

"Ethical Literary Criticism and Literature"

Greetings from Chair of 2015 IAELC-Seoul Organizing Committee!

Human beings are positioned in the conscious which is the realm of the logic and the daily life as well as in the unconscious which is structured like a language. Then, language in relation to the conscious and the unconscious constitutes the space of the self and the Other. In writing, the discourse of the self and the Other is constructed mostly in the unconscious space of the writer. As a result, the external Other in writing becomes the space within the subject, which inheres in temporality or historicity. Thus, the speaking or writing subject is always already positioned within the structure of discourse. The tradition of discourse is the fundamental structure which regulates culture and simultaneously the order which gives unconscious impact upon the subject. Therefore, as far as the Other is situated within the self, the linguistic structure has always already existed in the form of the unconscious. The nature of the Other is structured like Moebius strip without distinctive borderline between the inside and the outside.

After deconstruction, poststructuralism, and postcolonialism which had been engaging the confrontation with the Other, literary theory and criticism have been encountering the "Ethical Turn." Martha Nussbaum's *The Fragility of Goodness: Luck and Ethics in Greek Tragedy and Philosophy* (1986), and Wayne Booth's *The Company We Keep: An Ethics of Fiction* (1988) are initiating trailblazers, followed by a brilliant horde of ethical criticism.

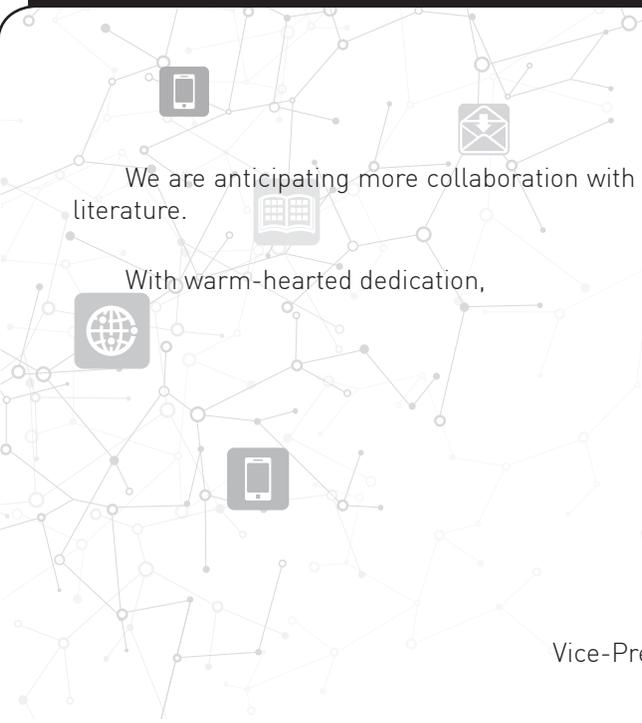
In Asia, a Chinese version of ethical criticism led by Prof. Nie Zhenzhao emerges. In December 2012, the 2nd International Symposium on Ethical Literary Criticism was held in the city of Yichang, and the International Association for Ethical Literary Criticism (IAELC) was launched. IAELC is an international literary and cultural organization which aims to link all those working in ethical literary criticism in theory and practice and to encourage the discussion of ethical value in literary creation and criticism. Since the launch of the IAELC, this movement of ethical literary criticism has now outreached toward the 5th international convention in Seoul/Busan, Korea.

As literary scholars and critics or as national/comparatist or world literature specialists, we, scholars from China, scholars from Korea (East-West Comparative Literature Association and Korean Philosophical Society, and Institute of Trans Media World Literature of Dongguk University) along with 28 distinguished scholars from 6 continents, gather here to delve into the concepts and new approach to literature studies both in Asia and abroad in the context of ethical literary criticism. We attempt to illuminate the working hypotheses and principles of ethical literary criticism as well as to apply the methodological terms to the close/distant readings of the western and eastern canonical/noncanonical texts.

33 keynote speakers, including 28 distinguished foreign scholars who represent 20 different countries, have been invited. 200 Chinese scholars from all regions of mainland China have also been invited. More than 300 hundred papers will be read at the IAELC Ethical Literary Criticism Global Conference. We have 9 special sessions, such as Ethics and the Humanities, Ethics of Self and Other, Ethical Literary Criticism & National vs Global Literatures, Ethics of Drama, Ethics of Poetry, Ethical Literary Criticism, along with the feast of convergent seminar in the format of Round Table Discussion. We hope to create the authentic intellectual milieu of SYMPOSIUM as its original meaning of "intellectual festival."



The 5th International Symposium on Ethical Literary Criticism



We are anticipating more collaboration with other scholars in other disciplines in the name of ethics and literature.

With warm-hearted dedication,

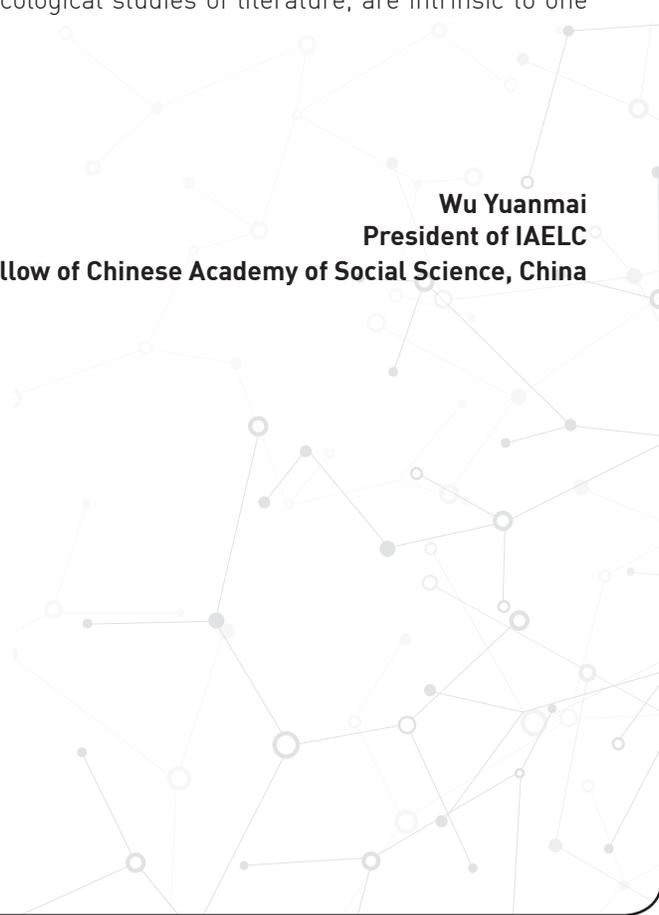


Youngmin Kim

Chair, Organizing Committee, 2015 IAELC-Seoul/Busan
Vice-President, International Association of Ethical Literary Criticism
Professor, English Department, Dongguk University

The Intrinsic Connection between the Humanism of Nature and the Humanism of Literary Domain

"The humanism of nature" was one of the core issues of Marxist ecology in the nineteenth century. Its significance has not diminished since. According to Marx, humanity and nature do not conflict with one another, but, rather, are indispensable to one another and dialectical. Human society is only established when it reconciles with nature. For man, it is the fullest realization of nature, and for nature, it is the realization of humanism. Since nature does not have self-consciousness, the value of nature (as an objective being) is achieved through man. In other words, because of human self-consciousness, what nature contributes to man is recognized. It is nature's humanism. For ecological literary studies, the harmony between man and nature is crucial. However, if the relationship between human beings is unbalanced, unequal or discordant, the harmony between man and nature could never be realized. That is to say, the harmony between human beings is the premise for a harmonious man-nature relationship. There are a lot of existential problems for mankind at present. Thus, current ecological literary studies should focus on the survival and development issues and social ecological crisis in developing countries. The imbalance and inequity between different groups of people, especially the living conditions of the lower-class, are no less important. For example, during the great historical process of the Reform and Opening of China, there have been hundreds of workers laid-off and also farm workers migrating to the cities. We should react to social ecological problems from a perspective of developed realism and contemporary humanism. As for the humanism of literary studies, many western theorists and authors, such as Aristotle and Racine, Chernyshevsky and Gorky, believe that literature is the "study of man." Gorky even points out that the object of literature is man, and that literature is the utmost artistic presentation of humanism. Literatures can be regarded as professional humanitarians and producers of humanism. In this sense, the connection between the humanism of nature and that of literary domain, and the moral and ethical criticism of literature and the ecological studies of literature, are intrinsic to one another.



Wu Yuanmai
President of IAELC
Fellow of Chinese Academy of Social Science, China

Introduction to International Association for Ethical Literary Criticism

In 2004, the concept of ethical literary criticism, informed by ethical criticism in America, was proposed by Prof. Nie Zhenzhao in China and thereafter was soon widely accepted and employed as theory and methodology in literature studies among Chinese scholars. In December 2012, the 2nd International Symposium on Ethical Literary Criticism was held in the city of Yichang. One of the major achievements of this conference is the establishment of the International Association for Ethical Literary Criticism (IAELC).

IAELC is an international literary and cultural organization which aims to link all those working in ethical literary criticism in theory and practice and to encourage the discussion of ethical value in literary creation and criticism. During the conference, Wu Yuanmai, Committee Member Emeritus of Chinese Academy of Social Sciences, was elected as President. The Vice-Presidents are as follows: Professor Nie Zhenzhao, Chief Editor of the journal *Foreign Literature Studies*, Professor Claude Rawson of Yale University, Professor Knut Brynhildsvoll of University of Oslo, Professor Jüri Talvet of University of Tartu, and Professor Youngmin Kim of Dongguk University. The Secretary-General is Professor Su Hui of Central China Normal University, Deputy Chief Editor of *Foreign Literature Studies*, and the Deputy Secretary-Generals are Professor Wang Songlin of Ningbo University, Professor Lim Dae Geun of Hankuk University of Foreign Studies, Professor Shang Biwu of Shanghai Jiao Tong University and Dr. Fan Pik Wah of University of Malaya.

The establishment of IAELC is one of the first fruits of the development of ethical literary criticism. It aims to deal with the dispute over the value of literature and to encourage the application of ethical literary criticism in literature studies. About decades ago, there was a dispute over the death of literature in Chinese academia, centering around the value of literature—or in other words, the questions of why we need literature and of what are the functions of literature. For those who believe in the death of literature, literature in the age of postmodernism has run its course and will inevitably be replaced by digital media. This plausible claim does not explain the disappearance of literature in the modern age of media, although it does signify that the form of literature (or the mode of transmission) has changed. The history of literature has proved that as long as the ethical value of literature exists, literature will not come to its end.

The fact that literature will not die is defined by the ethical dimension of literature. Darwin formulates a scientific argument for the theory of human evolution from apes by means of natural selection. Although natural selection, as the first selection of human civilization, reveals the process of how human beings have acquired their current physical traits in adaptation, it is inadequate in explaining the nature of human as embodied in Sphinx's riddle. It is in this sense that ethical selection becomes the second selection in the development of human civilization, as human beings must cultivate rationality through ethical choice.

These are the footsteps of the development of human civilization. Natural selection is the process of human evolution by which biological traits become common in a population through hereditary variation, while ethical selection is the process of human edification made possible by the production and consumption of literature. All human beings without exception must go through the process of ethical selection after acquiring human form. Although the birth of a baby is the result of natural selection, its transformation into a rational human being is conditioned by the enlightenment from literature and accordingly the experience of ethical selection. When making ethical choices in life, mankind relies on the teachings from literature. As long as mankind exists on the earth, they must constantly make ethical choices guided by the messages from literature. It is in this sense that the value of literature is bound up with the fate of men.

Under the cloak of the differences in country, region and language, the function and nature of literature remains constant. As Professor Wu Yuanmai states, "Ultimately, ethical literary criticism is value criticism, which is built on the pursuit of goodness." Ethical literary criticism, which explains the ethical value of literature from the logic of human civilization, reflects the efforts to examine moral models in the literary text when confronted with ethical dilemma and to discuss the ethical message of learning virtue while abstaining from vice. It is in the analysis of admirable heroes as well as despicable villains that we understand the

ethical function of literature.

The Secretariat of the association, with its office situated in the editorial office of Foreign Literature Studies at Central China Normal University, carries out major duties ranging from the administration of the association operations to the organization of conferences, academic activities, project management and membership. The Secretariat 86-27-67866042. Su Hui (Secretary-General) 135-5420-5898 Wang Songlin (Deputy Secretary-General) 137-721-0486 Shang Biwu (Deputy Secretary-General) 185-2130-8498. Email: IAELC2012@163.com

IAELC President:

Prof. Wu Yuanmai, Committee Member Emeritus of Chinese Academy of Social Sciences

IAELC Vice-Presidents:

Prof. Nie Zhenzhao, Chief Editor of the journal *Foreign Literature Studies*

Prof. Claude Rawson, Yale University

Prof. Knut Brynhildsvoll, University of Oslo

Prof. Jüri Talvet, University of Tartu

Prof. Youngmin Kim, Dongguk University

Secretary-Generals:

Prof. Su Hui, Central China Normal Univ., Deputy Chief Editor of *Foreign Literature Studies*,

Deputy Secretary-Generals:

Prof. Wang Songlin, Ningbo University

Prof. Lim Dae Geun, Hankuk University of Foreign Studies

Prof. Shang Biwu, Shanghai Jiao Tong University

Dr. Fan Pik Wah, University of Malaya



Greetings from President of Korea East and West Comparative Literature Society

I am really glad to meet you and appreciate that this great international scholastic symposium, including International Association of Ethical Literary Criticism, Korean Philosophical Society, Korean Society of East West Comparative Literature, is successfully opened. I particularly thank many Chinese scholars who flew over Yellow Sea into Korea in this rich season when every corn or fruit ripened. This time is called as the center of autumn in both country of China and Korea, and it has been one of the greatest holidays our ancestors fully enjoyed. In this happy thanksgiving time we are holding a great scholastic festival in Dongguk University, Seoul. The Korean Society of East and West Comparative Literature has many active scholars researching on literature, culture and other various fields. Our most important concern is how to compare Western and Eastern literature, so that Chinese literature and culture is one of our biggest interests. Welcome to Korea and we hope you foreign scholars have a good time in Korea, and this symposium can be an opportunity to increase our understanding each other. I also hope this can be an opportunity for all members of our society to widen their scholastic view. It will be a good experience for our young scholars to learn China, our important neighbor. Let's participate actively in this great scholastic festival and enjoy it. Thank you once more for your attendance and help.

Sincerely,

Wonchul Shin

President of Korean East and West Comparative Literature Society.
Professor, English Department, Kangwon National University

Greetings from President of Korean Philosophical Society

On this beautiful October day in the most fascinating season of Korea, I am very much honored to welcome all more than three hundred respected scholars from twenty-six different countries to International Association for Ethical Literary Criticism

Our world today is experiencing a very delicate moral situation globally. In the local life-world, subjects are becoming selfish individuals who are confined in their own worlds due to the fact that individual mobile devices such as smart phone or I-pad are more and more generalized. Since the 17th century, the Age of Enlightenment, subjects expanded from individuals to family, citizenship, nation, and the world. With the advent of IT technology, they are becoming beings such as pseudo monad, communicating with others or the world by means of the only window which is the mobile phone.

However, in the reality of the global scale world, citizens of international community are forced into the status of refugee by unprecedented natural disasters or political, economic turmoil of Middle East and Africa. Now the Other we ought to meet is not the postmodern Other who has been debated within the academic discourses in the text but neighbors dying from natural disasters and others such as three year old child who was left to die on the beach.

This unfamiliar ethical situation seems to call for immediate visible practical intervention. Yes, this is very much necessary. We need, however, poetic imaginations and introspective languages of intrinsic humanities under such circumstance. This is because the impetus of keen justifications and novel strategies to bring about our actions come from these languages.

Anyhow, this moment we welcome all of world-renowned scholars with honor is the moment of such complexity and delicacy. I sincerely hope that the languages produced here will help us solve and improve these realistic problems.

Now I would like to acknowledge a few scholars and pass on my gratitude. I want to thank Professor Youngmin Kim, the vice-president of IAELC and Chair of Organizing Committee, and Prof. Jooseong Kim, the organizing manager for helping and allowing us Korean Philosophic Society to have the chance to co-convene and participate in The 5th International Symposium on Ethical Literary Criticism. Thank you very much.

Sincerely Yours

Wangjoo Lee
Chair of the Korean Philosophical Society
Professor, Ethics Education Department, Pusan National University

Date: Friday, October 2, 2015

➤ Venues: Dongguk University, Seoul, Korea

- Main Building,
- Humanities Building
- Dukam Seminar Bldg, 1st Floor, Munhwa-kwan (Culture Bldg)
- Hakmyung Seminar Bldg, 2nd Floor, Munhwa-kwan (Culture Bldg)

➤ Registration:

9:00 ~ 9:30 Main Building Lobby

➤ Opening Ceremony

9:30 ~ 10:00 Auditorium

➤ MC: Ehwa Chung, Sungshin Women's Univ.

