centuries," Auerbach said at the conclusion of the 1929 book, which examines the "survival" of Dante's "vision of reality" throughout the history of "European representation." "No poet or artist after Dante required an ultimate, eschatological destiny in order to perceive the unity of the human person," he bemoans. Because of this, "Dante's work remained almost without influence on the history of European thought" "But," Auerbach adds, "this is hardly the full tale of the afterlife of Thomist theory in this daring, new, and "modern" literary world. These eleventh-hour changes in argumentation orientation are many and worth thinking. As a matter of fact, Dante's ability to revive the "historical individual" in his poetry in each person'sand thereby also in all of Mankind's"manifest unity of body and spirit" in a way that implicates the carnal in the transcendentled a robust secret afterlife in post-

Enlightenment literature. He asserts that the "Christian force and tension" of Dante's poetry are "preserved," even in works of literature by "very un-Christian artists" like Boccaccio.

This is a truly extraordinary claim, as Auerbach contends that the "eschatological vision" of God's divine Creation in the Commedia "flowed back into real history" beneath the surface of "modern," secular mimetic work, with its focus on men's "individual destinies" in the sub-lunar world. The "fully immanent autonomy" of all the dimensions and specifics of the "historical world," as portrayed by Boccaccio, must actually be read as being "secretly linked" to Dante's "eschatological vision," which is only compelling because its realism first drank from the blood of the "authentic truth" of a Thomist Dante. It is only for this reason that "man's earthly, historical reality" and the messy particulars of each person's ordinary life have any ability at all to convey the urgency of Mankind's "ultimate fate" as it is derived from the specifics of his or her "concrete life" in subsequent literature. This new "realism," which is predicated on the "grave dangers for mimesis," or on the ultimate independence but also essential dependence of this world on the Beyond as Dante saw it, is yet full of "rich new possibilities," according to Auerbach. In spite of the seeming disappearance of the Thomist framework to which he refers, Dante's unifying figureless has survived in the dense particularisms of contemporary Occidental realism, whose hidden intricacies Mimesis goes on to follow. To "represent" the "unity" of the "world view" is the purpose of writing. Even in the writings that seem to be the most local and profane, the global common purpose of all traditions, in fact, of all Humanity, is retained.

DISCUSSION

In Mimesis, Auerbach suggests that the secret inheritance of the medieval figural frame—whose origins and significance he learned to see in the possibility of a unified and unifying Thomist vision of the world as filtered through Dempfis what makes modern fulfillment of Dante's Thomist achievement possible. The assertion by Auerbach that poetical theology, or the memory or condensation of a divinely-guaranteed, grander unity in the order of Creation in which all men share, underpins the powerful impact of modern realism on the reader, has repercussions for the structure of the western and global literary canons. Rereading Auerbach on World Literature through the prism of his engagement with what he identified as Thomist thought actually makes it possible to create an anti-progressivist and anti-telic paradigm for telling the history of the "representation of reality in literature," or, in other words, a new, deterritorialized literary history, because Thomas's model treats all particulars as equal because of their equi-distance to the whole. Let's review Auerbach's 1929 work on Dante, which illustrates Thomist thinking:

The philosophical concept that was adopted placed tremendous value on unique shapes and seemed to support their representation. The theological principle that the universe was created in God's likeness was used by St. Thomas to explain the variety of things. No one species of created things can potentially reach resemblance to God because to the basic imperfection of created things and their fundamental dissimilarity to God. As a result, a variety of created things is required in order for them to collectively approach a complete resemblance to God. Diversity is thus seen as a representation of perfection rather than as the opposite of it when considering Creation as a whole[7], [8]. The topic is presented somewhat differently in the renowned 1952 article "Philology and Weltliteratur," but the fact that it refers to a Thomist model is not unexpected given the recursive temporality of Auerbach's planetary vision in that essay, which he famously concludes by suggesting that "we must return, in admittedly altered circumstances, to the knowledge that pre-national medieval culture already possessed: the knowledge that spirit is not national."

In fact, Auerbach provides a philological model in "Philology and Weltliteratur" that is based precisely on a kind of "slow" "reading" that scorns supersessional or any type of hierarchical logic at all, contending that one should always start with a specific, concrete Ansatzpunkt and read in "centrifugal" fashion outward from it. An excellent "point of departure" or "place to start" is one that has a strong "radiating power" for "interpretation," which entails a series of what Auerbach refers to as "elaborations," the "component parts of which hang together an ordered exposition" that "possesses unity and universality," and allows us to "deal with world history" even as we engage the "particular." In this reading style, the focus on the particular offers a strategy for coping with the "copiousness of the material," but it avoids simple "agglomeration" and also fights against literary-historical amnesia and occlusion of specificity. The "undermining" of "all individual traditions," which, according to Auerbach, have their roots in "mankind's division into many cultures," are now in danger due to the "standardize," or the flattening and homogenization of world literature, in a hopelessly divided post-war, Cold War world. The inclusion of the vocabulary of the Fall of Man, as theorized, as Auerbach knew, by Augustine, Thomas, and many others, stands out in what is ultimately a secularized version of his plea for a philology capable of preserving the diversity of literatures and cultures, based not on the relativism that René Wellek, for example, found so problematic in Auerbach's work, but rather on acquiring a "conception of man unified in its multiplicity." Auerbach believes that the sort of philology of world literature he seeks must be founded on recognizing "the diverse background of a common fate[9], [10].

It is easy to notice the similarities between this notion of a philology for world literature and the Thomist logic he found in Dante's realism. The "infinite variety of human life," the "several hundred individuals" of all classes and eras, who populate the "three realms" of Dante's poem, each with his or her own "unmistakable peculiarity," are described as being "intensified, more concentrated" in the "eternal" than in the "temporal" order in Auerbach's 1948 lecture on Dante, for instance. Each one "enters the soul of the reader" "immediately" and with immense "emotional and poetical power" in equal measure, but none "replaces any other"; all are co-present in the eyes of God. The particular environment each of them resides in is what gives them their reality and allows us to distinguish their "human individuality". However, this is also a place that he or she shares with all the other characters in the poem in an egalitarian relationship with the "divine order of the universe as a pervading pattern," which is not a hierarchy. Dante presented his own poetry as a paradigm for this style of reading, according to Auerbach, and not simply in the Commedia. Each poem is an authentic event, "unique and con- tingent," but, "by a kind of counteraction," destined to "expand into the universal to become an immune vision of reality in general."

According to Dante in his 1929 book, even the early lyric "airs complete and real, from an essential center," a "concrete point of departure" like Beatrice's salutation, to which the poet in every case "holds firm." The Thomist logic that forms the basis of the Commedia is not far away from here, and Auerbach continues by asserting that "the Thomist-Aristotelian philosophy starts from sensory perception, which insists on the particularity of perceptible earthly forms and builds up an imaged" vision of the "universe." Any particular in this world is understood both in isolation and as a component of a bigger system that encompasses both it and everything else. A philology of global literature based on this approach would similarly acknowledge the unique characteristics of each given work, but always within the context of the unity of the canon of world literature that particular piece both establishes and affirms. Auerbach spent his whole life reading and rereading the late medieval poet Dante and producing essay after essay on pre- and early modern Christian theology. After two devastating world wars and as he faced a simmering Cold War, in 1952, when he began the project of describing a philology for world literature, the idea of basing a schematic for

imagining a different kind of literary-historical modernity on a barely obscured Catholic doctrine that called for a united Mankind may well have made sense.

He was neither the first or the only man of letters in the United States or Europe to have believed that international literary study was so crucial at the time. From the classicist Gilbert Murray's presidency of the League of Nations-sponsored Committee on Intellectual Co-operation beginning in 1926 to the comparativist Fernand Baldensperger's work with the League of Nations-affiliated International Committee on Modern Literary History beginning in 1928 to, finally, the founding of the International Comparative Literature Association in 1954 and of the American Comparative Literature Association in 1960, literature has played an important role in international relations. In reality, Fritz Strich, the dedicatee of the 1952 article in which Auerbach speaks openly about the future of world literature, was a very important supporter of this cause. In his most well-known book, Goethe and World Literature, which was published in Bern the same year and by the same press as Mimesis, Strich writes that his ideas on the subject originated with a series of lectures he gave in London "after the world war of 1914 to 1918," when he felt it was his responsibility to work on projects devoted to "the reconciliation of nations." He then goes on to describe how important Goethe and the subject of world literature became for him again when he read Mimes

The syntax of the essay's opening pages strongly implies that Auerbach examined Strich's work before starting to write "Philology and Weltliteratur. The two men shared a similar exile fate as German Jews in Hitler's Germany, which makes it clear how crucial it would have been to both of them to revive a project of shared humanity, tolerance, and universal rights in the wake of at least fifty years of wars waged under the guise of destructive state particularisms. Looking back to pre-modern times for examples of how to manage both world literature and world peace at the trans- or supra-national level in terms of a pre-Westphalian Thomism made particular sense for Auerbach, however, who had continued to work on Dante both in exile and after his emigration to the United States. In the World Literature essay, Auerbach laments the passing of a time when the "fruitful multiplicity" of literary diversity could be recognized and searches for a way to foster "mutual understanding" that could ensure a recognition of our "diverse" participation in Mankind's "common fate"this instead of solving conflicts "through ordeals of sheer strength," which is still the go-to strategy in a dangerously dichotomized post-war world. This is Thomist terminology that is used to analyze how to address the Cold War. Ironically, one of the reasons why Auerbach's complex argument in his book on Dante about Thomist poetical theology and the later, heavily politicized Philology of the World Literature essay may have been overlooked to date can be found in the briefest of introductions that none other than Edward Said wrote to accompany his 1969 translation of "Philologie der Weltliteratur." In the introduction to their translation, the Saids characterize the relationship of Auerbach's intricate argument about Thomist poetical theology Some forty years later, Said intensifies the traditionalism frequently associated with Auerbach's essay and the canon of World Literature with which he worked by referring to it as "autumnal," "nobly inten" in its mission of theorizing "the unity of human history, but old fashioned and out of date," in his introduction to the 50th anniversary edition of Mimesis. It is difficult to appreciate how serious Auerbach was in that essay about grounding his understanding of World Literature in a version of "prenational medieval culture" without understanding how his earlier understanding of Thomism resonates in his call for world-literary unity in diversity in 1952. We may show how topical this "traditionalism" wasand perhaps might be againby reexamining Dante's poetical theology as the foundation for Auerbach's new political philology.

Claude Simon received an invitation to take part in the Cairo International Book Fair in 1990. It was determined that a public panel should be prepared in which both s would participate since renowned Egyptian author Naguib Mahfouz had received the Nobel Prize for literature just two years previously, in 1988, and Simon had received it three years earlier, in 1985. Before the panel, Mahfouz confided in Egyptian critic Mohamed Salmawi, who had been his closest and most trusted friend in his later years: "What should I say to this man? Although I read his works, I didn't really comprehend much of them."1 And it's accurate. The styles and literary sensibilities of the two authors could not have been more unlike. Salmawi later captured their short run-in while traveling to the panel. After just a few sentences, Claude Simon said that Mahfouz was different from him in that he could write in more than one style, but he could only write in one. Salmawi then tells us about the following conversations:

Then, Mahfouz went to Simon and asked about his opinions on the literary merits of the work. Simon retorted that, similar to how music develops from melody, its impact should come from words. It may use all of the literary devices at its disposal, including the narrative or story, to create this impact. However, how the tale is handled must be distinct from how a child's story is written or how someone describes an occurrence they saw while driving. It must, however, stray as far from a chronological, sequential narrative as is humanly feasible.That's actually not very different from the manner of the Qur'an in recounting a narrative,' Mahfouz noted at this point. Claude Simon said, his face showing symptoms of surprise, "This is the first I've heard of it! We find, for instance, elements of the story of Maryam in one or sra and then other parts of the story in many other s." But we can't lose sight of the fact that the Qur'an is also a literary creation.There are several ways in which this short interaction is most revealing, and there are nuanced arguments to be made.

But for the time being, I'd want to make a few important points in order to argue finally beyond spatiality and beyond the current heated discussions over the comparative method's "commitment to cartography" and to a "poetics of distance." The ultimate goal is to suggest a comparative critical methodology in which conceptual languages and discourses of knowledge are hermeneutically engaged across languages and traditions through central concepts that are untranslated in the target language of critical discourse, serving as a locus of irreducible difference. The thought came to me when researching the hermeneutics of proclamation in various monotheistic traditions, as well as how various storytelling practices and linguistic experiences are influenced by various conceptions of the Word in each tradition. The initial project became even more urgent in light of discussions about approaches to world literature and the need to include critical and theoretical discourses in these discussions. This is true not only for the positionality of the critic or theorist, who, as Hosam Aboul-Ela has argued, is far from immune to institutional practices and the hold of disciplinary formations within and even outside of institutions. yet more importantly, for the purpose of the conceptual discourses that produce knowledge in non-European discourses yet go unnoticed in the discussions. More than the geohistorical setting of certain theorists and their theories, or even their gendered embodiment, my own point here has to do with the circulation of ideas as analytical tools outside their hermeneutic provenances.

Power imbalances related to what counts as knowledge in disciplinary procedures also accompany the circulation of critical and theoretical conceptions. The debates in world literature have started to open up to rigorous theoretical questioning and other disciplinary methods, signaling radical shifts towards world literature becoming a discipline in its own right. This has made the issue of conceptual language and the invisibility of non-European knowledge-producing discourses even more urgent. The Canonical Debate Today: Crossing Disciplinary and Cultural Boundaries5's contents, which can be quickly skimmed, attest to

the fact that the most recent stage of the debates has involved interdisciplinary intersections as well as a general theoretical and critical firming up of the early practices and their cultural, political, historical, and institutional contexts.Beyond genre-based methods and top-down categorizations of written and oral literatures, the arguments on narrative and textuality have emerged as crucial to our comprehension of the literary output of other cultures. The approaches to foundational texts, such as the contemporary approaches to the Qur'an as a work of literature, have taken on new importance within this specific set of arguments. Recent drastic changes in literary studies within Area Studies, where the expertise still rests, also coincide with the return to philology and the cross-cultural discussions of textuality and narrative discourses. However, I want to approach the Qur'an not in light of modern Qur'anic study but rather in light of current discussions about global literature. Both the current philological shift in these disputes and the recent move to literary techniques in Qur'anic studies seem to have philological roots that date back to the generations of Auerbach and Spitzer and even farther, to Goethe's time. The world literature scholar now focuses on the investigation of novel forms of textuality, their histories, and the historical particularities of language experience, whereas the Qur'anic scholar now focuses on the literary in the Qur'anic texts by primarily using typological modes and traditional assumptions of what constitutes literariness in a textmuch like what happened in early biblical studies, at least until Northrop Frye's no-attempt.

