Chapter—I

Evolution and theory of comparative literature

Usually, many introductions to a literary theory describe a series of schools of criticism and it is treated as series of competing approaches, each with its theoretical positions and commitments. The theoretical movements that introductions identify, during the 20th century are usually known to us as Russian formalism, American New Criticism, Phenomenology structuralism, post-structuralism, and post-modernism, feminist theory, psychoanalysis, cultural materialism, post colonial theory, minority discourse and finally queer theory.¹ In the changing world of literary studies, who knows what more theories will emerge? However, for the literary studies comparative theory is also considered quite significant.

Before we study the comparative literary theory in depth, it would be pertinent to dwell on the evolution of the concept of world literature. During the last half of the 20th century, we witnessed a rapid growth of world literature caused by two factors. Firstly, the changing world on account of science and its innovations and secondly concern for improving the human mind and the life of man, penetrating in our social interactions and integrations. It is in this context that we call for universalization of artistic endeavours. The last fifty years have witnessed what V.S. Naipul has called, "universal civilization."² He

¹ Cullar Jonathan. Literary Theory, Oxford Press, Pp. 121-131
meant to impress that universalization in general is the cultural
closeness or coming together of humanity and the increasing
acceptance of common values, beliefs, orientation, practices and
institutions by peoples throughout the world. For example, music,
art, literature, has similar appeal to all. The central elements of any
culture or civilization are language and religion. In the modern world
there is a tendency toward the emergence of a universal language and a
universal religion. Regarding the language it is usually spoken, “the
world’s language is English” as the editor of the Wall Street journal put it.3
However, the emergence of a universal religion is presently difficult
because late twentieth century has seen a global resurgence of religions
around the world. There are many difficulties in the process of
universalization because the humanity is divided into sub-groups like
tribes, nations and broader cultural entities normally called
civilizations.

It is believed that the concept of universalization is distinctive
product of western civilization and hence the rest of the world is trying
to resist it. According to Samuel, P Huntington, in the nineteenth
century the idea of, “the white man’s burden” helped to justify the
extension of Western political and economic domination over non-
western societies. A general process of change in non-western countries
started by the middle of the 20th century causing what is known in the
West as modernization.4 Modernization involves industrialization,

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urbanization, increasing levels of literacy, education, wealth and social mobilization and more complex and diversified occupational structures. To Huntington modernization is the product of the tremendous expansion of scientific and engineering knowledge beginning in the eighteenth century that made it possible for humans to control and shape their environment in totally unprecedented ways. He writes,

"Modernization is a revolutionary process comparable only to the shift from primitive to the civilized societies, that is the emergence of civilization in the singular, which began in the valleys of the Tigris and Euphrates, the Nile and the Indus about 5000 B.C. The attitudes, values, knowledge and culture of modernity differ greatly with other societies which are traditional. The first civilization to modernize, the West, lead in the acquisition of the culture of modernity as other societies acquire similar patterns of education, work, wealth and class structure, the argument runs, this modern western culture will become the universal culture of the world.\(^5\) This explanation of the universalization and globalization may be acceptable or not acceptable but there can be no two opinions that world is fast moving to capitalist economy and western democracy. One thing emerges strongly that the world is actually becoming a village on account of connectivity of the entire world. The world is in the process of turning into a single family. Writes Dr. Abhai Mauyra, "Indians have an ancient dictum, 'Vasudhaiv Kutumbhkam'—the whole earth is one family".\(^6\)

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Chapter-I
Dr. Maurya is rightly to State that human beings, no matter which parts of the earth they inhabit, are one in basic human ethos and sensibilities, hopes and aspirations, feelings of ecstasy and agony, joy and sorrow, love and hate, good and evil, sincerity and perfidy, notions of justice and injustice, right or wrong, fair or unfair and so on.\(^7\)

It is believed that there are always some differences, conflicts and manners of expressions and forms of manifestations of the human traits and sensibilities. These do stem from national specificity mainly related to the realm of super structure of different countries and nations. In the history of mankind the factors that caused great divides have been more frequently over-accentuated and overplayed to such an extent that the gaps between different peoples often seem unbridgeable.\(^8\)

Like individuals, nations or states also get transformed into egoistic personalities, who usually develop into arrogant ones and subsumed by the evil of pride, creating a conflict in between themselves. It leads to national superiority complexes, chauvinism and in its extreme form into fascism, and operating brutality. It is in response to this sense of oppression that feeling of human oneness emerges. According to Dr. Maurya it is high time that the feelings of human oneness are articulated, accentuated, highlighted and projected more emphatically than has been done hitherto.\(^9\)

Every literature in every nation is an amazingly faithful mirror of the life of the same peoples. The process of creating and reflecting the

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\(^7\) *Confluence, Historico and comparative studies*, Ibid, Introduction.

\(^8\) *Confluence, Historico and comparative studies*, Ibid.

\(^9\) *Confluence, Historico and comparative studies*, Ibid.
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life in the respective literatures is astonishingly identical in nature. Dr. Maurya remarks that the most literatures are the sequence of evolution of trends, genre range, narrative forms, artistic techniques and aesthetic sensibilities, which charter its course through most identical meanderings, notwithstanding some specific national variations as well as some significant time lags and gaps. According to him the literary similarities in various national literatures take place not in a cyclic manner, but on the pattern of a spiral.\(^\text{10}\) Any serious work of literature, according to Harish Narang, is therefore, not only a living document of contemporary happenings ___ social, economic and political but also of the political processes underlying them. Literature develops along with life as a writer seeks the truth about himself, the world and current events.\(^\text{11}\)

Literature of any country cannot be replica of each other. The literatures of various nations in the evolutionary process either ascend or descend forming their own spool of spiral which is determined by their national specificity. It is this evolutionary spiral that builds up a universal point and areas of convergence and confluence in literature. That is what I want to analyze in this dissertation. In this endeavour, I will try to establish in particular terms in the context of Mayakovsky and A.A. Azad the related phenomena of human oneness and that of literary universality. In this direction, it shall be our endeavour to discuss the methods of unraveling, revealing, analyzing and

\(^{10}\) Confluence, Historico and comparative studies, Ibid.

establishing this oneness of our two socialist poets Azad and Mayakovsky.