➤ Opening Remarks: Yuanmai Wu, President of IAELC, China
Youngmin Kim, Chair of Organizing Committee, Korea

➤ Welcome Remarks: Youngjin Yang, Vice-President of Dongguk University, Seoul, Korea

➤ Congratulatory Remarks: Claude Rawson, Vice-President of IAELC, Yale University, USA,
read by Zhenzhao Nie, Vice-President, Central China Normal University, China

➤ Group photo Session

➤ Plenary Sessions 1

10:00 ~ 12:00 Auditorium: Ethics and Humanities

Moderator: Minwoo Yoon, Yonsei Univ., Korea

Name	Affiliation	Presentation Title
Zhenzhao Nie	Central China Normal Univ., China	Ethical Literary Criticism: On Human Nature
Desmond Egan	Poet, Ireland	Poetry and Ethics
Wolfgang Müller	Univ. of Zena, Germany	Ethics in Philosophy and Literature
Youngmin Kim	Dongguk Univ., Korea	Ethics of Image

➤ Lunch

12:00 ~ 13:30 Sangrockwon Cafeteria

➤ Plenary Sessions 2 & 3

13:30 ~ 15:30 Dukam Hall & Hakmyung Hall

Program

Plenary Session 2 (Dukam Hall): Ethics of Self and Other

Moderator: Massimo Bacigalupo, Univ. of Genoa, Italy

Name	Affiliation	Presentation Title
Knut Brynhildsvoll	Univ. of Oslo, Norway	Self-referential Aspects of Ethical Literary Studies
Minwoo Yoon	Yonsei Univ., Korea	Keeping “Love Far Away”: Ethics for Otherness in Troubadours
Hsinya Huang	National Sun Yat-sen Univ., Taiwan	Ethics and Ecology in Gerald Vizenor's Hiroshima Bugi

Plenary Session 3 (Hakmyung Hall): Ethical Literary Criticism & National vs Global Literatures

Moderator: Shang Biwu, Shanghai Jia Tung Univ., China

Name	Affiliation	Presentation Title
Alison Calder	Univ. of Manitoba, Canada	National Literatures, Indigenous Cultures, and Ethical Literary Criticism
Fan PikWah	Univ. of Malaya, Malaysia	The Multiple Identities in Malaysian Chinese Literature and Ethical Literary Criticism
Jüri Talvet	Univ. of Tartu, Estonia	Minority Language and ‘Peripheral’ Writers’ Fate in the Era of (Cultural) Globalization

➤ Tea Break
15:30 ~ 16:00

➤ Plenary Sessions 4 & 5
16:00 ~ 18:00 Dukam Hall & Hakmyung Hall

Plenary Session 4 (Dukam Hall): Ethics of Drama

Moderator: Wolfgang Müller, Univ. of Zena, Germany

Name	Affiliation	Presentation Title
Alexandra Poulain	Univ. of Lille 3, France	Ethical Interpellations in Samuel Beckett’s Radio Plays: <i>Reading Violence in Words and Music</i>
Kwok-kan Tam	The Open Univ. of Hong Kong, China	Ibsen and the Rise of New Womanhood in China
Woo Soo Park	Hankuk U of Foreign Studies, Korea	The Ethics of Causal Necessity in Greek Tragedy
William Baker	Northern Illinois Univ., USA	Ethical Dilemmas and Tom Stoppard's <i>The Hard Problem</i>

The 5th International Symposium on Ethical Literary Criticism

Plenary Session 5 (Hakmyung Hall): Ethical Literary Criticism I

Moderator: Igor Shaytanov, Russian State Univ., Russia

Name	Affiliation	Presentation Title
 Hitoshi Oshima	Fukuoka Univ., Japan	Ethics in History and Myth
Claire Connolly	Univ. College Cork, Ireland	'Images which Disgust the Eye' : Practices and Representations in Irish Romanticism
 Péter Hajdu	Univ. of Pécs, Hungary	The Ethical Discourse of Tragedy and (Pseudo-) Historiography

➤ Dinner
18:00 ~ 19:30 Sangrockwon Cafeteria

➤ Round Table Discussion
19:30 ~ 21:00 Auditorium

➤ Moderator: Youngmin Kim, Dongguk Univ., Korea

➤ Discussants (alphabetical order)

Massimo Bacigalup, William Baker, Knut Brynhildsvoll, Alison Calder, Hie Sup Choi, Claire Connolly, Desmond Egan, Chun-Chi Fang, Péter Hajdu, Margaret Harper, Margot Hillel, Hsinya Huang, Kyoo Lee, Wangju Lee, Jianjun Liu, Lianngong Luo, Wolfgang G. Müller, Ira Nadel, Zhenzhao Nie, Hitoshi Oshima, Woo Soo Park, Alexandra Poulain, Young Suck Rhee, Biwu Shang, Inseop Shin, Igor Shaytanov, Hui Su, Kwok-kan Tam, Jüri Talvet, Fan Pik Wah, Songlin Wang, Yuanmai Wu, Minwoo Yoon,

Program

Date: Saturday, October 3, 2105

➤ Venue: Dukam Hall & Hakmyung Hall, Dongguk University, Seoul

➤ Plenary Sessions 6 & 7

09:00 ~ 10:00 Dukam Hall

10:00 ~ 12:00 Dukam Hall & Hakmyung Hall

Plenary Session 6 (Dukam Hall): Ethics of Poetry

Moderator: Ehwa Chung, Sungshin Women's Univ.		
Name	Affiliation	Presentation Title
Margaret Harper	Univ. of Limerick, Ireland	The Ethics of Rhythm in Modern Poetry
Hie Sup Choi	Jeonju Univ., Korea	Buddhism in Modern American Poetry
Igor Shaytanov	Russian State Univ., Russia	English Renaissance Sonnet and 'The Origin of the Modern Mind'
Lianggong Luo	Central China Normal Univ., China	The Ethical Turn in Amiri Baraka's Poetic Experiment

Plenary Seesion 7 (Hakmyung Hall): Ethical Literary Criticism II

Moderator: Claire Connolly, Univ. College, Cork, Ireland		
Name	Affiliation	Presentation Title
Young Suck Rhee	Hanyang Univ., Korea	Aesthetic and Ethical Form in Art and Literature
Margot Hillel	Australian Catholic Univ., Australia	Ethical Constructs and Criticism of Literature for Young People
Inseop Shin	Konkuk Univ., Korea	The Motif and Ethics of Migration in Modern Japanese Literature: Focusing on Arishima Takeo
Kyoo Lee	City Univ. of New York, US	When Alice Meets Nam June Paik: Homo Interactus and a Poetics of Dignitinfinity

➤ Lunch

12:00 ~ 13:00 Sangrockwon Cafeteria

➤ Parallel Sessions 1

13:00 ~ 15:40 Classrooms 1 ~ 14

13:00 ~ 15:40 Session 1 (Classroom 1)

Moderator: Knut Brynhildsvoll, Univ. of Oslo, Norway

Name	Affiliation	Presentation Title
Qi Chen	East China Normal University	A Narrative Ethics Approach of the Historical Novel <i>Waverley</i>
Lizhen Chen	Hangzhou Normal University	Narrating Desire and Moral Righteousness in <i>Cousin Phillis</i>
Sumin Nie	Zhejiang Haining: Zhejiang University of Finance & Economics Dongfang College	On George Orwell in Ethical Context
Potter Wang	Central China Normal University	Moral Thoughts of Singing in <i>Tess of D'Urbervilles</i>
Weiguang Gao	Fujian Normal University	Moral Reconstruction of British Victorian Literature
Shengqin Cai	Zhongnan University of Economics and Law	Ethical Identity and Selection of <i>Philida</i>
Fuli Liu	Taizhou University	Interpretation of Catherine's Tragedy in Double Ethical Visions
Huiping Liu	Xi'an International University	Desire and the Temporal Ethics in Hardy's <i>The Well-Beloved</i>
Ling Shao	University of International Business and Economics	Ethical Literary Criticism: English Novels Reading and Teaching
Weixin Wang	Shanghai University of International Business and Economics	The Commercial 'Merit' in Nineteenth Century Scottish Novel

Program

13:00 ~ 15:40 Session 2 (Classroom 2)

Moderator: Kwok-kan Tam, Open Univ. of Hong Kong, China

Name	Affiliation	Presentation Title
Jindi Jiang	Suwon Univ.	A Study on Charles Dickens' Transitive Views on Society and Gentlemen -Focused on <i>Oliver Twist</i> , <i>David Copperfield</i> , and <i>Great Expectations</i>
Jiwon Min	Seoul National University	Brooding Monsters in Emily Bronte's <i>Wuthering Heights</i>
Hongbin Dai	Xiamen University	Muriel Spark's Ethical Selections in <i>The Public Image</i>
Liming Ding	Jiangxi Science and Technology Normal University	Study of Paul's Ethical Perplexity and Pursuit in <i>Sons and Lovers</i> by D.H. Lawrence
Qin Hu	Guizhou University	Conflicts between Modernity and Agrarian Ethics – On Doris Lessing' <i>Grass is Singing</i>
Jianguo Jiang	Quzhou University	A Study of Lawrence's Novels from the Perspective of Ethical Literary Criticism
Rong Ou	Hangzhou Normal University	What is Human : The Ecological Concerns in <i>Never Let Me Go</i>
Shiqi Wang	East China Normal University	Ethical Literary Criticism and Short Stories by Lydia Davis
Qinglu Wang	Center China Normal University	Ethical Interpretation of <i>Ben, In The World</i>
Hui Xiong	Jiangxi Normal University	<i>Mara and Dann : An Adventure: A Novel of Ethical Choices in Ethical Confusions</i>

13:00 ~ 15:40 Session 3 (Classroom 3)

Moderator: Péter Hajdu, Univ. of Pécs, Hungary

Name	Affiliation	Presentation Title
Jing Yang	Nanjing Normal University	From 'Brute Neighbors' to 'Higher Principle' - An Interpretation of Thoreau's Bioethics
Yangming Bai	Hubei University of Technology	The Concept of Harmony: On Thoreau's <i>Ethical and Moral Thoughts</i>
Weiyen Chen	Nanjing Normal University	The Study of Nabokov's Literary-Ethics View from 'Solipsism' and 'Secondary World'
Haiping Guo	Wuhan Polytechnic University	Ethical Reading of Alienation in Herman Melville's Fictions
Yunchun Lan	Hangzhou Dianzi University	On the Awakening of Douglass' Ethical Awareness in <i>Life and Times of Frederick Douglass</i>
Tianping Jiang	Nan Hua University	Moral Fables of Personal Growth in War Novels — The Interpretation of Ethical Literary Criticism in "The Red Badge of Courage"
Minxia Liu	China University of Geosciences	The Political Involvement of Three American Gothic Novels
Yaling Li	Southwest University of Science and Technology	Father Absence and Gatsby's Tragic Fate
Yuehong Wang	University of Shanghai for Science and Technology	The Ethical Choices and Self Rescue in Henry James's <i>The Ambassadors</i>
Gaiety	Sichuan University	Ethical Analysis of Children in Henry James's Novels

Program

13:00~15:40 Session 4 (Classroom 4)

Moderator: William Baker, Univ. of Northern Illinois, USA

Name	Affiliation	Presentation Title
Rong Liu	Southwest University of Science and Technology, Sichuan	Beauty and Truth, Fantasy and Reality— On the Ethical Connotations of the Binary Oppositions in “The Real Thing”
Maosheng Liu	College of Foreign Languages	Choices Make the Difference: An Ethical Literary Study of <i>The Human Stain</i>
Xiaoyan Luo	Zhongnan University of Economics and Law	<i>The Kite Runner</i> as Allegory of Global Ethics
Xun Liang	Shenzhen University	An Ethical Literary Reading of <i>White Noise</i>
Xin Ma	Yangtze University	An Analysis of <i>The Color Purple</i> from the Feminist Ethical Perspective
Xin Su	Linyi University	On Philip Roth’s Autobiographical writings
Zhongqiang Wang	Southern Medical University, Guangzhou	Ethical Literary Criticism and American Short Stories Study
Xiaolan Wang	Nanchang Institute of Technology	Animal Narratives and Ethical Empathy : On the Ethical Emotion Value of <i>Black Beauty</i>
Lin Wu	Central South University	Ethical Environment, Ethical Identity, and Ethical Selection: An Exploration of <i>Quicksand</i> in the Perspective of Ethical Literary Criticism
Ling Bo	Huazhong Agricultural University	Dark Forces, Ethical Choice and Growing up in the 21 st Century --An Ethical Literary Reading of <i>I was a Rat</i> and <i>The Amber Spyglass</i>

13:00 ~ 15:40 Session 5 (Classroom 5)

Moderator: Wonchul Shin, Kangwon National Univ., Korea

Name	Title	Presentation Title
Eunsook Jeong	Chung-Ang University	Dynamics of Violence and Power in Korean American Young Adult Novels
Seung-yeob Kwak	Jungwon University	The Change of Newman's Consciousness in <i>The American</i>
Namyeb Hwang	Hyupsung University	The Racial Discrimination and Other Being in Chinatown: <i>Disappearing Moon Cafe</i> and <i>Chinatown</i>
Byungjoo Park	Korea National Univ. of Transportation	<i>City of Glass</i> : Quinn's Experiencing Postmodern Identity
Soo Young Lee	Chungbuk National Univ.	Trauma and Solution: Narrative Therapy for Inhua Lee's <i>Everlasting Empire</i>
Jinil Yoo	Hankuk Univ. of Foreign Studies	Metamorphosis Motif in Han Kang's and Petöcz András' Stories: A Comparison
Kyoung Moon	Dankook University	Sado-masochism Revealed in Faulkner's <i>Light in August</i> and Seo Young-eun's <i>The Face of Time</i>

Program

13:00 ~ 15:40 Session 6 (Classroom 6)

Moderator: Zhenzhao Nie, Central China Normal Univ., China

Name	Affiliation	Presentation Title
Xue Li	Harbin Institute of Technology	Death and Renascence of Love - The Ethics of Love in Alice Munro's "The Jack Randa Hotel"
Furong Huang	Harbin Institute of Technology	The Ethics of Death in Alice Munro's Short Stories
Yiqi Li	Guangdong University of Finance & Economics	A Study of Loneliness in Alice Munro's <i>Dance of the Happy Shades</i>
Kedong Liu	Harbin Institute of Technology	Incest in Canadian and Chinese Literature
Weiping Wang	Huazhong University of Science and Technology	Political, Aesthetical and Ethical Criticism on the Land and Landscape in J. M. Coetzee's Works
Weidong Wang	Nantong University	Ethical Literary Criticism and Literary Education : Vladimir Nabokov as A Case
Shaohua Wei	Guangxi University of Science and Technology	On the Paradox of Ernest Hemingway's Ecological Concept in <i>Green Hills of Africa</i>
Zuyou Wang	Henan Polytechnic University	Reading <i>The History Man</i> from the Perspective of Dialogic Theory
Shidan Chen	Renmin University of China	Sphinx Factor in <i>Welcome to Hard Times</i>
Lingyun Yi	Southwest University of Science and Technology	The Missing Women - Male Homosocial Desire in Short Stories of Edith Wharton

13:00 ~ 15:40 Session 7 (Classroom 7)

Moderator: Margot Hillel, Australian Catholic Univ., Australia

Name	Affiliation	Presentation Title
Gang Li	Zhongnan University of Economics and Law	Children's Ethical Chaos in <i>The World of Winnie-the-Pooh</i>
Hongbo Lu	Central Normal University/ Hubei University	Interpretation of Moral Teaching in <i>Happy Prince</i>
Gexin Yang	Huazhong Agricultural University	Duty or 'Enjoy of Life': The Ethical Predicament of Helen Alvin
Ting Mu	The University of Shanghai for Science and Technology	A Study on Family Ethics in British and American Literature Teaching
Weiwei Ying	Anhui University of Science and Technology	Who Killed Their Kids? - on the Intertextuality between <i>The Medea</i> and <i>Beloved</i> and the Cultural Connotations of Infanticide
Junping Zhang	Jiangnan Univ.	On Rules and Choices in Picoult's <i>House Rules</i>
Qiong Zhang	Jiangxi Normal University	Ethical Choice and Ethical Tragedy in John Wideman's <i>Hiding Place</i>
Xiying Liu	Central China Normal University	On Ethical Dilemma and Nihilism in "Passion"
Lianqiao Zhang	Ningbo University	'Double-take' : On the Studies of Ethical Introspection in <i>The Sense of an Ending</i>

Program

13:00 ~ 15:40 Session 8 (Classroom 8)

Moderator: Biwu Shang, Shanghai Jia Tung Univ.

Name	Affiliation	Presentation Title
Joo young Kim	Konkuk University	Literary Ethics Approach to Multicultural Communication
Mijung Park	Hankuk University of Foreign Studies	Translation Ethics seen from Non-representative Theory of Translation - Focusing on Criticism of 'Kitchen' Literature Translation -
Gijae Seo	Konkuk University	Post-War Ethics of Japanese in 'Japanese War Juvenile Literature' - On The Tsuboi Sakae's <i>A Motherless Child and Mother Without a Child</i>
Myungsim Yang	Konkuk University	Social Ethics and Cultural Discourse : Focusing on <i>Hormone Culture</i>
Yeonhee Woo	Konkuk University	'Post-War' Consciousness of Ooka Shohei
Seokmin Yoon	Konkuk University	On Narrative Ethics and Pluralism in [LUNYU] Text
Jinhyoung Lee	Konkuk University	The Ethics of "Value of Money" and The Realism of Leisure
Hyunji Lee	Konkuk University	Literary Ethics of Abe Kobo - Contemporary Interpretation on Otherness, Existentialism, Colonialism
Dingyi Xin	Konkuk University	Tanizaki Junichiro and Shanghai

The 5th International Symposium on Ethical Literary Criticism

13:00 ~ 15:40 Session 9 (Classroom 9)

Moderator: Hie Sup Choi, Jeonju Univ., Korea

Name	Affiliation	Presentation Title
Young-ae Yi	Halla University	Rebirth of Western Genre in Cormac McCarthy's <i>Blood Meridian</i>
Yun-mi Song	Kangwon National University	The Analysis of Buddhist Myth- Focusing on Nirvana Stories of Sakyamuni in <i>Da-Tang-Xi-Yu-Ji</i>
Hae-Young Won	Dongguk. Univ.	The Self and Suffering
Sun-sook Kim	The Institute of the Science of Mind	A Buddhist Understanding of <i>Thus Spoke Zarathustra</i>
Taesoo Sul	Semyung Univ.	W. S. Merwin's Buddhistic Poetry
Kisuh Sung	Seowon University	A Taoist Recitation of Shakespeare: <i>Hamlet</i>
Byung Soo Lee	Kyung Hee University	A Comparative Study of the Poetry French Dadaists and Lee Sang from Korea - Poetry Geometric and Anti-style.
Jeong-heui Han	Baekseok University	The Roles of the Fathers in Stephanie Vaughn's "Able, Baker, Charlie, Dog" and David Quammen's "Walking Out"

13:00 ~ 15:40 Session 10 (Classroom 10)

Moderator: Sangbin Lee, Hankuk Univ. of Foreign Studies, Korea

Name	Affiliation	Presentation Title
Dongwon Lee	Hankuk Univ. of Foreign Studies	The Ethics of Dharma in Dharmvir Bharati's <i>Andha Yug</i>
Jaeun Yi	Texas A&M Univ.	The Ethics of Confessional Voice: Sylvia Plath's Rhetoric of Identification
Young Hyun Lee	Sungkyunkwan Univ.	The Sense of Place and Ecological Community in <i>Hannah Coulter</i> by Wendell Berry
So-won Park	Dankook Univ.	The Sense of Death in Hong Shin Sun's Poems: With Focus on the Book <i>Knot of Life</i>
Jae-Yong Yang	Kangwon National Univ.	Memory
Mun-jae Maeng	Anyang Univ.	A Study on the Theme of Kim Ku-dong's Poems

Program

13:00 ~ 15:40 Session 11 (Classroom 11)

Moderator: Hui Su, Central China Normal Univ., China

Name	Affiliation	Presentation Title
Dae-Joong Kim	Kangwon National Univ.	Animalized Asian Da-seins and Ethico-ontology
Nanoak Choi	Hankuk University of Foreign Studies	Significance of Paradise in Akatdamkoeng Raphiphat's <i>Paradise crumbled</i>
Kuek Chee Ying & Eng Siang Tae	Faculty of Law, Multimedia Univ.	<i>My Sister's Keeper</i> : Looking from the Lens of Ethical Literary Criticism
Shanke Cao	Hangzhou Normal University	On the Teaching Role Through Pleasure and Entertainment of <i>A Thousand and One Nights</i>
Dongmei Hou	Central China Normal University/ Qufu Normal Univ.	Cultural Reflection and Creation of Ecological Literature: On the Ethical Dimension of Oba Minako's <i>The Sea of Totem</i>
Thinga Nguyen	East China Normal University	Short Stories of Nguyen Huy Thiep in the perspective of Ethical Literary Criticism
Zhuo Wang	Shandong Normal University	Who Kills the “Feminine Monster”: On Ethical Tragedy and Narrative Strategies in Geling Yan's <i>To My Teacher, With Love</i>
Chunduan Xiao	College of Foreign Studies	Diasporic Identity and Ethical Dilemma : Narrating the Opium Wars in the British Chinese Novel <i>The Magpie Bridge</i>
Xuesheng Yuan	Nanchang University	An Analysis of Jhumpa Lahiri's “Interpreter of Maladies” from the Perspective of Ethical Literary Criticism

