

From Comparative Literature to Cultural Studies: Displacement of the Center and Margin-Arabic vision-

De la Littérature Comparée aux Études Culturelles: Déplacement du Centre et de la Marge-Perspective arabe-

Nawal KRINE 

Kasdi Merbah -ouargla / ALGERIA
Krane.nawal@univ-ouargla.dz

Received: 06/05/2024,

Accepted: 03/10/2025,

Published: 18/11/2025

Abstract:

In its stages, comparative literature was linked to two fundamental concepts, namely Eurocentrism and the sustainability component. These notions, although not the sole cause, contributed to the perpetuation of a transcendent and chauvinistic perspective that underpinned colonial ideals. The rise of the American aesthetic-focused vision within the broader global cultural movement has raised concerns about the decline of comparative literature within cultural studies. This is due to the lack of a well-defined methodological approach. Comparative literature, which aims to encompass various fields of knowledge, including discursive practices found in texts, regardless of their classification as high or popular culture, has distanced itself from this trend.

Therefore, our research paper focuses on the changes in comparative literature and its methodology, and aims to explore whether it can be encompassed by the concept of "erudition" and subsequently "Cultural Studies" and its different cognitive implications. Is it truly feasible for Comparative Literature, with all its historical, methodological, and cognitive knowledge, to merge with neighbouring fields of study, particularly acculturation or cultural studies?

Keywords: Comparative literature- acculturation-cultural studies-hegemony-interdisciplinary.

Résumé :

La littérature comparée, dans ses premières origines françaises, était liée à deux idées principales qui ont été véritablement à l'origine de son déclin, à savoir l'eurocentrisme et la dimension coloniale. Ces notions, bien qu'elles ne soient pas la seule cause, ont contribué à la perpétuation d'une perspective transcendante et chauvine qui consolidait les visions coloniales. Avec l'émergence de la vision américaine, principalement axée sur l'aspect esthétique dans le cadre d'une tendance culturelle mondiale, et l'absence d'une approche méthodologique claire et bien définie, des questions ont commencé à être soulevées quant au déclin de la littérature comparée dans les études culturelles. La littérature comparée, qui vise à englober divers domaines de connaissance, y compris les pratiques discursives présentes dans les textes, qu'ils soient classés comme culture haute ou populaire, s'est éloignée de cette tendance.

Par conséquent, notre article se concentre sur les changements dans la littérature comparée et sa méthodologie, et tente de l'intégrer dans l'idée de "l'interculturel" d'abord, puis dans les "études culturelles" et ses différentes implications cognitives. Est-il vraiment possible que la littérature comparée - avec toutes ses accumulations historiques, méthodologiques et cognitives - se dissolve dans des champs de connaissances qui lui sont contigus, en se concentrant sur l'interculturel ou les études culturelles ?

Mots- clés : littérature comparée- acculturation- études culturelles- domination-interdisciplinaire.

* Corresponding author: Nawal KRINE

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1. Introduction

New studies have emerged in the Western hemisphere, particularly in the United States of America, which have gained dominance in the global critical scene. These studies, known as "cultural studies" (or cultural criticism in Arabic), encompass various cognitive and methodological branches. These new studies aim to develop their viewpoints independently from the direct impact of European critical and philosophical studies. These interdisciplinary cultural studies have prompted scholars to consider the issue of competition between these studies and comparative literature. They aim to incorporate comparative literature within the framework of the epistemological conflict between Europe and America, particularly as these studies expand to encompass both literary and non-literary aspects, or cultural elements, within the concept of comprehensive culture.

Does cultural studies/cultural criticism include comparative literature and subject it to its hegemony, shaping it into a mere critical tool within cultural approaches? Alternatively, are the varied study objectives, underlying principles, and even methodological approaches responsible for their differences?

In our intervention article, we aim to explore the evolution of comparative literature by examining its interconnectedness with concepts such as "interculturality." Additionally, we will analyse the contributions of cultural studies and the new intellectual and cognitive insights it has brought, which have led to a convergence with comparative criticism.

2. In the concept of Comparative Literature

Benedetto Croce, a prominent critic of comparative literature¹, characterised it as "(no subject)" due to his belief that it should be treated as a distinct field of study. He dismissed the notion of comparative literature as an examination of "the transformations, changes, developments, and mutual differences of literary subjects and ideas across literatures" (Bassnett,6: 1999). He determined that it is considered a part of scholarship because it is directly included in the study of literary history.

