

Reading Beyond Borders: The Importance of Comparative Literature in the Contemporary World

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ABSTRACT

Comparative Literature is an interdisciplinary field that studies literature across languages, cultures, nations, and historical periods. It examines similarities and differences among literary texts to promote a deeper understanding of human experiences beyond national boundaries. The discipline encourages dialogue between cultures and highlights how literature reflects social, political, and cultural realities. In the modern world, Comparative Literature has expanded beyond the study of literary texts to include translation studies, cultural studies, postcolonial studies, and media studies. Translation studies play a vital role in this field because translated works make world literature accessible to readers of different linguistic backgrounds. Through translation, ideas, values, and cultural traditions travel across borders, contributing to global understanding and intellectual exchange. Comparative Literature also supports multicultural societies by promoting respect for linguistic and cultural diversity. It challenges cultural superiority and encourages equality among world literatures, especially those marginalized by colonial and Eurocentric perspectives. By comparing texts from different traditions, readers develop empathy, tolerance, and awareness of diverse cultural identities. Therefore, Comparative Literature serves as an important academic discipline that fosters cultural equality, multilingualism, and intercultural communication in an increasingly globalized world.

Keywords: comparative literature, translation studies, Eurocentricism, multilingualism, globalised world

INTRODUCTION

Comparative literature is an interdisciplinary academic discipline that analyses and compares literary works from many cultures, languages, and historical backgrounds in order to uncover both the commonalities and differences between them. Since the dawn of civilization comparative literature existed and has been playing a significant role in the academic disciplines. This academic field transcends national and linguistic limitations, promoting researchers to scrutinise and decipher literature within a global framework. The main objective of comparative literature is to discern shared themes, styles and structures that surpass cultural and linguistic boundaries, thus promoting a more sublime comprehension of the universality of human experience. Comparative literature is an academic discipline that focuses on examining the interconnectedness between multiple notable literary works or bodies of literature. In a broad sense, comparative literature includes a wide range of literary studies. Comparative literature discusses the intricacies of human experiences as shared themes which gives a cult of universalism to the study of literature as a discipline within broader perspective. This theory compares two different authors to bring together “World Literatures” and comparing two linguistically, culturally and geographically variant writers. It further strengthens Damrosch’s stance of “Reading across culture”, “Reading across time” and “Going Global”. Damrosch (2009) in his book *How to Read World Literature* quotes 19th century German writer Goethe. Damrosch says that Goethe introduced a new term in literature “*Weltliteratur*” which give rise to comparative literature. Now writers and scholars from all over the world, credit Goethe’s term “*Weltliteratur*” as the origin of comparative literature. Experts in this discipline conduct detailed examinations of written works, investigating how literary pieces interact with one another and contribute to the wider fabric of global literature. Comparative literature examines the field of translation studies and analyses the subtleties and difficulties of discussing the core meaning of a piece of literature from one culture and language to another. Translation studies also enhance our perception of the interconnections of human expression by means of writing. Research in this area encourages the study of literature as well as conversations about various cultures. Some experts have expressed their opinion that comparative literature is not a worthwhile field of study due to the fact that it just examines works from Europe. Numerous writers were dissatisfied with the fact that the research concentrated an excessive amount on European literary styles and not enough on worldwide perspectives. For this reason, students of comparative literature are broadening their understanding of the topic and reinterpreting it as it gains greater recognition. A number of writers have expressed their belief that writing that is Eurocentric makes it more difficult to comprehend other cultures and marginalizes them. However, this has been helpful in bringing attention to the situation. Not only does this one-of-a-kind explanation foster a more comprehensive reading of literature, but it also makes an effort to combat Eurocentrism, which is a form of academic discourse that excludes perspectives that are not European. It serves as a guiding principle that shapes one’s perspective and influences the direction of growth in different fields. The comparative literature was founded on the vision of “Universal Literature” and to promote reading across time, dogmatic practices and culture. Despite the fact that the world’s languages and cultures are so diverse from one another, comparative literature has the power to bring people together through a shared appreciation of world literature by promoting cross-cultural study with an open mindedness and including literature of third world countries. Das (2001) in *Comparative Literature* is of the view:

The simple way to define comparative literature is to say that it is a comparison between the two literatures. Comparative literature analyses the similarities and dissimilarities and parallels between two literatures. It further studies themes, modes, conventions and use of folk tales, myths in two different literatures or even more (p. 1).