13:00 ~ 15:40 Session 12 (Classroom 12)

Moderator: Hitoshi Oshima, Fukuoka Univ., Japan

Name	Affiliation	Presentation Title
Sun-hwa Park	Konkuk Univ.	Doris Lessing's Diasporic Experience between Zimbabwe and England
Qiang Zhang	Central China Normal University	A Comparative Ethical Study of Ha Jin and Chang-Rae Lee
Caixia Zhang	Shandong Normal University	The Ethical Dimensions of <i>Lolita</i>
Yiming Zhang	South-Central University for Nationalities	Hardy and Geology
Ya Zhou	Sichuan University	The Ethical Choice of Nick in <i>The Great Gatsby</i>
Jing Zou	China University of Geosciences	Female Intuition vs. Ethical Consciousness - An Ethical Literary Reading of Miss Marple Detective Series
Ziyu Zhou	Changsha University of Science & Technology	Lies and Truth : the Paradox of Justice in <i>Kim</i>
Jue Wen	University Malaya	The Diaspora Theme in <i>The Harmony Silk Factory</i>
Ronghua Zhu	Jiangsu Normal University	Fear of Death and Bioethics in <i>White Noise</i>

Program

13:00 ~ 15:40 Session 13 (Classroom 13)

Moderator: Igor Shaytanov, Russian State Univ., Russia

Name	Affiliation	Presentation Title
Herman	Sichuan University	Aspects of Intermediary of Ethical Knots: Shakespeare's Iago and Jonson's Mosca
Lilian Gao	Shanghai International Studies University	An Intertextual Study of Shakespeare's Great Tragedies and the Holy Bible
Zhaofeng Wu	Hubei University of Economics	On the Three Dimensions of Shakespeare's Female Image Creation
Xin Yue	Northeast Agricultural University	The Androgyny of Macbeth and Lady Macbeth
Xin Zhang	Guangdong University of Foreign Studies	Maternal Violence: Maternal Ethical Archetypes in Lillian Hellman's Plays
Lihang Zhu	Zhejiang Gongshang Univ.	<i>Paradise Lost</i> : Ethical Choice and Original Sin
Ning Li	Jinan University	A Study on Lin Shu's "Mistranslations" from the Perspective of Translation Ethics—Literary Translation Strategy of the Late Qing Dynasty
Xiangru Wu	Yun Nan Normal University	Ethical Choice for the Esthetic Appeal from the Target Language Readers in Literary Translation
Pearl Wu	Lanzhou University of Arts and Science	Conflicts between Good and Evil in <i>The Lord of the Rings</i> and <i>Journey to the West</i>

13:00 ~ 15:40 Session 14 (Classroom 14)

Moderator: Young Suck Rhee, Hanyang Univ., Korea

Name	Title	Presentation Title
Jung-Myung Cho	Kyungwoon University	Romantic Aspects in W. B. Yeats's and Yoo Chiwhan's Poetry
Joon Seog Ko	Chosun University	Yeats's Mystical Religiosity in <i>The Pot of Broth</i>
Beau La Rhee	Jeju National University	Desire and Thirst in Shakespeare and Yeats: <i>The Comedy of Errors</i> and <i>The Pot of Broth</i>
Baekyun Yoo	Baekseok Culture University	Sex and the Dead in W. B. Yeats's Poems
Lianggong Luo	Central China Normal Univ.	Violence or Non-Violence? An Ethical Turn in W. B. Yeats's Poetry
Seongho Yoon	Hanyang University	The Way They Were: A Poetics of Commemoration in "Easter 1916"
Hyunho Shin	Baekseok University	Comparing of W. B. Yeats's 'Unity of Being' and 'Kenosis' of Jesus Christ
Helin	Central China Normal Univ./ Guizhou Normal Univ.	The Moral Lesson Taught from the Tragic Causes of Filicide and Madness: An Interpretation of <i>On Baile's Strand</i> of Yeats from the Perspective of Ethical Literary Criticism

➤ Tea Break

15:40 ~ 16:00

Program

➤ Parallel Sessions 2

16:00 ~ 19:00 Classrooms 1 ~ 14

16:00 ~ 19:00 Session 15 (Classroom 1)		
Moderator: Mun-jae Maeng, Anyang Univ., Korea		
Name	Title	Presentation Title
So-Yeon Hwang	Kangwon National University	A Study on Takahama Kyosi's Tyousen — Cultural Consciousness beyond Boundaries —
Jungman Park	Hankuk University of Foreign Studies	The Post-WWII Japan's Fear of the Atomic Bomb and Literary Overcoming: Hotta Kiyomi's <i>The Island</i> and Tanaka Chikao's <i>The Head of Mary</i>
Hye jin Lee	Semyung University	The Paradigm of the Empire and Modern task of World History
Jae Min Chung	Institute for Lusophone Cultural Studies	Realism in Brazilian Baroque: Gregorio de Matos's Satire
Eunyoung Kwon	Hankuk University of Foreign Studies	Marcel Proust and Francis Bacon: Describing Image
Tae-Hyeon Song	Ewha Womans University	The Intellectual Confrontation between Voltaire and Rousseau on the Lisbon Earthquake
Joong-hyun Kim	Hankuk Univ. of Foreign Studies	The Latter Period of the Chosun Dynasty Observed by Emile Bourdaret
Heejeong Sim	Seoul National University	Disabled Body and Narration in <i>Midnight's Children</i>

16:00 ~ 19:00 Session 16 (Classroom 2)

Moderator: Eun-Gwi Chung, Hankuk Univ. of Foreign Studies, Korea

Name	Affiliation	Presentation Title
Ning An	Shantou University	The Beauty of Sincerity --- An Ethical and Aesthetical Reading of Sappho Poems from the Perspective of The Doctrine of the Mean
Cuiping Hao	Yanshan University	Ethical Interpretation of Poems
Xiaoling Wang	Shanghai International Studies University	A Study on the Postmodern Morality in the Urban Poetry of Frank O'Hara
Jing Zhang	Hebei University of Science & Technology	Ethical Literary Criticism and Research and Teaching of Anglo-American Poetry
Wei Zeng	Huazhong Normal University Press	The Ethical Criticism of Psychoanalysis: A Case Study of Sylvia Plath's Family Poems
Min Gu Na	Hankuk University of Foreign Studies	Healing of Humanities in Korea
Yiqing Bi	Xiangtan University	The Ethical Literary Criticism in The Great Tradition of F.R.Leavis
Xiaoli Wu	Korea University	A Study of the Family Ethical Consciousness of Chinese and Korean Lawsuit Fiction—Focused on the Ethical Literary Criticism

Program

16:00 ~ 19:00 Session 17 (Classroom 3)

Moderator: Fan PikWah, Univ. of Malaya, Malaysia

Name	Affiliation	Presentation Title
Xiaoye Dong	Northeast Forestry Univ.	Diasporic Identity and Ethic Experience in Kingston's <i>I Love a Broad Margin to My Life</i>
Juan Du	Central China Normal University	Do Modern Readers Need Ethical Justice Now?
Houliang Chen	Shandong University of Finance and Economics	Ethical Identification, Literary Imagination, and Public Life: A General Review of Nussbaum's Ethical Criticism
Florence Kuek	University of Malaya	Autobiography and Ethical Literary Criticism
Shuang Luo	University of Arizona	Ethical Literary Criticism as Both Critical Theory and Reading Strategy: Contemplate Ethical Literary Criticism on the 'Margin'
Yi Zhang	Nanjing University of Science and Technology	A New Perspective and Paradigm of "Gynocriticism" Tradition : Ghost Criticism and Reading Ethics - Taking the Reading Ethical Criticism on Susan Sontag's Under the Sign of Saturn as Core
Xiaolin Yang	Southern Medical University	Class Ethical Position and the Its Ethical Structuring of the "Neo-servant Parallel Narrative"
Hui Zhang	China Three Gorges University	Anti-moral Criticism and Its Problems
Kaihong Huang	Southwest Univ. of Science and Technology	Game and Its Rules: The Game of American Dream in the Perspective of Ethical Literary Criticism

16:00 ~ 19:00 Session 18 (Classroom 4)

Moderator: Lianggong Luo, Central China Normal Univ., China

Name	Affiliation	Presentation Title
Bo Chen	China University of Mining & Technology	Ethical Literary Criticism: Field and Direction
Jianzhong Li	Wuhan University	The Method of Key Words Researching in Ethics
Xiaofei Wei	Shanghai Jiao Tong Uni.	How to Crack the Ethical Enigma of Sphinx
Jie Zheng	Guangdong University of Foreign Studies	Memory, Ethics and Identity in John Banville's The Sea
Longyun Zheng	Heilongjiang College of Education	The Cultural Spirit of Aesthetic Ethics in East Asia
Ying Zhao	ShanXi Normal University	Group Ethics, Global Ethics and Ecology Ethics - Triple Review on Ethics Literature
Jeong-Weon Park	Kyung Hee University	Ethics of Others
Jincai Yang	Nanjing University	Ethical Dimensions in Contemporary Chinese Literary Criticism
Chengping Zhang	Tsinghua University	'Ethics while Reading' vs. 'Ethics of Reading': Reconsidering Ethical Critical Practice

Program

16:00 ~ 19:00 Session 19 (Classroom 5)

Moderator: Kyoo Lee, City Univ., of New York, USA

Name	Affiliation	Presentation Title
Hyunhee Song	Hannam University	East, West Picture Books of Darkness, Kalokagathia of Chaos
Dong Eun Lee	Hankuk University of Foreign Studies	A Comparative Study Between Kalilah wa Dimnah and a Korean Classic Novel: The Story of the Monkey and the Tortoise and Tokki Jeon
Chunlan Cheng	Huizhou University (GuangDong)	The Similarities and Differences of Customs and Mores between Korea and Chaozhou Seen from Chunhyang jeon and Its Ethic Connotation
Hanhan Liu	Shandong Normal University	A Study on Korean Pansori Novel from the Perspective of Ethical Literary Criticism
Xiaoli Wu	Korea University	A Study of the Family Ethical Consciousness of Chinese and Korean LawsuitFiction—Focused on the Ethical Literary Criticism
Quah-hui Chi	KBU International College	The Impact of Ethical Issues of Chinese Movie from 1920' -1940's to Malayan Chinese Community.
Jia Li	Nanyang Technological University	Understanding the Ethical Positions of Three Biographies on Chunqiu from Two Regicide Case in Chunqiu

16:00 ~ 19:00 Session 20 (Classroom 6)

Moderator: Jüri Talvet, Univ. of Tartu, Estonia

Name	Affiliation	Presentation Title
Xuemei Wan	Jiangsu University	On Chinese Music - From the Perspective of Ethical Literary Criticism
Mi Sun Chung	Shenzhen University	Wang Xifeng from the Perspective of Ethical Literary Criticism
Junwu Tian	Beihang University	The Chinese Genealogy and Development of Ethical Criticism in the 21st Century
Weiyang Liu	Wuhan Wenhua College	The Essence of Literature:A Reading Study of Nakano Shigeharu's Muragimo in The Theory of Ethical Literary Criticism
E'xian Li	Central China Normal University	Elements of Ethical Identity in Japanese Leftist-turning Works during WWII
Xiaofang Liu	Tongji University	The Tragedy of Kokoro and Meiji Spirit
Shasha Tan	Huazhong University of Science and Technology	Ethical Thoughts in Legend of the Eight Samurai
Lei Yin	Zhongnan University of Economics and Law	文学伦理学批评与日本古典物语
De Prada Vincente, Maria-Jesus	Fukuoka University	Guilty or Not Guilty? - On Shiga Naoya's Crime of Han

Program

16:00 ~ 19:00 Session 21 (Classroom 7)

Moderator: Hsinya Huang, National Sun Yat-sen Univ., Taiwan

Name	Affiliation	Presentation Title
Jianhua Deng	South West Jiaotong University	From Historic Documents to Literary Theories— Dimension of Literary Ethics of Haun Saussy’s Research about Shi Jing
Yi Huang	Soochow University	Ecological Enlightenment and Ethical Shift of the Chinese ‘Rural Novels’
Hui Huang	Central China Normal University	The Generation and Evolution of China Literary Ethics
Woanyin Lim	Xiamen University	From the Ethics of ‘Identity’ to Acceptance’ : To Investigate the Chinese Literary Classics Spread in Malaysia
Fandong Meng	Harbin Institute of Technology	The Ethical Origin of “Harmony” for China’s Peaceful Rise - From the Perspective of the Harmonious Relationship among Confucianism, Buddhism and Taoism
Chong Sun	National Geography of China Magazine	The Literary Ethical Criticism and the Confucian Classics
Jingyi Qu	Nanyang Technological University	A Study of ‘Loyalty’ and ‘Kinship’ in the Stories of General of the Yang Family
Maoguo Wu	Henan University	A Poem On Happiness Ethics: Hai Zi, Du Fu and Tao Yuanming
Weihong Zhu	Central China Normal University	Ethical Implications of Appellation in Yan Geling’s Prisoner Lu Yanshi

16:00 ~ 19:00 Session 22 (Classroom 8)

Moderator: Songlin Wang, Ningbo Univ., China

Name	Affiliation	Presentation Title
Zixuan Gu (Sarah)	Foreign Language Press	The Features of High-context Culture and Low-context Culture
Ping Leng Liao	University of Tunku Abdul Rahman	From Ethical Paradox to Ethical Selection: The Change of Kancil Image in Malaysia Folklore
Youzhuang Geng	Renmin University of China	Aestheticism, Morality, and Politics: Terry Eagleton's Saint Oscar
Xiuyong Shi	China University of Mining and Technology	Ethical Echo from the Bottom: Analyze the Image of Miner in the Novel since the 1980s
Xiaoling Hu	Hubei University of Education	The Ethical Selection of 'the little sea maid'
Huiling Zou	Jiangsu Normal University	Sphinx Factor and Ethical Choice : The Ethical Implication of Who's Afraid of Virginia Woolf?
Zhenwu Zhu	Shanghai University	The Ethical Choice of Dan Brown's Fiction
Jiasheng Zhang	Nantong University	Henry Lawson's Bush Ethics and National Writing
Huilian Zuo	Beijing Language and Culture University	The Art of Dress in Regaining Their Marriage : Decoding the "Gilded" Innocence of the Ladies from an Ethical Perspective
Jing Zhao	Donghua University	<i>Man in the Dark</i> under Ethical Literary Criticism

Program

16:00 ~ 19:00 Session 23 (Classroom 9)

Moderator: Knut Brynhildsvoll, Univ. of Oslo, Norway

Name	Affiliation	Presentation Title
Jihie Moon	Hankuk University of Foreign Studies	Ethnographic Representation of Afrikaans Speaking Black Writers in the Political Transition of South Africa after 1990
Yuan Tan	Huazhong University of Science and Technology	“I House Two Souls in Me”: Sphinx Factor and Ethic Choices in Goethe’s Faust
Shankui Zhao	Zhejiang Normal University	The Entanglement between Moral and Aesthetics : Notes on Two Readings of Kafka’s Metamorphosis
Yunfeng Li	Henan Institute of Education	The Ethical Trend of Homa’s Epic and the Epic of India
Jie Ren	Central China Normal University	Kafka Tamura’s Ethical Crime of Quasi Similarity in Kafka on the Shore
Mingguang Xie	Beijing Foreign Studies University	Alfonso Vagnoni (1566-1640), SJ.’s Four Scripts in the National Library of France(BNF) : an Historical Narrative
Lei Zhang	Anhui Normal University	The ‘Father’ Walking From the Depth of History On the Image of the Father in The Brothers Karamazov
Tian Zhang	Central China Normal University	A Journey of Self-dispossession in Elie Wiesel’s The Accident
Nan Wang	Beijing Normal University	“息我以死”与“向死而思”：《蛙》与《时时刻刻》的死亡伦理观比较阐释
Shenggang Wu	Xinyang Normal University	文学民族性研究的几个问题

The 5th International Symposium on Ethical Literary Criticism

16:00 ~ 19:00 Session 24 (Classroom 10)

Moderator: Woo Soo Park, Hankuk Univ. of Foreign Studies, Korea

Name	Affiliation	Presentation Title
Taechul Kim	Seoul National Univ. of Science and Technology	The "Profoundest Ethical Sense": FR Leavis after Theory
Eun-Gwi Chung	Hankuk Univ. of Foreign Studies	"Thank you for all your hospitality": Justice, Ethics, and Hospitality in Poetry Translation
Jeom-Suk Yeon	KyungHee Univ.	The Power of Literature, Stronger than the Bullet: Ethical Philosophy in Jose Rizal's Anti-colonial Works
Osook Kweon	Duksung Women's Univ.	Shakespeare Therapy for Ethical Rehabilitation of the Convicts
Kanghoon Lee	Seowon Univ.	Dialogism and the Ethics of the Other in Joyce's Dubliners
Meejung Park	Hankuk Univ. of Foreign Studies	Ethical Implications in Seamus Heaney's Spatial Imagination

16:00 ~ 19:00 Session 25 (Classroom 11)

Moderator: Songlin Wang, Ningbo Univ. China

Name	Affiliation	Presentation Title
Xi Chen	Hunan University	Love Poems of Philip Larkin: Natural Emotion and Moral Emotion
Ning Zhou	Anhui University of Science & Technology	On the Ethic Evolvement of Contemporary American Jewish Drama
Yongxu Su	The Art and Aesthetics Research Institute of Henan Financial College (Henan Institute of Education)	Literary Justice and National Ethic - Talking from the Text Relationship among Mahabharata, Ramayana and Homer's Epic
Xiaochun Liu	Huaihai Institute of Technology	The Moral Interpretation of the Human Soul in Shelley's Poems
Xian Ma	Hangzhou Normal University	'Hair', 'Spirits' and 'Lover' : the Poetic Language of <i>The Rape of the Lock</i> and its Moral Teaching
Yunhua Xiao	South China University of Technology	The Trees : Anxiety, Existence and the Poet's Identity
Weirong Zhao	Beijing Language and Culture University	Speaking up for the 'Other' : A Study on the Ethical Concerns in Carol Ann Duffy's Poetry
Min Min	The Foreign languages' School of Dali University	Hester's Ethical Dilemmas and Ethical Choices in "Red Letter Plays"
Rui Kong	Shanxi Normal University	On the Illness Narrative and Ethical Dilemma in Alice in Bed

Program

16:00 ~ 19:00 Session 26 (Classroom 12)

Moderator: Dae-Joong Kim, Kangwon National Univ., Korea

Name	Affiliation	Presentation Title
Hyon-Jeong Mok	Kangwon Univ.	The Truth of Growth : Through The Curious Incident of the Dog in the Night-Time.
Hyunsook Lee	Kangwon Univ.	Education of Conflict and Human Virtue in Never Let Me Go
Jaeyeon Hyun	Kangwon Univ.	The Curious Incident of the Dog in the Night-time: The Problem of Truth and Communication through Christopher's Story
Mikyung Cho	Kangwon Univ.	The Brainwash Effect of Hailsham School in ‘Never Let Me Go’
Hyewon Kim	Kangwon Univ.	Kazuo Ishiguro’s Never Let Me Go: In Aspect of the Nineteenth Century