Much as Mahfouz tried to explain to Claude Simon, the style seems to be discontinuous, disconnected, and barely presents linear storylines. It calls for a response on the level of the specific poem or group of verses as they were revealed, using the listener's or reader's own temporality and biographical-historical-sacred imagination to fill in the blanks of the wider monotheistic revelation’s tales. The most important aspect of this discontinuity is that it spurs individuals to respond in a way that is uniquely their own, creating a new kind of subjectivity that is conversing with God. Much as Levinas claimed in the Hebrew traditions and Bultmann argued for a situation of faith in an existential theology, the recipient of the word simultaneously becomes an interpreter of the word, entering via the personal and sacred imaginative an already understood place. When compared to the narrative-based Kerygma or "proclamatory voice" in the New Testament, whether it be the text-as-person, the word of preaching, or the customized narrative of conversion in Pauline theology, the nature of the proclamatory voice in the Qur'an, its modes of utterance, and the speaker-addressee situation are obviously different. Both Nam and Kerygma, two really untranslated texts that come from specific linguistic experiences, have significant ramifications for the arts of narrative.If Simon is correct and narrative arts must naturally arise from the study of languages, then the interpretative act must take into account both such experience and the regional histories of reception. The issue of what conceptual language is this information formed persists even if the researcher is fluent in the language and its literary traditions. Similar to how European philology is always the ready default when it comes to non-European textual traditions, European critical and theoretical terminology and conceptual language are also always the ready default when it comes to the interpretation and reception of non-European literary works and other forms of cultural production. The persistence of such easy transitions is ensured by the absence of non-European intellectual traditions and their contemporary critics and theorists—or, at most, by their inclusion still as core material. All of the area studies knowledge, which Spivak has enlisted to support comparative literature, cultural studies, and postcolonial studies10, will undoubtedly put the verses, s or sras, and the Qur'anic texts as a whole, as well as ethnographic techniques, at jeopardy. As a type of speech specific to Qur'anic disclosures, I am now studying Qur'anic Nam, which calls for a particular hermeneutics of discontinuous storytelling. It is noteworthy that Frye had started to consider

the potential of a discontinuous kerygma in his Late Notebooks at the end of his life, but he sadly did not have time to develop them.

CONCLUSION

The painstaking research and in-depth cultural knowledge of Auerbach's philological study serve as a guide for reinterpreting global literature in a post-Westphalian setting. He invites us to go beyond the confines of the nation-state model by using literary works to examine universal human experience beyond national boundaries. Today's interconnected and culturally diverse globe makes Auerbach's idea of world literature as a transnational, humanistic pursuit more and more pertinent. A common awareness of the human condition is fostered and cultural gaps are crossed thanks to literature. The legacy of Auerbach inspires us to participate in literature as a transnational dialogue that transcends geographical borders and honors the diversity of human expression and creativity. Finally, Auerbach's philological perspective and understanding of Weltliteratur encourage us to adopt a more comprehensive and all-encompassing understanding of global literature. Auerbach's observations serve as a road map for grasping the interconnectivity of literary traditions and realizing literature's power to bring people together in a common study of the human experience in this post-Westphalian period, when the borders between cultures and countries are permeable. His legacy urges us to carry on the discourse across boundaries and cultivate a greater understanding of the many voices that contribute to the worldwide fabric of world literature.

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CHAPTER 10
BEYOND SPATIALITY: UNTRANSLATABILITY AS COMPARATIVE CRITICAL METHOD

Anuradha Pawar, Assistant Professor
Department of Pharmacy, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- anumayak@yahoo.co.i

ABSTRACT:

The concept of untranslatability as a powerful tool in comparative literary and cultural studies. This abstract provides an overview of how untranslatability goes beyond mere linguistic challenges and becomes a methodological approach to understanding the complexities of intercultural encounters. By examining the limitations of translation and the unique cultural nuances that resist linguistic transfer, scholars can gain deeper insights into the intricacies of cross-cultural literary analysis. Untranslatability serves as a means to interrogate the boundaries and tensions between different cultural and linguistic spaces, fostering a more nuanced and critical approach to comparative studies.Untranslatability serves as a lens through which we can analyze the gaps, ambiguities, and cultural specificities that emerge when texts move across linguistic and cultural boundaries. It encourages scholars to delve into the intricacies of cultural context, challenging assumptions of universality and highlighting the unique ways in which different cultures construct meaning through language. As a comparative critical method, untranslatability opens up new avenues for exploring the complexities of intercultural communication, offering fresh perspectives on the multifaceted nature of literary and cultural encounters.

KEYWORDS:

Cultural Translation, Hermeneutics, Literary Analysis, Untranslatability, Spatiality, Comparative Studies, Linguistic Barriers.

INTRODUCTION

The apparent interchange of perspectives between Simon and Mahfouz over what they believe to be culturally distinct is also noteworthy in the aforementioned tale. Mahfouz is able to discern Simon's linguistic and narrative attempts as a kind of culturally domesticating translation of the Qur'an due to their discontinuous and fragmented nature. However, Mahfouz does not use the Qur'anicNa'm's narrative tenets in his own writing; rather, he employs a voice that is able to move freely within historical context and social reality while still achieving a greater vision. Even though he is experimenting with the novel form, Mahfouz does it for the most part in a manner that seems realistic and uses a conventional, chronological narrative. Simon, for his part, could see Mahfouz's stylistic development within the Western terms of realism, modernism, etc. The tone of surprise at the conclusion suggests a move toward viewpoints that might be discussed amicably, but the conversations appear to cease just as a sincere discourse would begin.At this point, I also want to remind my readers of another, maybe more well-known experience where the stakes are higher when the conversation truly starts. Here, I'm making a reference to Heidegger's famous 1954 "Dialogue on Language," which was inspired by a meeting with Tezuka Tomio, a Japanese professor of German poetry. The dialogue offers a dramatic presentation of Heidegger's own thesis that "East and West must engage in dialogue at this deep level," and it serves as an excellent example of a critical consciousness that is probing and trying to understand another culture[1], [2].

René Wellek's first remarks from 1949 on the teaching of global literature as exhibiting a "vague, sentimental cosmopolitanism may have been more in reference to what was then readily accessible in America for the ordinary reader. Wellek's first statements coincided with the more serious work being done in academic publications at the time, such as Erich Auerbach's "Philology and Welt-literatur, which the teenaged Edward Said translated in 1969. However, this was of a specific philological kind, and it did not have the same influence on the history of comparative literature as Auerbach's more well-known work Mimesis had. Spitzer and Auerbach's post-war Turkish detour, even though they were still living in Istanbul, bears relevance for contemporary philology, the early history of comparative literature, as well as the early problems of global literature, as we now know more. Jane Newman has been closely collaborating with Auerbach, whose example of careful reading in Mimesis continues to be incredibly motivating and which, although having served as the foundation for all of our comparative literature instruction, has not yet been subjected to systematic analysis. While this argument may have some historical validity, it is still stretching the point if we were to stick to European conceptual languages.

Emily Apter discusses how the early connections between classical philology and nationalism in the Turkish seminars may have been the first step toward "working through what a philological curriculum in literary studies should look like when applied to non-European languages and cultures.More recently, Michael Holquist questioned whether it was necessary to examine the still-relatively-new phenomena of global literature using such a strenuously archaic discipline. Holquist makes a connection between Friedrich August Wolf and Goethe after citing a much longer history that dates back to Sumerian priests and scholars. He then articulates the relationship between world literature and philology by redefining the latter after Sheldon Pollock as the critical self-reflection on languagea response to Heidegger's hermeneutical thesis in the "Dialogue on Language": "Philology as the theory of text and textuality, hermeneutics as the Combining the two would bring us to Derrida's attempts to rearticulate philosophy via translation, such as in "Plato's Pharmacy," as argued by Barbara Johnson and Peggy Kamuf, followed by Emily Apter, as I'll explain, and as Jonathan Rée did in connection to translations of Heidegger's Dasein. Derrida, for instance, seems to constantly think about a lengthy list of untranslated notions in the original languages in the differential of text, language, and critical self-reflection on both. However, as Apter has pointed out, these notions are othered in the very process of thinking and reflecting critically. They are mentioned in the original or samed in the target language, the language of critical reflection[3], [4].

The issue of untranslatability has recently come up again in discussions about the difficulties of philosophical translation between European languages. It has also come up more prominently in the project VocabulaireEuropéen des Philosophies: Dictionnaire des Intraduisibles, edited by Barbara Cassin and released in 2004 by Le Seuil. Under the working title Dictionary of Untranslas: A Philosophical Lexicon, Emily Apter, Jacques Lezra, and Michael Wood are presently creating an English translation of the Dictionary. In order to maintain the context of translation, Emily Apter has proposed to leave holy languages untranslated as part of the new initiative. However, the project would still consider the possibility of integrating non-European notions and phrases. The instances of Naam and Kerygma are presented here in a schematic fashion and in the style of a "perpetual epistemological preparation, as excellent examples in point, and it is not only because they name holy voice in many traditions. Understanding narrative forms in these traditions and formal experimentation with established genres like the novel depend on the voice, its created textual modalities, and the language experience they index[5], [6].The Danger in the Dialogue: The Problem of Method and the Agency of the Non-European The

conceptualization of analytical difficulties in a subject that is always increasing indicates that discipline's redefinition as a viable one. Recent discussions on global literature have sparked innovative research into issues with critical methodology. These studies have so far covered topics including world systems theory, cross-border exchanges, theories of the local, cartographic scale, and the new philology. The proposal to read the world's literatures at a distance from the text itself, and for such an act to be the condition of knowledge of the text and its world, is just one example of how problematic Moretti's offering of world systems theory remains. It does, in fact, re-introduce precisely the same hierarchic premises that underlie questions of dependency. Furthermore, the issue continues to hang in the air between western form and non-Western reality. It still refers to a fundamental change in how global literature is studied, a change from the field's breadth and scope being a "object" of studya difficulty that plagued it in its early stagesto the field being a "problem," which raises the issue of critical methodology. "The literature around us is now unmistakably a planetary system," the author writes. The best thing to ask is how, not what we should do. What does studying literature from other cultures mean? What is the process?"

Moretti, according to Emily Apter, "advocates a kind of literary criticism heresy that forgoes close reading, blatantly uses secondary sources, and subordinates intellectual energies to the achievement of a 'day of synthesis'." To gain global significance by a synthetic flash of insight, in my opinion, is also to provide a Benjaminian response to the terrifying Angel of History. The well-known Stanley Fish question, "Is There a Text in This Class?" must be posed once again. Lawrence Venuti has developed textual analytic methodologies for bridging the original and the work in translation more recently in an effort to alter the primary tenet of Moretti's theory, the distinction between center and peripheral. But for this, he concentrates on Latin American literature, which was read widely in translation in the U.S. throughout the 1960s and 1970s and had an impact on authors like John Barth. The choice of John Barth as the focal point of this discussion is essential because, by revising the Scheherazade tale and the Arabian Nights' storytelling techniques, he also refined a high-modernist vision of narrative and the persuasiveness of story.

This brings me to my major concern: what does it mean to have first treated global literature as an object and then changed in the field to treating it as a problem that would lead us to a "critical method"?And in this historical cycle, why does the division between form and critical theory on the European side and reality created cultural and sociological as research subjects on the non-European side remain, especially when it comes to methodological questions? Finally, how can we start asking questions about agency in the creation of knowledge on the non-European side by reversing these binaries, or perhaps doing away with them entirely?

First of all, it has become increasingly clear that the transition from subject to problem forces us to make an even more significant change: from a sociological, ethnographic, culturally based, yet dehistoricized approach to non-European literary works, to questions of a more aesthetic nature and the historicization of conceptions of literature and literary practices: not just Which world? A world whose? Several or just one world? Moreover: What literary works? whose writing? Which aesthetics? The aesthetics of who? As Christopher Prendergast noted in his Introduction to Debating World Literature, literary disputes have often revolved around the curriculum. However, the tale of their many "world" locales and international travels will only partially make sense without a consideration of the real structures and modes of operation of literary genres.

Even now, a quick glance at the more current Teaching World Literature book shows a prevalence of the anecdotal, of tales of the many experiments at various institutions that

produce the disparity in "world" places and analyze the worldwide trips. These more contemporary stories provide considerably greater information to make judgments, both politically and artistically, than was traditionally done in the classroom prior to the 1990s. The challenges posed by world literature to comparative literature and the history of literature as a concept, which in turn also clarifies some aspects of world literature as a problem, are still confirmed by these studies, according to Hoesel-Uhlig's contribution to the volume on Debating World Literature. The written evidence of all textual modes of creation is presumed included in literary history, and as historical objects they are understood to survive any specific technique or interpretation. However, the definition of the literary is not necessarily dictated by aesthetics. According to historical accounts, the uniquely contemporary idea of literature "itself combines inclusivity and institutional resilience with an intellectually undetermined focus, and the shortcomings of 'world literature' directly amplify the general weaknesses of literature in literary studies[7], [8].

Although it is a welcome methodological suggestion, Damrosch's most recent call—in The Canonical Debate Today: Crossing Disciplinary and Cultural Borders—for the need to include in the debates, to question, and to historicize, every national literature's negotiation of other literatures beyond its borders is in fact timely. This is perhaps the point at which the interventionist character of studies under approaches to global literature as a disciplinary mode in which time and place, difference, and otherness are literarily negotiated becomes most obvious. But are cross-cultural interactions the same across cultures? What conceptual vocabulary should we use to express these crossings, in other words? Although we are still waiting for the latest transnational gender studies, namely their work on life writing, to make more substantial contributions, scholars from a wide variety of different disciplines are participating in the discussions. Or even from Postcolonial Studies, as Subramanyan Shankar has suggested in the context of issues with translation and the connection between Comparatism and Postcolonialism.

The idea of place continues to be hampered by the more significant global concerns and power imbalances that are suggested by Pascale Casanova's World Republic of Letters proposals. The critical drive is nonetheless bound to Area Studies' and dependency theory's respective methodological approaches. The "How" of world literature has been thematized by Spivak, and I would argue here for the shared provenance of the problematic as outlined in Death of a Discipline, as the absence of any workable methodology for working across languages and traditions. Regardless of the valid criticism of Moretti's seminal piece, "Conjectures of World Literature," he was able to identify the "problem" as not the "What" of world literature but the "How" of it. What we still have are mostly analytical frameworks that draw heavily on politically and culturally sensitive reading.

Simply put, I'm making the case that, for obvious historical, cultural, and political reasons, the majority of recent critical debates in the field have tended to center on issues of borders, national or "language" or otherwise, on one world or many worlds, on metropolitan centers and peripheries, on global and local or the global in the local, or the planetary. The second crucial phrase, the literary issue, of the second important word, the "literature" in global literature, has largely been undermined as a result of the intensifying nature of these discussions. On the one hand, that. On the other hand, the issue is repeated when we start to address literary-related issues and we automatically turn to genre studies, the practical investigation of textual units, and certain problematic methods in the practices of literary history. However, it is not until we start to examine literature that goes beyond historicizing and locating, or rather the prevalent method of contextualization via historical detail, that we start to directly confront the theoretical issue. Discussions of non-European literary and

intellectual traditions and practices, as well as cultural production in general, frequently resort to the language of Western metaphysics and aesthetics under the justification that these traditions have not yet attained the same levels of abstraction, critical sensitivity, and conceptual terminologies. Where they do exist, they continue to belong to the philologists who still adhere to philological and more archaic literary historical methods. When they participate in critical and theoretical discussions, literary scholars—especially modernists and comparative literature scholars—remain, for the most part, unaware of such information.

DISCUSSION

My approach is focused on the potential for deriving methodology from notions designating particular activities in non-European literary, intellectual, and aesthetic traditions. The concept of untranslatability used here goes beyond the fundamental differences between actions of comprehension, translation, and circulation that foster creativity. It may also be theorized as the mechanism that permits the conceptual on the opposing side of Western metaphysics to emerge via rigorous critical hermeneutics, starting with the dialogue's risk. We may be able to confront the basic problems of global translation in light of the philological rigor of translation studio if we keep this hazard in mind as well as the need of bringing the conceptual language of other traditions into discussion. The distinctions between the revitalized promise of a critical humanism and the European hermeneutics that are used by default in philological studies of non-Western canons, such as the Qur'anic text, determine both the promise and the risk. One would do well to keep in mind that approaches to the Bible and other holy texts are where the traditions of European hermeneutical and philological practices, together with their concepts of the literary, first emerged.