Article describes the significance of Comparative Literature that leaves an opened area for readers and researchers to explore how different forms of literary writing resonate in various cultures/languages. When comparing two or more literary works, scholars analyze things like language and theme as well as style and

context. Comparative literature attempts to establish common links between the literatures of divergent countries and cultures by suggesting similarities and differences between particular literary texts. By doing so, comparative literature contributes to intercultural dialogue and the expansion of literary studies in the contemporary era.

Comparative literature plays a crucial role in cultivating a sublime comprehension of the varied human experiences that influence our global society. The type of this literature enables a sophisticated examination of universal themes and human problems by surpassing linguistic and cultural barriers. It promotes a worldwide outlook, cultivating compassion and interdependence among writers from many backgrounds. The study of comparative literature is essential in our linked and multicultural world. It helps to dismantle boundaries, cultivates appreciation for difference, and advances a more inclusive and enlightened global society. In the modern period, as we deal with the intricacies of the 21st century, the importance of comparative literature is unquestionably pertinent. It provides a distinct perspective to analyse the diverse fabric of human existence. Comparative literature is an academic discipline that focuses on examining the interconnectedness between multiple notable literary works or bodies of literature. The objective of comparative study is in the manifestation of the unadulterated truth or inherent outcomes, which can only be achieved through a genuine and sincere approach. In a broad sense, comparative literature includes a wide range of literary studies. The dissipation of strict national and international boundaries facilitates the emergence of a universal framework for human relationships. The phrase “comparative literature” includes the examination and analysis of regional, national, and worldwide literary works. However, it is important to note that there exists a significant overlap in terminology within this domain, including phrases such as Universal Literature, General Literature, International Literature, Comparative literature, and World Literature.

LITERATURE REVIEW

The word ‘Comparative Literature’ was first used by Arnold in 1857 in English, when he was translating the French words ‘*Historie Comparative*’, in his inaugural lecture at Oxford. “*On the Modern Element in Literature*” is an essay that has been derived from this lecture. Arnold (1857) argues in his essay that literature goes beyond being a mere collection of works utilized in everyday life. He also thinks that literary works should be judged by how they relate to other literary works and to things that have happened in the past. This is one way to learn about the feelings and thoughts of people from all over the world and in a wide range of places. Arnold believed that in order to properly judge a work of writing, one must look at it from different points of view. Arnold thought that this way of studying would work best. Furthermore, it is important to take into account the interconnections between this work of literature and other literary pieces as well as historical events. To put it another way, he believed that the concept of literature included more than just isolated pieces of writing from a single location. It enlightens us as to what all people have in common as well as the many ways in which they express their creativity and opinions. Instead of only focusing on the subject on its own, he wanted us to consider writing in the context of the events that were taking place in the wider world. He says everywhere there is a connection, everywhere there is an illustration. No single event or literature is adequately comprehended except other literature. “Generally, when we, come across a new text, by reading text, we always try to relate or to compare it with another one” (Arnold, 1857:270). The term “World Literature” refers to a collection of narratives, poetry, and plays written by authors from several countries. It is not limited to a single location or language; rather, the focus is on the exchange of a diverse variety of human experiences. When we read works of international literature, we gain insight into the mentalities and emotions of people who lived in different eras and locations. It is a means to connect with other people, discover how much we have in common with them, and appreciate the variety of perspectives that are currently available. We are able to go to new locations and better understand the connections that exist between various aspects of the globe’s history. World literature, which covers both classic and contemporary works of literature, a lot of people are translating

