

## First Semester Exam's Model Answer in ICL

### Activity 1: Are the statements True or False? (Correct the false ones) (10pts) (1pt x 10)

1/ Litterature Comparée, the French term for 'Comparative Literature,' first emerged in Russia around the beginning of the eighteenth century. **False** first emerged in France around the beginning of the nineteenth century

2/ The French school did not exclude 'anonymous', 'folkloric' and 'collective' works in CL **False** it excluded them

3/ The notion of “Influence” is the touchstone of the French comparative literature **True**

4/ The American school of comparative literature is defined by its historical and nationalistic focus **False** It is the French school

5/ Unlike the French school's emphasis on the "product" of literary creation, the American school focuses on the "process" of how literature is created and interpreted **True**

6/ Any study of parallelism claims that there are no affinities between the literatures of different peoples whose social evolution is similar

**False** there are affinities (one of the conditions)

7/ Indian comparatists focus on their own literary heritage and how it engages with, rather than simply being influenced by, European models **True**

8/ "African School" of comparative literature is a more unified academic discipline

**False** It is a less unified academic discipline

9/ Modern comparative literature does not just use translations as a tool but also critically examines the translations themselves **True**

10/ A major focus of the Chinese school is on comparing individual texts or authors

**False** it compares entire civilizations and focuses on cross-cultural aspects (dialogue between East and West)

### Activity 2: define the following concepts (10pts: 1pt x 10)

**Intertextuality:** This concept posits that new texts are a reworking of old ones, creating a "network" of literary meaning. Coined by Julia Kristeva in the 1960s, the term suggests that no text is an isolated work, but instead is a mosaic of quotations, references, and influences from other works.

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

**Parallelism:** This theory examines similarities between literatures of different peoples with similar social or historical experiences, regardless of direct contact. This theory is derived from the idea of similarities in humanity's social and historical evolution, which means harmony in the process of literary development.

**Direct influence:** A 'direct influence' between two literatures, beyond the boundaries of place and language, is marked when there is an actual contact between writers. More specifically, a literary text can have no existence before its writer's reading of another writer's 'original' text or having direct contact with him or her.

**Pastiche:** Similar to parody but without the mocking intent, pastiche is an imitation of another text's style as a form of celebration. The TV series *Stranger Things* is a pastiche of 1980s movies.

**Reception:** There is a sharp line of demarcation between the process of 'influence' and 'reception', though the two are not unrelated: no influence can take place between foreign writers without the reception of a literary work outside its national borders. That is, 'reception' can be taken as a step on the road to 'influence'.

**Allusion:** A passing, indirect reference to a person, place, thing, or idea of historical, cultural, literary, or political significance. For example, a character who "flew too close to the sun" is a classical allusion to the myth of Icarus.

**Variation theory:** Developed by scholars at Sichuan University, this theory shifts the focus from finding similarities ("homology") between literary traditions to examining differences ("heterology") and variations. This is seen as a way to acknowledge the unique character of different literatures without resorting to a single universal standard.

**Chinese School:** Chinese comparative literature emerged during a period of intense East-West cultural contact, largely influenced by Western literary methods via Japan. Early pioneers like Qian Zhongshu and Lu Xun sought to incorporate Western approaches to revitalize modern Chinese literature.

**"Harmony without uniformity":** Drawing on the traditional Chinese philosophical concept of *he er bu tong*, some scholars, most notably Qian Zhongshu, advocate for a comparative approach that recognizes dialogue and exchange while respecting fundamental differences between cultures.