

instead, elsewhere (see above), the matter of institutional and administrative presence of world literature or that of comparative literature or comparative cultural studies remain questionable. At the same time, the intellectual relevance of comparative literature, world literature, and comparative cultural studies remain attractive owing to globalization and hence the status quo of the "global village," and so regardless of the issue of the global versus the local, which, ideally, suggest the collaboration and efficacy of both. A definition of world literature is as follows: "World literature is not an infinite, ungraspable canon of works but rather a mode of circulation and of reading, a mode that is as applicable to individual works as to bodies of material, available for reading established classics and new discoveries alike" (Damrosch, *What is World Literature?* 5; see also Pizer for an extensive discussion of the concept). Of interest is that Damrosch's conceptualization with regard to the literary production, publication, and circulation is similar to microsystem approach to literature as proposed and practiced since the early 1980s by Siegfried J. Schmidt's *Empirische Literaturwissenschaft* (the empirical study of literature) and Itamar Even-Zohar's polysystem theory.

Although the suggestion that tenets of comparative literature and cultural studies would offer convergent approaches, the designation of "comparative cultural studies" appears to take hold in limited instances whether in the U.S., Europe, or elsewhere, and few publications or university departments of such exist to date. The intellectual attraction of comparative cultural studies lies in its construction where advances in comparative literature (minus its Eurocentrism, etc.) are merged with the liberal and ideological tenets of cultural studies including a precise theoretical framework and methodology:

Comparative cultural studies is a field of study where selected tenets of the discipline of comparative literature are merged with selected tenets of the field of cultural studies meaning that the study of culture and culture products - including but not restricted to literature, communication, media, art, etc. - is performed in a contextual and relational construction and with a plurality of methods and approaches, inter-disciplinarity, and, if and when required, including team work. In comparative cultural studies it is the processes of communicative action(s) in culture and the how of these processes that constitute the main objectives of research and study. However, comparative cultural studies does not exclude textual analysis proper or other established fields of study. In comparative cultural studies, ideally, the framework of and methodologies available in the contextual (e.g., systemic and empirical study of culture) are favored. (Tötösy de Zepetnek, "From Comparative" 262)

It should be self-understood that the above definition does not mean the suggestion of a master theory or the exclusion of any theoretical framework and/or methodology useful for the study of culture and its products including literature. This should be understood in the context of

two types of work in the humanities: one is scholarship per se and one is for popular consumption including pragmatics as in what work graduates can find. The importance is to make the study of literature and culture as a socially relevant activity of scholarship today, hence the suggested turn to contextual and evidence-based work parallel with pragmatics in responsibility for graduates in the context of employment. Further, comparative cultural studies includes attention to and work in new media.

Professor Patil's *Literary into Comparative Culture Criticism* is a book whose audience will be wide-ranging: undergraduate and graduate studies and faculty across a number of fields in the humanities and social sciences, as well as a general readership and I am certain it will increase both intellectually and institutionally the discussion and relevance of humanities and social sciences scholarship in India and elsewhere.

### Works Cited :

- Bassnett, Susan. *Comparative Literature: A Critical Introduction*. Oxford: Blackwell, 1993.
- Birus, Hendrik. "Main Features of Goethe's Concept of World Literature." *Comparative Literature Now: Theories and Practice / La Littérature comparée à l'heure actuelle. Théories et réalisations*. Ed. Steven Tötösy de Zepetnek, Milan V. Dimic, and Irene Sywenky. Paris: Honoré Champion, 1999. 31-41.
- Blair, Walter. *The History of World Literature*. Chicago: University of Knowledge Inc., 1940.
- Damrosch, David. *How to Read World Literature*. Chichester: John Wiley & Sons, 2009.
- Damrosch, David. *What Is World Literature?* Princeton: Princeton UP, 2003.
- Detienne, Marcel. *Comparing the Incomparable*. Trans. Janet Lloyd. Stanford: Stanford UP, 2008.
- Theo D'haen, David Damrosch, and Djelal Kadir, eds. *The Routledge Companion to World Literature*. London: Routledge, 2011.
- Even-Zohar, Itamar. *Polysystem Studies*. Special Issue of *Poetics Today* 11.1 (1990): 12-68.
- Fredrickson, George M. *The Comparative Imagination: On the History of Racism, Nationalism, and Social Movements*. Berkeley: U of California P, 1997.
- Gallagher, Mary, ed. *World Writing: Poetics, Ethics, Globalization*. Toronto: U of Toronto P, 2008.
- GMH [G.M. Hyde]. "Comparative Literature." *The Routledge Dictionary of Literary Terms*. Ed. Peter Childs and Roger Fowler. London: Routledge, 2005. 29-31.
- Gupta, Suman. *Globalization and Literature*. Cambridge: Polity, 2009.
- Pireddu, Nikoletta. "Between the Local and the Global: Comparative Literature in the Land of Dante." *Recherche Littéraire / Literary Research* 25 (Summer 2009): 26-33.
- Pizer, John. *The Idea of World Literature: History and Pedagogical Practice*. Baton Rouge: Louisiana State UP, 2006.
- Prendergast, Chistopher, ed. *Debating World Literature*