16:00 ~ 19:00 Session 27 (Classroom 13)

Moderator: Ira Nadel, Univ. of British Columbia, Canada

Name	Title	Presentation Title
Jiun Lee	Korea U.	The Aesthetics of Minuteness: Robert Creeley’s Early Poetry
Yeon-kyoung Cho	Korea U.	Social Isolation of the Protagonists – From Cristina Rossetti’s “Goblin Market” and Kaori Ekuni’s Twinkle Twinkle.
Sehoon Choi	Yonsei University	Trans-colonial Ch'unhyangjŏn : Cinematic Collaboration and Competition in the Japanese Empire, 1920~30s
Khan Afzal Ahmad	Kyungbuk National University	Democratic Liberalism Utopia in Choi Inhun’s Novel A Journey to West
Seunghyeok Kweon	Seoul Women’s University	The New Poetics of Ezra Pound
Nohshin Lee	Hoseo University	Comparative Studies of the Imagery of Raven or Crow Portrayed in East-West Mythologies

16:00 ~ 19:00 Session 28 (Classroom 14)

Moderator: Seongho Yoon, Hanyang Univ., Korea

Name	Affiliation	Presentation Title
Bo Ram Kim	Yonsei University	Trauma and Rememory: The Interpretations of Traumatic Neurosis in Toni Morrison's <i>Beloved</i> .
Hyun-ji Ryoo	Yonsei University	Language, Communication and Identity in <i>Comfort Woman</i> .
Sang ho Park	Yonsei University	Split Subject, and Ethics of Desire in Coetzee's <i>Waiting for the Barbarians</i>
Su Young Bang	Yonsei University	Killing of the 'other' and the Ethical Dilemma in Ernest Hemingway's <i>For Whom the Bell Tolls</i>
Nayoung Yang	Yonsei University	Media Anomie : Racial Others Represented in Korean Television - Yesterday, Today, and Tomorrow, Focusing on the Comparison with America

Program

- Poster Presentations
Whole day: Lobby

Poster Session			
1	Dong-Wook Noh	Seoul National Univ.	Racial Passing and Genre Passing in James Weldon Johnson's <i>The Autobiography of an Ex-Colored Man</i>
2	Youn-Gil Jeong	Dongguk Univ.	A Comparative Study on Post-War Literature Focused on the Works of John Osborne and Sohn, Chang-Seop
3	Junsoo Kang	Anyang Univ.	The Brutality in <i>The Great Gatsby</i> and <i>The Crippled and Fool</i>
4	Jooseong Kim	Dankook Univ.	Irish National Literature and Drinking Issue
5	Minyoung Cha	Dankook Univ.	Materiality of Reconstructed Memory in Chang-rae Lee's <i>A Gesture Life</i>
6	Meeran Joo	Dankook Univ.	Buddhist Approach to the Ambiguity in Robert Frost's Poetry
7	Chang-Gyu Seong	Mokwon Univ.	Comparative Study on Poetics of Absence and Oblivion: Focused on Sooyoung Kim and Seamus Heaney
8	Kwang-Sok Han	Kangwon National Univ.	Ch'i Approach to Shakespeare
9	Sunwoo Lee	Gangneung-Wonju National Univ.	Alchemy and Blake's <i>Marriage of Heaven and Hell</i>
10	Byung-yong Son	Kyungnam Univ.	The Meaning of Death in <Fight Club>: Focused on the Buddhist Perspective on Death
11	Seong Gyu Kim	Dongguk Univ.	The Joker Phobia and Virus in <The Dark Knight>
12	Min Gun Kang	Daegu Univ.	Diaspora and De-colonization
13	Wonchul Shin	Kangwon Univ.	'Hyangsoo' Comparing to 'Fern Hill'
14	Yoon-Young Park	Yonsei Univ.	Nation-state and Nationalism in <i>The Inheritance and Ermita</i>

- Banquet
19:00 ~ 21:00 Sangrockwon Cafeteria

Date: Sunday, October 4, 2105

➤ Venue: Main Building, Dongguk University, Seoul

➤ Plenary Sessions 8

09:00 ~ 11:00 Auditorium

➤ Plenary Session 8 (Auditorium): Ethical Literary Criticism III

Moderator: Alison Clader, Univ. of Manitoba, Canada

Name	Affiliation	Presentation Title
Massimo Bacigalupo	Universita' di Genova, Italy	Ethical Criticism and Models of U.S. Poetry
Jianjun Liu	Northeast Normal Univ, China	The Neo-Confucian Characteristics of Ethical Literary Criticism
Ira Nadel	Univ. of British Columbia, Canada	The Ethics of Transformative Texts

➤ Closing Ceremony

11:00 ~ 11:30 Auditorium

➤ Moderator: Youngmin Kim, Chair of the Organizing Committee

➤ Closing Remarks:

Wonchul Shin, President of The Korean Society of East-West Comparative Literature

➤ Farewell Remarks:

Knut Brynhildvoll, Vice-President of IAELC

Juri Talvet, Vice-President of IAELC

➤ Group photo Session

➤ Lunch

11:30 ~ 12:30 Sangrockwon Cafeteria

➤ Bus Depart to Busan

12:30 Dongguk University

➤ Busan Welcome Banquet

18:00 ~ 20:00 TBA



Program

Monday, October 5, 2105

➤ Cultural Experience of Busan

➤ Details TBA



Date: Tuesday, October 6, 2105

➤ Venue: Auditorium, Pusan National University, Busan

➤ Opening Ceremony
09:00 ~ 09:30 Auditorium

➤ Moderator: Youngmin Kim, Chair of the Organizing Committee

➤ Opening Remarks: Wangju Lee, President of The Korean Philosophical Society

➤ Welcome Remarks: Hongbae Ahn, Vice-President of Pusan National University

➤ Group photo Session

➤ Plenary Sessions 9

09:30 ~ 12:00 Auditorium

Plenary Sessions 9: Ethical Literary Criticism IV

Moderator: Margaret Harper, Univ. of Limerick, Ireland

Name	Affiliation	Presentation Title
Massimo Bacigalupo	Universita' di Genova, Italy	Dreaming a Life in Films
Hui Su	Central China Normal University, China	Transmutation of Chinese-Americans' Ethical Identity and Ethical Choice: from <i>Steer Toward Rock</i> to <i>Mona in the Promised Land</i>
Biwu Shang	Shanghai Jiaotong University, China	The Meaning and Protection of Child's Welfare: Ethical Identities and Ethical Choices in Ian McEwan's <i>The Children Act</i>
Songlin Wang	Ningbo University, China	From Radicalism to Conservatism: Approaching Carlyle's Work Ethic
Chanil Jeon	BIFF Institute, Korea	BIFF(Busan International Film Festival) and Its Vision

➤ Lunch

12:00 ~ 13:30 Sangnam International Building Cafeteria

Program

➤ Presentation Sessions

13:30 ~ 16:30 Session 29 (Room 301)

Moderator: Wangju Lee, Pusan National Univ., Korea

Name	Affiliation	Presentation Title
Chun-Chi Fang	National Kaohsiung Normal Univ. Taiwan	Film Art should Inspire the Pursuit of “Kindness, Beauty, and Truth” as the Highest Ideal of Humanity
Masato Sano	Tohoku Univ.	The Differences between Korean Audience and Japanese Audience in Bong Joon-ho's Films
Wangju Lee	Pusan Univ.	The Total Collection of Criticism
Raknim Jeong	Kyungpook Univ.	Is it the End of Art? Is it the Art of End? - The Study on the Art Eschatology of Nietzsche
Jonghyun Park	Pusan Univ.	Documentary Photography and People's Lives in South Korea
Choongkook Kim	Pusan Univ.	Thinking of Cinematic Space and Placeness
Gjiyeon Seong	Pusan Univ.	Busan International Film Festival 20th Anniversary: Reviews of Asian films Top 100
Yongseong Choi	Pusan Univ.	The Intergraded Approach of Well-being and Well-dying's Education by Using Movie

13:30 ~ 16:30 Session 30 (Auditorium)

Moderator: Alexander Poulain, Univ. of Lille 3, France

Name	Affiliation	Presentation Title
Wenying Jiang	Central China Normal University	The Symbol of a Doll: An Ethical Study of <i>A Doll's House</i>
Xingmei Jing	Jiangnan University	Technological Alienation and Ethical Construction in <i>Clock without Hands</i>
Xiang Hua	Central Normal University	On Brick's Ethical Predicament: An Interpretation of <i>Cat on a Hot Tin Roof</i> from the Perspective of Ethical Literary Criticism
Jing Li	Zhongnan University of Economics and Law	Dialogic Ethics: Martin Crimp's <i>Attempts on Her Life</i>
Yinbo Li	Wuhan University of Technology	On the Ethical Choices in Ibsen's Play <i>Catiline</i>
Cheng-jun Zhang	Jiangsu Normal University	A Tragedy of Breaching Ethics : On Ethical Themes of <i>Idylls of the King</i>
Emma	Hunan University	An Analysis of Ethical Selections in <i>Desire Under the Elms</i>
Yuli Wang	Wuhan University	Ethical Predicament and the Canonicity of Ibsen's Late Plays
Yue Wang	Wuhan University	The Ethical Power of Solvejg Genealogy in Ibsen's Plays
Na Wang	Zhongnan University of Economics and Law	On the Loss of Professional Ethics and Morality in Harold Pinter's plays

Program

13:30 ~ 16:30 Session 31 (Room 304)

Moderator: Péter Hajdu, University of Pécs, Hungary

Name	Affiliation	Presentation Title
Ruihong Chen	Nanjing Normal University	A Brief Analysis of John Henry Newman's Religious Ideas and Practices
Lily Chao	Zhejiang University of Finance & Economics Dong Fang College	On the Social Ethic Conundrum in <i>The Devotion of Suspect X</i>
Thi Minh Thuong Nguyen	Ha Noi National Univ. of Education	Viet Nameese Reader's View of Ethics in Concept of Moyan's Work
Thi Thuy Hanh Nguyen	Ha Noi National Univ. of Education	An Overview of Confucianism Influenced Vietnamese Writers from 15Th to 18Th Century
Songmei Li	The Honghe Prefecture Nationality Research Institute	The Mission of Hani Women: A New Perspective of Ethical Literary Criticism
Xiaoping Fei	Univ. of Electronic Science and Technology of China	Terry Eagleton's 'English Literature': The Spread of Moral Values and the Intensification of High Imperialism
Van Hieu Do	Ha Noi National University of Education, Viet Nam	目前越南文学伦理学批评的发展潜能
Jiejing Han	Hainan Normal University	Ethics for Crisis Management in the Human World - On the Ethical and Moral Appeal in Soviet Literature
Jiaying Hu	Northeast Agricultural University	(No Title)
Qiong Tang	Jinan University	The Goddess, Women and Enchantress

13:30 ~ 16:30 Session 32 (Room 306)

Moderator: Dae Geun Lim, Hankuk Univ. of Foreign Studies, Korea

Name	Affiliation	Presentation Title
Wenkai Fang	Jiangnan University	Rebirth of the Faun: The Awakening of Donatello's Ethical Consciousness
Ren-fu Guan	China University of Mining & Technology	On Confucius' Inclination of Ethical Literary Criticism upon <i>The Book of Songs</i>
Shuli Jiang	Dalian University of Technology	Research on Extramarital Love Theme and Ethical Tragedy in Foreign Classical works in 19th Century
Xiaobo Liu	Henan Institute of Education	Analysis of the Ancient Greek Cultural Spirit from the Ethical Relations in Homer's Epic
Anny Khoo	Fudan University	The Ethical Interpretation of Wang Fuzhi's <i>Shi Guang Zhuan</i> on the <i>Classic of Poetry</i>
Eun-joo Lee	Seoul National Univ.	"I'll be like Princess Pari, and I'll rescue you": Beccah's Development into a Postcolonial Female Writing Subject in <i>Comfort Woman</i>
Haiying Yang	Zhejiang Yuexiu University of Foreign Languages	A Study of the <i>Aesop's Fables</i> in the Perspective of Ethical Literary Criticism
Junmei Yang	Art College of Henan University	Literary Justice and Secular Ethic - Talking from the Text Relationship among Mahabharata, Ramayana and Homer's Epic.
Zhichao Zhang	Nanjing Normal University	Truth, Goodness and Beauty in <i>Ulysses</i>
Tongsheng Zheng	Lanzhou University	On the Materiality of the Ethical Memory : Taking <i>The Analects</i> as an Example

- Closing Ceremony
16:30 ~ 17:00 Auditorium
- Moderator: Youngmin Kim, Chair of the Organizing Committee
- Closing Remarks: Wangju Lee, President of The Korean Philosophical Society
- Farewell Remarks:
Hu Sui, Secretary General of IAELC, Associate Editor, *Foreign Literature Studies*, A&HCI Journal
Biwu Shang, Deputy Secretary General of IAELC

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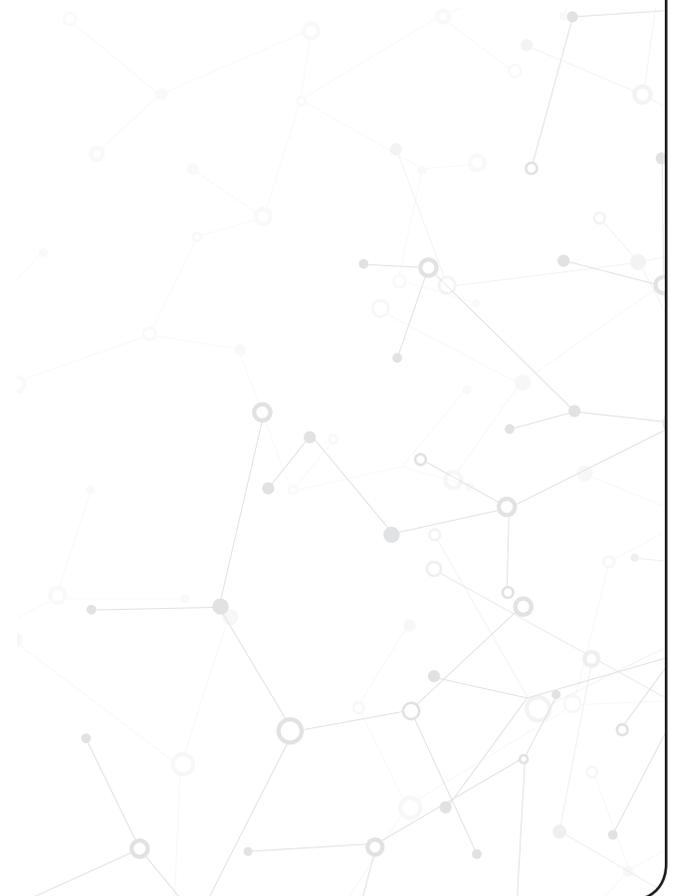
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Ethical Literary Criticism: On Human Nature

» Zhenzhao Nie (Central China Normal Univ.)

In the current scholarly context of China, the definition of human nature is vague and confusing under the influence of Chinese traditional moral values and the western concepts of human nature. The differences between *man*, *nature of human being* and *human nature* are not clearly distinguished from each other, but otherwise, these three terms are usually regarded as equivalents or synonyms. For ethical literary criticism, man is the basic premise of any argument on nature of human being and human nature. As a consequence of evolution, man completed the biological selection process to achieve the physical form that distinguishes man from other creatures. Man accomplished ethical selection to acquire human nature, but, in the meantime, man still conserved certain animal instincts. *The nature of humanbeing* means mankind's natural instinct. It is the counterpart of *human nature*. There are two basic features of the nature of human : first of all, it is innate. That is to say man is born with this nature. Secondly, it is not exclusive to man. Other kinds of beings also share this nature. Thus, we can define *the nature of human* as animal instinct or natural instinct. *Compared with nature of human being*, *human nature* is the property of man, which is morality of human being, or, in other words, it is the moral and ethical awareness of human being. *Human nature* is not the same as nature of human being. It refers to the moral traits of human beings. Human nature has three main features. First, human nature belongs only to man. Other creatures do not and cannot have human nature. Second, human nature is acquired, not innate. The nature of human can be inherited, but human nature is another story. Third, as the result of ethical selection, human nature is shaped in certain ethical environments and perfected by moral teachings. If the ethical environment changes, human nature will also change with it. So, moral teaching is the basic environment for man to achieve human nature.



Poetry and Ethics

» Desmond Egan (Poet, Ireland)



Poetry which deserves the name is an expression of some true insight. It is the work of someone who has the ability and who has devoted him/her-self to mastering technique--as any craftsman must serve time. The ethical aspect has to do with the disinterested search for truth. This means not only serving one's time to hone one's ability but also avoiding such pitfalls as presenting mere reportage as poetry; catering for an audience in order to become popular; striking attitudes to fake the appearance of profundity. Some examples....

The possibility of humour should not be absent from anything human: a poem in exploiting all the resources of language, demands an intensity of response which leaves no room for fakery. The distinction between real and pseudo needs to be rigorously defended.



Ethics in Philosophy and Literature

» Wolfgang G. Müller (Universität Jena, Germany)

Of all the sub-disciplines of philosophy ethics is certainly relatedly most closely to literature. The proposed lecture will depart from Aristotle who declared ethics to be concerned with happiness or the way of living a good life. In the Nicomachian Ethics the Greek philosopher addresses, among other topics, virtues such as courage, generosity and justice and the nature of friendship and love and the relation between individual virtues and society and state. All these aspects belong to the subject matter of literature. It is a tenet of the paper that literature does not simply teach morality but rather sensitizes readers to think about moral problems and values and to stimulate cognitive processes. Topics to be taken up are friendship in Shakespeare's Julius Caesar and Hamlet and the values of propriety and decency in Jane Austen. A modern text to be discussed is J. M. Coetzee's Elizabeth Costello, a novel which is profoundly concerned with ethics and in which literature and philosophy converge. The paper thus comes to deal with recent attempts to redefine the relation between philosophy and literature.



Ethics of Image

» Youngmin Kim (Dongguk Univ.)



There has been an extensive body of theoretical and literary analysis on the 9/11 event, and not many scholars have dealt with the ethics of the image in relation to the post-9/11 fiction, although some occasional criticism on individual texts has been attempted. This article is an attempt to synthesize different areas of trauma studies, media studies, image studies, American fiction studies, ekphrasis studies, cultural studies, ethical literary criticism in a convergent manner. This ethics of image in fiction will contribute significantly to initiate a new narrative ethics for the responsibility of responding to the tragic events both internal and external.



