

Model Answer

Part I: Identification (10 pts)

Exercise 01: Circle the right choice(s) (06 pts).

1-The Cultural Turn in translation has contributed to the recognition of translators as:

- a- Language experts
- b- Passive conveyors of meaning
- c- **Mediators and interpreters of meaning**
- d- None of the provided options

2- Ahmed Shawqi's *Cleopatra* is a good illustration of:

- a- Positive influence
- b- **Negative influence**
- c- Anxiety of influence
- d- None of the provided options

3- The postcolonial orientation of comparative literature admits the importance of:

- a- Form
- b- **Content**
- c- **Ideology**
- d- None of the provided options

4-*Frankenstein in Baghdad* by Ahmed Saadawi is a good illustration of:

- a- **Borrowing**
- b- Van Tieghem's general literature
- c- **Intertextuality**
- d- Verbal echoes

5-Poetic Transfusion in comparative literature prioritizes:

- a- The analysis of the poem
- b- The accuracy of the poem's translation
- c- Recognizing the poem's intertextuality
- d- **The essence of the Poem**

6- The different representations of Pygmalion in classical and modern literature are a good illustration of:

- a- **Mythical figures influence**
- b- Biblical figures influence
- c- Ideological echoes
- d- Verbal echoes

Exercise 02: Decide whether the following statements are true (T) or false (F). Correct the false ones (4 pts).

1- "Prometheus Unbound" by Percy Bysshe Shelley reinforces the traditional Greek theme of divine order. **F**

Rebellion and individual freedom/ subverting the traditional Greek theme of divine order

2-Empirical and objective approaches to knowledge has deeply influenced the American school. **F**

The French School

3- Foreign literary works should bring in cultural or ideological perspectives that align with or contribute to the development of those within a nation. **T**

4- A pattern of shared themes or images can be discerned in comparative literature. T

Part II: Production (10 pts)

Case Study	Theoretical Framework
<p>CS 1: Prose fiction-----</p> <p>E 1: “The Nellie, a cruising yawl, swung to her anchor without a flutter of the sails, and was at rest...A haze rested on the low shores that ran out to sea in vanishing flatness. The air was dark above Gravesend, and farther back still seemed condensed into a mournful gloom, brooding motionless over the biggest, and the greatest, town on earth.” (Conrad, <i>Heart of Darkness</i>, part. 1)</p> <p>E 2: “Okonkwo was well known throughout the nine villages and even beyond. His fame rested on solid personal achievements. As a young man of eighteen he had brought honour to his village by throwing Amalinze the Cat.” (Achebe, <i>Things Fall Apart</i>, ch. 1)</p> <p>E 3: “The night Effia Otcher was born into the musky heat of Fanteland, a fire raged through the woods just outside her father’s compound. It moved quickly, tearing a path for days. It lived off the air; it slept in caves and hid in tree; ...The villagers began to say that the baby was born of the fire, that is was the reason Baaba had no milk.” (Gyasi, <i>Homegoing</i>, ch.1)</p>	<p>Influence Studies: (reception, imitation, borrowing, positive influence, negative influence, verbal echoes, ideological echoes, anxiety of influence, etc.)</p> <p>Parallelism: (thematic parallelism, structural parallelism, etc.)</p> <p>Intertextuality: (hypotext, hypertext, allusion, referencing, intertextual networks, intertextual contextualization, intertextual analysis, etc.)</p>
<p>CS2: Poetry I-----</p> <p>E 1: “let me catch sight of you again going over the wall and before the garden is extinct and the woods are figures guttering on a screen let my words find their own places in the silence after the animals” (Merwin, “Vixen”)</p> <p>E 2: “We pleasure to hurt, leave marks the size of stones – each a cabochon polished by our mouths. I, your lapidary, your lapidary wheel turning- green mottled red – the jaspers of our desires.” (Diaz, “Postcolonial Love Poem”)</p>	
<p>CS3: Poetry II -----</p> <p>E 1: “I’ve been taught bloodstones can cure a A snakebite, can stop the bleeding – most people Forgot this when the war ended. The war ended Depending on which war you mean: those we started, Before those, millennia ago and onward, Those which started me, which I lost and won- these ever-blooming wounds.</p>	

...The rain will eventually come, or not. Until then, we touch our bodies like wounds- the war Never ended and somehow begins again.” (Diaz, “Postcolonial”)

E 2: “...Do not weep, babe, for war is kind. Because your father tumbled in the yellow trenches, Raged at his breast, gulped and died, Do not weep. War is kind.” (Crane, “War is Kind”)

1- Read the following excerpts carefully, then choose one case study for comparative analysis.

➤ CS.....

2- Choose the suitable theoretical framework for your comparative analysis, then, refine it thoroughly.

➤ The chosen theoretical framework is:

➤ Refinement and Context: (4 pts)

=> A compatible theoretical framework refinement (3pts) + a good command of language (pt1).

=> For instance, influence studies align with the first case study. It is relevant to define and explain: negative and positive influence (theoretically speaking).

=> The second case study aligns well with structural parallelism.

=> The third case study aligns well with thematic parallelism. (Intertextuality is also compatible here)

3-Analyse the quotes from a comparative lens based on the theoretical framework that you refined: (6pts)

=> Connecting the theoretical framework with the selected case study + a good demonstration. (4.5pts)

=> A good command of language in terms of style and accuracy. (1.5pts)

CS1

- *Heart of Darkness* => “The Nellie” (Sailing as a navigation and Africa as a fantastic adventurous space of European navigation and entertainment), “The air was dark above Gravesend” (Mysterious, foreboding and unsettling tone) => Africa is the empty/silent heart of human darkness.
- *Things Fall Apart* => Okonkwo represents agency and voice in Africa. A good example of negative influence. The novel demonstrates writing as a response. Africa is not what Conrad thought. It is rich in its diversity and culture i.e. Igbo people.
- *Homegoing* => is a good example of positive influence. Gyasi was influenced by the Achebeian style. She invested in the new English style to give voice this time to female characters as a center of agency in Africa with different ethnic group from Ghana (Akan people). Effia Otcher represents the story of all women from the Fanteland that suffered slavery and brutality.

CS2

Structurally speaking, both Diaz and Merwin used a witness/cultural persona to demonstrate **the importance of poetry in preserving precious endangered things** in life such as: cultural identity and environment.

“let my words find their own
places in the silence after the animals”

V.S

“ I, your lapidary, your lapidary wheel
turning- green mottled red-”

CS3

The two quotes, E1 by Diaz and E2 by Crane, exhibit parallelism and intertextuality through their **thematic** connection to **war and the exploration of its enduring effects**:

=> Diaz (E1) uses "ever-blooming wounds" to highlight the notion that the scars of war persist, regardless of its official end. This quote emphasizes **the cyclical nature of war** with the implication that it never truly ceases. **(In the case of intertextuality, the student should mention that this is a hypertext)**

=> Crane (E2), presents a **contrasting perspective on war**. The quote begins with an ironic statement, "Do not weep, babe, for war is kind," which challenges conventional notions of war's brutality and destructiveness. The speaker then addresses a child and advises against mourning the death of their father in war. The repeated phrase "War is kind" serves as a refrain, suggesting a **bitter irony and questioning the glorification of war**. This quote explores the complexities of war, challenging the romantic notion that it is inherently noble or just. **(In the case of intertextuality, the student should mention that this is a hypotext)**

“Tell me and I forget, teach me and I may remember, involve me and I learn”

Benjamin Franklin