Our study in its structural concept has two components. The first part incorporates such principles on the genesis and historical development of the concept of world literature evolution and concretization of the method of historico-comparative study of literature in the East-European school and the content and scope of this method in literary studies. In the other part we discuss some of the methodological approaches that would be applied to the study of problems like genesis of realism in Kashmiri and Russian literatures. Thus our study will be more indicative of a possibly correct method of undertaking a comparative study of literature rather than being exhaustive study of A. A. Azad and Mayakovsky. In pursuit of the objectives and goals of the study we have thus, categorized our study as review life works and social milieu of the poets and the comparative study of their poetry. In our study, however, we suffer from the reductive empiricism. Consequent upon it, we might get bogged down in finding out similarities and dissimilarities in the poetry of the two poets. However, our endeavour would be to appreciate and assess their literary phenomena in the context of inter literary mutuality. Our sources shall be a blend of western and Eastern sources and shall take cognizance of both the experience of Western scholars as well as the Russian theoreticians. In our context, we find a yawning gulf between Russian as well as Western socio-political and historical traditions viz viz Kashmiri society of 20th century.

The evolution of the concept of world literature is as old as the primitive man. However, subsequent developments led to gradual
growth of different peoples and races. It also came into existence due to process of fragmentation and parceling of the human population into local, national and international entity. The states emerged from Greek city-states into nation-states. Today we treat the world as a single village. Thanks to the technical age the world has inherited commonalities not only in various cultures but even amongst civilizations. We have in each nation-state multi-culturalism and universalism. Multi-culturalism is a challenge to every state and every civilization, be that USA or countries in Asia like India. According to an American political scientist, "Does the vacuousness of Western universalism and the reality of global cultural diversity lead inevitably and irrevocably to moral and cultural relativism. If universalism legitimates imperialism, does relativism legitimize repression? Once again, the answer to these questions is yes and no. Cultures are relative, morality is absolute".  

If the pursuit for oneness in economic or political life of man on earth has been a focus for more than a century, the same fate has befallen on the realms of art, culture and literature. If today we consider world as a global village we treat art, culture more powerful tool in bringing the world closer than the economic and political factors. In this context, it would be pertinent to refer to an interesting parallel which P.N Berkov has drawn between notions like 'history of mankind' and 'world history', on the one hand and 'history of literature' and 'history of world literature' on the other. Berkov observes that Karl Marx in his writings has not used the term 'world

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history'. However, he has used the concept of, ‘history of mankind’ which is wider than earlier concepts.\textsuperscript{13} According to Berkov, the change for ‘world history’ or ‘history of mankind’ is the result of the long process of human development.

The stage when the history of nations turned into ‘world history’, according to K. Marx has its beginning in the rise of the world market. It is the product of the 16th century. Thus we know K. Marx affirms, “The world market gave rise to a colossal development of trade, sea voyages and means of surface communication.”\textsuperscript{14} This is what has led to globalization or universalization or global village in modern jargon. However, according to Marx the ‘world market’ began to come in full play only around 1825 and onwards. Once the machines and other accessories developed it was inevitable to invent things more and more. Market and machine had to develop in the war between the industrialists and the workers according to K. Marx.

We also observe that Goethe used the expression ‘World literature’ in 1827 AD. According to Engels, “the colossal’ growth of means of communication-ocean-going streams, railways, electric telegraphy, Suez canal –had for the first time created a real world market”. It intensified the process of emergence of world history, facilitated by the appearance of world market. It caused turmoil in the realms of culture, art and in particular literature. In political terms, the French Revolution of 1789, had also given tremendous jolts to the hitherto predominant state of seclusion and stagnation of art and

\textsuperscript{13} Marx K. Engels F, \textit{Collected works}.

\textsuperscript{14} \textit{Collected works}, Ibid.
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literature within narrow national boundaries. The revolution also unleashed the forces who worked towards the notion of one world, one culture and one literature. It also gave rise to the forces who played a salutary role in challenging the subjugation of nation by nation, of culture by culture, of literature by literature. The slogan of equality, fraternity and liberty, facilitated the projection of the oneness and equality of human beings. The next stage of universalization and globalization was reached when the revolution in Russia became victorious. Since then different cultures and literatures of the world have been coming closer with every passing day.

The accelerated and intensive process of the shrinking of the globe, during last one century and especially during the second half the 20th century, as it is said figuratively, the closeness or even oneness of the peoples of the world in the most essential traits was brought into sharp focus. No doubt, the process of globalization which had taken sharp speed before a decade or so has been if not retarded, at least thwarted by the resurgence of religion. However, the technological advancement has the potential to penetrate through all cultures and nations and resurgence loses its hold on obstructions. People began to realize, sometimes with deep sense of joy, some times with utter surprise and at other times even with some degree of bewilderment they are extremely close to each other in basic human cultural relations and that of human values.

Universalization of language for example English, has been a media of communication between cultures or amongst cultures—both East and West and between nations and nations in different continents. Huntington’s analysis thus speaks:
“In this sense, English is the world’s way of communicating interculturally just as the Christian calendar is the world’s way of tracking time, Arabic numbers are the world’s way of counting and the metric system is, for the most part, the world’s way of measuring. The use of English in this way however, is intercultural communication, it presupposes the existence of separate cultures. A Lingua Franca is a way of coping with linguistic and cultural differences, not a way of eliminating them. It is a tool for communication not a source of identity and community” 15

English, the language of the West, could not alone nor could the pious wishes of a few great scholars, writers, poets or visionaries could have led to the emergence of world literature. Though, very important factor in evolving the world literature, yet tradition of human goodness and thereby oneness that existed right from the birth of man, is also significant. These great scholars and writers continued their struggle for a universal literature. Their surging currents and mighty streams, have thought and envisioned the possibility of a world literature that could bring man to the heights of human values. There are poets scholars and artists, who have pointed out numerous analogies in the folk literature of peoples, who are spread over the most distant corners of the earth, with no possibility of direct contact whatsoever between them. Regarding the motion of world literature Vesyolovsky observes, “History of universal literature should not be understood as a conglomerate of different literatures tied up with together by a white

thread.”16 Vesyolovsky in his monograph with the help of enough facts and poetic material, shows how different happenings, events, actions or natural phenomena taking place in different countries, among different peoples, generate identical reactions, associations, impressions, impulses, poetic images etc. To put the same sentiment behind comparative literature let us quote Sisir Kumar Das. “Likewise what really claims our attention in world literature, is the way in which the soul of man expresses its joy through the written word and the forms which he chooses to give to his eternal being. Whether he portrays himself as a sick man or a voluptuary or an ascetic—the impulse is always the same and that is his joy in uniting himself with the world.”17