Self-referential Aspects of Ethical Literary Criticism

» Knut Brynhildsvoll (University of Oslo)

In the discussions about the role of ethics in literary texts one has frequently focused on the contents of the texts and the attitudes of the involved figures. In my paper I intend to turn my attention to the self-referential components of literary representation and consider their role as constitutive factors in establishing a “good” work of art. Hereby I take my point of departure in the contradiction “good”/”bad”, which are terms adopted from moral philosophy and used as criteria in the evaluation process. It is my intention to show that when ethical categories like “good” or “bad” are applied to artistic writing they turn into aesthetical designations which function according to changing taste systems. That means when an evaluating act turns self-referential and directs its attention towards the text itself we have to do with a code switching operation, which clearly demonstrate the ethical status (“good”/”bad”) of aesthetical frame functions. Furthermore my paper discusses the role of self-referential judgments in the establishing and maintenance of canonical formation. With reference to Immanuel Kant’s and David Hume’s conceptions I finally conclude with statements, due to which the evaluation of art works are reductive if one limits the judgment to the self-referential aspects and neglects that works of art are interacting with a variety of other functions such as contextual, designative and cognitive.

Keeping "Love Far Away": Ethics for Otherness in Troubadours

» Minwoo Yoon (Yonsei Univ.)

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In troubadour lyrics, the lover himself lays obstacle on his road to the beloved, so that the fulfillment of his desire is forever postponed. This attitude finds its most graphic expression in Jaufré Rudel's poems on "love faraway": "I shall have no pleasure in love/ if it is not the pleasure of love far away." Then, he imagines that if he entreats her for love, she may allow him ("a pilgrim") to come near her. This echoes the Biblical passage, "For now we see through a glass, darkly; but then face to face." But soon he retracts the wish, saying only love far away will please him. Lacan compares the *amour courtois* to an ascetic's aspiration for God. In Levinas's philosophy, others are the ones never known to anybody else. They are like gods in their infinity and transcendence. If I and the other are assimilated, the "face" of the other is ef-faced. Thus, Derrida says, as much as God is an absolute other, so "every other is an absolute other." Then, we must ask whether a truer ethics for the others is for us to assimilate them or keep distance from them? There are occasions in which the latter turns out to be truer. If we pursue a consensus after having the course of understanding others, as the modernity project has been doing, the minority differences are apt to be effaced. The dissymmetry or imbalance between subject and object can be more valuable than the equality between the two or a dialectic synthesis.

**After Hiroshima: Ethics and Debt in Gerald Vizenor's *Hiroshima Bugi*
and Peter Blow's *Village of Widows***

» Hsinya Huang (National Sun Yat-sen Univ.)

On August 6, 1945, the U.S. B-29 bomber dropped the world's first deployed atomic bomb over Hiroshima, immediately wiping out 90 percent of the city and killing 80,000 civilians with tens of thousands more later dying of radiation exposure. Three days later, a second bomb murdered 40,000 people in Nagasaki. As Japan's Emperor announced unconditional surrender which ended World War II, he cited the devastating power of "a new and most cruel bomb." Comparing Gerald Vizenor's *Hiroshima Bugi* and Peter Blow's *Village of Widows*, this presentation examines ethical issues surrounding radiation ecologies and nuclear colonialism after Hiroshima bombing in the trans-Indigenous context. I argue that the U.S. militarism creates an ecological debt to indigenous people, who experience a nuclear Pacific as everyday presence and process. Both Vizenor and Blow testify nuclear militarism not as fixated on Hiroshima or Nagasaki but rather as a global and ongoing presence across the Pacific region. Both underscore the Indigenous subject position in conjunction with the violent history of war, probing into the ways in which the Indigenous bear testimony to radiation ecologies in the Pacific. How to come to terms with the many deaths of radiative victims by reckoning the colonial/imperial debt to global environment? How do voices from the edge inspire the civil society groups to organize a movement that would counteract nuclear/radiative colonialism? By invoking Indigenous narratives, cultural practices, and forms of collective dissent, this presentation concludes with environmental ethics and ecological opportunity for a world which is more justly constructed, charting the trajectory of the Indigenous subject that refuses to be subordinated to powers of nuclear/radiative colonialism.



National Literatures, Indigenous Cultures, and Ethical Literary Criticism

» Alison Calder (Univ. of Manitoba)

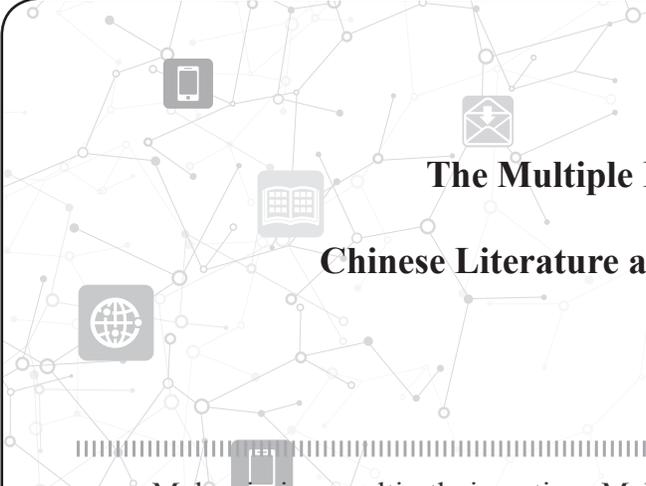


“I’m not saying that we [in North America] don’t have any ethics. I’m just suggesting that we don’t have the ones we think we have.”

Thomas King, *The Truth About Stories*

This paper uses Canadian literature to build a context for discussing the relationship between national and indigenous literatures, and the ethical responsibilities of the literary critic as a public intellectual. In Canada, representations of Indigenous peoples have always been central to conceptions of both nation and national literature, but Indigenous peoples themselves, as well as their writings, are by definition excluded from those national bodies. Drawing on significant examples, such as writings by Margaret Atwood, Thomas King, and Joseph Boyden, I examine the ways in which “Canadian literature” treats Indigenous topics, and also the ways that Indigenous authors position themselves as simultaneously inside and outside national literary and political culture. In contrast to a national literary culture that is built on ideas of alienation from and battles with the natural environment, many Indigenous authors propose an alternate ethic that is spiritual, practical, and sustainable. They also challenge the continuing nationalist trope of the “empty continent,” pointing to how mainstream Canadian cultural narratives insist on depicting the land as conquerable and the Indigenous population as vanished or living in the past. I conclude by invoking Thomas King’s words again: “Want a different ethic? Tell a different story.”





The Multiple Identities in Malaysian Chinese Literature and Ethical Literary Criticism

» Fan Pik Wah (Univ. of Malaya)

Malaysia is a multi-ethnic nation. Malaysian Chinese, whose ancestry can be traced back to Mainland China, constitute about 25 percent (7 million) of the Malaysian population. As until today, Mandarin Chinese is still the major language of communication among the Chinese in Malaysia. Besides, many Chinese are still observing the customs and traditions that they inherited from their ancestors. Malaysian Chinese has thus become one of the most notable Chinese communities outside the China-HongKong-Taiwan region. With regarding to the national identity, Chinese in Malaysia today are all locally born Malaysian citizens. However, in terms of cultural identification, a complexity develops. They embrace both the Chinese traditions as well as local practices in Malaysia. Such is the unique idea of multiple identities of Malaysian Chinese. Malaysia has long become one of the most conducive homelands for the development of world's finest Chinese literature apart from China-Hong Kong-Taiwan. Malaysian Chinese literature has testified many lives and stories of the generations of Chinese that are born and raised in Malaysia. The socio-political changes of the homeland,ancestry land and other countries in the world have all played a role in affecting the group-identification of Malaysian Chinese. This article seeks to dive into the subject matter via the Ethical Literary Criticism, examining the Malaysian Chinese literature through the lenses of Ethical Literary Criticism

Keyword: Malaysia,Malaysian Chinese Literature,Multiple Identities, Ethical Literary
Criticism

Minority Language Writers in the Era of Globalization:

Officialism, Fashion and Resistance

» Jüri Talvet (Univ. of Tartu)

For my ideas I have found continuous support and inspiration in the ideas of some of the outstanding literary and cultural thinkers of Eastern Europe, like Mikhail Bakhtin and Yuri M. Lotman, in the work of European "creative humanists" of the Renaissance and Baroque era (Erasmus, Montaigne, Cervantes, Calderón, among others) and some early philosophically minded writers of my own "peripheral" nation, Estonia (thus, the first Estonian poet K. J. Peterson (1801-1822), the creator of the Estonian national epic *Kalevipoeg*, F. R. Kreutzwald (1803- 1882) and the poet-thinker Juhan Liiv (1864-1913).

It is possible that the phenomenon called "globalization" concerning first and foremost the field of world economy since the end part of the 20th century has indeed accelerated similar tendencies of a global homogenization in culture and literature. However, we should not ignore the fact that at least since the European Renaissance, which saw in the domain of literature the emergence of a massive reading public and the establishment of the early literary-aesthetic fashions, the tendency of homogenization in Western cultural "centers" as well as "peripheries" has been a constant feature. It confirms that cultural processes can seldom be directly derived from economic developments in societies.

On the other hand, if Western literature till the eighteenth century was relatively "compact" in its perceptual-aesthetic nature, at least since the early romanticism it expanded as if by a sudden "explosion", extending its discourse deeper than ever from "centers" to "peripheries" and far to the East, as well as to the whole American continent, thus forming a process that could well deserve to be called "cultural globalization" *avant la lettre*. Literature became "world literature" in at least two meanings. Similar literary fashions started to be practiced in the whole world, as its products were recognized as literature everywhere.

At the same time Goethe introduced the term "Weltliteratur", which meant a by far more selective principle of establishing a canon of most valued literary works. The issue continues to be highly polemical at the start of the 21st century. In the European "periphery" we are certainly not happy at all with the prevailing tendency of including in the "active" canon of world literature works that are produced nearly exclusively in major or majority Western languages.

Yet despite grim prophecies by sociologically bent cultural scholarship, resistance to both officialism (dominating ideological trend) and (aesthetic) fashion (mainly promoted by economic-political-cultural "centers") has not at all disappeared in world literature at the start of the 21st century.

Ethical Interpellations in Samuel Beckett's Radio Plays:

Reading Violence in *Words and Music*

» Alexandra Poulain (Univ. of Lille 3)

This paper looks at Beckett's enigmatic radio play *Words and Music* and challenges the notion that it evokes the creative process as an abstract, disembodied drama. Rather, I contend that it dramatizes artistic creation as an eminently embodied process, and show that it achieves this by soliciting the two competing paradigms of the torture scene and the Passion. Torture, with its ever-illusory expectation that it will facilitate the production of an actual informative content, is invalidated to the benefice of the paradigm of the Passion, which figures the progress of the artist as the painful tearing open of the body of language. Ultimately, I contend that the fundamental ambiguity of radio plays, which both gesture towards bodies and signal their absence, invites us to take an ethical stance as listeners, and to take seriously the interpellation of bodies in pain. *Words and Music*, I suggest, asks us to recognise the omnipresent violence inherent in the condition of modernity, and our own participation in this violence, both as victims and perpetrators, even though this violence, ideally captured by the genre of the radio play, is bound to remain invisible.

Ibsen and New Womanhood in China

» Kwok-kan Tam (Open Univ. of Hong Kong)

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This paper is a study of the notions of womanhood in China with respect to their changes over the last one hundred years as a result of Ibsen's influence. Womanhood is a complex issue involving ethical, social as well as psychoanalytic dimensions. The modern Chinese quests for new womanhood can be seen as journeys that traverse different fields and boundaries.

Womanhood is defined as an extension of men in traditional Chinese culture. In the Confucian classics and in traditional Chinese values, women are not accorded a self. Their role in life is to serve the father before they marry, and then the husband and the son after they marry. In Lu Xun's modern story *New Year's Sacrifice*, there is vivid description of the tragic life of a woman who does not have a self and sees herself as an extension and dependent of her husbands. A woman in traditional Chinese culture is given a role-self according to the ethical framework of the patriarchal system, in which the male also has to define his self within the hierarchy of roles: "Emperor-Subject-Father-Son" (Jun-chen-fu-zi). No one, man or woman, is an individual self. They are always defined within the relations of self-other and superior-subordinate. A woman is an role and a subordinate.

However, since the introduction of Ibsen to China in the early 1900s, there have been incessant attempts in questing for news notion of women's self. Hu Shi's play *The Great Event in Life* (Zhongshen da shi) is the first Chinese play that came under the influence of Ibsen. The play advocates for the independence of women from the parents and have the freedom to choose her husband as well as live her own life. Numerous literary works in the 1920s and 1930s follow suit by presenting women who fight for their own freedom in education, marriage and jobs. In the modern Chinese theatre since the 1920s there have been innumerable productions of Ibsen's *A Doll's House*, all aim at experimenting with new notions of women's selfhood.

In this paper, I will discuss the major Chinese productions of *A Doll's House* in the context of debates over women's self, particularly in the periods of social realism in the 1920s, socialist realism in the 1930s continuing to the 1960s, and the postsocialist psychosocial experimentations since the 2000s.

The Ethics of Causal Necessity in Greek Tragedy

» WooSoo Park (Hankuk Univ. of Foreign Studies)

In the long perspective of time crossing some generations, Greek tragedy is not governed by the Fates. The etiology of the Greek tragedies stems from divine and human curses cast on the individual or the household that violates an implicit social ethic. Hence every Greek tragedy develops itself from that hidden and potential pollution (*miasma*). In Greek tragedy *miasma* outgrows into a societal plague beyond the respective individual of ethical defilement. The haunting past of curses seems to us an apparent necessity (*anangke*), since we often do not remember the long chain of a causal principle. If *dike* is the allotment respectively given by gods, men and nature, the breach of that given covenant often means *hubris* in Greek culture (*paideia*). The necessity of Nemesis follows an infringement of the given proportion, and the momentum after some initial and inchoate choice of the soul is inevitable and irrevocable. Almost every Greek tragedy deals with the long-drawn aftereffects of some master choice. The Oresteian question to Phylades, "What shall I do?" is immanent in Greek tragedy. Antigone's and Eteocles's choices are death-conscious and passionate. The damnation fallen on the household of Atreus drives from Tantalus, who tested the gods by offering them his son's flesh. Likewise, Laius's pedophilia realizes its dormant effect in Oedipus' patricide and incest, just as the latter's curse of the filial ingratitude and infidelity against his two sons brings forth the general catastrophe on his household and Creon's. The "answerable sequestration" of ethical deviations repeats in variations up to its exhaustion and cleansing of collective pollution. The *terminus ad quem* of a Greek tragedy is a societal purification and harmony. The Greek idea of necessity is from the dreadful law of mutual interdependence and co-arising. If Greek tragedy is the tragedy of the fates, it is the tragedy of an ethical choice and its resulting momentum beyond one's control. The destruction of a majestic hero pulls into a maelstrom what is near it, and that blind Force is felt like a Fate in a smoky screen of knowledge. If *hamartia* means in Greek tragedy some mistake in identity and a wrong choice thereof, *anagnorisis* is the acknowledgement of the law of the inevitable causality flickering on the hazy horizon of the logical knowledge. Quite alien to the Greeks is the idea that the gods kill us for a sport as the children kill the flies for pleasure. The detective frame of who've done it underlines the Greek idea of necessity. The idea of necessity and freedom is thus interwoven with the ethical knowledge in Greek culture.

Key words: Greek tragedy, causality, necessity, freedom, ethical choice.

Tom Stoppard's *The Hard Problem*

» William Baker (Northern Illinois Univ.)

Tom Stoppard's latest theatrical play *The Hard Problem* received its world premiere at the Dorfman Theatre, The National Theatre, on London's South Bank on 28 January 2015. Running for about an hour and 40 minutes with no interval it was Stoppard's first play for the theatre since his excursion in *Rock 'n' Roll* (2006) into what might have been had his parents remained in what is now the Czech Republic and survived the Second World War. He also used, as he does in *Rock 'n' Roll*, the music of Pink Floyd for his play for radio *Darkside* broadcast on BBC radio 126 August 2013.

The Hard Problem is Stoppard's thirty-first theatrical play and has much in common with its creators concerns since his first play *Rosencrantz and Guildenstern Are Dead* (1967): chance, "choice", the roll of the dice determining what happens in life. His latest play received an overwhelmingly hostile critical response. One of the elements the critics objected to being far too many cultural and literary references past and present. *The Hard Problem* is no different from other Stoppard plays in its intertextuality. This works on different levels depending upon the audience's inter-textual awareness. Alistair Macaulay has written that "most or all Stoppard plays are about epistemology- about the various ways in which our brains apprehend and address the world, the range of possibilities whereby experience and thought become knowledge.... And the nature of knowledge- what has been lost, forgotten, mistaken?- is an abiding theme." Stoppard writes that "*The Hard Problem* is what the Australian philosopher David Chalmers, called the mystery of consciousness; that is, the problem of explaining the phenomenon that we have subjective First Person experiences." Or to express this another way, is there anything that transcends the material? In the opening scene of *The Hard Problem*, Spike the University lecturer who is having an affair with Hillary his younger student tells her "This is not about you ... it's about a statistical tendency. It's about survival strategies hardwired into our brains millions of years ago". The play explores dramatically this and other observations, assertions that for instance, to quote Spike again that "culture, empathy, faith, hope and charity, all the flip sides of egoism come back to biology"-do they? Hillary asks "Virtue"-whatever that is -"is not science. You can't get an *ought* out of an *is*. Morality is not science. So there must be something else, which isn't science. Which science isn't. What is it?" This is Stoppard's preoccupation in *The Hard Problem* and mine in this presentation.

Ethics in Myth and History

» Hitoshi Oshima (Fukuoka Univ.)

China excluded myth from history quite early, which differs from Korea or Japan that tried to include myth in history for a long time. Between the Koreans and the Japanese, the latter are more mythical than the former because they still have the notion of emperor whose ancestors were heavenly gods. As for the West, myth was excluded from history quite early. And the Jew who tried to keep it as a starting point of their history have now a critical attitude to doing it.

Modernity is anti-mythical. Modern people consider myth untrue, therefore unethical. However, can history be considered ethical? Isn't history another myth? In fact, no history can be free from subjectivity or intentionality. Quite often, it offers an official justification of a nation or a state.

How about literature? So long as it is oscillating between myth and history, it can relativize them and therefore be ethical. The fact it does not pretend to have truth may be a proof for it.

Key words: myth, history, ethics

‘The Whole World in a Day’s Walk’:

Irish Romanticism and the Ethics of Place

» Claire Connolly (Univ. College Cork)

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The lecture considers how new forms of relationship to place were imagined within the literature of Irish romanticism and also considers the ways in which poems and novels continue to supply a vocabulary within which to address environmental ethics in a postcolonial context. With a particular focus on James Clarence Mangan’s poem, ‘The Abbey at Teach Molaga’ (1846), the lecture considers how poetry registers a precocious knowledge of the vulnerability of Ireland’s coastline in the context of a culture whose relationship with the sea is tainted by the legacies of colonial rule.

The possibilities for new kinds of ethical relationships with the natural environment are encoded within the writings of Irish romanticism as latent possibilities that are both moral and political: what would it mean to reactivate the meanings of such texts and to imagine a new relationship between human and non-human environments?