However, Charles Mills Gayley, a pioneer of comparative literature in North America, is highly supportive of defending comparative literature and its potential as a distinguished and unified form of thinking. He sees it as a shared and collective representation of humanity, which undoubtedly changes based on an individual's social conditions and the impact of racial, historical, cultural, and linguistic factors that shape these conditions (Bassnett,7: 1999). François Jost has a similar level of excitement for comparative literature, seeing it with great respect as more than just an academic discipline. He recognises its inclusive nature, encompassing the literary world and writing, which allows it to provide a full examination of the human and cultural context. These viewpoints, albeit enthusiastic, do not fully define the scope of comparative literature. Instead, they contribute to its problematic nature, rendering it a study

¹ . Comparative literature was once called by a variety of names, including "History of Comparative Literature," "Literary Comparative History," "History of Comparison," and even "History of International Literary Relations." It is worth noting that all of these names include the term "history," which refers to the cognitive, cultural, and historical environment in which this field of knowledge developed. This setting is modern colonialism, which believes in Western centrality and regards all other discourses as marginal. Furthermore, the historical method is dominant from a methodological standpoint, as it is built on the concept of the hierarchy of knowledge, with what came first being regarded the best.

that lacks a fixed foundation. Their viewpoint regards comparative literature as a means to achieve global harmony and reconciliation, facilitating the convergence of diverse cultures through the study of significant literary works. This perspective acts as a link between the discipline of literary comparison and the realm of cultural comparison, thereby shifting the focus from literary studies to cultural studies.

"What is Comparative Literature Today?" is a significant topic that prompts a reassessment of the field of comparative literature. (Bassnett,5: 1999) defines comparative literature as the examination of writings from various cultures, emphasising the analysis of literary connections over different periods and geographical locations. It is considered an interdisciplinary subject of study. This revised notion of comparative literature relocates it within the domains of modern scholarship. By initially examining the objective and formal elements of literature, one eventually arrives at the cultural sphere in which the book is created.

Within the Arab setting, the word and concept of comparative literature were adopted from foreign studies, particularly from French studies, which served as the foundation for this area. This is due to the fact that the trailblazers in this domain acquired their education and training in France. The pioneer of Arab comparative literature, Mohamed Ghanimi Hilal², defines comparative literature as the study of the intersections between literatures in different languages. This includes examining the historical impact and influence of these connections, such as the origins of genres and literary schools, intellectual currents, themes, positions, individuals, and the portrayal of countries in literature. Additionally, it explores the artistic connections that link people and countries, as well as the factors that influence and impact the literature of travellers. (Hilal,6: 1987) This concept seems to have been heavily influenced by the French school, which was the dominant force in this field for a significant period of time. However, the emergence of the American school and its prominent figures, such as the authors of "The Theory of Literature," Rene Wellek and Austin Warren, brought about strong opposition to many principles of the French school. Indeed, they went beyond that, pushing for the imperative of reassessing comparative literature in relation to its conceptual framework, perspective, technique, and even future avenues of research.

3. In the concept of acculturation

Acculturation is the process of acquiring a culture that is distinct from one's original culture, whether as an individual or as a group. Here, "it" refers to the process of incorporating foreign culture into one's own culture. This occurs when the new culture is blended with the locally acquired culture that an individual or group has been exposed to since birth, from the

² . Mohammed Ghanimi Hilal's writings have sparked increased interest due to his academic background, which includes Bachelor's and Doctorate degrees in Comparative Literature from Sorbonne University. This academic background has propelled him to the forefront of Arab comparative studies. His works are regarded as a key reference that no Arab academic or researcher can ignore or surpass due to their basic importance in Arab comparative knowledge. In his book "Comparative Literature," he accepted the French school's perspectives and concepts of impact and reciprocal influence, as well as historical method ideas. Some scholars criticise Ghanem Hilal for failing to recognise the contributions of prior Arab scholars such as Abdelrazak Hamida, Ibrahim Salama, and Najib Al-Aqiqi, although praising the works of P. Van Tieghem, J.M. Carré, and M.F. Guyard.

perspective of the future of that culture (Talawi,7: 2005). While the term "acculturation" typically refers to the process of cultural change within a group rather than at an individual level, it originated in the field of psychology and was introduced by J. W. Powell in 1880.