Whatever be the causation for the emergence of world literature, these poetic expressions were perceived, decoded analyzed and recorded for the humanity in general in almost identical manner. There is more similarity than anything else, which is available in world literature. Thus, for example, nature remained identical for all the poets, scholars and artists, whether he be Wordsworth, Mahjoor (of Kashmir) or any Tamil (India) reader of the following poem in the Sangam classic, Purananuru:

That month, that moonlit night—
Our father we had,
Our hills others hadn’t seized,
This month, this moonlit night—

16 Vesyolovsky, A. N, Istoriicheskaya Poetika, (Historical poetics in Russian), Leningrad, 1944, P. 446.

Kings with victorious drums
Have seized our hill;
Our father is also gone.\(^{18}\)

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That, father! Will I gladly do:
Its scarcely afternoon—
The minister—clock has just struck two,
And yonder is the moon!\(^{19}\)

(Wordsworth)

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The spring has filled with symphony,
Fountains, brooks and hill streams,
Hills and water falls,
To fields, hills and open woods,
To hollows, glens and meads—
What glow imparts the bloom.\(^{20}\) (Mahjoor)

For human life, not only to poets, scholars and artists, the sun, the
moon, and the earth are the same for all. The earth for Indians is like a
woman or a mother, so is it with Homer. Similar are the associations
about fire, trees, grass, mountains, seas, rivers, hills and so on.
According to Dr. Maurya, gradually such perceptions and associations
acquired the form of multi layered language metaphors and expressive

corporation Delhi, 1994, P. xv (Introduction).

\(^{19}\) *Fifteen poets*, Oxford press, 1941, P. 227.

of Kashmir, 1975, P. 190.
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Elements of the literary language: lightening is like a bird (flying) man is like a tree (beautiful) and so on. In subsequent stages, the process of differentiation is rather extensive. But the points of reference of convergence remain substantially the same.\textsuperscript{21}

According to Vesyolovsky, these analogies have a reason. They are the product of 'psychological parallels'. To him it is the result of psychological identical traits that are born in different peoples owing to their being placed in almost similar circumstances in existence and being. He explains that this creates some sort of identical models. A man evolves in his own tribe, kinship a perception according to the objective world and the phenomena of human life surrounding him. He also observes that a similar picture obtains with regard to the evolution of the epic, lyric and dramatic forms as well as the genres. Dr. Maurya thus explains that "the subsequent development of the primitive groups with disintegration of the animistic, totemic, matriarchal or patriarchal class formations owing to the process of social differentiation, the syncretic poetry also experienced the process of differentiation into epic, lyric and dramatic forms".\textsuperscript{22}

The comparativists believe that epos is formed in the conditions of tribal warfare and is usually based on a legend about some valiant act performed by the tribe in the past. Lyric to some is born from the emotional charge that was inherent in a choral song or the collective exclamations, cries and shrieks of joy and sorrow. It is in other words the expression of collective emotional charge. Similar to it drama was


\textsuperscript{22} \textit{Confluence} P. 9.
born from the collective dance and mimic ritual act, particularly at the
time when the ritual began to be transformed into cults by the new clan
of professional priests. The scholars like German theoretician Wilhelm
Scherer, British ethnographer Tylor and many more have been of the
view that the above models of the evolution of man's psychology as
well as that of folk literature and its further differentiation into various
forms and genres have been identical in most countries of the world,
even if their might have been considerable time gaps and significant
local variations in the recurrence of the above spirals.

There is enough of material pertaining to psychological parallels
collected by Vesyolovsky and others. Enough of identical nature of the
evolution of various aspects of folklore of different peoples has already
been summarized and analyzed. Vesyolovsky was once emboldened to
propose the compilation of an international dictionary of such a poetic
language. He writes, "The statistics of common places and symbolic
motifs of poetic style, which might be spread far and wide and hence
can be identified as formulae that express the same psychological
process in the same manner, what are the ramifications of other
indicators of local folk wisdom, exerting no impact or undergoing no
generalization and finally, to what extend and in which ways or fields
literary impacts had participated in the generalization of poetic
language".23

The universality of man's psyche and sensibilities is usually
proved on the basis of polygenesis of motifs. Motif is considered to the
simplest narrative unit which figuratively brings into focus the diverse

urges of the primitive intellect or routine observation. At the initial stages of human developments these motifs could be born independently but they usually uniform characteristics. According to Vesyolovsky, such motifs are prevalent among all peoples, irrespective of their common or heterogeneous origins or cultural links. They are of universal human character and capable of self-generating expression of forms of every day life. It is usually convincingly argued that during the beginning of human development there existed enormous evidence of common motifs, ethos, urges, psychic traits, perceptions and sensibilities which served as a source of lasting sustenance for human life.

Some scholars find the elements of commonality and attribute it in literature to the mythical belief. They attribute the commonality in literature to our common ancestors. This belief is advocated by “Mythological school” founded by Grimon Brothers. According to this view the folklore and medieval literature of the European peoples were the results of the remnants of the mythological beliefs of the ancient pagan faith. According to this school, “Myths are significant stories for their culture, and their significance sometimes resonates over millennia and far beyond their original culture. Myths permeate every culture, and are borrowed retold, and live again in fresh imaginings. They are the stories of cultural beginnings of how people’s lives and ways of thinking came, to be shaped and they still help to shape the way that many people understand themselves and the world.”

24 Istoricheskaya poetika, Ibid, P. 500.

These mythologists according to some scholars, accepted the view that all European literatures had one source or origin which substantiated by the numerous elements that are identical in these literatures. Zhirmunsky writes,

"As the linguistics of that time sought to explain the similarities discernible in different languages of the Indo-European system, by the hypothesis of their common origin from the great proto-language that has been reconstructed by comparative grammar and in which, supposedly, the common forefathers of the Indo-European peoples spoke, in the same way the comparative mythology attempted to explain, the common traits in folklore and ancient literature of these peoples by the remnants of the mythological notions of their common forefathers".26

It is believed and a genuine way of thinking that the view of the mythologists has some validity. However, it does not explain the similarity of literary elements which is frequently found in the literatures of peoples who are not of Indo-European origin and who are separated by colossal geographical distances which renders the idea of their common origin somewhat inconceivable. Moreover, how to explain the recurrence of the same motifs and impulses in different literatures of the world even in times that followed the primitive stage of the development of man? However, Joseph Campbell in different vain tries to answer the above questions by writing:

"The main motifs of the myths are the same, and they have always been the same. If you want to find your own mythology, the key

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is with what society do you associate? Every mythology has grown up in a certain society in a bounded field. Then they come into collision and relationships, and they amalgamate, and you get a more complex mythology.”