The Ethical Discourse of Tragedy and (Pseudo-)Historiography

» Péter Hajdu (Univ. of Pécs)

The concept of ethical criticism has always had its roots in ancient Greek tragedy and its Aristotelian interpretation. The tragic plot reveals the ethical choices of the characters and provokes an ethical response on behalf of a listener. The idea that literature is a medium where readers can safely fulfill experiments of thought with human behavior and the consequences of various ethical choices can be reduced from the analysis of Aristotle's *Poetics*, which is an analysis of Greek tragedy. The ethical cosmos of a tragedy, however, is obviously different from that of historiography. The paper will reflect on the pseudo-historiographical rewriting of the Trojan war by the so-called Dictys Cretensis (which became the source of knowledge about the Trojan war for the European tradition for centuries, until the Renaissance). That text elaborates many events for which the main sources are tragedies by Aeschylus, Sophocles, and mostly Euripides. The historiographic attitude is closer to the latter: the ethical choices are usually bad, and they are supposed to provoke quite negative response from the readers. What is strikingly different is the lack of sublime: all the kings and heroes are represented (at least at the end as a result of the demoralizing effect of the war itself) as rather mean. Therefore their choices are not only wrong, but petty and base. That is, however, should always be related to the tragedies in the background of the listeners' consciousness.



The Ethics of Rhythm in Modern Poetry

» Margaret Harper (Univ. of Limerick)



The question of whether literature can be ethical is usually grounded in considerations of topic, genre, setting or style. However, another quality might be explored: structural rhythm. With regard to the Irish poet and playwright W. B. Yeats (1865–1939), structural rhythm is a key to understanding the often difficult work of his last two decades. Yeats’s poetry and drama from the 1920s and 1930s, after the establishment of the Irish Free State and the awarding of the Nobel Prize to Yeats in 1923, is his greatest but also his most problematic in ethical terms. An examination of structural rhythm enables readers to understand why Yeats was so determined to be harsh, troubling, and extremist in his late work. This paper will make particular reference to the poem “A Dialogue of Self and Soul” (published in 1933) in order to demonstrate the ethical issues that underpin Yeats’s thinking and poetic practice in this period.



Buddhism in Modern American Poetry

» Hie Sup Choi (Jeonju Univ.)

It is a well-known fact that the Western literature is based upon Christianity. But since transcendentalism was popularized in America, Buddhism became an important source of American literature. That's why transcendentalism has been influenced by Indian religions such as Hinduism and Buddhism as Arthur Versluis proved in his books. H.D. Thoreau even spoke of the Transcendentalists' debt to Indian religions directly in his *Walden*. The Harvard-educated Emerson and others began to read Hindu and Buddhist scriptures, too. In 1844, *The Dial*, a small literary publication edited by Thoreau and Emerson, published an English version of a portion of the *Lotus Sutra*.

In 1879, Edwin Arnold, an English aristocrat, published *The Light of Asia*, an epic poem he had written about the life and teachings of the Buddha, expounded with much wealth of local color and not a little felicity of versification. The transcendentalists were the founders of American literature. The fore-runner of American modern poetry Walt Whitman didn't say Buddhism was one of his sources, his poetry contains lots of Indian thoughts including Buddhism. It's because he was much indebted to Emerson.

We can imagine lots of modern American poets were influenced by the poem of Walt Whitman and some of them learned some concepts and ideas of Buddhism through him. That is why we can trace Buddhist thoughts in the poems of Wallace Stevens and William Carlos Williams. Philip Whalen had interest as early as 1946, and became a Zen Buddhist. He had a great influence on the Beat Generation and D. T. Suzuki began lecturing on Buddhism at Columbia in 1950. In the mid-1950s, writers associated with the Beat Generation took a serious interest in Zen Buddhism, including Kenneth Rexroth, Jack Kerouac, Allen Ginsberg, and Gary Snyder. Kerouac read Dwight Goddard's *A Buddhist Bible* in 1954 and immersed in Buddhism. He wrote *Wake Up*, a biography of Gautama Siddhartha. Kerouac published *The Dharma Bums* in 1957, which described his experience of Buddhism. Ginsberg came into contact with Thibet Buddhism under the influence of Peter Orlovsky and he said that he was a Buddhist. Snyder is well known to Korean as a Buddhist and some papers on his *Cold Mountain Poem* were published by Korean scholars. Though William Stanley Merwin doesn't belong to the Beat Generation, his poetry is based on Buddhist philosophy. As we briefly surveyed, Buddhism had a great influence on modern American Poetry.



English Renaissance Sonnet and ‘The Origin of the Modern Mind’

» Igor Shayntanov (Russian State Univ.)



Opposed not so much to Aristotle as to many generations of his commentators, due to whose efforts Aristotle had been elevated to the position of an absolute authority and his system into a prescriptive norm, historical poetics drew on the experience of culture when individual talent began to dominate over tradition. This experience has been absorbed into a new concept of genre, dynamic and personally tinged, where every individual text is not to be pigeonholed into a generic classification but to be understood as a battlefield for the struggle of genres (Kristeva’s intertextuality was introduced to interpret this situation). To correspond to this new vision genre, traditionally treated as a stable historically developed form, began to be understood as a verbal function associated with a certain form. It was in this vein that Bakhtin defined the novelty of the novel through its speech orientation towards dialogue and heterolyglossia, or Tynyanov presented the evolution of Russian ode through its rhetorical orientation (oratory word).

With this approach in view I would wish to treat Renaissance sonnet in its long-standing popularity as a form of a principally new speech nature, which afforded an opportunity for the new consciousness to express itself.



Aesthetic and Ethical Form in Art and Literature

» Young Suck Rhee (Hanyang Univ.)

Aesthetic form and ethical form, latent in humanity, have developed in parallel fashions. In ancient times there was art, as in Chinese characters, in primitive or supreme form. Miro's painting seems to have derived from cave paintings of arrows, circles, triangles, and so on. Chinese characters represent the crystalized forms of such abstractions.

The paper attempts to discover the formal principles of proto-Cubist sense of art in human consciousness; in particular, in some Pre-Raphaelite painters, as well as in Shigeru Aoki, a Japanese painter, and W. B. Yeats. Not only in artists and literary writers, but also in dramatic form, such as the Noh in Japan displaying such form, which Yeats borrows and uses them in his plays. The paper delves into the significance of Yeats's symbols-laden essays re-focused in search of such a context that the theory of Cubist aesthetics and ethics could be established, as demonstrated by Yeats's use of the Noh: the rituals, dramatic form and its symbolic gestures, and the symbolic employment of music and musical instruments as a play displays a Cubist curve of dramatic movements in it – in particular the four plays for dancers and the last plays Yeats wrote under the influence of the Noh. The paper also looks into Aoki's paintings along with PreRaphaelites' paintings, in comparison with the illustrations of Yeats's books of poems and of some pictures of his performances, which show Yeats's sense of Cubist aesthetics and its ethical basis of such form.

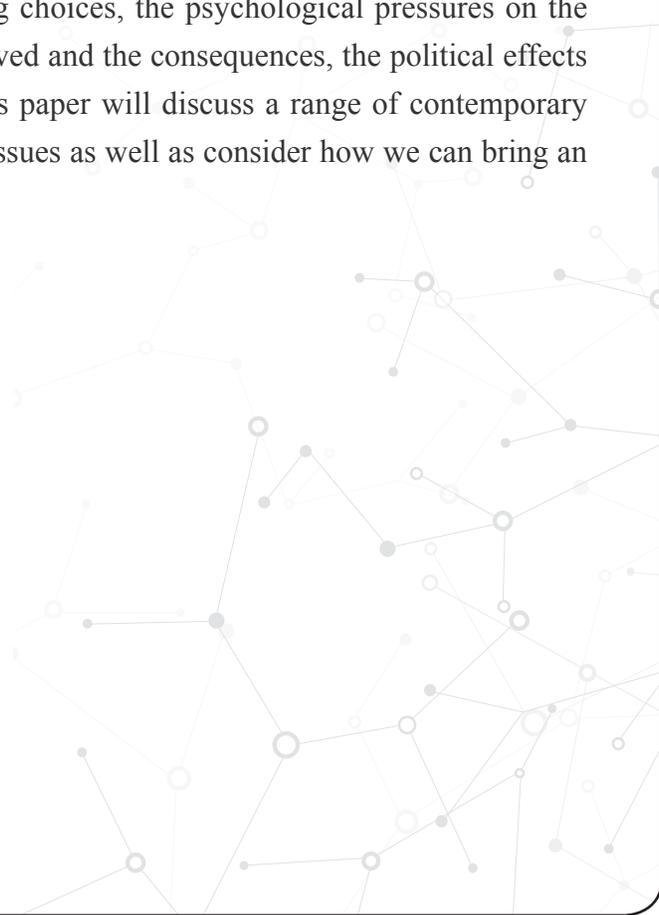


Reading and Writing Ethically:

Contemporary Australian Novels for Young People

» Margot Hillel (Australian Catholic Univ.)

Author Brian Caswell has said that he feels books ‘can help provide a pointer to the sorts of coping strategies which young people need to develop if they are to deal successfully with the complex and daunting society we have bequeathed to them’ (qtd. in Nieuwenhuizen 276). Part of developing these strategies is to encourage children think about issues, and to develop a moral and ethical code of their own. Perhaps paradoxically, however, the role of the child is also, as Robert Pattison points out, ‘to expose the essential imperfections of the world around him’ (Pattison 110), a construction of the child which is not new, echoing as it does Dickens’s use of the child as ‘a lens or measure by which adult practices can be socially and morally exposed’ (Hollindale 1997 100). What Maureen Whitebrook has claimed for adult novels is also applicable to children’s literature: ‘many modern novels pose basic questions about human existence, including its political aspects, and depict the dilemmas which make moral *and* political demands on human beings ... novels are particularly good at showing the necessity of making choices, the psychological pressures on the individuals who face them, the moral dilemmas involved and the consequences, the political effects of reactions to those problems’(Whitebrook 47). This paper will discuss a range of contemporary Australian novels which deal with ethical and moral issues as well as consider how we can bring an ethical perspective to our examination of such books.



The Motif and Ethics of Migration in Modern Japanese Literature

- Focusing on Arishima Takeo -

» Inseop Shin (Konkuk Univ.)

The modern times in Japan is closely linked with 'migration of the westerners'. It is indisputable that the modern times of Japan were modeled after the West. The efforts of the modern literary men to adopt the western modern literature to Japan were well organized by the researchers.

However, such logics of imitation simplified various aspects of the modern times of Japanese literature by not focusing on the conflicts with the settled people that follow the migration no matter what. In other words, it brings the myth that Japanese modern times exemplarily caught up the West. Until now, this myth stays firmly. However, the principal agents at the cultural boundaries have ethical relationships with others. By lack of self-recognition on this ethical issue, the modern Japanese have sense of ethics to exclude others who are self-sufficient. This can be said that the modern times of Japan gives direct and indirect influences on the process of unethical activity named the Greater Far East War. Nevertheless, some writers expressed their omniousness or ethical conflicts of themselves living in the modern times of Japan. This presentation intends to consider 'migration as a conflict' focusing on the ethical motif of the literature by Arishima Takeo.

When Alice Meets Nam June Paik:

Homo Interactus and a Poethics of Digitinfinity

» Kyoo Lee (City Univ. of New York)

... On, off, and on & on ... one, or none, or one or two, or zero, or zero to one, back on ...

How does infinity enter a text? Well, infinitely, as Alice indicated when the March Hare & the Mad Hatter saw her coming and cried, "No room! No room!": "'There's PLENTY of room!" said Alice indignantly, and she sat down in a large arm-chair at one end of the table' (Lewis Carroll, *Alice in Wonderland*), a big long table, at one corner of which they are now all "crowded together" again. So now Alice, too, is huddled with the Mad Hatter whose punishment for an attempted "murder" of time is to tea-party madly forever, stuck in time.

We will revisit this scene, focusing on a poethical figure of *Homo Interactus*, one who interacts with the other by entering into a relationship with it, especially its contradictory & stretchy spatiotemporality infinitely sharable as such: a limited "corner" space & the manifold windows of possibilities open to the other end. The clue is in the ceaseless dialectical traffic between zeroes & ones, and one & the other, where the hospitality of infinite digitability is allegorically sustained by the analog durability of the dinner table itself, an embodiment of which I also see in Nam June Paik's interactive TV/TV-Buddha, his media art & philosophy.

Narrating Desire and Moral Righteousness in *Cousin Phillis*

» Lizhen Chen (Hangzhou Normal Univ.)

Elizabeth Gaskell's narrative style is quite different from that of Charles Dickens, Wilkie Collins and many other Victorian writers who emphasize a strict order of causality, an elaborate design of suspense and a quick-paced tempo in the deployment of plot. Instead, *Cousin Phillis* and other tales of Gaskell lay more emphasis on the evolvement of character relationships, the narrative being built on the basis of characterization. Paul, the narrator, faces an ethical dilemma and keeps the secret feelings between Holdsworth and cousin Phillis. Whether he chooses to keep or betray the secrets, he believes in the moral righteousness of his choice, which is an important advancement for the maturity of a young man. In this sense, all the stories of the other characters of *Cousin Phillis* are narrated by Paul to define the emerging edges of his adulthood out of adolescence. It can be used as a method of moral teaching for young men of the Victorian age.



Moral Reconstruction of British Victorian Literature

» Weiguang Gao (Fujian Normal Univ.)



In this paper the research object, focusing on the Victorian Literature to the phenomenon of “gentleman” as the breakthrough point, think moralizing generally reflected in the Victorian literature is the middle class as the main body of morality, but its connotation is full of strong noble moral consciousness. From writer middle-class behind criticism of their own moral values, we also see the nobility to the fact that literature as a tool for political struggle. Through literature carrier of noble morality, at the same time in the established the legality of the aristocracy constitutional monarchy, occupy the moral high ground in the fields of spirit of success. Although noble moral consciousness to strengthen to the UK’s Andrea on the surface of the society is harmonious, but in fact their moral reconstruction did not bring to British social vitality, mentally instead of killing the middle class of the industrious, self-reliance, and self-denial, the pursuit of the greatest number of people the moral tradition of happiness. Therefore, this paper holds that the moral reconstruction of Victorian British national was a failure.



Ethical Identity and Selection of *Philida*

» Shengqin Cai (Zhongnan Univ. of Economics and Law)

As one of the most famous novelists in South Africa, Andre Brink vividly represents the social picture of South Africa in the slavery period in his latest work *Philida*, which is filled with ethical imbalance and ethical disorder. This paper aims to explore the ethical features of this novel and the ethical ideas of Brink from the perspective of ethical literary criticism. Through analyzing *Philida*'s violations of ethics, including the distorted marriage, infanticide and chaotic religious order, this paper tries to reveal *Philida*'s ethical dilemma as well as decode the cultural background behind it.



Interpretation of Catherine’s Tragedy in Double Ethical Visions

» Fuli Liu (Taizhou Univ.)



In *Wuthering Heights*, the interrelationship between man and man, man and nature, man and the society is described in double visions, one is the natural environment, and the other is the social environment. While describing the ethical choices leading to the ethical dilemmas and even further, to the ethical tragedies, the novel has also expressed the ethical appeal: man’s life is deep-rooted in nature, and man’s ultimate existence is in the fusion with nature. The author Emily Bronte has depicted the world as a compound ecosystem composed of “human –nature-society”, in which the characters, especially the native child Catherine, showed their spontaneous love of the flowers, the grass, the birds, and the stones; what’s more, the closeness between the residents of Wuthering Heights and the natural landscape vividly reflects the people’s spontaneous love of idyllic life in the first industrialized country. In the novel, there are not only descriptions of rich minerals, clean water, fertile soil and clean air, but also animal abuse, bird trapping, animal hunting, and waste of natural resources. As a result, man-nature-society is interrelated metaphorically, and the natural ecology and social ecology overlap, therefore, the novel *Wuthering Heights* becomes an invisible ecological network, which not only has love/hate entanglements, but also the author’s vivid ecological consciousness. This article is to interpret Catherine’s tragedy in the double visions of Ethical Literary Criticism and Ecological Ethics.



Desire and the Temporal Ethics in Hardy's *The Well-Beloved*

» Huiping Liu (Xi'an International Univ.)

Desire and time are key issues in both Hardy's novels and poems. In his last novel, the Well-Beloved, which has arisen great curiosity, Jocelyn pursued his changeable beloved and fell in love with Avice of three generations. Firstly, this story shows that the course of desiring is repeatable, and the present is the recurrence of the past. Secondly, the pursuit of desire is linear and progressive, so the present differs the past, and time is not stationary but changeable. Finally, achieving desire is momentary, and it is both gaining and losing.



Ethical Literary Criticism: English Novels Reading and Teaching

» Ling Shao (Univ. of International Business and Economics)



Ethical literary criticism is flourishing as a relatively new school of literary criticism in China. This paper tentatively raises several points to be considered when addressing the ethical dimensions in English novels reading and teaching. It argues for an ethical approach that is based on a close reading of the text, embedded in context to gain insight into the workings of ideologies and power network, and not necessarily restricted to human relations study but capable of incorporating ecological concerns and discourse. In sum, ethical literary criticism, with its specific focus, terminology and methodology, and with the resources of other literary criticisms, will create a new and inspiring dimension to literary studies.



The Commercial "Merit" in Nineteenth Century Scottish Novel

» Weixin Wang (Shanghai Univ. of International Business and Economics)

Commercial "merit" is the hallmark of nineteenth century Scottish novel. From Scott's *Rob Roy* to Douglas Brown's *The House with the Green Shutters*, the Scottish novel is always entangled with commercial merit. Scott takes commercial merit as the foundation of the United Kingdom. Oliphant connects commercial merit with women independence. In the mouthpiece of one of his characters, Stevenson proclaims "I profit by my virtue." George Douglas Brown takes the distorted commercial merit as the catalyst of the breakdown of the old Scotch community. The Scottish novel offers a literary representation of the Adam Smith question (self interest versus moral virtue) . It is the waxing of self interest and the waning of moral virtue that results in the decline of the Scotch community.



Domesticating Monsters in *Wuthering Heights*

» Jiwon Min (Seoul National Univ.)



Emily Brontë’s *Wuthering Heights* is a novel that gives us the raw and loathsome animality of human nature and how slippery human nature is. Furthermore, Emily Brontë refuses to categorize what is human and undermines the singularity of the concept of humanity. Within a domestic domain, *Wuthering Heights* shares a narrative that bemoans such tragedy of an “unreclaimed creature” while simultaneously recognizing how similar they are to “petted things” through an animalizing language. Throughout the novel, Emily Brontë focuses the category of the pet in terms of domesticity and humanity. In this essay, I want to track how an outlier like Heathcliff, and an exile like Catherine transform into feral monsters. For Emily Brontë, the domestic spaces in *Wuthering Heights* become wanting spaces, lacking the normalized, naturalized and affirmed familial attachment, and in resentment towards domesticity, the two households—Wuthering Heights and Thrushcross Grange—is made unfamiliar and unnatural: the characters become unsexed, undead, and unreclaimed. The process of domestication and domesticity become detached and self-enclosed; much like the spirit of Victorian era.



Muriel Spark's Ethical Selections in *The Public Image*

» Hongbin Dai (Xiamen Univ.)