On the philosophical side, some contemporary examples are Heidegger's existential hermeneutics, Gadamer's philosophical hermeneutics, and Ricoeur's critical hermeneutics. On the literary side, Harold Bloom's turn to rabbinical and Midrashic literature, Robert Alter's work on the literary features of the Bible, Frank Kermode, Geoffrey Hartman, and others have all turned to "religious" and foundational texts in the search for the literary, yielding crucial remit in critical methodology. According to Apter, when it comes to hermeneutics and holy discourse: The holiness of the language of Holy Writ is burdened with the earliest issues of Judeo-Christian hermeneutics: What language did God speak in the beginning? Did Adam continue to use the same language after the Fall? How was this stance reconciled with the knowledge that the Latin Bible was a translation of the Old Testament Hebrew and the New Testament Coptic and Greek? If Latin is the language through which God's message is communicated and if it is declared untranslatable, how? Such issues are still in contention in the modern discourse. Are religious adherents to what Wai Chee Dimock terms "an orthodox and fetishizing claim about untranslatability" or do they submit to faith in untranslatability as the guarantor of "the idea of a sacred language distinct from its secular alternative"? As philosophical translation grapples with issues of messianism, fedeism, orthodoxy, doctrinal faithfulness, the limits of secular law, tolerance, ethical neighboring, the freedom to offend, literalism, and linguistic monotheism, these concerns of translation and theology have shifted to the core of the discipline[9], [10].

According to Apter, the ideal of translation might be compared to a linguistic monotheism as a revived critical humanist enterprise. This phrase strikes me as being very suggestive, albeit by no means clear.Even if it is now re-posited as the labor of a secular, critical humanism or an exilic humanism, to articulate the possibilities of a global translation in the folds of the promise of a linguistic monotheistic is also to readmit the classical philological premise of a unity of beginnings. In Apter's more recent work on philosophical translation, this premise is reformulated in two crucial ways: As a "distinct case of fidelity to the original in which the

target is same and otheredthat is, philosophized," 40 the transmission of a thought from inside European philosophical languages. In this instance, "he philosopheme taps into its own foreignness." The second important realization has more to do with the transition from one untranslated to another untranslated.

I'd like to briefly discuss this second insight in order to demonstrate how the same hermeneutical act not only runs the risk of making the critical, philosophical, and hermeneutical provenances of the non-European invisible or removing them from knowledge production, but also the risk of perilous fidelity to the originating untranslatable. In other words, there is a conceptual displacement act that engages specific assumptions about the nature and experience of language and still transpires as a mode of circulation within the spheres of European thought, albeit not quite in the way deconstructive readings have revealed in philosophical discourse. It is dangerous to approach East Asian aesthetic practices using the conceptual language of European metaphysics, as Heidegger demonstrated, since it prevents European thinking from seeing the uniqueness of its own grounded views. Recent studies on the Asian origins of Heidegger's hermeneutical discussions of the Way, of Saying, or of Gesture have been published. The act of saming here is an act of alienation rather than translation, of the positionality, material or otherwise, of both oneself and the other, a banishing into the unknowable of difference by disseminating the singular conceptthe metaphor here being less of monotheistic origin than of the classical philological unity of origin. This risk could be immediately explained in terms of why the act is in the first place simultaneously one of shaming and othering.

In contrast to a philosopheme tapping into its own foreignness within European philosophical discourses, "where an apparent non-translation translates nonetheless," the postulate of a linguistic monotheism as it is presented here is the product of a critical humanism reaching out to the other.Recent European Protestant theological and hermeneutical movements have focused on two essentially related shifts: away from speculative theology and toward kerygmatic theology and narrative theology. This change brings the Word, the promise of monotheistic traditions, and their fundamental linguistic experience to the fore. It may run the risk of dangerously obscuring the hermeneutic possibilities of understanding the Qur'anic voice's Na'am of discontinuous temporalities as another untransla, even though this hermeneutic move promises a theological "unity" for the Word, as it still occurs within the folds of a distinctly Christian untransla. As Robert Alter has argued against Auerbach, Bultmann, Ricoeur, Frye and others, the typological approach to the Hebrew Bible and other canonical Hebrew texts poses the same danger.

What we have instead is a situation of translatiostudii whether it comes to the Hebrew Bible, canonical writings, or the Qur'anic text, where the hermeneutical transfer is made more difficult by the text's inherent intranslatable nature. If we can move as far away from the performance of equivalents on the level of the historico-civilizational content, Venuti and Spivak, for instance, can argue for cultural translatio, for contextualizing difference, or for the primacy of each "languaged location. In order to conceptually negotiate the differences between textual traditions and their histories of reception that emerge from the language experience, hermeneutical rigor must be applied here and precisely on the line of its own possibility, perhaps analogously to how Claude Simon tried to explain his theories of narrative to Mahfouz. In terms of textual organization and trans-historical, trans-linguistic reception, the target untranslated must also become equally the original. The hermeneutical shifts between the Torah and New Testament's declarations.

The postulate of a single origin on the part of the issuing voice, the theological identity of the speaking presence of the Abrahamic religions and their scriptures, which is named and

confirmed in the finality of the Qur'anic revelations, is of course what further complicates narrative kerygma and Qur'anic Discontinuous Na'm.The Greek word kerygma is used in theological and hermeneutical discourse to refer to the New Testament's proclamation or message. It has been used to refer to both the act of proclamation and its substance. Since the 1941 publication of Bultmann's first essay on his project of Entmythologisierung, or "demythologizing," the New Testament Proclamation, "New Testament and Mythology," the term has grown in popularity in philosophical and hermeneutic debates. In fact, it has become one of the most contentious terms in theological debates. In the end, Bultmann's project offers a kind of existential hermeneutic: the kerygma is freed from the mythifying or objectifying statements that enshrine it in first-century language, allowing us to hear the Spoken Word in its subjective nature as God's redemptive act in Christ and, consequently, be able to interact with it as subjects in history. Heidegger had a major influence on Bultmann in the late 1920s and early 1930s. Northrop Frye undertook one of the most meticulous analytical actions, maybe since Auerbach's investigations into typological forms and their literary importance, when he gave himself the more ambitious job of examining the strong influence the Bible has had on Western verbal cultures and imagination. The Kerygma as revelation, according to Frye, manifests itself via the language of metaphor, and myth is the word order that insures the Kerygmatic may be repeated through typological modes of cognition. Therefore, the kerygma's narrative foundation is found in the imaginative imperative of redemption as well as in the paradigm of conversion and Pauline theology as a whole. The kerygma is seen by Paul Ricoeur as being separate from its own story and this "kerygmatized" perspective is shared by Auerbach and Alter in their consideration of the art of biblical narrative.

The link between poetry and theological visions, and their embodying mythoi, is the focus of Frye's last three significant works, The Great Code: The Bible and Literature, Words with Power, and The Double Vision, to which he spent the majority of his professional career. This reworking appears to be made possible by returning the focus to the point of origin, i.e., the identificatory power of the imagination, not only as an imaginative necessity at the core of all that is poetic or literary but also as a conceptual and cognitive function, away from classification, which is still at work but no longer foregrounded. The ability to create alternate perspectives that was first shown in later work seems to have developed into a distinctive poetic and creative way of thinking. As contrast to the conceptual and dialectic modes of reasoning, this way of thinking is, or should be, the right way for the new cycle of history, in Frye's opinion. Even while Frye's arguments and claims are still well thought out and delivered, it may be interesting to note at this stage how they start to take on a distinct enunciatory tone. One can't help but wonder whether Frye is now going through a metanoia stage, or turning to confront the concept of language as logos.

Or is it the start of a brand-new cycle of history in which poetry, religion, and society come together to create humanity as we know it? In that scenario, is it truly the start of a new cycle, a "recognition," or an acceptance of the blending of language and non-linguistic, mediated and unmediated vision, in all forms of thinking and life? And if so, how closely did he adhere to other holy textual traditions, such as the Qur'an, which is often mentioned in his writings and countless notebooks?The Notebooks include many developing ideas and insights into many mythical and holy traditions, as well as some more concise expressions of his theories on the Kerygma's nature. Given the inclusive, spirally growing character of his work following the publication of the renowned book on Blake, there are really a lot of signs that he took some dramatic changes later in life. Some of the early notes are even repeated later and at various rhythmic points. The Discontinuous Kerygma, which Frye tentatively alludes to, is therefore given a considerably more radical interpretation in his late turn in the Late Notebooks: Syntactic prose is used as the linguistic material in descriptive writing. A

metaphoric content manifests itself when this content takes on shape. Myth becomes the content when that takes on shape. Kerygma becomes the content when myth takes on shape.

A thorough examination of the significant occurrences of kerygma as Discontinuous Kerygma in the Late Notebooks would be beneficial for a hermeneutical negotiation of the untranslated of the Word. We shall be able to tackle the main problem at hand about the "discontinuity" of form that denotes more radical possibilities of the kerygma by such an examination. If the kerygmatic is what lies on the other side of the poetic, then maybe the answer to Frye's own inquiry concerning the nature of "seeing" in what is on the other side of the kerygma is that it is the being-seen by the Word that unites on the other side. After more than 20 years of researching the connections between biblical texts and literature or Western verbal cultures, Frye's insight into Discontinuous Kerygmaimportant but seldom discussedoffers his last effort at expressing the kerygmatic voice in monotheism. Theoretically, it might also act as a bridge between story-based modalities and voice modalities and discontinuous temporalities in narrative.

CONCLUSION

The importance of untranslatability as a useful tool in literary and cultural comparison studies. Scholars have a greater knowledge of the intricacies and cultural specificities that define literary and cultural encounters by accepting the challenges and limits of translation. The difficulty of translation forces us to look deeper into texts than a cursory analysis and to consider the divisions and conflicts that result from the meeting of several language and cultural zones. Untranslatability strengthens our way of cross-cultural study as a comparative critical method, encouraging a more complex and critical viewpoint. It nudges us to acknowledge the difficulties of cross-cultural communication while simultaneously appreciating the variety of language and cultural manifestations. Untranslatability serves as a reminder of the nuances and complexity that underpin cultural exchanges in a worldwide society where they are more frequent. In conclusion, untranslatability encourages researchers to explore the rich tapestry of language and cultural variation by pushing them "beyond spatiality." It inspires us to accept the difficulties of translation as they are and investigate the many ways that other cultures use language to convey meaning. Untranslatability, used as a comparative critical technique, improves our ability to interact with and grasp the complexity of literary and cultural encounters, eventually deepening our comprehension of the universal interconnection of human expression.

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CHAPTER 11
GLOBAL SCRIPTS AND THE FORMATION OF LITERARY TRADITIONS

Neha Anand, Assistant Professor
College of Engineering, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id-nehaanand002@gmail.com

ABSTRACT:

The intricate relationship between scripts, writing systems, and the development of literary traditions across different cultures and regions. This abstract provides an overview of how the choice of script influences the transmission, preservation, and evolution of literary works. It explores the impact of scripts on the dissemination of cultural and literary knowledge, highlighting how the adoption of a particular writing system can shape the trajectory of a literary tradition. By examining case studies from diverse civilizations, this abstract illuminates the role of scripts as both carriers and shapers of literary heritage in a global context.The choice of script plays a pivotal role in the formation and continuity of literary traditions. It determines how oral narratives and cultural knowledge are transformed into written texts, affecting the accessibility and longevity of literary works. Scripts serve as vessels that carry the linguistic and cultural identity of a society, facilitating communication across generations and geographical boundaries. Understanding the relationship between scripts and literary traditions is essential for appreciating the rich tapestry of global literature and the dynamic interplay between oral and written traditions.

KEYWORDS:

Literary Tradition, Multilingualism, Oral Traditions, Script Systems, Textual Analysis, World Literature, Cultural Transmission.

INTRODUCTION

The default to European hermeneutics has concealed inherent differences in acts of interpretation and histories of reception while revealing a shared tradition of the Word of God by emphasizing a hermeneutics of proclamation. The default fell readily to narrative theologies and narrative-based typological modalities. The metaphysical reality of revelation is most prominent in the Qur'anic disclosures as a direct issuing voice, a direct speaking voice that manifests at the source and locates itself on the continuum of monotheistic revelations, as the origin but also the finality of the Word, the final issuing voice. Origin and completion, opening into holy history as a reflection of the revelation's substance from inside history. This claim of origin and finality, which is peculiar to the Qur'anic voice in the way it selectively and interpretively reworks earlier monotheistic discourses' form as well as content, is inseparable from the particularity of a first-person voice that always speaks directly, even when referring to itself in the third person[1], [2].

In the Qur'an, the Prophet serves as the revelation's vehicle and is often addressed personally. However, even when the community, other peoples, or previous prophets are mentioned, the originating voice is always dialogically dramatized. The texts of revelation thus at any and all points call for an experience: the experience of dialogically standing as an addressee, individual and already dramatized and exemplified in the and experience of the Prophet, not only of insights and reflection, in a specific con- text. Nevertheless, this experience has historically and customarily been a community-founding one—not merely in the basic sense

of a community of shared beliefs, but also ritualistically, liturgically, and legally entrenched via the force of the Word. However, despite its distinctive syntactic, acoustic, and mixed-genre forms, this dramatized, direct way of speaking inherently solicits, demands, and dramatizes an individual response. Before we can even begin to consider the various literary genres and modes of expression in the revelation texts—some of which have their precedent in theme and form in monotheistic traditions, others in Arabic and nearby Syriac practices, and others obviously unique to the Qur'an itself—we must first have a clear understanding of this situation of voice, in my opinion. These latter forms, most prominent in the early suras but present throughout, have to do with their uniqueness with the particular vision, the claim both to origin and to finality of revelation, and the authority of the issuing voice in the Qur'an. They also have to do with the numerous forms of direct address and the particular feature of switching speaker and ad- dresses, sounds, syntactic ellipses, discontinuous temporalities in narrative forms, etc.

The majority of recent literary analyses of the Qur'an tend to emphasize narrative and narrativistic elements, driven by the dominant modern concern with history and historiography and derived from various literary critical, biblical, and hermeneutic modalities, despite offering some of the most significant and exciting interventions in the history of Qur'anic Studies. The Qur'an itself articulates and confirms this vision and sphere of continuity, though from within the new vision of al-qaa al-Haqq when it comes to comparing with other narratives. This is another fundamental premise at play: if we are to study continuities between the Islamic, Christian, and Jewish traditions, particularly as revealed in their scriptures, then we naturally begin with narratives of the prophets. The only thing that stands out right away when the Qur'an uses its own declarations and reports of al-qa'a al-aqq is the discontinuity and omissions in the narrative flow and narratives of occurrences. The tradition has analyzed the corollary expression of asan al-qaa primarily as an aesthetic standard for the language of the Qur'an as a whole.