Acculturation, as defined by Algerian researcher Samira Qorwi, refers to the cultural interaction between the East and the West. It explores how Arab creators and critics have influenced the way they read and produce texts, challenging the dominant cultural norms and replacing one cultural institution with another (Qorwi,98 2015). This approach limits the concept of acculturation to the realm of literature, rather than including a wider range of intellectual activities. As a result, it narrows the scope of acculturation and its methods of functioning.

Azaddin Al-Manasrah appears cautious about the idea of "acculturation" because of the perceived dangers of "westernisation and the imposition of a singular pattern and perspective." He contends that literary texts, literary criticism, cultural criticism, and other forms of expression are not in an ideal state of open-mindedness, as dominating ideological systems enforce their own critical perspective through economic, social, and military influence" (al-Manasrah,28: 2005). He argues that in actuality, the dominated often yield to the dominator, even while the dominator use complex language to fool the dominated, making them believe that acculturation is a mutually beneficial engagement. However, in actuality, the notion of acculturation continues to be a "Euro-American concept" that primarily benefits the Euro-American literary and intellectual dominance. The central theme of this revolves on various subsidiary concepts, including the idea of "civilising the savage," "plundering the underdeveloped land," and "domesticating and exploiting the underdeveloped through genetic assimilation and utilisation." These concepts serve to perpetuate the perpetual subordination of the underdeveloped regions to the dominant centres of capitalist world literature."This is accomplished by ensuring that decision-making authority remains with these centres, while keeping the peripheral borders subordinate. These borders are considered insignificant and exist only to serve the central hubs." (al-Manasrah,43: 2005).

Anwar Tahir, an Iraqi researcher, supports the notion that acculturation leads to a sense of self-alienation and loss of identity. She argues that there has been a deliberate hindrance in utilising the concept of 'double acculturation' in conjunction with Western ideas. This obstruction prevents a comprehensive process of socio-cultural, moral, and philosophical transformation. Tahir also suggests that embracing one's own culture can enable a critical examination of logical and epistemological concepts that shape rational practices and perceptions of life, existence, and the world.(Tahir,1: 2015)

Single-pole acculturation rigidly upholds the binary distinction between centre and margin, without allowing the margin to express its own unique vision and perspective, even within its own ontological framework.

Al-Manasrah's conclusion, based on a thorough analysis of various aspects of "acculturation" and its development, as well as his extensive knowledge of comparative literature and its challenges, confirms that the concept of acculturation serves as a guiding principle in comparative literature. It allows for a broader exploration of cultural issues and expands the scope of comparison beyond literature. This concept also reinforces the idea of centre and

margin, acknowledging the dominant influence of the latter. However, there are some intellectual disruptions that attempt to undermine the effectiveness of the acculturation concept. Acculturation, as defined by Fernando Ortiz in the 1940s, refers to the process in which subordinate groups selectively adopt elements from the dominant culture that are advantageous to them (Nadhim,544: 2016). Hence, the primary aim is to safeguard the recipient culture, which, when faced with a dominant culture, seeks to undergo acculturation, i.e., engaging in cultural production. Translation serves as the crucial link between two cultures, drawing upon multiple scientific and academic disciplines. Translation studies operate under the core premise that translation is not a peripheral endeavour, but rather a potent influence that has shaped and continues to shape the course of cultural history. Within the field of comparative literature, translation has always been seen as a subordinate subfield. (Bassnett,15: 1999).

Translation plays a crucial part in conveying the dynamic activities that culture experiences, expressing them throughout big shifts, growth, and the necessity for rejuvenation, or during great transformative transformations. On the other hand, when there is cultural stability or a sense of dominance, such as during colonial rule, the practice of translating tends to decrease dramatically. This is the outcome of translating into English, as an illustration.

Comparative literature, which used to include translation as one of its branches, has now taken a backseat and made room for translation studies. Translation studies have established themselves as a field focused on intercultural relations and have developed a precise methodology (Bassnett,16: 1999). Currently, comparative literature is no longer an independent academic field, but rather a subsidiary branch of another area of study. This has resulted in the crisis of comparative literature, prompting the question: Is comparative literature a distinct academic subject or not?

Nevertheless, al-Talawi expresses a positive outlook for the ongoing existence of comparative literature, or at the very least, the comparative methodology. The essence of comparative studies lies in the method of comparison, which is utilised in fields such as comparative linguistics, comparative law, and comparative literature. By adopting a comparative approach, new possibilities are revealed for the study of comparative literature, countering claims of its decline and lessening the severity of critics' perspectives on the crisis of comparative literature (al-Talawi,8: 2015). Although some may view this optimism as excessive, it is justified by the extensive incorporation of comparative method processes in literature, either through comparative studies or cultural studies.