world literature into many languages these days because it is so much important for the people who do not speak the same language and in this way can read and enjoy stories and songs from another part of the world. It is like telling great stories to friends all over the world. Translating books helps us to understand and value the different ideas and cultures that live around the world and in this comparison are done to share the similarities and dissimilarities in the works. It is like letting in new worlds; more people can meet and enjoy the richness of human stories, no matter where they are from. Because of this, translation makes writing a language that everyone can understand and enjoy. Awan (2023) a famous Pakistani writer has translated Mustansar Hussain Tarrar's book "*Bahao*" in English as "*Sorrows of Sarasvavati*". The book is a work of historical fiction that looks at the old civilization's religious, political, and cultural life, as well as its ties to Pakistan and India today. The translation of this book also makes you think about the people who live in different countries and the issues of their identity, history, and future and this way. And Tagore (as cited in Chaudhry 2021 in the chapter entitled *Viśvasāhitya: Rabindranath Tagore's Idea of World Literature* of the book *The Cambridge History of World Literature*) has translated the term Comparative Literature in Bangla as '*Vishwa Sahitya*' means World Literature. Tagore calls comparative literature as "Universal Creativity". Broadening the scope of comparative literature Tagore says "From narrow provincialism we must free ourselves, we must strive to see the works of each author as a whole, that whole as a part of man's universal creativity, and that universal spirit in its manifestation through world literature"(p. 2). When Tagore stated this, comparative literature was just a fancy in America and Europe and its introduction was opposed and rejected by many eminent scholars. In his translation, Tagore said that literature is not just about one place, but about the whole world. He did not believe that stories and songs should be kept separate. Instead, he wanted people to think about them from all over the world. Tagore had a different idea by which he wanted to join all the literature of the world. Bose (1965) an Indian writer wrote about several aspects of comparative literature, such as what it is, how it operates, the difficulties it answers, and the possibilities for its future. The study of different cultures, literary practices, and social movements in India and other countries can be gained from studying comparative literature, and Bose (1965) endorses this idea and has written an essay on comparative literature entitled "Comparative Literature in India: An Overview of its History" in his book *Comparative Literature*. As Bose says:

What I am trying to say amounts to this. Just as this earth is not the sum of patches of land belonging to different people, and to know the earth as just is sheer rusticity, so literature is not a mere total of works composed by a different hand. Most of us, however, think of literature in what I have called the manner of rustic. From this narrow provincialism, we must free ourselves; we must strive to see the work of one another as a whole... now is the time to do so(pp. 1-26).

Wild (1857) supports this that "Languages and cultures are different but when readers read and interpret the works of various great writers, the differences are diminished and an artist can become a tool in uniting world literature by spreading Comparative Literature"(p. 291). At first, comparative literature was thought to be a broad term. Many literary reviewers and historians were against the idea of a universal construct. On the other hand, the formal study of literary works might keep corporatists away from studying history. Comparative writing looks at how different languages and cultures affect each other. The field of classical comparative literature studies has experienced a decline in popularity due to decreasing interest in doing comparative research within the realm of literature. Additionally, the prevalence of Eurocentrism within this field has resulted in a reduction of perspectives originating from subjugated backgrounds. Spivak (2003) in her research article *Death of a Discipline* does not like the way comparative literature has been done in the past because it was based on the idea that there was a single standard of literary worth and quality that came from the French Enlightenment. This comparative literature looked at how the literature of different countries is similar and dissimilar to French. Spivak (2003) says this way of thinking was Eurocentric and ethnocentric, and it did not take into account how different literary traditions and societies are unique and different. There is a new way to think about comparative literature that she suggests. This way is more open and values how different texts and situations are unique and complicated. Spivak (2003)

states “But to think of comparative literature as comparative had something to do with the notion of a literature comparee in France, where comparison implicitly referred to the standards of the French eighteenth century”(p. 609). This point calls for a change to a more multi-perspective view. Through comparing the works of writers from different linguistic, cultural, and geographical backgrounds, we can go beyond the limits of time, space, and language, fostering a belief in humanity that is not based on cultural differences. To fully enjoy the wide range of comparative literature, people must be willing to be open-minded and accept literary works from different nations, language, and cultural settings. Since comparative literature is a cross-cultural field of study, it should actively work to include views that have not been heard before. It is true that culturally advanced European countries like Germany and France did a lot to help comparative literature grow, but it is also important to recognize the efforts of less developed countries like Hungary, which were just as important in shaping and growing the field. Damrosch (2006) in a research paper called *Rebirth of a Discipline: The Global Origin of Comparative Literature*, talks about the important role that Hungarian literary scholars like Hugo Meltzl and Samuel Brassai played in creating the field of comparative study. As Damrosch (2006) says:

In the third quarter of the 19th century, comparative literature started to gain academic recognition. Here, I'd like to discuss the introductory essay of *Acta Comparationis Litterarum Universum*, the first journal of comparative literature. Hugo Meltzl and Samuel Brassai, two Hungarian comparatists, started the journal in 1877(p. 99).