But it also serves as a criterion for selection, providing a selection principle for that which supports the vision as the ultimate vision of truth. In contrast to the Jewish Torah, Christian theology and hermeneutics have traditionally taken a narrative approach to the scriptures and even to faith. This approach is based on the typological concept, which aims to weave together Genesis and Revelation into one overarching story of redemption. Prophetic stories in Jewish scriptures represent exactly such a break in temporality, but not in a history of redemption, but rather in human history, as shown by the history of a chosen people. Much like the tales of conversion by the Word in early Islamic texts and traditions, storytelling becomes a prominent genre for the accounts of personal contact with the Word more in the Midrashic and Rabbinical commentary. Both traditions focus on the abrupt, life-changing impact of hearing a single verse or group of verses rather than an unbroken narrative or redemption tale[3], [4].

The Midrash provides exegesis of particular phrases or narrated actions but not continuous readings of the biblical narratives. Small pieces of the text become the foundations of elaborate homiletical structures that have only an intermittent relation to the integral story told by the text. The Midrashists did assume the unity of the text, but they had little sense of it as a real narrative continuum.Though the experience of the Word stays at the level of the individual verse or group of verses, Muslim exegetes and hermeneuts also presuppose the unity of the text as a whole. Experience of the Parables in the Gospels, the Call to Discipleship in the Synoptic Gospels, and the ego eimi of the Johannine Gospel are all extremely related to this tradition. Only until the meaning of the word is fully developed in the life of the listener does narrative start to take form. Famous scholar and exegete Jalal al-

Din al-Suyuti, for instance, opted to structure his autobiography into stages of growth, each of which elaborates on the significance of a particular Qur'anic verse, which also serves as the title of the book.Not in the immediate literary sense that we often recognize and feel story to be, narrative is obviously not the defining or driving mode in the unique experience of the Qur'anic text. Since Northrop Frye redefined myth and described the impact that the principle of typology has on producing a running narrative from Genesis to Revelation in the Bible, a unifying principle that connects the first verse to the last, revealing a totalizing narrative, a totalizing myth or mythos, order of words, has not yet been found. The authority of the origin- and truth-claiming voice disrupts time as a continuum, reclaims, reworks, and rearranges narrative aspects. From a textual perspective, such an act does not seek to recast or recover narrative but rather to articulate a vision of truth at the source, highlighting new modes of language and new modes of experiencing the sacred through language. The text highlights units of thought, of action and of event, of experience, and even of partial narrative sequences, and it arranges them as units of contemplation which draw attention in suspended or, at times, contradictory ways[5], [6].

According to Moroccan critic AbdelfattahKilito's insights, what Emily Apter has interpreted as "The Translational Interdiction" or "the divine right of untranslatability" that originates in an Islamic context must still be relevant to what she has demanded under a theology of saving difference in philosophical discourse and translation studies. What Kilito has described in accordance with the commandment "Thou shalt not Translate Me!""in the end" refers to the experience of language, not the experience of the Word acting as a speaking voice. As evidenced by the titles of significant exegetical works of the variety of "tarjamatma'n al-Qur'an," Qur'anic verses have almost always been received with their "meaning" already translated. Additionally, the text itself encourages the use of ta'wl, or "hermeneutical interpretation," in the sense of "returning to origins." A function of subsequent study, the radical separation of tarjama, tafsr, and ta'wl is the foundation for the main hermeneutical effort created by the late Egyptian critic Nasr Hamid Abu Zayd. The importance of Abu Zayd's work is highlighted by the fact that he draws attention to the fact that contemporary Arabic literary interpretations of the Qur'an have forgotten the early distinction made in theological debates between the eternal and temporal aspects of God's Word. This has exposed literary critics to criticism because the approaches lack support from a contemporary theology and a fresh hermeneutical approach.

As I briefly said above, I would also contend that in one more important regard, the issue of the text's wholeness, an Islamic hermeneutics of proclamation may learn from the objections of Hebrew academics and exegetes to the narrativizing hermeneutical actions of Christian theology. The debates about "coherence" in the Qur'anic text, which have dominated contemporary, mostly Western, research, may have been significantly impacted by this. The Qur'anic text's internal distinction between qa'a and usra should be taken into account, as should the experience of discontinuous temporality that distinguishes the Qur'an from other holy books. In light of this experience, we should also take into account the modes of reception, particularly of unique individualities, and not just how the texts speak to a communitybeyond the legal aspects and codifications. On the side of tilwa, or "recitation of the revealed word," interpreted as a reaction to the summons of the matluw, or "the actual facta metaphysical onecalled the Revelation, as Levinas would have argued—the trans-historical vision of anb' al-ghayb," the historicity of experience continues to be this way[7], [8].

In order to illustrate how the Qur'anicNa'm is literarily regarded as voice and beyond the influence of textual and narrative traditions, prophetic traditions, as well as of our notions of

the modern novel, it may be a good idea to end with a few examples from contemporary Arabic literature. The works of Naguib Mahfouz, Ibrahim al-Kuni of Libya, and Gamal al-Ghitani of Egypt are only a few examples of important experiments in contemporary Arabic narrative discourses that strongly appropriate the Qur'anic text and Arabic language traditions in terms of voice, vision, and register. Al-Ghitani himself stated: "Long ago, I saw the need for new aesthetic forms for the book that rely on Arabic culture. As a result, tradition is now a source of inspiration for a variety of artistic mediums, which, according to al-Ghitani, should aid in "powerfully articulating our present." These modes of expression provide the author a variety of creative instruments with which to record the historical moment as it is passing and save its essence from extinction. Al-Ghitani makes use of the historical undertones built within the language. That is, the novel only succeeds in bridging genres by revealing identity as a complex universe of affinities, each with its own unique history, language, and style. As a result, the novel as a Western form is transcended. Al-Ghitani has access to an almost infinite number of narrative tenets, literary techniques, and resonant words and expressions thanks to the rich and intricate textual traditions, all of which may produce a range of aesthetic and expressive effects. These traditional genres include popular, oral histories and customs as well as traditional Arabic historiographies and Khia or topographic writing.

While the impact of these storytelling techniques is most clearly seen in the way the story is put together as a whole, the uniqueness of the key characters' individual fates is what give these techniques their unique effects. To set forces at work in the present on a plausible and persuasive historical continuum, he investigates the imaginative traces of memory in language. As he has argued for their similarities, this historical continuity is none other than the story of a person's fate, set out architecturally in a manner similar to how an Islamic architectural monument is created or the Arabian Nights are written. In Libyan author Ibrahim al-Kuni's worldview, there are several instances of mythologizing the holy word, collective memory, sacred place, and sacred time. These eventually make up his fictional universe, the mythical universe of the desert. Using mirrored metonymic and metaphoric discursive worlds, where the speaking voice enacts primordial sacred, creative, and participative capabilities, voice strives to articulate individual and community experience in this context. The people, the second-addressee of monotheistic discourses, are the target of a historically conceived/received holy word in Mahfouz's work that strives to reclaim sacred temporality.Children of the Alley by Mahfouz is a distinctive narrative attempt, as I have already said. Through the vision he tried to explain to Claude Simon in the anecdote that I've used to frame my thoughts here, it is able to engage with the contradictions of its own historical moment, the crises of post-1952 Revolution Egypt, and to offer an anatomy of the revolutionary process by othering textual traditions of sacred narratives. In the process of creating something comparable to Michel de Certeau'sheterologies, his creative vision is able to profoundly delineate the types of historical information that religious myths give to the populace. In essence, he has produced a secular story or Nam, with the speaking voice emanating from a projection of the popular fantasy and a wide variety of histories of the Word's reception.

The people's own social realitiestheir own time and placeare reimagined phenomenologically as outward signs of the group fight for social justice. A revolutionary action is always sparked by or results from the acts of self-awareness and expression that the people engage in. Religious transcendental visions are not addressed anagogically or typologically when dealing with time, location, and social realities. There are five disconnected narrative strands that are joined mostly by tales from traditional storytellers or café poets and the collective memory of the populace. The prophets of religious transcendental realities such as those of Gabalawi, Adham, Gabal, Rifaa, Qassem, and Arafa are neither deity or their prophets or

messengers. Instead, they are social reformers and revolutionaries who are coming from among the populace. The timeline of the tale is divided into two parts: the ongoing timeline of human life as seen from below and the intermittent timeline of repeated "divine" interventions. The narrative experience makes clear how a culture is founded on and structured by the distinction between these two views of time[9], [10].

The narrative-based New Testament "proclamatory voice," or Kerygma, is re-enacted through variations of "the gospel according to the son" in such influential works as José Saramago's The Gospel According to Jesus Christ, Stephen Mitchell's The Gospel According to Jesus, Norman Mailer's The Gospel According to the Son, and most recently Philip Pullman's The Good Man Jesus and the Scoundrel Christ. The possibility of comparative insight into either side of the untranslated of the Word through the differences of its narrative emanations would undoubtedly be further illuminated by a comparison of these novels in relation to the New Testament Kerygma and of the works of the Arab authors I mentioned in relation to Nam. For the aim of these comparative reading activities, the works of contemporary Hebrew writers like Shmuel Yosef Agnon would likewise provide such invaluable information.

Global translation needs a rigorous theology of "saving difference" to join the translational scene in order to fulfill the promise of linguistic monotheistic with the philological premise of a oneness of beginnings. The cases of Kerygma and Naam, or even hermeneutics and ta'wl, serve as important starting points. They are no less important than the instances of Borges' Averroes trying to translate the Greek concepts of tragedy and comedy, or more recently, Heidegger's attempt to hermeneutically approach Japanese aesthetics (Iro and Ku) and language experience (kotoba) through dialogue. The translational act as it is here reconceived must first be recognized as that which resists, as "the non-bond which disjoins beyond unity" only to "open yet another relation," and they must then emerge in the full force of their originating and differentiating trans-historical articulations, in the mode of a "persistent episteme."

Therefore, it is important to see untranslatability as both a problem and a paradigm, as Apter has indicated. It doesn't have to be a label for an impasse in the actions and processes of translation, nor does it have to be one. As a result, it also emphasizes the hermeneutic elements in the actions of understanding, translation, and interpretation. In my opinion, this helps to highlight the complexity in the acts of comprehending alterity, whether it be personal, literary, or cultural. As Spivak has persuasively argued, the question of agency would have to concern itself not only with the mastery of other languages and cultural traditions for textual analysis, but even more so with the epistemological and hermeneutical negotiation of other traditions' conceptual languages and histories of practice. Because only then can the knowledge that is created be really engaged into critical interaction with western disciplinary knowledge. As Johannes Fabian argued in his critique of the anthropological method, if non-European language critical traditions are not considered when it comes to the actual knowledge production, the time of discourse, only European conceptual languages are seen to provide the necessary analytic tools and concepts.

DISCUSSION

Finding modes and scales of analysis that can mediate between the multitude of unique linguistic and literary traditions and the "global babble" of an all-encompassing world systemif "system" isn't already too definite a term to useis a major challenge we face in our search for new approaches to world literature today. Even though we can now refer to "world music" or "the novel" as global phenomena, the world is still not nearly as flat as some economists claim, and we must still take into account the fact that literature has never been

created within a cohesive global system for the majority of recorded history. In various sections of the world, "World Literature" has meant different things, and only a very small number of authors have genuinely had a global readership. Literary works have moved within rather distinct sectors, whether defined in geographical, political, or linguistic terms: the Sinophone or Romance traditions, at least into the eighteenth century. Here, I'd want to examine a concept that is often left out of discussions of regional and world literatures: the vital function of global scripts. The scripts that have a worldwide impact often go far beyond their original language or language family, having substantial implications for literature and culture in general. These scripts are sometimes solely considered in reference to their originating language or language family. Even today, alphabets and other scripts are important markers of cultural identity and often serve as sites of conflict over independence or dependency. I'll contend that a universal script serves as the cornerstone of a larger literary framework known as the "scriptworld, where works that employ a common script are composed."

As part of his drive to reorient Turkey away from its Ottoman, Middle Eastern past and toward a European future, Kamal Atatürk wrenched Turkish away from Arabic script to a Roman-derived alphabet in 1928. This is an archetypal contemporary example of the cultural-political function of scripts. Atatürk had himself photographed while imparting instruction in the new alphabet, with Turkish flags conspicuously displayed behind his open-air chalkboard, in order to portray this endeavor as a patriotic declaration of a newly chosen identity. Conflicts over scripts are still present today in numerous borderlands. In the last century, Chechnya has seen two script changes. The Chechen language was first written in Arabic letters, then switched to Cyrillic during the Soviet era until switching to the Roman alphabet in 1997, the year Chechnya gained freedom. The Berbers of North Africa have recreated an ancient Punic script known as "Tifinagh," which is currently taught in schools in Morocco. They did this because they wanted to maintain a separate identity from Arab culture while also being unwilling to accept the Roman alphabet of French colonial times.

Scripts are often significant in cultural politics and have a particularly significant influence on the creation and dissemination of literature, both in the modern, globalizing globe and throughout literary history. As I was writing a book on The Epic of Gilgamesh, possibly the earliest genuine piece of global literature, I began to consider the problem of script. The Akkadian "original" of Gilgamesh is itself a vast adaptation of an earlier Sumerian song cycle. Gilgamesh is the earliest literary work that we are aware of having had a widespread circulation, well beyond its Babylonian origin. It is also the earliest work for which we have recovered translations into several foreign languages. According to manuscripts that have been found so far at no less than fourteen locations, Gilgamesh really seems to have been the most well-known literary masterpiece ever produced in the ancient Near East. These may be found not just across Mesopotamia but also as far away as Megiddo, which is on the Mediterranean coast about fifty miles north of Jerusalem, and Hattusa, the Hittite capital in what is now Turkey.

What is astonishing to see is how completely the introduction of cuneiform writing constrained the dissemination of this most renowned Mesopotamian literature. Every translation of Gilgamesh that we have is in cuneiform, and it appears in four distinct languages and various dialects. The Megiddo fragment had traveled as far south as Akkadian syllabic cuneiform had been used on a daily basis, which was about the Syrian city-state of Ugarit, a crossroads of civilizations where both scripts were used. There is no proof that Gilgamesh was ever translated into any non-cuneiform script, despite the epic's enormous popularity for more than a thousand years after it was originally written in roughly 1600

BCE. The epic is characteristic of all literary works written in cuneiform, which were lost when cuneiform was no longer used, in this regard. "The epic that we know died with the cuneiform writing system, along with the large portion of the traditional scribal literature that was of no practical, scientific, or religious use in a world without cuneiform," the Assyriologist Andrew George has remarked.

Cuneiform writing may be used to handle political and commercial issues outside of the areas where it was native. The Egyptian pharaohs employed scribes who were proficient in reading and writing Akkadian, Hittite, and other languages in cuneiform script, as shown by the huge collection of cuneiform records discovered at Amarna in northern Egypt. However, no cuneiform literary works have been uncovered at Amarna. Poems and prose tales seem to have been mostly preserved in written form across the ancient Near East within the larger writing system in which they were first authored. If this is the case, it could be preferable to refer to Gilgamesh as circling "the cuneiform world" rather as "the Mesopotamian world" or the too broad "the ancient Near East."

Three major literary systems, each based on a separate script or family of scripts, were present in the Near East. around with the Egyptian hieroglyphic heritage and the cuneiform tradition, various communities around the eastern Mediterranean coast also used a common West Semitic alphabet that included Hebrew, Aramaic, alphabetic Ugaritic, and Phoenician. The distinctions between these groups were not completely clear since scribes sometimes had proficiency in more than one alphabetic system, which itself had its roots in a much-reduced alphabetic version of cuneiform. However, a reader who is only proficient in the two-dozen alphabetic cuneiform signs would be completely unable to read the six hundred syllabic cuneiform signs, which are the preferred script for Sumerian and Akkadian literature.On the other hand, a ubiquitous writing system might break down barriers of another kind, making it easier for a work to enter a new area or even a new language, as Gilgamesh's astonishing dispersion demonstrates.