The *Public Image*, which was on the shortlist of the first Booker Prize in 1969, demonstrates Muriel Spark's exploration into the ethical problems in the world and her attempts to deal with the heroine's ethical predicament. Annabel, the heroine, achieves great success in the film world, thus leading to many ethical knots and bringing about different ethical environment for her family. In face of the subsequent ethical paradox and ethical selections, Annabel spares no efforts in the pursuit of a suitable ethical identity as well as her personal ideal and liberal spirit. Her husband, child and friends all play an active role during her process of ethical selections. Annabel's selections produce beneficial and wonderful ethical enlightenment, to some extent reflecting Muriel Spark's ethical viewpoints and values of life.



Ethical Study of *Sons and Lovers* by D.H. Lawrence

» Liming Ding (Jinagxi Normal Univ. of Science and Technology)



D.H. Lawrence wrote *Sons and Lovers* in 1913, which mainly shows concern about Paul’s emotional experience and maturity. Continuously Chinese scholars concentrated on the Oedipus complex between Paul and his mother. Few scholars focus on the ethical study of it. This paper tries to research the ethical relation between men and women from Paul and his three lovers. This will provide a new point of view for the study of *Sons and Lovers*.



A Study of Lawrence's Novels

from the Perspective of Ethical Literary Criticism

» Jianguo Jiang (Quzhou Univ.)

D. H. Lawrence argues that the spiritual emptiness and moral degeneration of modern people are caused by the industrial civilization which twists man's soul and suppresses his instinct. In order to construct a balanced sex ethics, his novels, with the irrational aspects of ethics as the major focus, examine the modern marital crisis from the perspective of sex ethics and explore many moral and immoral problems within man's subconscious.

White Peacock, while criticizing the traditional ethical idea of well-matched love and marriage, proposes a new ethics of love and marriage. *Sons and Lovers*, which depicts the negative effects of the disharmony spousal relationship on the son's growth, vividly shows the bad influence of the ethical taboos in man's subconscious on the development of his character. *Women in Love* expresses the idea of ethical balance and pursues an new relationship between man and woman through the depiction of love relationship between Rupert and Ursula. *Lady Chatterley's Lover* attempts to construct a balanced sex ethics. Describing the sexual experiences among Constance, Mellors and Chatterley from moral dislocation to balance, it shows the unbalance and balance between humanity and beastliness as well as the influence of the Sphinx factor to man's character and action. Based on that, it advocates people to return to the nature and life by following "the call of blood".

Lawrence endeavors to build an ideal ethical balance in his works, which reflect the ethical dislocation and conflict of his age. However, his idea of ethics is not an ideal moral path due to its evident radicalization and irrationality.

What is Human: The Ecological Concerns in *Never Let Me Go*

» Rong Ou (Hangzhou Normal Univ.)

Ever since the existence, human beings have never ceased their exploration on humanity. As to the question of what human is, Greek civilization focuses on the biological evolution of humans illustrated in the riddle of Sphinx, while Hebrew civilization stresses on man's spirituality in the Bible; Descartes emphasizes that "I think therefore I am," while Rousseau believes that "I feel therefore I am"; Freud argues that man is driven by libido—"I desire therefore I am," while Wittgenstein claims that man is only a subject position in an infinite web of discourses—"I speak therefore I am." None of these definitions of humanity, however, is valid in *Never Let Me Go*, a thought-provoking novel by Kazuo Ishiguro, because when the heroine and her friends possess all the mentioned qualities of humans, they are not accepted by human beings; they are still alienated as "clones." With the provocative interrogation on the nature of humanity, the novel artistically reflects the author's profound ecological ethical concerns.



Ethical Literary Criticism and Short Stories by Lydia Davis

» Shiqi Wang (East China Normal Univ.)

Lydia Davis won the Man Booker International Prize 2013 and then her short stories were introduced to the Chinese readers. Her inventive, carefully-crafted and hard to categorize works are totally different from what we define traditional novels from which she created the “original”, “unusualness” novels of her own style. Sir Christopher Ricks, chairman of the judges, said: “There is vigilance to her stories, and great imaginative attention...vigilance as to everybody’s impure motives and illusions of feeling.” As to her novels, Davis commented: “In whatever form seems to be demanded by the subject matter, and that is why some are so short-how much, really...Some of my thoughts or reactions are very brief, and their brevity is actually art of what I enjoy about them. They may sometimes appear to be just fleeting snapshots of records of transitory sensations but they are stories none the less because they hold within in them the germs of larger worlds and other narratives.” This paper, with reference to terms as ethical situation, ethical identity, ethical choices, the ethical literary criticism, attempts (1) to explain and comments the different life with its moral features from ethical perspective in short stories by Lydia Davis in her collections as “Almost No Memory” under the current social situations: information exploding environment, the prevailed “fragmentation” reading context, “short, adaptable and fast” writing stylistics, the popular “shallow reading” way due to the easy access to internet; (2) to examine the interconnections between ethics and narrative forms in correspondence to her “writ large achievements with startlingly few words without elements such as characters, settings or plots in traditional novels” and her “writings fling their lithe arms wide to embrace many a kind.”



Ethical Interpretation of *Ben, In The World*

» QingLu Wang (Center China Normal Univ.)



Doris Lessing created a character named Ben in her novel *Ben, In the World*. He is physiologically different from the normal people and incompatible with the surrounding. According to the Ethical Literary Criticism, Man is Sphinx (an existence of Sphinx factor), a combination of rational factor and animal factor. So the reason why Ben is lonely and incompatible with the surrounding is that his rational factor and animal factor function so unbalanced that his natural will cannot be restrained by the rational will. And it is also the reason why people meet Ben would wonder what he is.



Mara and Dann: An Adventure:

A Novel of Ethical Choices in Ethical Confusions

» Xiong Hui (Jiangxi Normal Univ.)

The core issues in *Mara and Dann: An Adventure*, a novel written by Doris Lessing in her late years, are the ethical choices made by the protagonists Mara and Dann in the ethical confusions arising from their fugitive journey. It is argued in this paper that assuming the mode of dystopian narrative, the novel presents ethical confusions in both natural environment and social and historical environment, and expresses in a metaphorical way the author's deep anxieties over the fate of human being. Above all, the heroine is involved in the self-identity confusion when she is forced to give up her real name. The paper explores how Mara reconstructs her self-identity from seeking her real name to ultimately renouncing it by tracing her ethical choices and analyses Mara's significant role as a woman in shaping both the ethical appeals and moral ideals of human being.



From “Brute Neighbors” to “Higher Principle” ——

An Interpretation of Thoreau’s Bioethics

» Jing Yang (Nanjing Normal Univ.)



Accompanied by the brute neighbors in Walden, Thoreau was aware of the animality in human body which was hard to overcome while the higher principle always inspired and uplifted his spirit. This paper attempts to adopt the ethical literary criticism methodology to interpret Thoreau’s bioethics, which hopefully can enrich the substantial Thoreau Studies both at home and abroad.



The Concept of Harmony: On Thoreau's Ethical and Moral Thoughts

» Yangming Bai (Hubei Univ. of Technology)

Thoreau takes the concept of harmony as the core of his ethical and moral thoughts, assimilating nutrients from the eastern thought of "Union of Heaven and Man", overcoming the drawbacks of the western dualism and integrating Chinese and western thinking on harmony. In terms of the relationship between man and man, Thoreau emphasizes the ethical spirit of the moralized self and the ethical principle of respecting the others, not only confirming the will of subject actualization, but also being required to acknowledge each other's existence between subjects in accordance with the logic order of "putting oneself in another's place" and on the basis of self acknowledgement, in the end to realize the harmony between the man with itself and the man with others; with respect to the relationship between man and society, Thoreau focuses on that the society is the ethical entity for the individual to hold on and pays attention to the ethical choice that the individual takes the society as its aim, which helps the individual to be a moral person and assists the social harmony to really gain a solid internal foundation so as to achieve harmony between man and society; in regard to the relationship between man and nature, Thoreau gives priority to ethical responsibility given by human beings to nature, requesting that man consider nature as a part of man to reinforce their ethical binding and reconstruct ethical awareness under the industrial civilization, in order to achieve harmony between man and nature. The three harmonious relationships embody the different aspects of Thoreau's concept of harmony, and the three are internally connected and united. Thoreau's concept of harmony criticizes commercialism and materialism, advocating a view of simple life, having ecological ethic thought, respecting life and affirming the value of nature and the rights for nature, which is useful for reestablishing harmonious ethical relations between man and man, man and society and man and nature.

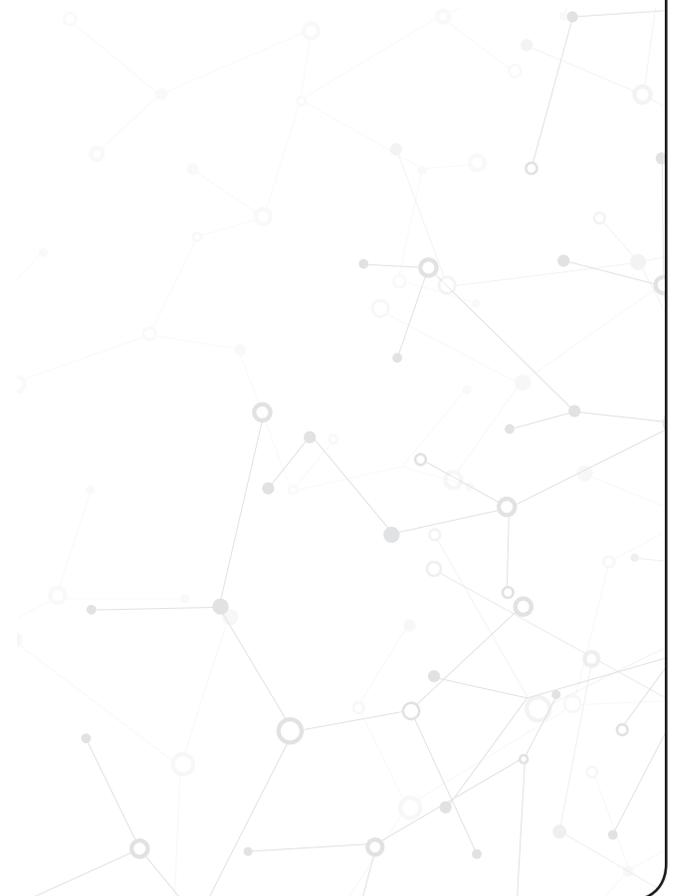


The Study of Nabokov's Literary-Ethics View from “Solipsism” and “Secondary World”

» Weiyan Chen (Nanjing Normal Univ.)

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Nabokov believes that artistry is most important for literature works, but he doesn't banish ethical dimension from his works, and this is the most distinctive difference between him and general aesthetes. For example, in the *Lolita* which parodies confessions style, the hero Humbert who take himself as an artist is given great artistic talent even comparable with his creators, and "artistry" is the most distinctive trait of *Lolita*. But the cold "solipsism" of Humbert is a criticized object of Nabokov, and Humbert finally transcends "solipsism" by gaining ability of discovering "secondary world". Under the precondition of not damaging the artistry of works, Nabokov achieves ingenious combination of art and ethics through potential criticism of "solipsism" and concealed exhibition of "secondary characters" who live in "secondary world".



Ethical Reading of Alienation in Herman Melville's Fictions

» Haiping Guo (Wuhan Polytechnic Univ.)

As one of the greatest novelist of American Renaissance during nineteen's century, Herman Melville shows great concern over the technology-oriented work and its alienation. In *Moby-Dick*, the separation of Ahab's mental work from his physical work is the root of self-alienation and alienation between the crew and himself; In *The Bell Tower*, Bannadonna turns the technology he masters into the power he can abuse, which leads to his self-alienation and personal tragedy; In *The Tartarus of Maids*, Mehlville shows great sympathy for those girl workers. The desolate picture , the horrible working condition , the girl worker who lost vitality he portrays in the short story deepen the reader's understanding about the danger of alienation on the maids in the paper mill. This paper tries to approach the alienation from the perspective of Ethical Literary Criticism and points out that the change of ethical identity, the relationship between human and human can better our understanding of the alienation in Melville's fictions.



On the Awakening of Douglass’ Ethical Awareness
in *Life and Times of Frederick Douglass*

» Yunchun Lan (Hangzhou Dianzi Univ.)



Frederick Douglass(1817—1895), a born slave, is a leading figure in American anti-slavery movement, standing as a giant. Apart from his great achievements in political field, Douglass is also a prominent writer. His three autobiographies function as the ground breaking works in African American literature and have been the eternal classic works in African American literature. Among the three, the last one *Life and Times of Frederick Douglass* is the best in terms of literariness. In it, Douglass denounced fiercely slavery and racism by depicting his life experiences in a detailed way, illustrating profoundly that black people can also be talented and powerful. From the perspective of Ethical Literary Criticism, the thesis will interpret the process of the awakening of Douglass’ ethical awareness, which is essential for Douglass to free himself from slavery, complete ethical selection and become ultimately an independent human being. Since anyone can be a slave mentally without the visible bondage, the awakening of Douglass’ ethical awareness is of inspiring significance for modern people.



**Moral Fables of Personal Growth in War Novels —— The Interpretation of
Ethical Literary Criticism in *The Red Badge of Courage***

» Tianping Jiang (Nan Hua Univ.)

The Red Badge of Courage is Stephen Crane's famous work. The author gives a description to a youth growth in the army. This thesis attempts to apply the ethical literary criticism to this novel, and finds that in a war novel the growth of the characters is a progress from an ethical predicament to another ethical predicament, and finally to an ethical order, which means the ethical identity transmission from an ordinary youth to an army man. This novel marks not only the beginning of modernization in the narrative structure, but also the modernization of military ethic consciousness in the literary creation.



The Ethical Choices and Self Rescue in Henry James's *The Ambassadors*

» Yuehong Wang (Univ. of Shanghai for Science and Technology)



The ethical literary criticism put forward by Professor Nie Zhenzhao in recent years has attracted much attention in the academic field both at home and abroad. “The Sphinx factor”, “ethical line”, “ethical knot”, “ethical taboo”, “incest” and so on are the core terms of the theory. This paper applies Professor Nie’s literary Ethics to make analysis of the ethical choices in Henry James’s *The Ambassadors*. The study finds that the characters’ ethical self-salvation was realized by overcoming their animal factor, keeping their human factor and motivating their own ethical awakening of consciousness. That means something valuable for us to make research on author's perspective of ethics.



Beauty and Truth, Fantasy and Reality—

On the Ethical Connotations of the Binary Oppositions in “The Real Thing”

» RongLiu (Southwest Univ. of Science and Technology)

It is well-known that Henry James claims that novel in its broad sense is the direct impression of life. This definition on one hand embodies the parentage of life to art and experience to imagination, and on the other hand implies a Jamesian aesthetical ethics – the real thing. If “the real thing” in a sense is all that Henry James’s works signify, “The Real Thing” he composed in 1892 will be the signifier of his aesthetics for truth. Focusing on the dichotomies in the narrative of this short story, this paper explores the ethical connotations of the binary oppositions thus to reveal the reason why art is superior to life is that art is more true than life and beauty is originated from truth.



Choices Make the Difference:

An Ethical Literary Study of *The Human Stain*

» Maosheng Liu (College of Foreign Languages)



As the last novel of the household American Trilogy, *The Human Stain* has always become a critical pivot. This paper, with reference to Prof. Nie Zhenzhao’s new book *Introduction to Ethical Literary Criticism*, anatomizes the ethical predicaments and selections of one of the protagonists—Coleman Silk. Apart from analyzing the miscellaneous reasons and aftermath of Coleman’s passing for a Jew, it also considers the book as an ethical tragedy and offers several ethical hopes and ideas by the author, namely, the ubiquitous selfish nature of human being, the intensive aversion to racial discrimination and wars, last but not least, the strong longing for a free, fair, righteous and harmonious society.



The Kite Runner as Allegory of Global Ethics

» Xiaoyan Luo (Zhongnan Univ. of Economics and Law)

Originally published in 2003 with little fanfare, Khaled Hosseini's *The Kite Runner* soon found a reading public in North America as the first Afghan novel written in English. Publicized initially through word of mouth, the novel was picked up by community reading programs across North America in 2005, and eventually spent more than five years on the *New York Times* bestseller list, currently with millions of copies in print in 42 different languages. Reviews of the novel were by no means uniform, but the varying ways in which the novel was praised provide insight into the attraction it exerted in relation to the historical context of publication: the current war in Afghanistan, which began with the invasion by the US and its allies in late 2001. In this article we critically examine Khaled Hosseini's *The Kite Runner*, and specifically the novel's ethical demand, "there is a way to be good again", in relation to contemporary conceptions of humanitarianism. Using Mamdani's analysis of the distinction between the "good Muslim" and the "bad Muslim", and reading the novel in dialogue with Appiah's notion of cosmopolitanism and Butler's theory of human interdependence, we argue that *The Kite Runner* reflects a shift from the supremacy of race and nation as primary markers of political community and identity to the idea of the "modern" as the framework for determining the "human". As such, we read the novel as an allegory of global ethics.



An Ethical Literary Reading of *White Noise*

» Xun Liang (Shenzhen Univ.)



Due to the depth and breadth of his work and the keen awareness and criticism of the society, American author Don DeLillo is highly esteemed among the contemporary authors. His master work *White Noise* was considered ‘Ecological Disaster Novel’; it brought a true record of the anxiety and distress of the American people. In this work, the author presented his concern of industrial pollution, the destroy of nature, and the spiritual and moral crisis and corruption of human beings. DeLillo used ‘white noise’ as a metaphor for the information pollution, fragmentized mode of thinking, and the lack of attention among people. We believe that the ethical literary reading of *White Noise* will bring some inspirations to our society today in China.



An Analysis of *The Color Purple* from the Feminist Ethical Perspective

» Xin Ma (Yangtze Univ.)

The Color Purple is an epistolary novel written by Alice Walker, an outstanding contemporary Afro-American woman writer. This article tries to explore the growth process of the female characters in the novel from the following three dimensions: the oppressions of ethical situations; the loss of ethical identity and the awakening of ethical consciousness, through which we can better understand Alice Walker's feminist ethical ideas and ethical pursuits of a rational social ethics. It is also expected to help modern women build up correct ethical ideas through the analysis of the novel.



On Philip Roth’s Autobiographical Writings

» Xin Su (Linyi Univ.)



The autobiographical element is characteristic of Philip Roth’s writing, which serves as the counter defensive text to the accusation of his disregarding Jewish tradition. With the gradual maturation of the autobiographical writing, Roth reflects on its ethical responsibility and predicament. Meanwhile Roth’s autobiographical writing is a typical “meta-memoirs”, posing the problems of autobiographical genre in the construction of American Jewish identity.



Ethical Literary Criticism and American Short Stories Study

» Zhongqiang Wang (Southern Medical Univ.)

Ethical Literary Criticism is an important literature criticism method, which analyzes and studies literature works from the perspective of ethics. It has centered on the literature criticism home and abroad recently. American short story plays an important role in American literature. However, compared with novels and poems, American short story has been underestimated for a long time. What is more, the studying methods of American short story are limited and deficient. This paper argues that American short story can be studied from the perspective of Ethical Literary Criticism. By doing this, we can enrich the methods of American short story study and draw some new conclusions.