4. The Conflict of Concept in Comparative Literature and the Birth of Cultural Identity

The discourse on the emergence and consolidation of cultural identity became connected with the transition of comparative literature from prominent Western cultural hubs to the outskirts, where it was perceived as a reaffirmation of national cultural identity. Janaki Nair G. Devy supports this perspective, asserting that comparative literature in India is closely connected to the rise of modern Indian nationalism (Bassnett,9: 1999). This highlights the distinctiveness of national literatures. This previously rejected approach in the Western context entails a reassessment of comparative literature and cultures by introducing new terminology that differ

from those employed by Western comparatists. For example, "Majumdar" introduced the term "Western literature" to describe "literatures that derive from Greco-Roman origins through Christianity," and categorised English, French, German, and other literatures as "national literatures" (Bassnett,10: 1999). Western comparative literature frequently categorised literatures as "major" or "minor," unfairly stigmatising African culture as "inferior" in comparison to apparently more sophisticated and cultured ones. James Snead offered additional critique of Hegel, asserting that in the late twentieth century, literary culture has been progressively reconciling with black culture. Europeans have taken a considerable amount of time to recognise the implicit presence of elements borrowed from black culture, leading to the realisation that the divide between cultures may not be inherent, but rather a result of external forces (Bassnett,11: 1999). Hence, the convergence and inherent assimilation of cultures can be observed, indicating that they are not inherently separate and can differ based on the viewpoint adopted while examining culture. This idea was expanded upon following Edward Said's analysis of the notion of the East, in which he asserted that the term "East" encompasses various interpretations, associations, and ideas, most of which do not necessarily pertain to the literal East, but rather to the broader context surrounding the term (Bassnett, 12 : 1999).

This concept gained widespread acceptance in the analysis of what was seen as the "Great English Literature" and its emblematic figure, Shakespeare, who symbolised the greatness of English culture. Indian students face a challenge when it comes to engaging with Shakespeare, not just as a prominent person in European literature, but also as a symbol of colonial beliefs. Thus, the comparison extends beyond its literary context and encompasses the cultural environment in which it is situated.

When examining the origins of comparative literature in the Western world, we observe that it arose in response to nationalist conflicts and the establishment of clear boundaries between different states. It also aimed to define the significance of national culture and identity in Europe and the United States, both of which were undergoing rapid development during that era (Bassnett, 13: 1999). The origin of comparative literature was closely tied to issues over "identity" and the assertion of the cultural distinctiveness of different Western regions. Hence, the shift from literary text to cultural activity was an unavoidable and historical outcome brought forth by methodological alterations.

5. The methodological comparison and bridging between comparative literature and cultural studies

Cultural studies can be understood as a methodological approach that parallels literary studies. Thus, it includes diverse disciplines of methodology, such as cultural criticism and cultural critique, among others. Nevertheless, the most notable change in methodology that it brought about is its shift from center-focused to margin-focused. Regarding this matter, we encounter the renowned inquiry raised by Johnathan Culler regarding the reason why literature academics transitioned their attention from analysing Milton to examining Madonna, or from studying Shakespeare to scrutinising television play (Culler, 43: 2009). He responds that the current phenomenon is referred to as "cultural studies," which involve the examination of texts without seeing them solely as texts, and also explore the societal impact that may arise from these texts. They analyse the text based on its accomplishments and the insights it provides about cultural systems... The essay does not represent the ultimate objective of cultural studies...

According to Antonio Gramsci's theory of "hegemony," cultural studies should primarily concentrate on the processes of cultural creation, distribution, and consumption. This theory considers culture both as a reflection of people's identities and as a means of exerting control over them. Thus, the emphasis was not primarily on attaining textualism in literary works, but rather on directing attention towards the overlooked and marginalised, and scrutinising systems of dominance (Al-Ghadami, 17-18: 2005).

Within the field of intercultural studies, al-Talawi identifies a resonance with cultural studies, particularly in its subdivision of cultural critique. Academics in this particular discipline have pondered: Does the book contain any elements outside its literary qualities? This concept is restated based on the language suggested by al-Talawi, who argues that "intercultural studies situate literature within cultural and historical settings, employing frameworks of comparison to analyse texts produced by different civilizations. However, they simultaneously detach the text from its inherent literary nature, transforming it into a 'product of' and a 'manifestation of,' rather than a self-contained entity. In the field of intercultural studies, cultures and identities intersect. Due to their presence in a postmodern setting, they have emerged as one of the contributing factors to globalisation. These studies go beyond regional and national viewpoints and involve comparing writings from different cultures. They also encompass various domains of knowledge, such as linguistics, criticism, translation, and, as a result, comparative literature. Intercultural studies do not exhibit bias towards any particular culture or social class. They demonstrate equal interest in both popular culture and official culture, including Mass and High cultures (al-Talawi, 6: 2015).