A script also has indirect but significant influence on the first writing. Scripts may serve as a stronger example of the traditional Sapir-Whorf hypothesis than language: writing systems fundamentally affect the way people think, but not for ontological reasons based on the specific sign system itself, but rather because scripts are never learnt in a vacuum. Instead, a writing system is often the focal point of a lengthy educational and job program. By acquiring a writing system, one absorbs important aspects of a large literary history, including its terms of reference, its grammatical conventions, and its poetics, which frequently go beyond those of any one language or nation.Many scribes would have learned enough cuneiform to get by with letters or bills of lading, much like a non-native speaker today may learn a minimal "business English" or Japanese for commercial purposes, but they would never have the skills needed to enter more deeply into the rich literary world of the more complex cuneiform or hieroglyphic texts. On the other hand, those who had made it through the lengthy apprenticeship had a valuable and respected knowledge, and it seems that these adepts showed little interest in the literature of the smaller, less developed communities who used alpha-betic letters.

The cultured Egyptian or Babylonian scribe may have believed the alphabetic scripts' fundamental simplicity, which served as the basis for their ultimate triumph over both cuneiform and hieroglyphics, was a sign of lower refinement and poorer expressive capacity. Cuneiform had political relevance as an elite language, similar to Latin and classical Chinese, only accessible to those with significant education and social standing, its intricacy hiding messages from the eyes of commoners. Its literary reputation was not all that Cuneiform had to offer. 'If it is acceptable to the king, let me write and send my messages to the king on

Aram parchment sheets why would you not write and send me messages in Akkadian,' Sargon II of Assyria sternly reprimanded a provincial governor who asked to use the more practical Aramaic in 710 BCE. Actually, there is a set rule that the message you enter in it must be written in this exact way.Bilingual yet using just one script, Babylonian scribes freely switched between Sumerian and Akkadian in the second millennium. As Akkadian spread across the Fertile Crescent, scribes in the area acquired multilingual skills based on a single script. The cuneiform-based scribal civilization united nations like the Babylonian, Assyrian, and Hittite empires, whose rulers were often at odds with one another. As a consequence, it is legitimate to refer to a single "cuneiform world" in literary terms, even if Mesopotamia and the larger Fertile Crescent were politically divided under multiple rival regimes.

The development of more completely global languages since then has followed a pattern that can be seen in the early cases of cuneiform and its Near Eastern rivals: a global language's leading edge is its globalizing script, and the script may spread far more quickly than the language itself. Once accepted, a global script often has dual effects, repressing local traditions while also frequently energizing them in novel ways. The introduction of new writing technologies introduces foreign texts and traditions that may supersede native ones, but they may also constitute a potent force for cultural cohesion in the area they have been accepted to by providing a common literacy to populations who previously had different scripts or none at all. The Mexica, Zapotecs, and Maya were obliged to use the Roman alphabet in colonial New Spain, which gave them a single writing system that was far simpler to learn and use than their incompatible hieroglyphic systems. As a result, literacy might eventually expand far beyond the privileged circles who had previously mastered the ancient hieroglyphics. They could more easily learn and understand each other's languages.

On the other side, more complicated scripts could also offer benefits. The widespread adoption of the pictographic writing system created by the Shang people along the Yellow River around the second millennium BCE contributed to the early political and cultural unification of China. Since Chinese characters are fundamentally non-phonetic, they may be used well outside the system's Mandarin-speaking foundation by people who speak quite different languages or dialects that are unintelligible to one another, such as the Cantonese to the south and the Muslim Hui to the west. China does not have a national language but rather a national script for many millennia. On the other hand, today's splitting of the Chinese character aesthetically represents the current political separation between Taiwan and the mainland.

Local tribes have sometimes embraced a strong foreign script, but ever since the Hellenistic era, native peoples have often had good cause to be wary of Greeks carrying Greek. There were cultural restrictions even when the gift was only a given alphabet rather than the full-scale imposition of a foreign language. Scripts don't really carry much cultural information by themselves, yet they are never only learnt "in themselves." The new script often conveys a scripture first, followed by a complex of beliefs, values, and customs. These quickly expand to encompass both secular and religious tales and poetry, and as a consequence, even literature created in the native tongue starts to engage in conversation with the literary and theological traditions that come after the script.

Therefore, it is inadequate to conceive of "the Latin Middle Ages" or "global Arabic" while focusing just on language. These international languages live in the shadow of the even more international scripts that accompany and go beyond them. As with Akkadian speakers learning Sumerian as part of their scribal education or medieval Japanese poets writing Chinese and Japanese verse, an imported script's "home" language is frequently learned and written by the same people who will use its script to compose works in their native tongue.

Such bilingual poets' works in the vernacular are likely to be imbued with ideals from the other language they are also utilizing. However, even authors who just utilize the new script in their own tongue often display a keen understanding of its underlying culture by adapting, parodying, or challenging its narratives, sometimes doing both at once.

Medieval Iceland, which produced one of the biggest and greatest vernacular literatures in medieval Europe, provides excellent instances of this intricate relationship. The Icelanders of the eleventh century laid the foundation for the three centuries of prolific vernacular production of sagas and skaldic poetry by converting to Christianity and paralleling the transition from the runes to the Latin alphabet. They sometimes wrote in Latin, typically for religious reasons, and occasionally they translated French romances into Icelandic, but more often they created their own poetry and stories in Icelandic, using a Roman alphabet that was modified to match the dialect. The Latin scriptworld includes the Norse sagas, despite the fact that they do not belong to Latin literature.

CONCLUSION

The importance of scripts as determining elements in the creation and protection of literary legacy. The choice of script affects a society's literary legacy in more ways than one, both on a cultural and historical level. We learn about the complex interactions between language, culture, and writing systems by looking at how scripts have influenced the development of literary traditions in many locales. Scripts provide as a link between oral storytelling and written literature, facilitating the generational dissemination of cultural information. Additionally, they add to the variety and complexity of world literature by capturing the distinctive linguistic and cultural characteristics of each culture. The analysis of international scripts demonstrates how literary traditions may survive and evolve in the face of shifting cultural norms and technological change. Finally, "Global Scripts and the Formation of Literary Traditions" encourages us to investigate the complex connection between scripts and literature throughout the globe. It serves as a reminder that the written word, in all of its forms, serves as a repository for cultural memory and an effective means of cross-cultural communication. Understanding the historical and cultural settings of scripts helps us better appreciate the worldwide literary mosaic and the ongoing legacy of human storytelling as we traverse the digital age.

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CHAPTER 12
CODES FOR WORLD LITERATURE: NETWORK THEORY AND THE FIELD IMAGINARY

Jyoti Puri, Associate Professor
College of Education, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- puri20.j@gmail.com

ABSTRACT:

The application of network theory in the realm of world literature studies, offering new perspectives on how literature circulates, connects, and influences across global networks. This abstract provides an overview of the book's exploration of literary networks, both formal and informal, and their impact on the field of world literature. By analyzing the interplay of codes, actors, and texts within these networks, the book sheds light on the complex dynamics that shape the world literary landscape. The study emphasizes the significance of network theory as a tool for understanding the fluid and evolving nature of world literature, transcending traditional boundaries and hierarchies.The book demonstrates how network theory enables scholars to map the intricate relationships between literary texts, authors, translators, and readers on a global scale. It challenges the notion of world literature as a static canon and instead portrays it as a dynamic, ever-expanding field influenced by various agents and forces. By examining case studies and literary networks from different cultural contexts, the book underscores the relevance of network theory in reimagining the study of world literature and its capacity to reveal hidden connections and patterns.

KEYWORDS:

Cultural Networks, Digital Humanities, Field Imaginary, Literary Studies, Network Theory, Social Networks.

INTRODUCTION

In Norse works, such as Snorri Sturluson's Prose Edda, one may see a subtle but significant redirection of local legend toward Christian and classical traditions. This is the most comprehensive collection of pagan Germanic mythology from the Middle Ages that Snorri has put together as a source for lyrical references and tropes. In his foreword, he expresses concern that future poets may not understand the meanings of the classic skaldic metaphors and epithets, leading to the obscurity and extinction of the ancient poetic language. In contrast, he brazenly links the northern gods to ancient history, euhemerizing them as mythical heroes later mistaken for gods, and he even provides language studies to link them to Troy:Iceland is an interesting example of a free country making the decision to become independent and enter a new scriptworld. Icelandic academics freely experimented with the alphabet throughout the twelfth and thirteenth centuries, adjusting it to the Norse sounds and speculating on the relationship between speech and writing. In reality, the majority of the Prose Edda manuscripts now in existence are bound with one or more grammatical treatises.

This is especially true of the Codex Wormianus, which has four added treatises that are now collectively known as the First, Second, Third, and Fourth Grammatical Treatises. The author of the Second Grammatical Treatise compares his writing to music and encourages the reader to use the sounds on the chart as musical instruments: "The mouth and the tongue are the playing-field of words. The whole language's letters are elevated on that field, and the

language either presses the keys of an or plucks portions of them like harp strings. His vowel and consonant chart in The First Grammatical Treatise as a kind of keyboard, a tool for imaginative play[1], [2].

Even earlier, in the First Grammatical Treatise, which was written about 1170, the author displays sovereign independence by experimenting with the just arrived alphabet. Although it may seem as though Icelanders are simply adopting foreign customs, he argues that the Norse alphabet is not merely an adaptation but rather a brand-new invention because languages are all distinct and need to be written using different letters than one another as the Greeks do not write Greek with Latin letters and the Latin writers do not write in Greek, but rather each nation uses its own set of letters.The First Grammatical Treatise goes on to say that since our language contains the most vowel sounds, he "accepted" certain Latin letters, "rejected" others, and established additional letters as required. Since it is difficult to accurately read skaldic poetry without this difference, he also employs small caps to denote extended consonants. He adds that "the skalds are our authorities in all problems touching the art of writing or speaking, just as craftsmen and lawyers in the laws." The First Grammatical Treatise concludes with a challenge or a note of encouragement for the reader after laying out an alphabet with a total of fifty different letters: "Now any man who wishes to write let him value my efforts and excuse my ignorance, and let him use the alphabet which has already been written here, until he gets one that he likes better.

The vast mass of people, who loved the chase of wealth and power, stopped paying respect to God as the population of the globe grew. They eventually reached a point where they refused to mention God, so how could anybody explain to their boys the wonders associated with Him? In the end, they lost even the name of God, and a man who knew his Creator was nowhere to be seen. Snorri's work is specifically dedicated to teaching young poets about the wonders achieved by the pagan gods whose names are now forbidden under Christianity. Snorri is purportedly speaking about the ancients who lose sight of the real God and turn to paganism. No less than the principal deity in expresses concern for cultural memory in the Edda. Hugin and Munin, two ravens who perch on his shoulders and carry everything the news they see or hear to his ears, are called. He sends them out at dawn to fly over the whole planet, and they return at breakfast. In this way, he learns a great deal about what is happening, and as a result, people refer to him as the god of ravens[3], [4].

When Snorri Sturluson strategically connected the ancient material to the classical tradition, it could be considered a relatively late stage in the development of the medieval Latin scriptworld. Snorri Sturluson was writing two and a half centuries after Iceland's conversion to Christianity in the year 1000 and was making the most of the pagan myths in a Christian world. But even in works produced by authors in places where paganism was still widely practiced at the time of the Roman alphabet's introduction, we may nevertheless detect remarkable changes. Examples from Mexico and Guatemala in the sixteenth century are particularly fascinating since Mayan and Mexica authors there started recording their ancient tales and poetry within a generation after the Conquest, employing the Roman alphabet to record their original languages. The development of the poetry we can read today was greatly influenced by the use of the Roman alphabet.

First of all, the Roman alphabet made it simpler and more sophisticated for local poets to record their words. In the realms of mathematics and astronomy, where the Aztecs and especially the Maya were global leaders, the ancient hieroglyphic systems of the Maya and the Mexica were very successful. These systems, however, seem to have been mostly used as memory aids outside of their mathematical and financial applications. They are ideally adapted for remembering important details about historical chronology and events, but are

not sufficiently advanced to record a specific set of words to convey those events. Since linguists are currently working to decode the remaining hieroglyphic writings, we know very little about the pre-Conquest corpus. However, given what we now know, it would seem that the ancient hieroglyphic methods were not particularly conducive to extensive lyrical or narrative expression[5], [6].

The introduction of the Roman alphabet provided local authors a chance to preserve their works in a way that was permanent and independent of readers' memories. However, without the numerous additions and adjustments that ultimately resulted in rendering Cyrillic, for example, almost incomprehensible to readers of Greek, the Latin/Spanish alphabet was immediately imposed on the vastly different phonetic systems of Mesoamerican languages. Since the Roman alphabet was used exclusively in Mexico, the local authors' writings were constantly "normalized" to reflect Spanish and Latin phonetics. Many Nahuatl words sound remarkably close to Spanish or Latin terms as they were in the sixteenth century, such as the word "god," which is teotl, a kissing cousin of deus or dios. Numerous critics have speculated that there was a direct route of transmission due to the vast number of related similarities, as if an industrious Aeneas had traveled over the Atlantic with a dictionary in hand. Although the majority of the early colonial Nahuatl texts were written by native informants who had received training at the Holy Cross seminary in Mexico City, founded only a decade after the Conquest, where the instruction was in Latin, this fact more readily explains why teotl is similar to deus.

Therefore, the oldest native manuscripts from the colonial period are already significantly influenced by their authors' admission into the Latin script-world, even when they only deal with pre-Conquest material. These writings seldom, if ever, contain "pure" pre-Conquest material, despite commentators' frequent attempts to interpret them as such. This molding goes beyond lexical level. The Mayan PopolVuh, for instance, has traditionally been regarded as a mythic narrative that endures throughout time, but despite its focus on ancient myths and the fact that it was written only thirty years after the Conquest, it is already in conversation with the biblical traditions that were being transmitted to the writers along with the alphabet. The book's writers explicitly make references to their current location early on. The Ancient Word, the potential and source for all done in the citadel of Quiché and in the country of the Quiché people, will be inscribed and implanted in this place, as it is said at the opening of the book.In the midst of the current God-centered preaching in Christendom, we will write about this. There is no longer a place to view it, therefore we will bring it out. The original book and older writing are there, but the reader who reads and considers them covers his face[7], [8].

The Mayan writers can now present a fresh and possibly far more comprehensive version of their hieroglyphic "Council Book," which they claim to have lost but which they really seem to be referencing as they relate their tales. This is made possible by the new technology of the Latin alphabet. It seems to have been primarily a tool for divination, dedicated mostly to recording the motion of the sun, moon, and planets with short notations of the narrative of divine acts that were believed to underlay the astral order, based on their allusions to the hieroglyphic version. As a result, the alphabetic PopolVuh is a considerably more comprehensive literary work than its hieroglyphic forebear. It is also strongly influenced by the writers' concern about the harm to cultural memory posed by the invasion that introduced the alphabet to them. The journey of the divine or semi-divine Quiché forefathers from Tulan in eastern Yucatán to their new home in Guatemala is the focus of the second part of the PopolVuh. They lament the loss of their motherland as they go west, describing it as mostly a language loss Alas! Our language is gone now. How did we manage it? We're fucked! Where

did we become tricked? When we first arrived in Tulan, we only spoke one language, and our origin and emergence points were the same. Under the shrubs and trees, all the tribes said, "We haven't done well. They may settle in their new country with the help of an expedition that subsequently recovers their holy manuscripts. The ancestors' trip is influenced by biblical ideas as well as indigenous cultural recollections. For instance, it is unclear how the Quiché forefathers crossed the sea to get to their new home, which they did by splitting the waves of the sea. As if there was no sea, they crossed it. They just walked over some stones that were stacked up in the beach. The area where they went in the middle of the sea was given a name by them: Rock Rows, Furrowed Sands. They passed across where the waves parted. This story includes two different ways to cross the sea: on a rock bridge or by the seas splitting. As indicated by the term "Rock Rows," it is quite probable that the rock bridge was the initial way, while the second approach was taken from the paring of the Red Sea by Moses.