Comparative Literature..... theoretical standpoint

In comparative studies the works of Homer, Dante, Shakespeare, Milton, Goethe, Emerson and many others are compared with Asian and peripheral poets with the help of translation. From a psychological point of view, people everywhere are definitely the same and their Aesthetics are also same. Because of this, the way people express themselves in all literary works or literature will have deep-seated parallels and affinities. This is why the great works of literature from different countries have things in common. “Liberal multiculturalism” has been on the agenda of comparative literature that’s why cultural studies are becoming more popular. In many parts of the world, comparative literature is now known as culture studies. This shows that the field is becoming broader. Comparative literature helps us get out of societal prisons and see things from a bigger picture by including a lot of different types of writing. Multiculturalism and the idea of a “global village” are linked. It is now a political necessity to accept multiculturalism. Spivak also opposes those comparative methods which try to force a Western view on non-Western texts. Instead, she supports a more moral and responsible way of reading and translating that values the uniqueness and differences of the other. Comparative study is the same as a critical study of a single work of literature. The only difference is that we are comparing two or more works of literature side by side. In this way, the subject and the point of view become bigger. Based on comparative theory, comparing two various authors on the themes of aesthetics could be seen as an attempt to bring together “World Literature” and comparing two very different writers in terms of culture, language, and ideology helps in “Going Global” which is also supported by Damrosch (2009) in his book *How to Read World Literature* when he gives example of the German scholar Goethe of 19th century. Damrosch says that Goethe introduced a new term in literature “*Weltliteratur*” which give rise to comparative literature. Now writers and scholars from all over the world, credit Goethe’s term “*Weltliteratur*” as the origin of comparative literature. As Dev (2018 cited in a research article *Need of Comparative Literature in Multilingual, Multicultural India by Nandan*) states that “in Comparative Literature in India, Literature is not an entity but an interliterary condition in the widest possible sense of the concept which is related to Goethe’s original idea of ‘Weltliteratur’(pp. 1-2). Behdad and Thomas (2011) in their book, *A companion to comparative literature* support the same view that comparative literature is a multidisciplinary approach to studying literature is what matters most and that it can be utilized to combat Eurocentric politics of discrimination and a rise in national awareness. In order to find connections between countries and people from different backgrounds that go beyond their cultural

and geographical borders, comparative literature has become a popular way to study literature. They state “Many scholars of comparative literature locate the genesis of the discipline in Goethe’s coining of the term *Weltliteratur*” (p. 2). The study of comparative literature provides readers with a remarkable range of literary preferences, religious convictions, and cultural experiences. Briggs (2022) supports the same stance in her research blog *What is Comparative Literature and why should you study it?*, that in Comparative Literature, no author of literature can be studied without absorbing the influences and inspirations of other authors and works from diverse divergent cultural origins both within and outside of national boundaries. Briggs’s (2022) views on comparative literature as a field, however, contain a naive ideology that insists on supranational and intercultural harmony between literature from all eras, regions, and borders. Contrary to this point of view, the primary focus of European comparatists has been to both defend the centrality of the Western literary standard and assert their national and cultural domination over non-European literary endeavors. Comparing two lingually and culturally variant writers with the help of comparative analysis surpass cultural boundaries. This comparison also contributes to the advancement of the poetics of love and integration, while simultaneously acknowledging the significant role of comparative literature. Briggs (2022) endorses this by stating:

Comparative literature students often “read” across genres and media: fiction, poetry, nonfiction, graphic novel, film, TV, even graffiti. The point is to analyze the cultural narratives and stories being conveyed throughout history by different cultures... Most comparative literature curricula teach texts that have been translated into English, while encouraging students to reach foreign texts in the original language alongside their primary reading list or minor in a foreign language. So while efforts have been made to make comparative literature less Eurocentric (Briggs, 2022, June 2).