Dr. Maurya however denies that the claim of explaining the recurrence of the same motifs and impulses in different literatures of the world even in times that followed the primitive stage of the development of man. Giving an example he writes,

“The motifs about a soldier, who is supposed to have died or got lost in war, being present, without being recognized, at the wedding of his ‘widow’ occurs time and again in various literatures. This, presumably happens because the situation in which a soldier is supposed to have been lost in war times is repeated time and again in various countries”.

Another interesting theory was propounded by Vesyllovsky and is known as theory of ‘Migratory plots’. It is more complicated by combination of motifs. According to this theory several motifs combine to form a plot. It is believed that, in two fables of different tribes, appeared through psychological self-genesis occurring as a result of identical notions regarding the fundamentals of life. In such cases plots are borrowed at a particular historical time. The founder of this theory originally is Theodore Benfey. In his foreward, writes Maurya, Benfey tried to establish that the plots of the Indian stories (Panchtantra stories, 1859) migrated to various parts of the world via Byzantine, west

28 Maurya Abhai, Confluence, Sterling publishers Delhi, 1988, P. 12.
Europe, Slav countries and so on. According to Benfey, these stories became the main source of narrative literature in Europe as they were able to reach far and wide in medieval Europe. It appears, the Panchtantra example convincingly establishes the possibility of motifs traveling across the world. The contribution of such a phenomenon is considerable but such literary analogies need not be overstretched. The theory of ‘migratory plots’ or overplaying the theory of borrowing and impacts may retard the pace of literary synthesis. Such analysis cannot at the same time be overlooked.

In the evolution of the concept of world literature, however, we find a constant trend of assimilation and accommodation. In the process of evolution of literary forms, whether epic, lyric or drama and genres epic, novel and so on or literary trends like renaissance, baroque, classicism, romanticism or realism, have many things in common. The amazing analogies in literary evolution all the world over are possible due to the identical poetic consciousness of poets and writers of the world, which in turn, is conditioned by the identicalness of their social life. In his last but unfinished work of poetics of plots Vesyolovsky considers the motifs and plots as the reflection of “Prehistoric life” and finds in them traces of animistic, totemistic, matriarchal and exogamous orders.

Thus, it is believed that World literature is the outcome of scientific world views from mythology, from religious philosophy, history of epics and from poetry and many more. As a matter of fact it is the result of complete social life—both in history, beliefs and experiences. It is at the same time true that the existence of uniform universal laws of literary evolution should enable us to undertake a
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comparative study of poetic language, style, literary plots, genres, forms and literary trends and movements to establish the universalization of literature in general. It shall pave way for us to analyze and systematize world literature in future. At the same time, we must accept that all literatures exhibit an absolutely identical evolutionary graph. Nonetheless, in their basic character and broad, profile most literatures have been essentially similar. Huntington in an emphatic language says:

Human society is, "universal because it is human, particular because it is society". At times we march with others mostly we march alone. Yet a ‘thin’ minimal morality does derive from the common human condition and “universal dispositions” are found in all cultures. Instead of promoting the supposedly universal features of one civilization the requisites for cultural-co-existence demand a search for what is common to most civilizations. In a multicivilizational world, the constructive course is to renounce universalisms accept diversity and seek communalities.29

The same argument may be applicable to world literature. We may develop nation literatures and may not be able to seek universal literature. However, it is pertinent to seek and pursue to find the communalities in nation literatures, accepting diversities, so that we create world literature in a multicivilizational world. It would, therefore, be relevant to recall the observation of Marx and Engels that,

“from amongst national literatures” that one world literature is emerging and not “in the place” of the national literatures. The study of the national literature in the broader context of world literature would bring the specific features of national literatures into a sharper focus. It would also define the relative position of national literatures, placed as they would be in the broad framework and background of world literature. “The local and national literatures are not to be abolished they do not vanish, on the contrary, they are preserved and continue to exist and develop, while at the same time, as a result of the intensified and ever increasing spiritual and literary exchange between the nations, a world literature is coming into existence, it is not formed already, but is getting formed, rather it is in the process of formation”.

The notion of world literature is only an idea as yet, through enough literature has emerged during last many decades. However, its physical contours or definitions are yet to be evolved. It is only considered as category of thought. Indeed some believe that the notion of world literature stems from the aesthetic and ideological conviction of writers, poets and theoreticians. The idea depends on the belief in the oneness of the world, for example Faiz Ahmad Faiz (Pakistani poet) in his Best speaks:

Today, my heart feels indebted to
The sorrows of this world,
Each breath is famished for lament,
How profoundly desolate is all concourse of life-

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30 Berkov, P.N. Op cit, P. 33.
O pain of love, where are you today.\textsuperscript{31}

The beginning of the world literature is the faith and belief in human oneness and in the inherent positiveness of man. According to Dr. Maurya this would perforce mean that only those works could be considered to be contributing to the spiritual, aesthetic and literary confluence which depict and express the common concerns of mankind as a whole. Hence, all such writings which in an optimum artistic form uphold goodness against evil, love against hatred, kindness against cruelty, selflessness against self-centeredness or selfishness, human equality and oneness against exploitation of man by man and racial arrogance and discrimination and so on.\textsuperscript{32}

On the other hand such writings which preach racial and religious hatred, warmongering, national segregation, exclusiveness, superiority or inferiority of peoples, perverted ideas and practices, sadistic pleasure, Epicureanism or Hedonism and finally disintegration of man. In the world literature, in its ultimate analysis provide a definite impetus to the creation of a confluence of human minds, to positive strivings of people towards spiritual synthesis. In this context, a verse from Chaucer, shall aptly suit the occasion:

Oum! Ominus! Om brooks no duality.
This tail of creation ends in carving omni in man,
Till then a vagrant wanderer he be!
Those who favour the belief that ‘art is for arts sake’ for some scholars is to be excluded from the world literature. They do not

\textsuperscript{31}Shiv Kumar, (translator) \textit{The best of Faiz}, UBSD Delhi, P. 10.
include modern trends like symbolism, imaginism, constructionism and futurism in world literature. They argue that such literature contributes very little towards fostering human understanding or even towards aesthetic appreciation by the larger mass of people. They think in essence such literature or practice gets reduced to taking pleasure in extremely perverted or deformed forays that are frequently undertaken by a small and exclusive class of people who place themselves above ordinary people and hence act mostly in contravention of normal human aspirations and strivings. This view is held by the people who believe that it is substantiated by the fact that most eminent writers who made the normal or universal human concerns and situations the subjects of their writings are universally understood and appreciated.