If it weren't for the fact that the Title of the Lords of Totonicapán, a work that is similar to this one and has an explicit reference to this particular passage of biblical history, this attribution of a biblical source could appear a bit random or perhaps far-fetched. Within a few years following the alphabetic PopolVuh's composition in 1554, this work was created, perhaps by the same author or authors. The local aristocracy of Totonicapán is documenting their history in this literature to support their claim to their territories in the face of Spanish attempts to annex them. They tell the story of Balam-Quitzé, their cultural hero, leading them across the Caribbean from Tulan as follows: "When they arrived at the edge of the sea, Balam-Qitzé touched it with his staff and at once a path opened, which then closed up again, for thus the great God wished it to be done, because they were sons of Abraham and Jacob. The lords of Totonicapán use this belief to their advantage, framing their history in biblical terms to claim that the title to their land was granted to them by the Spaniards' God himself. They are obviously aware of the Spaniards' speculation that the civilized peoples of Mesoamerica must be the lost tribes of Israel. Similar conflicts over identity and cultural memory also happened in East Asia when the early nationalist movements caused Korea and Vietnam to abandon the Sinographic alphabet, respectively.

The Korean writing system developed by King Sejong in the middle of the fifteenth century took a while to completely replace Sino-Korean. Even though they could possibly have aimed to claim their equality with or even supremacy over the Chinese nation that gave birth to their writing system, Korean authors continued to regard themselves as a member of the Sinitic scriptworld for centuries. The ability to read Chinese, however, was going extinct in Korea by the turn of the 20th century. Since the majority of premodern Korean literature that has survived was written in Chinese, this transition rendered the majority of older works by Korean authors unintelligible to its successor. Vietnamese literati were determined to demonstrate the independence of Vietnamese writing even as they adopted models from the whole spectrum of Chinese literary forms, notably the "regulated verse" form, or lüshi, of the Tang dynasty, even if they agreed on the prestige of Chinese writing. Vietnamese writers like the concubine Ho Xuan Huong created regulated verse poetry that were full of tonal puns and double entendres, raising the genre to new artistic heights in the 19th century. Others produced controlled verse palindromes that were first written in Vietnamese from beginning to end before switching to Chinese as they were reversed, ideogram by ideogram[9], [10].

The Tale of Kieu may legitimately be regarded as a part of the larger Chinese tradition as an adaptive adaptation of a Chinese novel, despite the fact that Chinese literary academics have mostly dismissed it as a simple translation of a minor work of Chinese fiction. Nguyen Du, however, repurposed the narrative for his own purposes and the sake of his civilization. In his hands, the story depicts Vietnam's protracted battle for independence from China as well as

the emerging reality of the French's rising influence in the country, who had helped to destroy the Le Dynasty not long before Nguyen Du started writing his poem. Nguyen Du had served as an official in the earlier dynasty before grudgingly starting work for the Nguyen Dynasty as it became clear that being loyal to the overthrown monarchy would not help bring the nation out of instability.

Nguyen Du put his personal experiences into Kieu's tale in addition to adapting a book originally written in Chinese prose and writing it in Vietnamese poetry. Kieu's personal troubles subtly mirror his own political unrest; she must sell herself into prostitution to pay off her family's gambling debts, after which she engages in a number of romantic misadventures before eventually reconciling with her first love. Nguyen Du makes evident his strong connection to the Chinese culture throughout the whole book, even as he modifies Kieu's narrative to match his own circumstances. It's remarkable that Nguyen Du often associated himself with female Chinese artists while being a male poet on the edge of the Sinophone society. In addition to being a skilled poet, calligrapher, and lutenist, Nguyen Du's fictitious character, Kieu, had traits with a genuine female poet named Hsiao-Ching, who was compelled to marry a man after his envious first wife burnt virtually all of her works. Nguyen Du contemplates her destiny as well as his own in a poem titled "Reading Hsiao-Ching," stating, "West Lake flower garden: a desert, now." I flipped through old books while sitting by the window alone. In addition to fighting for artistic acclaim, Nguyen Du also fought to establish an independent country in which he might become a poet. In a crucial passage in The Tale of Kieu, a lady poet who is about to be sentenced by a court is saved by Kieu's lyrical prowess. Although The Tale of Kieu roughly adheres to the plot of its Chinese inspiration, Nguyen Du makes Kieu the main character rather than her warlord lover, who takes center stage in the Chinese book. He also dramatically altered the finale by having Kieu eventually reject her still-faithful first love, Kim. In order for her to live with them as a Buddhist nun, free from love commitments and maintaining the joyful reunion and marriage that the Chinese book finishes with, she convinces him to wed her sister.

Nguyen Du frequently compares Kieu to a blossoming flower throughout the poem as a way of highlighting both her exceptional physical beauty and her artistic talent, but ultimately these images lead to a Buddhist emphasis on transience and renunciation rather than an erotic fulfillment: flowers bloom but then fade, bees invade their innermost crevices, reeds are flattened by the north wind, bamboos split, and tiles slip from roofs. Nguyen Du, a pioneer of Vietnamese folk poetry, was also a follower of the traditional Chinese canon, which he alludes to on each page. However, in making Kieu a metaphor for an oppressed people, he paints a picture of a country radically different from either imperial China or Napoleonic France: Vietnam will be a country that forgoes security and power, a country that doesn't demand racial, sexual, or literary purity. He is a poet of passion and renunciation, political participation and detachment, and he is both a proud member of a global Sinitic literary heritage and a pioneer in Vietnamese poetry. His creative creativity is fueled by the blending of foreign and indigenous traditions.

A century later, during the anti-French colonial uprising, The Tale of Kieu was transliterated from Cho Nam into Nam Viet, a new alphabetic script with French influences. Despite the fact that Jesuit missionaries created and promoted this script, many intellectuals in Vietnam welcomed it as a tool for mobilizing the public and promoting political action against the same foreigners who had first brought the alphabet. Ancient Egypt is considerably more the exception than the norm when it comes to a nation developing its own language and literature in sovereign independence from other cultures. Even among the founders of writing, the Sumerians and the Phoenicians are more prevalent because their innovative scripts were

swiftly adopted by other powerful societies nearby. The majority of literatures are developed within broad frameworks based on the ability of scripts to transcend the confines of time, location, and even language itself. A local or national literature that emerges within a transcultural environment must navigate a catch-22 since the new script that might give expression to a people's traditions also poses the risk of the local culture being absorbed into a larger milieu.

Writings as diverse as the Prose Edda, the PopolVuh, and The Tale of Kieu demonstrate how authors have often come up with inventive solutions to resolve these conflicts. In the days after the end of the Flood, which had wiped away human civilization, Noah's raven was unsuccessful in finding anything to send back to him, but we learn from The Prose Edda that in's ravens are more successful: they bring back news from all across the earth. In, the god of wisdom, is both gifted and cursed with foresight. He is aware that Munin will eventually fail to return and that he can only utilize the ravens' reports for a limited period of time until the gods enter their predestined twilight and vanish from memory. Though In is also the god of poetry, it's possible that he may envision the day when poets will begin using the new dispensation that will take in's place. These poets will employ the alien writing to honor their old benefactor and his wonderful actions while fending against the oblivion that the developing culture threatens, and their poetry will preserve the memory of the raven dubbed Memory.

DISCUSSION

The idea of the world and the practice of "worlding" have undergone a conceptual reorientation in the present era of what has been dubbed "the network society," which is anchored exactly in a turn away from roots and all they signify. Gilles Deleuze and Félix Guattari compared rhizomes, an organic meaning a branching structure that has no center and no perimeter, no top and no bottom, to roots in A Thousand Plateaus. The topology of the rhizome is instead defined by depth, sites of saturation or density, and routes of connection or departure. Whereas "root-thinking" advocates the binarizing and fixing logics of basically territorial mind, mapmaking in its most imperial form, rhizomatic thinking exhorts us to "connect the roots or trees back up with a rhizome." In certain circumstances, it will be feasible to "bolster oneself directly on a line of flight enabling one to blow apart strata, cut roots, and make new connections," while in others, one will often be compelled to accept dead ends and "to find a foothold in rigidified territorialities." If this is a map, it is one whose coordinates are created by pragmatics composed of multiplicities or aggregation of intensities rather than theoretical analyses assuming universals. The branching rhizome is "reducible neither to the One nor the Multiple has neither beginning nor end a system without a General and without an organizing memory or central automaton, defined solely by a circulation of states," according to Deleuze and Guattari.

Media theorists like Jan van Dijk and Armand Mattelart define network society as a networked system of nodes where circulation and connection prevail over isolation and differentiation. A vertical ordering in which lower-level components are absorbed into higher level elements, as in the grand chain of being, is not the case in networks. Instead, networks are heterarchical, which means that units interact, cohabit, and communicate with one another. The network society, according to Mattelart, inherits the linked network of international communication that was created by nationalist-imperialist projects of sovereign control in the late nineteenth century. These projects included the construction of railways, telegraph cables, phone lines, and, more recently, digital pathways with Euro-American origins but a global reach. These informational flow infrastructures, according to Mattelart, represent the apex of territorial sovereignty and Enlightenment universalism. They are based

on the twin fantasies of a perfect human nature and a single, unifying language, the apotheosis of which may be binary code. Communication technologies, however, may and do "release the flow. This expression resembles the idea of a networked assemblage proposed by Deleuze and Guattari, in which fluxes of energy, signifier, and meaning are routinely caught and released. The very nature of networks allows for a tiered study and captures a dynamic process. They provide a solution to several persistent issues and disagreements in the subject of global literature.

Certain things vanish in a network, including centers, the discourse of origin and copy connected with them, teleology's, and the progress narratives they include, as well as the all-knowing, central subject before whose eyes the whole universe is spread out and waiting to be understood. The haughtiness of such a topic has prompted criticisms of global literature's "scopic vision," to borrow Gayatri Chakravorty Spivak's phrase. To use the phrase Deleuze and Guattari use in Anti-Oedipus: Capitalism and Schizophrenia to criticize psychoanalysis's literal triangulation of the worldMommy, Daddy, Me, everywhereSpivak's dismissal of the new "Moretti-style comparativist" depends on an understanding of the map as necessarily hegemonic, a version of analytic imperialism. The network presents an alternative type of potentially decolonizing power to those of us who are involved in mapping global literature because of its horizontal rather than hierarchical, pluralizing rather than totalizing energies. According to Spivak, global literature does not inevitably or inherently flatten the globe, particularly if it turns out that it is a network that may be accessed sporadically, from different locations, and at different nodes across the great expanse of literary history rather than a map that has to be filled in.

World literature is frequently described as a mapping problem, whether of perspectival orientation or of intercalary jumping, as in Wai-Chee Dimock's model of a literary "deep time" where that old thing, "American literature," becomes "a crisscrossing set of pathways, open ended and ever multiplying, weaving in and out of other geographies, other languages and cultures input channels, kinship networks, routes of transit, and forms of attachment." Such scalar, networked structures build a sense of the spatial and temporal width of global literature—a breadth that implodes into density, nodal points where the distant and the nearby combine to release new patterns of literary history and new reading protocols. We are invited to investigate these nodal densities, the stars in the constellated literary history of global literature, for their intensities, the saturated energies, and the emotive clusterings where history is imprinted. Nodes are a structural component of any network economy, including a literary one, according to David Ciccoricco. In the cybernetic narrative theory, nodes represent the locations where textual routes "loop," to use a different crucial phrase. The interconnected network of nodes and loops defines "network fiction," or literature that uses the postmodern information network culture as its subject and method. Examples of this type of literature include hypertext, with its numerous embedded plotlines and pathways, and its invitation to the reader to follow along through recursion, rereading, and flashback. Moving ahead while looking back has repercussions for how we construct the fundamental spatiotemporal fabric of narrative textuality.

The focus of network fiction theory on the repetition, return, and recombination of labor in the node and loop structures gives a number of notions to conceptualize literature outside of the current digital age.In this respect, applying presentism—the use of the dominant narratives of this moment to explain earlier ones—to the chronologically expansive realm of global literature is significantly less than applying network theory. Although networks are popular right today, they have existed since the beginning of time. In The Human Web, written by historians J. R. and W. McNeil, Van Dijk describes five "worldwide webs," starting

with the spread of humans in hunter-gatherer tribes and the subsequent exchange of genes, technologies, and ideas, moving on to the emergence of local settlements and metropolitan city-webs around 4000 BCE, then the ancient empires of India, China, the Mediterranean, Mexico, and the Andes, and finally the cosmopolitan webs of 15 The movement and interchange of different components, whether organic, genetic, energy, technical, or informational, are present in all five of these global webs of human history. Similar reasoning may be found in Manuel De Landa's A Thousand Years of Nonlinear History, which presents networked flows as the fundamental essence of history and draws inspiration from the rhizomatic model of A Thousand Plateaus. According to De Landa's thermodynamic model, an energy flow into and out of a system indicates that it is dynamic, changing, interacting, and sensitive to feedback loops, or external inputs that affect an internal process rather than being in equilibrium. For instance, language is described as "a variable soup of linguistic materials was constantly mingling with all the other material and energetic flows" in nonlinear terms. As a result of other flows of people, culture, and words in a context of migration, urbanization, vernacularization, standardization, nationalization, colonization, and other processes, linguistic materials are "combinatric," that is, they are made up of semantic units that interact with one another and new units that are frequently introduced into the picture through these other flows. Language, therefore, is a Deleuzianmachinic assemblage in which identity is itself flowing, altering, and continually becoming, in addition to being a world permeated with the politics of identification and the emotive ties of belonging. The emergence of "post-human" identity is thus described by N. Katherine Hayles in another influential argument, where the catalytic binary of presence/absence as the basis of being is replaced by pattern/randomness, the latter being "bound together in a complex dialectic that makes them not so much opposites as complements or supplements to one another." Each adds to the other's definition and to the information flow through the system. Therefore, enmeshment is a network concept that recasts the most fundamental elements of identity and existence. One effect of informatics—the network through which biological, technical, cultural, and social information flows—is a change in the materiality of human bodies and book bodies.

A new order of being emerges that loops materiality into and out of being rather than banishing it as information enters virtual life in a circuit of endless replication and as the cyborg, a human/machine hybrid, approaches the horizon of virtual reality technologies. In other words, presence isn't everything. This does not imply that network reading has resulted in total disembodiment. According to Hayles, both books and peoplewho have bodieshave something to lose if they are only seen as informational patterns. This is because both have experiences of living as embodied beings that are traditionally marked by the resistant materiality of books. The reader and critic must engage in a feedback loop where literature, technology, and people who make and consume them are understood in dynamic connection in order to maintain both the informational patterns and the material body. As Hayles explains, reading in this way also requires a new conception of the technology of signification, one that is based on a substratum in which signification is also subject to flow, change, and shifting rather than on a one-to-one correspondence of signifier to signified or, as in a typewriter, keystroke to letter. Hayles relates informatics to what she refers to as "flickering signifiers," glossing Jacques Lacan's idea of "floating signifiers," in which signifieds become "an ungraspable flow floating beneath a net- work of signifiers, a network that itself is constituted through continual slippages and displacements."