Comparative Literature and multicultural societies

In multicultural societies that value different cultures, it can be hard for comparative literature experts to do their jobs. The academics as explorers who are exploring the vast lands of various cultures, languages, and literary styles try to understand and value the unique stories that each culture has to offer. It is no doubt an interesting task, but there are some problems with this journey. Going through a maze of different languages and practices while trying to show what each one is really about. These scholars need to have aesthetic ability, because they do not just change words but also capture the feelings and subtleties that make the writing of each culture unique. Putting together the small details of different societies to make a full and fair picture of our world’s tapestry of stories is a bit like solving a puzzle. The impulse to broaden the scope of literary studies that had driven post-war comparativism, according to Bernheimer (2004), in his book on comparative studies entitled *Comparative literature in the age of multiculturalism*, delves into the examination of the difficulties and changes encountered within the domain of comparative literature as a result of the growing recognition and significance of multicultural viewpoints and “did not often reach beyond Europe and Europe’s high cultural lineage going back to the civilizations of classical antiquity” (p. 40). This literary work explores the ways in which the field of study addresses the challenges posed by an increasingly interconnected global society, where the ability to comprehend and value diverse cultural perspectives becomes important. Said (1993) contends in *Culture and Imperialism* that German authors like Goethe and Herder, who acknowledged nationalism as a transitory phenomenon and recognized comparative literature as a universal discipline, had an influence on the discipline’s pioneer comparatists, including Robert Curtius and Erich Auerbach. The concept of comparative literature, according to early comparatists, “expressed universality and the kind of understanding gained by philologists about language family” (Said, 1993, p. 45). It also symbolized the crisis-free tranquility of an almost ideal domain. Comparative literary analysis strives to provide an interdisciplinary approach with a focus on intercultural harmony. According to Damrosh (2009) its full scope includes “going global,” “reading across time,” and “reading across culture.” Comparative literature is the study and comparison of literary works from different

languages and cultures. Bassnett (1998) looks into this area and talks about the pros and cons of comparative literature and stresses how important it is to have a critical knowledge of different literary styles. Bassnett also talks about how important language translation is in comparative literature, since it helps connect people from different countries. Her work is likely a guide for people who want to learn more about the wide world of literature and how writers from different countries express themselves through their stories. When people in the west read literature from other countries and compare it to their own, it gives rise to complexities and comparative literature seems to be declining in the West. But in many other parts of the world, though, people are becoming more aware of what it means to be citizen of their own country. They are becoming aware of how important it is to look beyond colonial past and to by comparing to west, they understand and appreciate their own stories and traditions without being too focused on what the western world has done. So, while things may not be going so well for comparative literature in the west, people in other parts of the world are becoming more proud and want to be free. Bassnett (1998) supports this statement in *Comparative Literature: A Critical Introduction*:

Even as the field of comparative literature enters a phase of crisis and disintegration in the West, national consciousness is growing and there is an awareness of the need to move beyond the colonial heritage in many parts of the world(p.8).

The U.S. method began with a sense of friendship between European nations to read and understand each others' writing. The main idea behind what we call comparative literature in the U.S is to compare works from different parts of Europe. At the same time, there is something called 'Area Studies'. People did this because they were paying close attention to what was going on in different parts of the world. Being aware of what is going on in different parts is like being on guard. Comparative writing in the U.S. began with an open mind towards other European countries, while Area Studies grew out of a close study of different areas. They seem to have two strategies: one is to be nice with other European countries, and the other is to keep a close eye on different parts of the world. Spivak (2003) calls it "interregional vigilance" and says in her book *Death of Discipline* that "US comparative literature (about the American comparative approach) was founded on inter-European hospitality, even as Area Studies had been spawned by interregional vigilance"(p. 8). According to Spivak "interregional vigilance" offers comparativists from many regions and cultures a platform to launch cross-cultural and interregional comparative endeavors. She stresses how important it is to be alert and watchful, especially when it comes to comparative studies. Comparative literature helps to pay close attention to power dynamics, unfair situations, and the opinions that are often ignored in different parts of the world. It promotes to keep a careful eye on what's happening globally, so we can better understand and address issues of injustice and inequality and going global by sharing our literary interest and cultural aspects. It provides an awareness which makes people think about and look at social and cultural issues in a more complete way. According to Damrosch (2009) in *How to read world literature* "Reading world literature allows us to expand our literary and cultural perspectives well beyond the confines of our own culture"(p. 46). Bassnett (1998) provides a thorough overview of comparative reading and international literature comprehension strategies. With its embracing approach to many literary traditions, Bassnett (1998) elaborates on the incapacity of various comparison models to entertain the actual essence of world literature. She contends that the French comparative model takes an exclusive and chauvinistic stance. Since it is author-centered, non-Western nations' folk literature has been left out. The German equivalent lacks the "going global" component and is more nationalistic than supranational in its quest to identify Germany's national origins. According to Bassnett (1998), the English comparative paradigm serves as a tool to advance the imperialist agenda and the dominance of Western writers over non-western literary voices. The non-western texts are marginalized, the works of the ancient Greeks and Western authors are used as a standard of comparison, and all non-western books are declared to be unimportant and inferior in both form and content. Cultural colonialism, as Bassnett (1998) says, "was also a form of comparative literature, in that writers were imported by the colonizing group and native writers were evaluated negatively in comparison" (p. 19). Kapoor (2007) in his book on comparative literature