Al-Talawi's concept of "intercultural studies," which incorporates disciplines such as comparative literature and cultural criticism, is virtually synonymous with cultural studies. This results in what Culler has identified as an equivalence between popular culture and official culture.

Cultural critique has been regarded as the phase in which comparative literature was meant to dissolve and integrate into. Nevertheless, cultural studies, specifically cultural criticism, has not overlooked the use of the comparative method in developing its cultural perspective, although defining itself as a critical practice rather than a distinct area of expertise. Furthermore, it is important to note that the main objective of this study is not solely focused on conducting textual research, but rather it aims to encompass a wider range of crucial discursive activities. Furthermore, it does not aim to emphasise the dominance of one culture over another and is not preoccupied with complex academic concepts such as high literature, elite literature, or popular literature when choosing the culture to be studied.

Arthur Asa Berger's definition of cultural criticism characterises it as an activity rather than a distinct area of expertise. Cultural critics employ concepts and theories to analyse both high art and popular culture, as supported by this notion. Cultural criticism is a complex and interdisciplinary endeavour that involves overlapping and linked aspects. Cultural critics emerge from a multitude of disciplines and employ a wide range of notions and ideas. Cultural critique can incorporate various disciplines such as literary theory, aesthetics, criticism, philosophical thinking, media analysis, psychoanalytic theory, Marxist theory, social theory, and anthropology (Asa Berger, 30 :2003).

Thus, cultural criticism lacks a distinct methodological identity and instead relies on the intellectual outputs of neighbouring disciplines. Similarly, comparative literature shares the characteristic of lacking a clearly defined methodological identity, allowing it to be easily incorporated and confined within closely related fields. Nevertheless, the primary divergence between the two disciplines is rooted in the comparative literature's categorization of literature into core and marginal, whereas cultural criticism tends to obscure this differentiation.

Equating texts on the same level gives rise to a distinct issue, namely that treating cultures equally in academic research results in equalising their cultural values. This statement challenges the fundamental organisation of civilizations, such as the Hellenic culture, which Malik Bennabi views as focused on aesthetics, or Semitic cultures that lean towards morality (ben nabi, 79: 1984)

Wilke passionately advocated for comparative literature as a cultural alternative to the United Nations (al-Talawi, 12: 2015). He believed that this field has the power to bring people together by examining the influence of different literatures on each other, thereby eliminating the notion of dominant and marginal literature. This prompts us to inquire about the current state of continuity in the field of comparative literature.

In his 1998 paper titled "Comparative Literature: Theory, Method, Application" researcher S. Totosy proposes the potential for creating a novel approach that integrates the attributes of comparative literature with elements of cultural criticism. The proposed name for the field is "Comparative Cultural Studies" in order to adapt to the changes caused by globalization, which presents a considerable challenge (Maysoum, 2015: 203). Although the union with cultural studies answers the problem of terminology, it gives rise to another problem concerning the definition and boundaries of the academic discipline of comparative literature.

The prevalence of cultural studies in academia can be attributed to several factors, such as the emergence of postmodernist ideologies that challenge Western thinking and the growing acceptance of multidisciplinary approaches in the humanities. K. Kawamoto observes that there has been a shift in the field of comparative literature, resulting in a reevaluation of the term "literature". This reevaluation has replaced the prior focus on the term "comparative" as the central worry in the field's crisis. In his statement, he asserts that the current crisis, in contrast to the previous one, is centered around the concept of "literature" within the field of comparative literature. It commenced a decade ago... when cultural studies started to dominate, and things appeared to have been completely reversed. From one viewpoint, we might see this as a predictable sequence of events, resulting from the disinterest in cultural and literary studies on the many perspectives and positions of different human groups. From this standpoint, the contemporary prevalence of cultural studies should be seen as a useful alternative for practitioners of comparative literature" (Iskandar and Ali, 238: 2021). Nevertheless, this change in methodology is essential from a historical standpoint and is a rational reaction to the cultural and technological changes brought about by technology advancements and worldwide cultural integration.