A characteristic of flickering signifiers is their propensity for unanticipated transformations, attenuations, and dispersions. Hayles' flickering signifiers provide an alternative approach to represent the "world" in "world literature" as one byproduct of information technologies and

the network imagination they stimulate. If "world" has often seemed to bear standardized universalism as its cognate or threatened to do so, it may also refer to a constant interaction with localized, particularized, pluralized differences. "World," in my opinion, is a network nodal concept that may be used to describe both a totality and a specific place, placement, or emplotment inside the totality. To read international literature is to be in two places at once, seeing from a distance and up close, zooming in and out, and looping in and out. The terrain of global literature starts to take shape as a uniquely posthumanistendeavour if, in addition to world literature, language, and identity, other key categories such as history and genre are rethought in networked and nodal ways.

CONCLUSION

The sheds light on network theory's potential to revolutionize the study of literature from across the globe. It challenges academics to go beyond conventional methodologies that concentrate only on canonical texts and established hierarchies and encourages them to investigate the complex web of literary networks that are present across the world. Scholars may better grasp how literature moves, links, and changes in response to numerous actors and pressures by embracing network theory. The book emphasizes the dynamic and fluid character of international literature, highlighting the fact that it is not constrained by set parameters or established canons. Instead, interactions between codes, actors, and texts in many cultural settings have changed global literature to become a dynamic area. By exposing these obscure linkages and patterns, network theory provides an effective tool for illuminating the richness and complexity of the global literary environment. Finally, "Codes for World Literature: Network Theory and the Field Imaginary" encourages us to reconsider world literature as a vibrant and always changing area. It motivates academics to use network theory as a way to investigate the complex web of connections that underlies the international distribution of literary works. By doing this, we acquire a more nuanced and broad view on global literature, one that acknowledges the many forces and actors that influence it and the transformational potential of literary networks.

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CHAPTER 13
PERSPECTIVES AND APPROACHES IN INDIAN CLASSICAL POETICS: AN ANALYSIS

Vandana Whig, Professor
Department of Management, Teerthanker Mahaveer University, Moradabad, Uttar Pradesh, India
Email Id- vandanawhig@gmail.com

ABSTRACT:

The intricate world of Indian classical poetics, exploring the interplay between the actual and the imagined in the creation and interpretation of literary works. This abstract provides an overview of the book's examination of various perspectives and approaches within Indian classical poetics, highlighting the significance of imagination and creativity in shaping literary traditions. By delving into classical Sanskrit texts and the rich heritage of Indian poetics, the book offers fresh insights into how poets and scholars have grappled with the tension between reality and imagination in their creative endeavors.The study showcases the multifaceted nature of Indian classical poetics, where poets and critics engage in a complex dialogue about the relationship between the actual world and the world of literary imagination. It underscores the central role of imagination in the creation of literary works, whether in the form of poetic imagery, narrative structure, or linguistic innovation. Through a careful analysis of classical Sanskrit treatises and literary examples, the book invites readers to explore the nuances of Indian classical poetics and appreciate the enduring legacy of imagination in shaping the literary landscape.

KEYWORDS:

Poetry, Rasa Theory, Sanskrit Literature, Textual Analysis, Traditional Poetry, Visionary Poetics, Literary Heritage.

INTRODUCTION

A Thousand Years of Nonlinear History is described by De Landa as "not a record of'man' and 'his' historical accomplishments, but a philosophical reflection on the history of matter-energy in its many forms and of the countless coexistences and interactions of these forms. Using "literature" instead of "man" and "literary form" instead of "matter-energy," I investigate the potential of a nonlinear history of literature across the globe in the next paragraphs of this essay. I reiterate that to put the human/the literary into question is not to negate their existence but merely to construe them as something less than absolute, universal, and essential. Lest this be construed as a thoroughly disembodied project in which the rhizomatic matrix renders everything into structure and dismisses content, aesthetics, artfulness, affectivity, and more to the peripheries of criticism, I urge you to read the entire essay. Thus, a networked world literature does more than just point us away from national boundaries and toward international connections. Even the most fundamental literary criticism categories may be revived by network thinking. Or, to put it another way, there are several ways to skin the map of global literature. I propose to flashily the map of world literature in response to the criticism of cold, mechanical disembodiment frequently leveled at network theory and post-humanist philosophy.

I will do this by using flesh as a tactile for both the materiality of inscription and the affective sensorium that pulses through the written. The critic's personal inscription into the system she describes in the form of network reading is required for this job; it demands more than merely

thinking of the network. De Landa describes the phenomenon as "interactions between parts," which I refer to as networked connection. He says that because each interaction is "more than the sum of its individual parts," a top-down analytical approach that proceeds from whole to part will miss the force of the phenomenon, just as a model that attempts to simply add up the individual components in a bottom-up manner will also miss its target. Reading a network requires more than top-down, bottom-up approaches can provide since the phenomena is complex. The bottom-up strategy brings to mind Moretti's structuralist history of the genesis and dissemination of literary forms, while the top-down approach may be used to Spivak's stinging diagnosis of global literature as a field viewed from the heights of the metropolitan critic. The hazards of a critical discourse that universalizes in the name of "worlding" while daring to create large-scale or "systematic" models of concepts like literature, language, form, and structure may be addressed through a networked reading of world literature. Thus, studying world literature turns into a performative that starts and ends with the act of reading rather than an exercise in critical judgment[1], [2].

I now resort to a little compass in the shape of a text network that traces from the prehistoric Sumerian Epic of Gilgamesh through Neal Stephenson's 1992 post-humanist cyberpunk book Snow Crash and Australian Joan London's 2001 Gilgamesh: A book. These writings are related yet unique from one another, connected but not identical. We have the perfect case study for the technique of network reading when we combine the distinct event horizons of the three worksthe establishment of the first city-state in The Epic of Gilgamesh, the rise of global capitalist hegemony in Snow Crash, and the layered histories of settler colonialism, Europe's Great War, and the Armenian Genocide of 1915with their temporal, geographic, linguistic, cultural, and generic separations. In its depiction of a society that is completely linked, whether in the "real" world where the circuits of global banking capital connect Japanese robber lords turned yakuza, U.S. Snow Crash most accurately portrays the network aesthetic. The protagonist of the novel, a hacker named Hiro Protagonist, penetrates at one point to the very heart of the Metaverse in order to recode it and sees the network in its most multiplicators state: Mafia bosses and old-style Texas capitalists, or in the virtual world known as the Metaverse to which the novel's priestly caste, computer programmers and hackers, retreat in order to live a "second life[3], [4].

He learns that this system is really made up of a number of distinct networks entangled in one location. Big blue cubes are connected to each other, but to nothing else, by massive blue tubes. They are all surrounded by little red balls and other small nodes, like trees being overtaken by kudzu. Millions of tiny red lines, running back and forth between thousands of small red balls, create an extremely complicated tangle. It looks to be some kind of older, pre-existing network with its own internal channels, the majority of which are simple ones like voice phones.This common depiction of the internet was made popular by William Gibson's 1984 novel Neuromancer, which described "the dance of business," in which "information interacts, data is made flesh in the labyrinths of the black market." The registers of the machine and the natural world, the ancient and the new, the nodal and the linked, are all interwoven and intersected in a cyborg aesthetic in Gibson's and Stephenson's imagery, as they do throughout cyberpunk. In these worlds, bodies don't stop at the skin, as Hayles notes, but are instead extended, or as Gibson put it, "jacked in" to the matrix that connects the body, the brain, and the computer to create the cyber-protagonist, a data cowboy roaming the internet, corralling code and hunting down rogues and runaways. This environment fosters a certain kind of anxiety, which Hayles characterizes as a "palpable sense of the fragility of the textual corpus," which manifests in worries that randomness would eventually triumph over pattern and make a world built on codes unintelligible and unreadable. This is, in fact, the

captivating plot of Snow Crash, in which a computer virus endangers both the actual world and the virtual realm of the Metaverse[5], [6].

If Stephenson's depiction of the network seems to be an exact replica of contemporary information technology, it is really a looping replay of something far more ancient. The basic material for Snow Crash comes from a far older human network, namely from ancient Sumerian civilization and the epoch-defining birth of the constructed city, the written word, and the network imagination. Despite having originated more than three and a half millennia ago, Benjamin Foster's translation of the opening words of the Epic of Gilgamesh places us right in the tangible world of informatics.According to Walter Ong, earlier techniques for documenting economic transactions, such encasing tiny clay tokens representing items like oxen in clay receptacles marked with indentations designating the contents, evolved into writing circa 3500 BCE in Mesopotamia.

Writing transcends literal connotation in the clay ts and city walls of Gilgamesh, where his epic trip is chronicled. These antiquated sentences reveal a tangible power to writing: it conjures things into being. Since Gilgamesh was a savage king who often raped and pillaged his own people, the gods produced Enkidu, a heavenly companion, who was also formed of clay. Clay, the material used for writing, is alive in the same way that a wire is alive: it ignites a connection, a circuit of exchange, and an encounter across a chasm or a divide. This is one way to consider the relationship between the past and the primary oral epic, which, according to Ong, "is not felt as an itemized terrain, peppered with verifiable and disputed 'facts' or bits of information," but rather "the domain of the ancestors, a resonant source for renewing awareness of present existence."Writing also communicates with the ancestral dead, maybe even more so, as Friedrich Kittler has suggested. In fact, Kittler criticizes Ong for romanticizing oral communication over written communication, saying that only the Jesuit priest Walter J. Ong, who must have been interested in the Pentecostal mystery, could celebrate primary oral communication among primitive cultures as opposed to secondary oral communication mediated by modern media acoustics.

In his book Discourse Networks, Kittler explores "the network of institutions and technologies that enable a given culture to select, store, and process pertinent data." The belief that literary criticism may learn from information systems theory fuels Kittler's creative preservation of a large cultural universe of data storage and transmission technologies. In the American Comparative Literature Association's 2004 Report on the State of the Discipline, Haun Saussy disagreed, defending "literariness" as what secures literature as "a kind of resistance to information's charm and criticizing world literature for its abandonment of literariness and all it entails: close reading in the original, specialized knowledge, and a conviction of the spirit that literature is more than mere data." The accusation that global literature has virtually forgotten how to read is motivated by the prospect of datafication. Literature, in Spivak's words, "is what escapes the system," as he describes the "Moretti-style comparativist" who uses the rest of the world as just data for an imperialist critic-subject. Kittler's counterargument that literature is an integral component of wider informational processes sets some of the groundwork for a new definition of what literary works are. World literature, when seen as a networked flow, is literature that acts inside the system and that can be understood exactly in words that the system generates, such as node, network, loop, and life[7], [8].

In my developing account of global literature, the concept of life is entangled and looped with death. In Gramophone, Film, Typewriter, a book devoted to the notion that "the realm of the dead is as extensive as the storage and transmission capabilities of a given culture," Kittler investigates the network technologies of life, death, and writing. Writing, according to Kittler,

"celebrates the storage monopoly of the God who invented it," therefore all books are really books of the dead, similar to the Egyptian volumes that served as the foundation for literature. As Kittler adds, "our realm of the dead has withdrawn from the books in which it resided for so long" in the era of digital technology and now resides in the area Jeffrey Sconce evocatively refers to as Haunted Media. The typewriter and the feminized imprint of a recording hand, made famous in Bram Stoker's 1897 Dracula, a story about the vampiric transmission of not just blood but also of information, are just two examples from Kittler's history of the ghostly dimensions of modern media that parallel the evolution of Morse code and the Victorian séance.

Stephenson's dystopian parable about the viral patterns of information infection, Snow Crash, is like a modern-day Dracula. Similar to how Bram Stoker's Dracula transforms those who he bites into doubles of himself who unconsciously feed on their fellow humans, Snow Crash's eponymous virus transforms its victims into monstrous automatons, drugged by a modern opiate, the heroin-like "snow" that can be ingested or uploaded directly into the mind from visual contact with an infected computer screen. The worlds of Ong and Kittler coexist in Snow Crash as the informatics of coding, hacker culture, and virtual reality reveal their profound structural affinities with such "Pentecostal" phenomena as a virus spread by computer code that causes its human victims to speak in a tongue that will be revealed as ancient Sumerian me all animated by a talismanic incantation or nam-shub that creates life through the word. Compared to Neuromancer, for example, with its museum sense of ancient art combined with modern net circuitry, a general mutation of Balzacian description and science fiction supposition, the ghostly qualities of cyberspace are less important to Snow Crash. However, if mutation is a key byproduct of informatics networking, as Hayles contends, then Snow Crash's pastiche of cyberculture and sacred texts, impressionistically rendered Sumerian linguistics, and a bonkers story of code-making and code-cracking hacker heroes reveal the spectral work of generic recommendation spanning media, moments, and metaphors[9], [10].

Analogies are a major part of the book. The Metaverse, a virtual reality environment, "may be regarded a one large nam-shub, enacting itself on L. Christ's message is a new nam-shub in its day, but "Bob Rife's fiber-optic network is a new nam-shub," The Snow Crash virus is an uncanny return of that earlier history in the form of a computer virus and biological variant that use the uniquely potent Sumerian language as their "deep structure." The early Christians who spoke in tongues were affected by a "viral outbreak" of a much earlier Sumerian goddess cult, a "glossolalic cult." By L, the virus is let loose. Founder of "a string of self-supporting religious franchises all over the world" and business behemoth Bob Rife is also a former military man and a financier of a Bible college. Rife's goal is to create a contemporary "glossolalic cult" whose followers, Third World stateless labourers known as "Refus," would blindly serve his drive for global hegemony since "a monopolist's work is never done". Two indomi hackers, the traditional cyberpunk protagonists, named Hiro Protagonist and Y, a tough young Asian American lady, are battling Rife. T. with assistance from a Borgesian virtual librarian, an Asian American Vietnam veteran who lives connected to a virtual network from his wheelchair, and an affable Mafia leader who oversees one of the corporate fiefdoms that have replaced nation-states in the book. By discovering and sharing a particularly specific nam-shub devised by the Sumerian "hacker god" Enki and discovered in a clay envelope by Rife's archaeologists in the Sumerian city of Eridu, they are able to completely block the virus' propagation. Clay is the material of cities, writing, and divine manifestation in both Snow Crash and The Epic of Gilgamesh. As the virtual librarian explains to Hiro, "the ancient Sumerians wrote on everything." Every brick in a structure would have cuneiform writing on it when it was constructed. The librarian refers to a

"promiscuous dispersal of information, written on a medium that lasts forever" as the reason Enki'snam-shub has survived for so many centuries. Both the symbolic connection between the deity Enki and the hacker heroes and the endless flow of information connect the ancient Sumerian world to future infoworlds. Stories and myths are intertwined in similar ways. Both an incantation and a well-known tale, Enki'snam-shub describes a cosmos whose people were given "one tongue" by the deity Enlil, but whose peace Enki broke when he "changed the speech in their mouths, put contention into it."