Comparative Literary Theory: An Overview says that West uses the term “Mimesis” and “Literary Theory” when they talk about how to understand and enjoy comparative literature. “Mimesis,” which means that writing should copy or show real life, is a big idea in this tradition. In their stories and poems, artists seem to try to paint a picture of what goes on in the world. In Western creative thought, this idea of mimesis is very important. That is why when people read a book; they judge the story, the characters, and the style of writing by how well they think they show the real world. It seems like they think that a piece of writing is better if it sounds like real life. This idea of mimesis is a big part of how people in the West judge what is good and bad in writing. Kapoor (2007) says:

The Western tradition of literary theory, on the other hand, is based on the concept of mimesis, which means the imitation or representation of reality in a work of art. Mimesis is the primary criterion of literature, and all the other elements of literature, such as plot, character, style, etc., are evaluated in terms of their fidelity to reality (p. 16).

Comparative Literature as a Tool for Cultural Equality and Global Understanding

According to Bassnett (1998) cultural colonialism is still in effect today, although it has been reversed in the form of globalization. Local and European texts are being compared on an equal footing. In addition to fostering the poetics of including marginalized literature, such as that of Urdu, Persian and English, serves the dual purpose of comparing world literature on equal footing without any bias or imperialistic perspective. The struggle between globalization and localization has made the postcolonial comparative models viable with their positivist approach to inclusion. According to Spivak, the “poetics of inclusion” opposing “politics of exclusion” have developed, and the European-centered worship of imperialism has been rejected in favor of universalism. In his study on literature as a comparative subject, Bernheimer (2004) mentions the same Eurocentric imperialist desire to undervalue the literature of colonized nations. Edward Said endorses this view when he says:

Because of this, to speak of comparative literature was to speak of the interplay of many world literature, but the discipline was epistemologically structured as a form of hierarchy, with Europe and its Latin Christian literature serving as its center and top (Said as cited on page 7 of Behdad & Thomas, 2011).

According to Bassnett (1998) “Comparative literature is a political activity, part of the process of reconstructing and reasserting cultural and national identity in the postcolonial period”(p. 39). Zepetnek (1998) discusses the same fervor of inclusion in his book *Comparative Literature: Theory, Method, and Application* “Comparative literature is theoretical, methodological as well as ideological and political approach of inclusion”(p.17). This book includes several focal points, such as an exploration of how comparative literature actively involves itself in the examination of literary works across diverse cultural, linguistic, and historical contexts. This book talks about different theory frameworks that are used in comparative literary analysis. It focuses on looking into the complexities of translation, intertextuality, and the complex links between literature and other forms of cultural expression. Comparative literature has become more important and open to more people in this age of multiculturalism, because the goal of internationalism can’t be reached without recognizing cultural variety. *Comparative Literary Theory: An Overview*, a book of Kapoor (2007), based on Comparative literature is a strategy that is based on ideas, methods, and theories. This book is mostly about a few things, like looking at how comparative literature actively looks at literary works from different cultural, language, and historical backgrounds. This book talks about different theoretical frameworks that are used in comparative literary analysis. It focuses on looking into the complexities of translation, intertextuality, and the complex links between literature and other forms of cultural expression. In this age of multiculturalism, comparative literature has grown increasingly important since the goal of internationalism cannot be achieved without recognizing cultural

diversity. An explanation of the expanded role of comparative studies is presented in Bernheimer's (2004) *Comparative Literature in the Age of Multiculturalism*, which is a collection of three reports to the American Comparative Literature Association and comments on these papers. It also provides a rebuttal to the popular fixation with replacing Euro-centrism with a non-Western viewpoint. In response to Bernheimer's assessment, Pratt's (1993) *Comparative Literature and Global Citizenship* identifies three primary historical functions that have expanded the comparative discipline's intellectual horizons. Global citizenship, the democratization of society, and the process of decolonizing literature, art forms, and culture in the postcolonial globe are some of these functions. This has raised awareness throughout the world. Democracy is the expansion of chances like education for colonized countries. Rey Chow, as quoted by Hayat (2014) from Bernheimer's collection, holds the following opinion:

In Europe, comparative studies have prioritized the literature of a selected few dominant countries at the expense of the weaker European governments. Asian literature also introduces us to powerful countries and cultures. Indian, Japanese, and Chinese cultural goods are more prevalent in Western literary and cultural centers than the less well-known cultures and literature in Taiwan, Tibet, Vietnam, etc. Since there are risks associated with Eurocentrism non-western literature, it is the responsibility of comparatists to be aware of them (p. 37).

The Role of Translation Studies in Comparative Literature

Translation studies are a field that has contributed to comparative literature. The study of world literature and its comparative method would not have been in use today without translations of native texts into other languages. Although the field of translation studies is a relatively new development, its roots can be found in the Roman Empire. However, to further their colonial objective, Europeans monopolized this discipline. By incorrectly translating the texts of marginalized literature, they simultaneously promoted their own culture through translations and suppressed the cultural and literary history of colonized societies. Kapoor (2007) is of the view that when it comes to Western culture, there is only one way to think about writing method which includes a number of fixed sets of types, genres, styles, and modes of writing, and it gives rules and guidelines for writing and translating literature as "The Western tradition of literary theory is monolithic and exclusive. It tends to classify and categorize literature into fixed and hierarchical types, genres, styles, and modes, and prescribes certain rules and standards" (p. 36). For them Bassnett (2005) said in *Translation Studies*, "A text-based religion like Christianity gave the translation artistic and Evangelistic goals. Biblical translations reflect Western culture and Christianity" (p. 53). Instead, the translation studies were exploited by the Eurocentric goal of marginalisation as a weapon to show their dominance over the colonized literary and cultural heritage. According to Dingwaney (1995), in her book *Between Languages and Cultures: Translation and Cultural Texts* in the chapter Introduction: Translating Third World Cultures "The process of translation involved in making another culture comprehensible entail varying degrees of violence, especially when the culture being translated is constituted as that of the Other" (p. 4) is what makes it difficult to understand third-world cultures. It is a poetic rendering of the original material that demonstrates creative initiative; it is neither a meek attempt at a word-for-word translation nor a straightforward replication of the source text. The translator, who is also a poet, is well aware of how to maintain the creative element when translating a poem into another language to the requirements of the postcolonial comparative approach through translations:

However, the relationship of inequality between the source and target texts is rethought and rewritten under the postcolonial perspective. Today, translating is viewed as a form of creative rewriting. A translator frees the world from the linguistic and cultural restrictions of the source language and gives people a fresh start in the linguistic and cultural context of the target language (Hayat, 2014: 41).

Translation faithfully captures the main idea of the original. It is a literary rendition of the original text, not a duplicate of it. A translator is a historian, academic, educator, critic, and author. His multilingual fluency in Persian, Urdu, Hindi, English, and Arabic cannot be disregarded. He helps to create a multilingual dictionary. Bassnett (2005) comments, "The translator is a force for good, a creative artist who ensures the survival of writing across time and space, an intercultural mediator and interpreter, a figure whose importance to the continuity and diffusion of culture is immeasurable" (p. 4)

CONCLUSION

In conclusion comparative literature fosters understanding between many cultures, languages, and literary traditions, comparative literature is essential in today's globalised society. It inspires readers and academics to explore literature from a global perspective and to transcend national or linguistic boundaries. Comparing literary works from different cultures allows individuals to see how human experiences are both distinctive and universal. Furthermore, multilingualism strengthens comparative literary studies by encouraging cultural openness and intellectual diversity. Knowledge of multiple languages allows scholars to better understand the original meanings, cultural contexts, and stylistic features of literary texts. In a multicultural and globalized society, multilingualism promotes tolerance, communication, and mutual respect among people from different backgrounds. Therefore, comparative literature, translation studies, and multilingualism are deeply interconnected fields that contribute to cultural exchange, global understanding, and the enrichment of human knowledge. Together, they help create a more inclusive literary and intellectual world where diverse voices can be heard, appreciated, and compared across borders.

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