This movement in technique towards comparative cultural studies also raises significant difficulties at the methodological level. Comparative literature has traditionally been grounded

on enduring principles that revolve around the concepts of influence, the promotion of one nation or culture as superior to another, Eurocentrism, and a nationalist inclination in the study of literature. This pertains to the practice of elitism when it comes to analyzing literary and cultural materials, where they are categorized as either high literature or low literature. This categorization is based on the classification of the culture itself into high culture and popular culture.

The emergence of comparative literature in the American context can be attributed to the prevalence of textual techniques and the impact of the New Criticism movement. As a result, comparative literature in America acquired certain traits associated with this particular approach to literary analysis. Meanwhile, cultural studies aimed to achieve equilibrium by integrating both the written content and the surrounding circumstances, examining the several dimensions in which literary and cultural creations are generated. Comparative cultural studies have the ability to include comparative literature and revive it by incorporating the methodological processes used in cultural studies into the comparative approach. This enables the broadening of the range of comparison beyond the limited boundaries of literature exclusively.

Conclusion:

Attempting to derive definitive conclusions from an intricate discipline such as Comparative Studies is like attempting to comprehend air; it is a dynamic realm, and as approaches progress, comprehending it becomes progressively arduous. Hence, we will endeavour to give a selection of our discoveries in this article:

- The diagnosis of what is commonly referred to as the crisis of Comparative Literature reveals the existence of two distinct crises. The initial crisis is to methodology and is linked to the absence of methodological autonomy, which is usually attained by incorporating disciplines closely associated with Comparative Literature, such as translation and literary history. The second crisis is a product of deliberate fabrication, stemming from the politicisation of science in the present period. This crisis is closely associated with financial support, as René Wellek implied when he proposed Comparative Literature as a cultural substitute for the United Nations.

- The user did not provide any text. An suggested resolution to the predicament of Comparative Literature involves a change in terminology, replacing the distinction between "high" literature and "low" literature with the categorization of national literatures and other forms of literature. This shift in terminology reflects a shift in thinking and cultural perspective.

- The waning interest in Comparative Literature can be attributed to the growing focus on literary and cultural studies, particularly within English departments. The impact on Comparative Literature has been substantial, as the American school was the final one to provide a methodological framework for the revitalization of comparative studies. Furthermore, the affiliation of Comparative Literature with the academic institution has resulted in its failure to keep up with the latest intellectual and methodological advancements.

The user did not provide any text. Several scholars have regarded the fall of Comparative Literature, linked to the institution, as a decline of Comparative Literature in its original manifestation. Nevertheless, this body of work has had substantial distribution beyond Euro-American spheres, thriving especially in South America and Asia, specifically in India. Some fans are excited about the resurgence of Comparative Literature in its new objective form, free from imperial influences.

-The user did not provide any text. One of the alternative methodologies presented alongside Comparative Literature is the notion of "interculturality," which refers to the active engagement in cultural activities. The objective is to diminish the strength of the impact and counterbalance the biased perspective of European-American literature and culture in relation to other cultures. Nevertheless, the implementation of this approach has been overshadowed by Western-centric thinking, making it difficult to modify the established principles of Comparative Literature in order to provide an unbiased understanding of diverse world literatures. This understanding should be based on a genuine appreciation for their cultural distinctiveness, rather than relying solely on a historical perspective influenced by colonialism and its effects.

-The user did not provide any text. Comparative Literature is characterised by a lack of methodological identity, which some proponents argue distinguishes it from more recent studies that focus on specific themes or intercultural analysis. Therefore, it has the ability to adapt to modern changes in thinking. Researchers have endeavoured to revitalise Comparative Literature in order to maintain its distinctiveness and prevent it from merging with cultural studies, by suggesting the establishment of Comparative Cultural Studies. These studies employ a comparative approach and aim to combine it with the features of cultural studies, which may contradict certain aspects of the principles of Comparative Literature. Nevertheless, the advancing knowledge requires this methodological change to safeguard Comparative Literature from being overwhelmed by emerging fields of study.

Suggestions:

Our research has shown that the relationship between Comparative Literature and Cultural Studies is not simply methodological but has become an unavoidable methodological aspect in numerous intellectual circles. Nevertheless, we have observed a lack of research that specifically examines this cognitive shift within the Arab context, both in terms of theory and application. Hence, we advise giving careful consideration to this issue, as it acts as the entrance to modern literary and cultural studies, as well as post-colonial studies.

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