Before we take up the theory of world literature or what is commonly known as comparative study of literature, we shall attempt to define the notion of world literature broadly. There are scholars and writers, who have defined world literature. D. Dyurishin in his monograph cites an interesting observation made by the Czechoslovak theoretician Frank Wolman on the various views on the definition of world literature:

i. World literature is the literature of the whole world. It is the sum total of the histories of different national literatures jumbled up one besides another.

ii. World literature is a collection of all those best works which have been created in individual national literatures.
iii. World literature is a totality of such creative works which are either connected or are analogous in all or some literatures.\textsuperscript{33}

The first definition is treated as a mechanical interpretation of world literature, whereas the second explanation has obvious appeal and substantial degree of validity in the context of contribution of eminent writers. The last one is nearer to the proposition that all national literatures are connected in view of some universal standards or norms. There is a belief that the concept of world literature need encompass all such literary phenomena which due to their historico-typological or historico-genetic analogies, tend to evolve in the direction of aesthetic or artistic confluence, or else such works which contribute directly or indirectly towards the confluence of human minds and spiritual synthesis.\textsuperscript{34}

Literatures of different nations emerge on account of intercultural contacts. According to Huntington,

"Spurred by modernization, global politics is being reconfigured along cultural lines, peoples and countries with similar cultures are coming together. Alignments defined by ideology and super-power relations are giving way to alignment defined by culture and civilization".\textsuperscript{35}

If it is the case with politics and economy, it is true of literature. Today we find universally accepted literature. Literature reflects what you are? Literature defines cultural identity and the later defines the state's

\textsuperscript{33} Confluence, Ibid, P. 17.
\textsuperscript{34} Confluence, Ibid P. 18.
place in world politics and economy. This is the cause, during last many decades that has given rise to theory of comparative literature.

In the initial period the comparativists were mainly preoccupied itself with the recording of information about international ‘contexts’ and contacts which in practice, meant a gradual drift towards some sort of isolated discipline of comparative studies of international literary exchanges, interactions and contacts between literatures, writers and workers.

Comparativists apart, literary theory in general is controversial subject—the western world looks at it within their own compulsions, whereas the East European school, in particular Russian literary theoreticians, remain influenced by their own ideology. The Western schools of literary thought are said to have transformed the study of culture and society in the past two decades, into undermining respect for tradition and truth, encouraging suspicion about the political and psychological implications of cultural products rather than admiration for great literature. Jonathan Culler has aptly summed up all literary movements and school which deal with the literary theory of the western world. We will provide here a resume of these theories so that Western as well as Eastern literary theories can enlighten us on the comparative literary theory and its significance.36

Culler explaining the theory writes, “We might conclude, does not give rise to harmonious solutions. It doesn’t for instance, teach us once and for all, what meaning is: how much the factors of intention, text, reader and context each contribute to a sum that is meaning.

Theory doesn’t tell us whether poetry is a transcendent vocation or rhetorical trick or how much of each. Repeatedly, I have found myself ending a chapter by invoking attention between factors or perspectives or lines of argument and concluding that you have to pursue each, shifting between alternatives that can be avoided but that give rise to no synthesis. Theory, then, offers not set of solutions but the prospect of further thought. It calls for commitment to the work of reading of challenging presuppositions, of questioning the assumption on which you proceed. I began by saying that theory was endless—and unbounded corpus of challenging and fascinating writings—but not just more writings: it is also an ongoing project of thinking which does not end when a very short introduction ends.37

Culler may define or explain the theory of literature but it is known to all that in the West we are given many notions and movements regarding it. Amongst the theoretical movements in the West we find new criticism both as theory and movement. It calls for focusing attention on the unity or integration of literary works. Opposed to the historical scholarship practized in universities the New Criticism treated poems as aesthetic objects rather than historical documents and examined the interactions of their verbal features and the ensuing complications of meaning rather than the historical intensions and circumstances of their authors. It started in 1930 in USA and among its exponents we had the related works by I.A. Richards and William Empson and others.

37 Literary theory, Ibid, Pp. 119, 120.
Phenomenology emerges from the work of the early twentieth
century--Philosopher Edmund Husserl. It seeks to bypass the problem
of the separation between subject and object, consciousness and the
world by focusing on the phenomenal reality of object as they appear to
consciousness. Suspending questions about the ultimate reality or know
ability of the world and describing the world as it is given to
consciousness, it underwrote criticism devoted to describing the world
of an authors consciousness as manifested in the entire range of his or
her works.

Structuralism on the other hand is reader-oriented theory and has
something common with structuralism, which also focuses on how
meaning is produced. But structuralism originated in opposition to
phenomenology instead of describing experience, the goal was to
identify the underlying structures that make it possible. In place of
phenomenological description of consciousness, structuralism sought to
analyze structures that operate unconsciously. It is the structures of a
language and psyche of society.

Once structuralism came to be defined as a movement or school,
thorists distanced themselves from it. It became clear that works by
alleged structuralists did not fit the idea of structuralism as an attempt
to master and codify structures. The post-structuralists broadened the
scope of the movement by describing ways in which they do not
demonstrate the inadequacies or errors of structuralism so much as turn
away from the project of working out what makes cultural phenomena
intelligible and emphasize instead, a critique of knowledge totality and
the object, and the subject, it treats each of these a problematical effect.
The structures of the systems of significance do not exist independently.
of the subject, as objects of knowledge, but are structures for subjects, who are entangled with the forces that produce them.

"The contemporary feminisms psychoanalytic theories, Marxism and historicism all partake in post-structuralism. But post structuralism also designates above all deconstruction and the work of Jacques Derrida, who first came to prominence in America with a critique of the structuralist notion of structure in the very collection of essays that brought structuralism to American attention. However, deconstruction is mostly defined as a critique of the hierarchical oppositions that have structured Western thought: Inside/ outside, Mind/ body, Literal/ metaphorical, speech/ writing, presence/ absence, nature/ culture, form/ meaning. To deconstruct an opposition is to show that it is not natural and inevitable but a construction produced by discourses that rely on it, and to show that it is a construction in a work of deconstruction that seeks to dismantle it and re-inscribe it—that is not to destroy it but give it a different structure and functioning".  