Initially developed as a "countervirus," Enki'snam-shub was intended to isolate people who caught it from the "common deep structure" of Sumerian language and the cultural and religious orthodoxies it established. It was distributed by the deity along the same brain pathways as the viral me. Religion continued the quest to penetrate deep structures, while laws like the Code of Hammurabi supplanted the system of me or codes engraved into the brain but with less totalizing reach. Literally, it means "Gate of God," and it was the gate that permitted God to communicate with the human race, as Hiro explains to his anti-monopolist crew in an encomium to the power of Babel/Infocalypse that merrily combines Sumerian and Biblical mythology, neurolinguistics, and hacker semiotics.

The nam-shub of Enki, which freed us from the metavis and given us the capacity for thought, opened the door of Babel in our thoughts. Releasing Enki's heavenly counter-virus, also known as his nam-shub, would "jam their mother-tongue neurons and prevent Rife from pro-gramming them with new me." Those Refus, who came from "the wretched parts of Asia," were supposed to be labourers who were living on a big raft in the Pacific. "The Raft is portrayed in the media as a site of absolute anarchy, where tens of thousands of languages are spoken, and where there is no central authority. But things aren't at all like that. It's well-run and under strict supervision. All of these folks are speaking in tongues to one another. In order to create "a unified army with coordinated marching orders," Rife grafts radio receivers into a portion of the cult members' skulls and broadcasts his teaching material "directly into their brainstems" from there. In Kabbalistic terminology, "the tongue of Eden, the language of Adam enabled all men to understand each other" is the common language that Rife's proposal is based on. As a language manifestation of the pre-Babel world, a linguistic utopia that the book portrays as a dystopia, the "meaningless babble" of those infected by the Sumerian virus is therefore used to describe individuals who have been affected by the virus. The reduction of master hackers like Da5id to a hospitalized inmate mumbling the fake Sumerian "e ne em dam gal nun na a giagi e ne em u mu un abzuka a gi an agi" represents the victory of linguistic monopoly over hacker heteroglossia insofar as binary code is also referred to in the novel as "the tongue of Eden." Babel, understood as the construction of "walls of mutual incomprehension that compartmentalize the human race and stop the spread of viruses," may be "the best thing that ever happened to us," but the novel's own mutational, recombinant, viral energies are not found in the diegetic story of language's re-enshrining as a force of difference.

They are also not found in Stephenson's rather simple language techniques, despite the employment of neologisms that uncannily imitate the known world of late capitalism while somewhat advancing it into the future. Another example of recombinant energy can be found in Snow Crash's, a pastiche or mashup of "real" facts and fictive renderings of ancient Sumerian linguistic and religious culture. A version of Sumerian civilization that is both a virtual projection and an alteration of the historical real are combined with the established generic codes of cyberpunk in this formal feedback loop, creating an uncanny encounter with the structure of history, including literary history. We are now back to the task of networking the very categories of literary analysis thanks to the recombinant energies of Snow Crash.

Literary "stuff" lends itself to the network model, whether the intersecting lines that connect individual national works to one another in patterns of what was once called literary influence, or the more recent world-scale models of circulation and interaction that go beyond the author-text system to reflect on various currencies of flow, including the material histories of publication, translation, adaptation, and other instances of literary uptake, as well as the ghostly hi-fi networks that connect authors to their works. It will need considerable speculation to understand the pattern of their linkages, particularly the separate but entwined position of epic and novel as specialized literary genres.

Tzvetan Todorov asserts that literary genres are "systems in perpetual development. If we take this dynamic metaphor literally, we may conceptualize genre as a networkable unit. Initially, genre would seem to teleologize literary history by codifying the erratic nature of literary movement into anything like literary development. However, genres also function via nonlinear interactions, selection, and synthesis, which shows that their structure is inherently recombinant. In her introductory article for PMLA's special issue on "Remapping Genre," Wai-Chee Dimock describes genre as virtual, "a runaway reproductive process: offbeat, off-center, and wildly exogenous." She continues by referring to genre as a process rather than a physical object, which she evocatively dubs "regenerating: cumulative reuse, an alluvial process, sedimentary as well as migratory." A genre is something that is always emanating from itself while also returning via it. It is neither a place of origin nor a rule of replication. Each new iteration or, as Jacques Derrida puts it, "contamination" of genre occurs inside this formal feedback loop and becomes a part of the system.

I would add the idea of genre as a nodal point of historical condensation in addition to the "stackability, switchability, and scalability" that Dimock considers "the key attributes of genres when they are seen as virtual." In genre, certain experiencessuch as the emotive experience of an event-horizon or the sense of an era, to borrow terminology from post-Deleuzean, post-Badouian thoughtare placed into specific representational codes and forms but are not inflexible. By successfully "sedimenting," as Fredric Jameson contends, historicity into form, genre embeds a history, a formal set of norms, and/or the historical and social conditions that accompanied them. Genre bears special weight in an investigation of international literature since it serves as a formalization of history and a method of remembering, in addition to being an eminently networkable concept viewed in nodal terms. Thus, the cohabitation of a cyberpunk book and a Sumerian epic, or the worlds of clay and code, constitutes a uniquely global literary repetition of nonlinear history. Both cyberpunk dystopia and ancient Sumeria are shown as coexisting, intersecting, and palimpsestically overlapping in a manner that resonates with network theory's unique concept of time and history rather than as opposing extremes of an information highway or spectrum.

Only once in Snow Crash is the real Epic of Gilgamesh referred to as an example of how "Akkadian redactors combed over the Sumerian stories, edited out the weird and nonsensical sections, and strung them together into lengthier works, such as the Epic of Gilgamesh. The "cousins of the Hebrews," the Akkadians, are an example of codification of the type that defines, corrects, and cleans up; they are the modern-day counterpart of the Deutoronomists, those "Nationalists." Monarchists. With the ultimate objective of turning Judaism into "an organized, self-propagating entity," centralists who reflected those ideas in scripture by rewriting and restructuring the ancient narratives, virally spread via the Torah itself. When seen in the context of this history, The Epic of Gilgamesh appears as the fleeting result of a variety of activities, from "informational hygiene" to the more contagious patternings of intertextual webs. Rather than standing immured in its age-old position as "the first" of its type, it does so. Snow Crash does not encourage a literal interpretation of intertextuality,

which is defined as the degree to which one work is revived in another's characters, themes, and phrases. The novel serves as the foundation connecting everything, from epic to novel, from brain to book, from code to tale, and is regarded as the management of information. One example of how one may read works of literature from across the globe in network mode can be found in this multiplicity of connections.

In David Damrosch's meticulous investigation of the Gilgamesh epic's 19th century rediscovery and imaginative reconstruction of the epic's original sense of the afterlife, a reading situated over a period of about 4.5 millennia, the epic emerges as "a document of a genuinely ancient humanism, humanism extends beyond humanity to include the gods as well."35 The epic cannot be read without its ancient context but it cannot be separated from its textual life, In this way, The Epic of Gilgamesh is also a recombinant text, a collection of prior iterations that in turn inspires a number of mutations, including Snow Crash, London's Gilgamesh: A Novel, a Star Trek: The Next Generation episode, and others. In her consideration of the linguistic "archaicisms" and outdated colloquialisms in the original Akkadian as "testimonies to a receding but still active, still shadowy past," Dimock also alludes to the idea of Gilgamesh's afterlife. The lexical map of the epic, in Dimock's words, "is a map not only of space but also of time." This illustration of the cumulative life of humanity depicts both the language norm and its nonstandard variety as a looping, bulging, spinning net. Another depiction of the epic's human scale may be found in Thomas Greene's famous interpretation of Gilgamesh, which focuses on the hero's sad, heartbreaking journey to discover the plant of immortality in the aftermath of his anguish over the divinely ordered death of his once-wild, now-civilized friend Enkidu. Gilgamesh's sorrow at Enkidu's passing supports Greene's theory that epics have a "telos of tears" and, more broadly, that the major epic genre is more interested in the emotive price of success than the heroic act itself. Wedding affect, genre, and the historical horizon of primary epic, situated at the already depressing moment evoked, are all highlighted by Greene's localization of epic's tears, the pain they represent, and, eventually, the "intuition of vulnerability and loss that can make communion in sorrow conceivable," and finally the "ritual of reconciliation." To capture the kind of tectonic shifts that I have previously evoked and that return again in the constellation of primordial violence by the hands of gods and kings, states and capitalist corporations, the individual terms of affect, genre, and history are, however, in too s a formation, too steady a state. Epic violence, novelistic violence, violence that causes tears, postcolonial melancholy, and postmodern metafictional violence all have their place in this violence.

DISCUSSION

It is common knowledge that reality and fiction serve as the foundation for many of the literary genre classifications used in contemporary literary debates. Furthermore, it should go without saying that these two categories are often utilized in very different contexts. In this way, M. H. Abrams defines fiction in its broadest definition as "any narrative which is feigned or invented rather than historically or factually true."1 As any standard in library categorization will make plain to us, it refers to prose narratives in a more limited meaning, including the book and the short story, but from an epistemological perspective, we are here concerned with the wider notion. Non-fiction, on the other hand, refers to any speech or other communicative work "whose assertions and descriptions are understood to be factual," as opposed to fictional. It might be anything, from news accounts of real occurrences to rigorously methodical scientific discussions. Another issue is that there is no assurance that the information presented in non-fiction is true.

It may provide a truthful or deceptive account of the contested topic. However, the designation of non-fiction by itself appears to suggest that the authorial voice of such reports

believed the stories to be real at the time of their publication or, at the very least, assumed to their putative audience that the stories were historically or empirically accurate. It will be tempting to wonder if there is a distinction between fiction and non-fiction in unexplored literary cultures, particularly in the literary practices of pre-modern traditions, which do not fall under the purview of enlightenment rationality. This is because we have a tendency to assume that this division is universal. Such a study will really be quite intriguing in the current post-modern environment, which presents challenges to the presumptions that define modernity and its worldview. This activity is intended to aid in understanding the fundamental epistemological premises and the cultural distinctiveness of the concept itself.

Accordingly, the goal of the current article is to investigate how the divide between fiction and non-fiction appears in the Indian literary tradition's principles and practices. It could be helpful to start by explaining why the term "actual" appears in the title. It seems to make the exceedingly problematic contemporarily post-modernist premise that a discourse captures reality in contrast to works of imagination. No text can legitimately make such a claim to reality, since all texts are inexorably entangled in the web of their own textuality. Without challenging this viewpoint, it must be noted that these temporary distinctions are created and must be made in order to understand and speak about the vast array of literary discourses. One is brought back to the rather precarious position of Sankara's absolutist philosophy, which, although stating the provisionally of the experienced reality, continues to consider it as genuine for all intents and purposes. However, the difference between truth and fiction gains some significance when we acknowledge that there are various degrees of disguised approximation to objective reality in the realm of writing. Plato alludes to "an ancient conflict between poetry and philosophy and favored the latter for its alleged claims to truth" in The Republic. This enthusiastic elevation of philosophy to the status of knowledge's highest honor led him to project the philosopher king as the ideal world ruler, and it still persists in academic practices today, such as the designation of the highest academic degree as a doctorate in philosophy, even in the arts and sciences. The purpose of literary art is not to assert any truths in the same way that philosophical and scientific discourses do. According to Kenneth K. Ruthven, "poetic license," or the "carte blanche that frees the professional storyteller from that fidelity to the way things are that characterizes the historian," was used to validate the creative endeavors of imaginative authors.

Epic, court and lyrical poetry, historical poetry, theater, prose romance, historical romance, prose-poetry hybrid tales known as campus literature, stray poems, scientific lectures, and religious poetry were all part of the literary legacy of classical India. Indian literature, whether metrical or prose, is referred to generally as kavya. Kavya stands out in comparison to the vedas, itihasas, and puranas. According to certain calculations, the minor epic—known as adikavyais really praised as the first poetry, along with the Ramayana and the kavya. Indian poets refer to both metrical and non-metrical writings that fall within the category of creative literature as poetry, or kavya. Since prose works are also considered kavya and metrical compositions are frequent in the shastra tradition, meter has never been seen as a distinguishing feature of kavya.

It should be noted right away that poets haven't really tried to discriminate between fiction and non-fiction. By offering a variety of standards to categorize this prolific creative production into literary genres, they have attempted to take stock of it. There are several, often quite rigorous, efforts to define each group. Thus, efforts to differentiate between kavya and discourses about science or knowledge systems have been constant. One of the first poets, Bhamaha, compares the knowledge systems' rather uninteresting straightforward character, which even a dimwit could understand, with the spontaneity of the creative

process, which is the source of poetry. Here, he genuinely draws a distinction between a poet and a scholar based on the unexpected spontaneity of the creative process that distinguishes the former from the latter. Bhamaha does not, however, discuss the production of scientific discourses as such; rather, he solely discusses how to master them. He would have struggled to explain the origin tales of the many shastras, which are as inspirational as the legends of the formation of kavya literature, if he had believed that the writing of a shastra is the labor of a dull-witted individual. We may use the example of the discussion on theatrical art and language as just one example. In Natyashastra, the earliest genuine book on theatrical art, it is said that Lord Brahman merged aspects from the four Vedas to create the fifth, known as natya, via a meditative process. There is a legend that the nearly 4,000 rules of Sanskrit drama were created by the great Indian grammarian Panini with the blessing of Lord Siva, who sounded his drum fourteen times to create the aphorisms describing the Sanskrit alphabet, according to the Kathasaritsagara of Somadeva. Later poets like Rudrata emphasize the relative lack of aesthetic appeal of scientific discourses, which, in his opinion, are unappealing to those with refined sensitivities, while arguing for the importance of creative writing. According to the proportional importance of each discourse's basic parts, Bhattanayaka, a medieval aesthetician, distinguishes kavya from other discourses.

As a result, shastra is word-oriented since its word order is unchangeable. He was thinking of the sacred writings known as the Vedas, which were meant to have mystic powers due to their word structure and were thus to be kept precisely as the original seers had envisioned them. However, the meaning rather than the language is more significant in epics and other such discourses. According to Bhattanayaka, the formal beauty and literary worth of the great majority of epic/puranic tales were completely overlooked in favor of the substance, which was seen as the most crucial factor. Bhattanayaka had an odd view of literature: in this case, the process is more significant than the outcome. As a result, in poetry, the processwhich culminates in the aesthetic experience, which is the key component of the whole discoursetakes precedence over the word and its meaning.Poeticians often use the aesthetic aspect of kavya to distinguish creative literature from scientific discourses. For instance, Kuntaka claims that learning knowledge systems is a laborious process. According to him, the majority of the shastras have an unpleasant style that is neither pleasant to the ear nor simple to speak or understand, and as a result, they cause immense suffering when studied. However, Kavya is in some ways superior than other discourses due to its fundamentally enjoyable design.

CONCLUSION

An insightful investigation of the dynamic interaction between the real and the imaginary in Indian classical poetry. It proves that imagination is an essential component of literary theory and interpretation and not only a tool for poets to express themselves creatively. The book guides readers through ancient Sanskrit writings, illuminating the complex tapestry of viewpoints and methodologies that have developed through time. The understanding of imagination as a motivating factor behind literary invention and creativity is one of the study's main conclusions. Indian classical poetry honors the capacity of the human imagination to liberate people from the confines of the physical world and produce works of literature that transcend space and time. Finally, "Actual and the Imagined" encourages us to see the great wisdom and ongoing significance of Indian classical poetry. It emphasizes how crucial imagination is as a vital component of literary production and interpretation. Readers get a clearer knowledge of the complex interaction between the real and the imagined in the world of literature by exploring the views and methods within this tradition.

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