In so far as feminism undertakes to deconstruct the opposition man/ women and oppositions associated with it in the history of Western culture, it is version of post-structuralism, but that is only one stand of feminism, which is less a unified school than a social and intellectual movement and a space of debate. On the other hand, feminist theorists champion the identity of women, demand rights for women, and promote women's writings as representations of experience of woman. The feminists undertake a theoretical critique of

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the heterosexual matrix that organizes identities and cultures in terms of the opposition between man and woman.\textsuperscript{39}

Psychoanalytic theory had an impact on literary studies both as a mode of interpretation and as a theory about language, identity, and the subject. On the other hand, along with Marxism it is the most powerful modern hermeneutic: an authoritative meta-language or technical vocabulary that can be applied to literary work, as to other situations, to understand what is really going on. This leads to a criticism alert to psychoanalytic themes and relations. But on the other hand the greatest impact of psychoanalysis has come through the work of Jacques Lacan, a renegade French psychoanalyst who setup his own school outside the analytic establishment and led what he presented as a return to Freud.\textsuperscript{40}

In Britain, unlike United States, post-structuralism arrived not through Derrida and then Lacan and Foucault but through the work of the Marxist theorist Louis Althusser. Read within the Marxist culture of the British left, Althusser, lead his readers to Laconian theory and provoked a gradual transformation by which, as Anthony Easthope puts it, post-structuralism came to occupy much the same space as that of its host culture—Marxism. For Marxism, text belongs to a super structure determined by the economic base. To interpret cultural products is to relate them back to the base.\textsuperscript{41} In this context Ngugi Wa Thiong rightly describes that literature cannot escape from the class power structures that shape our everyday life. Here a writer has a choice. Whether or not he is aware of it, his work reflect one or more aspects of the intense

\textsuperscript{39} \textit{Literary theory}, Ibid.

\textsuperscript{40} \textit{Literary theory}, Ibid.

\textsuperscript{41} \textit{Literary theory}, Ibid
economic, political, cultural and ideological struggles in society. What he can choose is one or the other side in the battlefield: the side of the people.\textsuperscript{42}

The 1980’s and 1990’s in Britain and the United States have been marked by the emergence of vigorous, theoretically engaged historical criticism. On the one hand there is British cultural materialism, defined by Raymond Williams as the analysis of all forms of signification, including quite centrally writing, within the actual means and conditions of their productions. Both the movements aim at two important issues. Renaissance specialists are concerned with the historical constitution of the subject and its role in Renaissance, whereas cultural materialism is less inclined to posit hierarchy of cause and effect as it traces connections among texts, discourses, power and the constitution of subjectivity, has also been centered on the renaissance.\textsuperscript{43}

The post-colonial theory is related to set of theoretical questions. It attempted to understand the problems posed by the European colonization and its aftermath. In this legacy, post colonial institutions and experiences, from the idea of the independent nation to the idea of culture itself, are entangled with the discursive practices of the West. The post colonial theory and writing has become an attempt to intervene in the construction of culture and knowledge, and for intellectuals who come from post-colonial societies, to write their way back into a history others have written.\textsuperscript{44}

\textsuperscript{44} \textit{Literary theory}, Ibid
Finally, the two movements or literary theory, which have emerged during last two decades, is the minority discourse and the Queer theory. The first aims at the growth of stuffy of literatures of ethnic minorities. Debates started on the relations between the strengthening of cultural identity of particular groups by linking it to a tradition of writing and the literal goal of celebrating cultural diversity and multiculturalism. On the other hand, Queer theory uses the marginal—what has been set aside as perverse, beyond the pale, radically other—to analyze the cultural construction of the centre: hetero-sexual non-maturity. Queer theory has become the site of productive questioning not just of the cultural construction of sexuality but of culture itself, as based on the denial of homoerotic relations. As with feminism and versions of ethnic studies before it, it gains intellectual energy from its link with social movements of literature and from the debates within these movements about appropriate strategies and concepts.\textsuperscript{43}

The discussion about various movements and the emergence of the theory in the West as well as USA, though approve of comparative analysis, yet they do not adhere to the comparative theory of literature as important as the East European comparativists stand for. However, post structuralism in the West came to occupy much of the space as that of its host culture. Marxism, did not emphasize comparative studies. Its emphasis remained stuck to a super structure determined by the economic base not oneness of mankind in the East European context. The east European comparativists have tried to identify and define

\textsuperscript{43} Literary theory, Ibid
Evolution and theory of comparative literature

various problems that are relevant to the comparative study of literature. They have sought to work out a unified approach towards various questions related to the subject. According to East European, particularly, the Russian literatuer, believe that literature has two facets. Firstly, the literature of the capitalist or colonial societies and other that of contemporary Russian literature, which is believed to be the literature of a socialist society. According to N.I. Konrad many then USSR, literatuers included Uzbek, Kazakh, and Azerbaijan, which he termed developing socialist literatures.46

Dr. Maurya is of the opinion that the apathy for East European literature in the West is not caused by any bias but is the result of language barrier. It is therefore necessary for our comparative study of Mayakovsky and Azad to know how literary comparativists have evolved in theory and practices in the East European literature. For us it becomes more pertinent to study the East European theory of comparative literature because our study relates to two giant poets, one belonging to East European, specially Russian and another Asian but not Western poet.

The first and the well known name in east European context of the theory of comparative literature is Alexander Nikolayevich Vesyolovsky. He is a historian and theoretician of Russian literature. He is also considered to be the founder of Russian literary comparativistics. He defines literature as historical poetics which means that poetry can be explained and understood better and more

46 Konrad, N.I, Aspects of Comparative Literature, India Publishers and distributors, New Delhi, P. 66.
comprehensive through its history. He believes that "historical conditions form the quintessence of the content of literary activity". 47

This interpretation of the literary process has come to be known as the principle of conditionality of literary phenomena. It is on account of this approach that Vesyolovskii arrived at significant conclusion while tackling the problems of mutual conditionality and mutual relationship of different elements in literary work.

The principle of causation is the starting point in Vesyolovskii’s methodology and hence the question of conditionality is resolved by his broad sense of the word with respect to all literary phenomena. According to him, national literature is the product of its nearest surroundings. At the same time he believes that there exist in literary works significant elements which are product of universal tendencies. The blend of national or what is called social milieu and that of universal tendencies create a world literature. Thus the substance of the historical poetics of Vesyolovskii, which he himself described as explaining the substance of poetry through its history, 48 presupposed the existence of a very wide base for comparative analysis. His method of research was the type called historical induction based on counterpoising of parallel sets of identical facts. He thought of contrastive study of the maximum number of facts in order to make the theory more scientific. It is true that the comparative study and passion for it may give in its initial stage enough of facts but may not bring clear cut theories to pursue. However in the initial stages it is

48 Vesyolovskii, A.N, *Istoricheskaya poetika* (Historical poetics), Leningrad, 1940, P. 389.
necessary, as Dr. Maurya will conjuncture, to establish the fact of identical motifs, plots, character treatment, narrative technique etc that are available in various national literatures to evolve some kind of theory. The credit goes to Veselovsky that despite the empiricism of late 19th century, when capitalist thought was declining, he created a historical synthesis, which is significant in world thought.49

Later Veselovsky contemplates constructing the history literature as “an aesthetic discipline as a history of fine arts, of literary works and of historical aesthetics”. He uses historical aesthetics very late and after undertaking the preparatory work for creating a ‘historical poetics’, he defines general theory pertaining to it. Accordingly he says, “our history should encompass, the history of poetic language, style, literary plots and it should culminate in the treatment of problems of historical sequence of poetic form (Rodov) and its (poetry’s) validity and links with historico—socio development”.50

Three chapters of this academician in ‘historical poetic’ discuss the historical genesis of poetry, poetry as a special sphere of human activity, formation of poetic language and so on.

The above mentioned theory and theories reveal that Veselovsky’s method is his historical perspective in the understanding of literature. According to the author the history of literature in the broad meaning of the term is the history of social thought. The social thought, in turn, stems from the extent to which it is expressed in

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50 Veselovsky, A.N, Op cit, P. 448.
philosophic religious and poetical movements and also from the extend to which it is conveyed thought the written word.\textsuperscript{51}

He further adds poetically, "indeed, in order to understand the most beautiful thing in this life, i.e. Poetry, one must proceed, in my view from life itself, as in order to experience the smell of the soil one has to stand on the soil itself".\textsuperscript{52}

The acceptance of the oneness of the laws of the process of historical development helps Vesyolovsky in broadening his conception of the historico-comparative method and liberating it from the narrow sense in which it had been used hitherto, namely the literary influences. The academician Vesyolovsky concedes to the fact that cultural impacts cannot be ruled out, but he is convinced that behind every such stimulus there are always what he termed reciprocal currents, which are determined by the laws of internal development of the receiving literature. At the same time he (Vesyolovsky) underlines the possibility of the polygenesis of motifs or independent birth of one and the same values in different ethnic spheres, which otherwise have no direct link with each other.\textsuperscript{53}

According to Vesyolovsky, polygenesis of motifs creates certain definite schemes and then models. Basing his generalizations on the study of folklore, he found what is known, "psychological parallelism". He says that man lives in kinship and tribal relationships in which he is formed as a personality though at the same time remaining under the

\textsuperscript{51} Vesyolovsky, Ibid, P. 52.
\textsuperscript{52} Vesyolovsky, Ibid, P. 388.
\textsuperscript{53} Vesyolovsky, A.N, Op cit, P. 15.
direct impact of the objective world surrounding him and of other phenomena of human life. In this way are formed generalizations, types of propriety or impropriety of any action, norms of human relations and according to him the same process takes place with other people placed in relatively identical results as the human psychological level is the same.\textsuperscript{54}

These criteria are a sort of accumulation or reservoir of direct observations or sensations of the people. At the same time they are the experiences of human life and familiar realities of life. There can be enough examples in nature which become common themes of the comparative analogies or literary phenomena. Such associations result from lightening, the sun, a bright eye, the sun and the moon and so on. For example, some body is stealing the sun, the clouds bring no rain and the sources of water have dried up and so on. Thus Vesyolovsky resorts to the most extensive counterpoising and comparison of analogous literary phenomena taking place among different peoples in different chronological periods. “Such phenomena as are not connected with each other through direct genetic links, but belong to identical stages of historical development”\textsuperscript{55}

This, essentially, is the basic ingredient of the concept of historico-typological analogies which are widely prevalent today in the East European School of modern comparativistics. According to Maurya, Vesyolovsky links the evolution of all genres to the primitive syncretism. In such poetry, the epo, lyric, and drama had not yet split

\textsuperscript{54} Vesyolovsky, Ibid, P. 271.
\textsuperscript{55} Zhirmunsky V.M, Op cit, P. 14.
out of the initial primitive unity and when poetry itself had not got
separated from the music and mimicry of folk dance.

East European School of comparative literature and its method is
formulated on the basis of facts of similarities found in ancient, West
European and Slavonic literatures as well as in the literatures of the
east. They believe in the gradual stages of development of society and
thereby the gradual development of comparative literatures which
Vesyolovsky terms as “World literature”. Thus the East European
schools propound a hypothesis that there is similarity of motifs or
primary units, particularly in folklore, which is the product of
universality of the psychological traits of human beings inhibiting in
different parts of the world. At the same time, there is a diverse
combination of the motifs. It means that the plots and there nearly
identical prevalence in folklore, of different literatures is the result of
the direct contact between different peoples and cultures. In other
words the structural similarities that are seen in the plots of various
literatures are impossible without the direct intermingling of peoples.
Thus the scholars of East European give a hypothesis that similarity of
motifs could be interpreted as a typological phenomenon, whereas the
coincidences in terms of plots are, in a majority of cases, the result of a
genetic process. This understanding of Vesyolovsky is applied to all
literary activity and is more popularly known as the theory of
“wandering plots”.56

According to this theory the similarity of the development of a chain
of components or major components which is discernible in the literary

works of different times and different peoples in the result of direct
borrowing by one people of the plot schemes and motifs worked out by
other generations and people. This view was sought to be substantiated
by examples to the effect which demonstrated that in the fairy tales of
various peoples, the husband (or the fiancé), who is believed to have
died while away on some mission, returns and not being recognized, is
present at the time of the wedding or engagement of his widow or
fiancé.\textsuperscript{57}

Thus, Maurya believes that one and the same plot migrated from
country to country probably, as a result of direct contact. It is clear that
the identical nature of certain main features of the plot was confused
with all the elements of a plot as a whole. Thus, the theory of
‘wandering plots’ is untenable in its entirety. However, there is no
doubt that recurrence of motifs in different literatures is a fact of
‘polygenesis’, ensued by the recurrence of historico-social conditions
with, of course, local or national variations.\textsuperscript{58}

V.M. Zhirmunsky became the true successor to the theory of
Vesyolovsky. He turned to the theory of comparative literature by
publishing a comparative study of Byron and Pushkin. In this study, the
traces of the formalist approach are evident. However, the problem of
literary borrowing and impacts, Zhirmunsky made a departure from the
dominant theories and practices prevalent in the world of
comparativistics. “A poet borrows not ideas, but motifs”, he wrote. “To
him as regards the impact, it is the artistic images which are fully

\textsuperscript{57}Confluence, Ibid P: 27.
\textsuperscript{58}Confluence, Ibid.
Zhirmunsky was able to propound that the reception of an impact is not a mechanical and passive process but an active struggle between receptions and receiving literatures which often leads to substantial remolding (regeneration) of the receptions in the new surrounding.

Zhirmunsky at the same time reiterates, Vesyolovsky’s view about, “reciprocal currents” and argues that the presence of analogous tendencies in different national literatures acts as a precondition for international influences to occur, which happens, of course, when the receiving social milieu there is a definite need for importation. According to him every impact on each other takes place only after undergoing a “social transformation” in the surroundings.

The disciple of Vesyolovsky, Zhirmunsky develops still further his thesis of remoulding, transformation and regeneration of receptions in new literary surroundings. He points out that literary reception, in the process of transformation in foreign translations, imitations and critical literatures. He further concretizes the problems of influence by stressing the social causation of the impacts which, “are determined by the laws of national development i.e. the social and literary development”. The social formation of a borrowed model is to be understood as a creative adaptation to social conditions. It is dependent to mutual interaction. China and Kashmir, in ancient times had such an interaction that Huien Tsang on his visit to Kashmir had to admit that

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Kashmiris love learning. The influences of different national literatures and nations is an age old phenomenon. However, a significant contribution was made by Zhirmunsky towards achieving clarity on the question of influences or literary borrowings which had been particularly vexed problem in the realm of folklore where the notion of ‘migratory plots’ still holds considerable sway. Migration in folklore studies is a clear indication for historico-typological relationship. Without negating the possibility of borrowing, Zhirmunsky considers various literary analogies discernible in different literatures to be of a historico-typological nature since they occur because of the identical factors of social life, mode of living and culture, on the one hand and because of the continuity of folklore traditions which ensures the stability and continuity of the links between plot, on the other. The basic principle is very clear that Zhirmunsky’s method is constituted by the concept of the unity of historico-literary processes which in turn is facilitated by the unity of socio-historical development of mankind. According to him one must compare the analogous literary phenomena appearing at identical stages of socio-historical processes irrespective of the possibility of direct interaction between these phenomena. Thus, it is abundantly clear that Zhirmunsky wanted to apply the typological approach for solving extremely vital problems in literary studies as, according to him, “the comparative study must serve as a method for establishing the laws of literary phenomena, which correspond to certain definite stages of social development”.

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Zhirmunsky focused on world of folklore and found unity of world, which according to him is determined by the socio-historical process of the development of mankind. This unity according to the eminent scientists forms the basis of commonality in the sphere of genres, plot-plans, poetics of folklore of various peoples. It is true that Zhirmunsky received inspiration from Engel’s classic work “the origin of the family, private property and state”. This book treats Historico-typological analysis of the early stages of the history of human society and culture. Zhirmunsky also properly defines all the three components of the East European School of comparative study of literature. These include historico-typological, historico-genetic and cultural interaction and relativism. The cultural interaction and relativism is supplementary but significant factor of a genetic nature.

In the second half of the 20th century others followed, particularly Dyurishin, who successfully attempted to put the problems of both theoretical and functional natures on a definite systematic plane. According to Dr. Maurya there is hardly any question or problem that has not been posed by Dyurishin. In his view comparativistics is an organically constituent part of the general science of literature. Of course, it has to pursue definite task, aim and subject. Literary comparativistics study, within these broad frameworks of the general theory of literature with definite techniques, approaches, dimensions or tools of studying literatures and laws of literary development. According to him with the help of a comparative study of literature one could more distinctively establish the specificity of any national literature by placing it in the context of other literatures, on the one
hand, and show the oneness of the laws of development of different national literatures, on the other.\textsuperscript{62}

The main features of Dyurishin as comparativist are as under:

a). Classification of the forms of inter literary mutuality.

b). Forms and channels in which and through which they are manifested.

c). Importance of translations.

d). Definition of preconditions of typological studies—socio-typological analogies, literary typological similarities, psychotypological commonalities and genetic analogies.

e). Classification of receptions like active, passive, convergent, divergent, harmonious, polemical, static or dynamic and so on.

f). Comparative analysis by giving the principles of selecting the literary phenomena which proposed to be compared. This gives us the principles of arranging material of historico-literary studies.

g). Defines usage of various terms in the realm of comparisons and has made efforts to introduce some measure of uniformity of terms used in the comparative analysis of literature.

In the opinion of eminent Bulgarian leader of 20th century, Dimitrov, culture has neither talented nor less talented peoples. There are no worthy or unworthy peoples. Even small peoples like Kashmiris can make its valuable contribution to the common treasure of world culture and thereby to world literature. Dyurishin also maintains that in the field of art there are no dependents or surrogate literatures. When an

impulse travels from one to another literature, it cannot fully retain its original character. Continuing Vesyolovsky and Zhirmunsky's legacy, Dyurishin imparts to the conception immense clarity and pittiness as he rules out any wholesale repetition, mechanical imitation or slavish copying of any great models or so-called "Classics". "The possibilities of the appearance of new values for a second time (anywhere in the world) in their development, on the one hand, by the peculiarity of the situation, i.e. the literary tradition, etc and on the other, by the objective disposition towards the reception and by inner recreation of the typologically adequate foreign stimuli, which in the conditions of a new framework can facilitate the birth of a qualitatively new phenomena.  

It is better now to briefly touch upon the systematic efforts of the comparativists of the East European countries as well as the Western scholars towards achieving an identity of views on methodological questions as we believe that it should provide some food for thought for us to examine our two poets, A.A. Azad and V. Mayakovsky. The methodological problems and techniques, we shall deal in the chapter ahead.

63 Dyurishin, D, Teoriya Sravnitel'novo Izucheniya literatury, Progress Publishers, Moscow, 1979, P. 19.