Animal Narratives and Ethical Empathy:

On the Ethical Emotion Value of *Black Beauty*

» Xiaolan Wang (Nanchang Institute of Technology)

Black Beauty is an animal autobiography written by Anna Sewell, a well known British children's literature writer during Victorian period. The story is narrated through the point of view of Black Beauty, an excellent male horse, which manages to invite readers to enter the internal mind of the horse, feeling and experiencing from the perspective of horses. This narration strategy achieves the effect of ethical empathy, which helps to develop readers' ethical emotion and drives pro-social moral behavior.

The ethical idea that "Virtue is rewarded, vice punished", which is based on such moral principles as reciprocity and fairness, is a traditional theme of children's literature. That is, the destiny of the protagonist should be consistent with his or her moral quality. According to this principle, the noble, meek and clever protagonist of *Black Beauty* is entitled to a happy life. This meek and clever animal, however, has to suffer the abuse from human beings while he serves the human with great effort. Through accusing the human beings of their brutality resulting from ignorance, vanity or greed, the animal narrative succeeds to arouse a sense of anger or injustice based on moral empathy, which plays an important role in children's moral development and motivates their pro-social moral behavior.

Ethical Environment, Ethical Identity, and Ethical Selection:

An Exploration of *Quicksand* in the Perspective of Ethical Literary Criticism

» Lin Wu (Central South Univ.)

This article explores the phenomena of ethical predicament and ethical dilemma of mulatto in Nella Larsen's novel *Quicksand*(1928), whose main topic is growing up as a isolated girl of mixed race in a condition of being ostracized by both whites and blacks and spending her adult life continuing to seek her identity and acceptance wherever she goes. This article examines how Helga Crane, the main character in the novel, tries vainly to eliminate a series of ethical predicaments resulted from racism, sexism and mammonism and analyzes the reason of her failure to achieve her aim. From the perspective of ethical literary criticism, this article presents and decodes a set of ethical complexes such as ethical selection, ethical identity and ethical consciousness.



Dark Forces, Ethical Choice and Growing up in the 21st Century—

An Ethical Literary Reading of *I was a Rat* and *The Amber Spyglass*

» Ling Bo (Huazhong Agricultural Univ.)



I was a Rat and *The Amber Spyglass* present Philip Pullman’s sharp observation of the new dark forces in the 21st century, which pose great threat to children with their manipulation of “reality” and “truth”. In *I was a Rat*, media with its simulation of reality causes Roger’s identity crisis; in *The Amber Spyglass*, the fundamentalist church in the narrow sense, and all the power institutions in a broader one threatens its children protagonists’ maturation. In the light of Ethical Literary Criticism, Pullman’s two novels can be seen as ethical enlightenment to children about a morally complex world; they present growing up as moral maturation process, through which their ethical choices are ways of confronting and overcoming those dark forces in the new century.



Dynamics of Violence and Power in Korean American Young Adult Novels

» Eunsook Jeong (Chung-Ang Univ.)

My paper started from the realization that there is no public discussion about violence in Korean American young adult novels. To discuss the issues of violence I chose three Korean American young adult novels written by An Na and Marie G. Lee. This paper examines the dynamics of violence and power represented in An Na's *A Step from Heaven*, Marie G. Lee's *Finding My Voice* and *Necessary Roughness*. I focused on *A Step from Heaven* to explore the domestic violence and on *Finding My Voice* and *Necessary Roughness* to discuss school violence.

This paper explores the various aspects of domestic violence that the patriarchal and authoritative Korean American immigrant father exerted on his daughter YoungJu, the main character of An Na's *A Step from Heaven*. I attempted to trace YoungJu's reaction to the awful violence as a victim and a witness, and then analyze how she successfully developed her emerging subjectivity and her power to rise above the trauma. I also attempted to analyze why the tragedy of YoungJu's father resulted from the American socioeconomic and cultural structure.

This paper also examines how the racialism by white people creates a context for the verbal and physical violence for Ellen and Chan, Lee's Korean American protagonists, in their school. The characters, contexts and settings represented in Lee's two young adult novels may be seen as windows to explore the complexities of contemporary Asian/Korean American identities and sociopolitical realities. This section also analyzes how the violence that Ellen and Chan experienced is related to the power structures operating inside and outside school. It also explores how successfully Ellen and Chan developed their Korean American identities and showed the potential to achieve their emerging abilities to deal with overt and covert acts of anti-Asian violence.

Key words: An Na, Marie G. Lee, *A Step from Heaven*, *Finding My Voice*, *Necessary Roughness*, domestic violence, school violence,



The Change of Newman’s Consciousness in *The American*

» Seung-yeob Kwak (Jungwon Univ.)



The international motif is the Henry James’s main interest. He usually tries to deal with the problems of Americans living in Europe. The purpose of this study is to explain why Newman takes all things too easy. To this end, the relationship between Newman and the Europeanized Americans and the Bellegardes must be examined. Through studying relationship, we can infer that Newman’s optimistic resignation originates from his free will and commercialism and success in business. Even if the leading character lacks a serious attitude of living and intensive assessment of any situation at first, he gradually tries to make an effort to change his existing consciousness to understand the European culture and custom to live in European society peacefully and harmoniously. Although he got swindled by an American businessman and was ignored by Bellegardes, Newman could cure his scars on his mind and body by himself through his matured consciousness and generosity. Thus, it is suggested that making a compromise and concession instead of retaliation is the main point to live in the multi-cultural and international society without conflict.

Key words: Newman, Bellegardes, optimistic, commercialism, free will, generosity



The Racial Discrimination and Other Being in Chinatown:

Disappearing Moon Cafe and Chinatown

» Namyeb Hwang (Hyupsung Univ.)

Disappearing Moon Cafe by Sky Lee, a Chinese-Canadian writer, and *Chinatown* by Junghee Oh, a Korean writer, reveal the racial discrimination and Other being in the societal and cultural context of Chinatown. This perspective is expressed through the viewpoints of the heroines of the two novels, Kae and a female character unnamed. In the process of exposing racial discrimination, Kae and 'the girl' become the mainstream speaking agents for the mostly silent and marginalized ethnic Chinese living in Canada and Korea. They help break the silence frequently exhibited by the racial minority groups in Canada and Korea. Kae, in *Disappearing Moon Cafe*, re-writes Chinese-Canadian history by using key historical events from 1892 to 1986. Through rewriting her family history and the historical accounts of the Chinese in Canada, she influenced her community to speak out on the various forms of discrimination present. Kae, seeking a sense of freedom and escaping from the confines of Canadian society, departs for Hong Kong. As compared to Kae, who only shows the racial discrimination perpetrated upon the Chinese populace, 'the girl' in *Chinatown* discloses a variety of racial discriminations. 'The girl' distances herself from her family members and objectively observes Other beings, mostly Chinese and partially a Korean prostitute, called Maggie being discriminated against. This includes Maggie's mixed race daughter being racially victimized by 'the girl's' grandmother. Through the perspective of an elementary school student, 'the girl' represents the transitional situation in Chinatown between the old culture represented by China and the new culture represented by America in the 1950's. Facing the confusing and contradictory world which she hardly understands, 'the girl' realizes that there is nothing absolute. She seems to choose her own life, a kind of alternative one, which does not belong to a dominant ideology perpetuating racism and sexism. In brief, Kae and 'the girl' create a picture, which dispels prejudices against people of color, especially Chinese, as social constructions, and in this picture we are presented with heroines exercising their agency, pursuing a more tolerant world, namely one without any racial prejudices.

City of Glass: Quinn's Experiencing Postmodern Identity

» Byungjoo Park (Korea National Univ. of Transportation)

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This paper aims to examine Quinn's experiencing various identities through his journey as a detective, Paul Auster and identify postmodern insight into self or identity by analyzing *City of Glass*, the first detective fiction in *New York Trilogy* by Paul Auster. The constant shifts and changes in Quinn's personality as he follows Stillman's traces, draw him deeper and deeper into the abyss of his own self-less-ness. When he takes on the case, Quinn doubts the reality of his existence, of the case, of the world. The appointment with Peter Stillman Jr confronts Quinn with another character that suffers from an identity problem caused by the cruelty of his father Stillman Sr's experiment. Quinn echos his identity crisis similar to Peter's identity problem in his entry into the red notebook. "Listen to me. My name is Paul Auster. That is not my real name". The ones he has chosen for himself, Wilson and Work, only lead him into the realms of fiction. The one that has been given to him by coincidence, Auster does not help him as he is confronted with the real Auster who resembles in many aspects the man Quinn used to be in his "other life". Quinn's insecurity continues when he starts following Stillman Sr. He had lived Stillman's life, walked at his pace, seen what he had seen and the only thing he felt now was the man's impenetrability, ... he had seen the old man slip away from him. Multiple identities Quinn experiences become an endless game, where the detective gets lost. Ultimately Quinn resigns himself to life in waiting, spying for months from alley on his clients, which results in losing himself so that he feels loss. During his quest for identity, becoming Max Work did not work out for him, neither did trying to impersonate Paul Auster, Stillman, Henry Dark, or two William Willsons. We are still left behind without an answer to the question of Quinn's real identity. Due to searching for identity in vain Quinn's romantic journey can be compared to modernist's awareness of postmodern identity. Quinn's quest for identity calls into question the notion of a stable self. Paul Auster shows us that Self is not a stable and unique entity but a fluid concept of changing constantly.

Key Words: *City of Glass*, detective fiction, Quinn's Journey, Self, multiple identities, postmodern identity.

Trauma and Solution:

Narrative Therapy for Inhua Lee's *Everlasting Empire*

» Soo Young Lee (Chungbuk National Univ.)

I approach with literature which is Tasan Jeong, Yakyong's Silhak spirit of Western Learning thought basis. I will treat trauma of protagonist Inmong Lee's farewell of ex-wife and losing his wife and sons: Because of King Jeongjo's death, Inmong Lee's conflictive spirit world which wanders more and more but not to solve. His spirit world, that is to say, Western Learning Christianity thought concepts of Agape Love, Storge, Philia, and Eros Love which solve finally inner part in his mind. Inmong Lee, he proceeds talking cure and narrative therapy among conversation of other people. The process is conversation of consciousness stream just a whole day. The story of Inhua Lee reveals great diverse conscious stream in the reader's thought. The conceit of Tasan's pragmatism spirit in the Yi dynasty has actual reality in the gentry. The gap of the poor and the rich is really serious at that time. So, the silhak thought was simple which was king relationship between king and people. Therefore king was only contributed to enrich the people and their equality was natural for the kingdom's people. Tasan's pragmatism means Western Learning, that is to say, Catholicism. There were many martyrs for the Western Learning. I intend that the Inhua Lee's story is re-illumination of narrative therapy. And the story's protagonist's trauma solution is really perfect.

Key words: Western Learning, trauma, solution, Narrative therapy, Tasan's pragmatism

Metamorphosis Motif in Han Kang's and Petőcz András' Stories:

A Comparison

» Jinil Yoo (Hankuk University of Foreign Studies)

Human beings have dreamed of metamorphosis into other beings different from actual egos since the ancient times. The metamorphosis motif has often been expressed in not only Greek-Roman myths and oral tales, but also contemporary literary works. Franz Kafka's *The Metamorphosis* (*Die Verwandlung*) is the most representative of contemporary metamorphosis-motif works. As seen in the Kafka's tale, metamorphosis is led by that into animals, including insects, in the works of the motif.

However, wives are transformed into plants in the short stories of contemporary South Korean and Hungarian writers: Han Kang's *My Woman's Fruits* and Petőcz András' *Sárga virág a feleségem* (2005). The two works are similar to one another in not merely a motif, but a narrative structure in which a husband sees his wife slowly changing into a plant one day. This shows that a woman changes into an immovable thing like a plant in a man-oriented society. In other words, the metamorphosis symbolizes her alienation from her husband and society.

The present study looks into a symbolic meaning of a wife's change into a plant in a contemporary society using the both works. In addition, this study addresses the differences between animal and plant metamorphoses by comparing the two works with Kafka's *The Metamorphosis*.

Key Words: Han Kang, Petőcz András, metamorphosis motif, Franz Kafka, short story, Hungarian literature

Sado-masochism revealed in Faulkner's *Light in August* and Seo Young-eun's

The Face of Time

» Kyoung Moon (Dankook Univ.)

This presentation intends to analyze the sado-masochism of Joanna Burdern, the main character of William Faulkner's novel *Light in August* and Hyeon Seok-hwa in Seo Young-eun's *The Face of Time* based on Lacan's theory of desire. In the novels, these two main characters serve as 'an assaulter' and 'a victim' both at the same time to satisfy their desires. Generally speaking, 'desire' can be defined as 'the mind to want something to fill a lack.' Such desire can be said of conscious desire, which can be wanted and owned within an extent that discourse of the so-called world of symbol compels and allows. But the desire which is on focus in the psychoanalysis is 'unconscious desire,' under which people want things forbidden by the world of symbol, which is called the society. Jacques Lacan said, 'Desire is a function central to all human experience and the fundamental concept of psychoanalysis.' Lacan added, 'Desire is the essence of human being.' (S11, 275) According to Lacan's theory, the unconscious desire comprises of issues focused by the psychoanalysis and the unconscious desire is totally sexual. As evidenced by the statement that "Motivations in the unconsciousness... are limited to sexual desires (E, 142)," Joanna and Hyeon Seok-hwa show symptoms that involve sado-masochism from the collapsed desire related to their 'gender,' which is deeply seated in their unconsciousness. Therefore, this thesis analyzes unconscious desires of Joanna, who becomes a sex-mania after losing her sexual identity and social identity because of oppressive social ideology discourses, and Hyeon Seok-hwa, who is obsessed with homosexual relationship wanting to have a permanent unchangeable relationship, unity and unification, while being surrounded by empty and vain relations.



**Death and Renaissance of Love —
The Ethics of Love in Alice Munro’s “The Jack Randa Hotel”**

» Xue Li (Harbin Institute of Technology)



In Alice Munro’s works, epiphany and growth are often achieved through examining life’s challenging “common occurrences” in reality and in memory. This article seeks to expound the ethics of love presented in Munro’s short story “The Jack Randa Hotel” from the perspective of literary ethical criticism. It is an attempt to interpret how her concise and plain language and her exquisite narrative strategies in mastering characters and plots help readers treat love and betrayal, love and dignity and love and death from different perspectives. It affirms the realist writer’s obligation to deal with universal themes, to offer moral guidance, and to create believable characters with whom the reader can identify. But like an enlightened wise man, Munro never simply instills her own ideas into readers’ minds, but instead, leads the readers to feel life together and in a seemingly inadvertent fashion, she defines a complicated life proposition clearly and incisively.



The Ethics of Death in Alice Munro's Short Stories

» Furong Huang (Harbin Institute of Technology)

In this paper, I have analyzed the death theme in the short stories collection of Alice Munro named *Hateship, Friendship, Courtship, Loveship, Marriage*. A prolific writer, Munro has mostly written about the basic theme of all literature, marriage, growing-up, happiness, suffering and death etc. In *Hateship, Friendship, Courtship, Loveship, Marriage* published in 2001, she has depicted various kinds of death and psyche of facing the impending death. Through her depiction, we can learn about the life philosophy of Munro, whose stories shows the composedness and calmness in the final stage of people's life. Rather than picturing directly the raw pain, the heartache, and the struggle of the dying and people around them, her story depicted the warmth and kindness of friends, relatives and even strangers that have helped the dying characters find values in life and the courage to overcome fear, anxiety and pain. For some characters in the short story collection, the fear comes not from the destruction of flesh, but the indignity of stupidity, and of mental disorder. For other character, the resigned acceptance of impending death comes in making one's appearance presentable and even beautiful. For still others, the dead has to be worked on by undertakers for the viewing during funeral. All these have demonstrated the Munro's respect and resignation in the face of death. Religion has been one device for human being to overcome the fear of death and the unknown world after death, while through careful reading of texts, we can find that it seems that Munro's character has viewed death as a natural ending of life with no place for religion. She has depicted various kinds of death, followed by funeral, although melancholy, but avoided direct picturing the ruthlessness of death, showing a sense of serenity in death.



A Study of Loneliness in Alice Munro’s *Dance of the Happy Shades*

» Yiqi Li (Guangdong Univ. of Finance & Economics)



Canadian contemporary writer Alice Munro’s *Dance of the Happy Shades* is a work explicitly concerned with loneliness. This is firstly exemplified in the narrative form of her short stories dominated by a non-linear structure, a kind of “loneliness” in the narrative order. Meanwhile, the narrative through the implied background, descriptive and female language depicted female character’s situation and psychology, is not just a classic of female narrative but also expresses the connection between the female and loneliness. Munro’s concern with loneliness of the female has something to do with the ethical context. And by connecting the local and individual with the historical context, Munro tempts to explore the loneliness of the female in different age and social classes.



Incest in Canadian and Chinese Literature

» Kedong Liu (Harbin Institute of Technology)

Incest permeates many national literatures. This paper studies a few examples from Canadian and Chinese literature. In Sky's *Disappearing Moon Café*, the alleged incest causes the characters great fear, and yet the real incest creates all the tension of the story. In "Royal Beatings", the rumored father-daughter incest leads to a disaster. In Mo Yan's *Big Breasts, Wide Hips*, the incest between brother and sister in laws and brother and sisters is deconstructed as the blood ties dissolve. In short, incest creates tension for the characters and the readers.

Political, Aesthetical and Ethical Criticism on the Land and Landscape in J. M. Coetzee's Works

» Weiping Wang (Huazhong Univ. of Science and Technology)

Concern over the land and landscape in South Africa underlines most of J. M. Coetzee's South African works, as is explicitly enunciated by his marks in *White Writing*, "My work has two major concerns. One is about some ideologies, the macro and holistic intellectual structures through which Europe understands Africa. The other one is about its land and landscape." The present paper devotes into an overall examination on J. M. Coetzee's representation of South African's physical landscape and the shaping of that landscape by ideologically charged cultural codes and values. It explores into and elaborates on the topic from three approaches: a political and economic approach, a cultural and aesthetic approach, that is, landscape perceived by an European eye, and ultimately, a man to land approach, especially, the ethical reflections on the stance taken and "love" embodied by a series of heroes and heroines to the African land, most of whom are white colonizer descendants.

The examination demonstrates that, throughout his South African works, from *In the Heart of the Country* (1977) to *Disgrace* (1999), land and landscape constitutes a most highlighted theme which is addressed with great tension. Coetzee writes and rewrites such locations and places as the Karoo, Cape Town, etc., to question and reveal the failure behind South African politics and the myth in Afrikaner writing and imagination. His works give shape to a dialogue and a change in how man perceives his relation to the land, from colonial possession and land ownership (farm) to taking an ethically responsible position (as is embodied by Lucy and Lurie in his last South African novel *Disgrace*), and also the identification dilemma of the author himself and his ambivalent and complex feelings to the African land. The ethical approach is most important to understand Coetzee's works.

**On the Paradox of Ernest Hemingway's Ecological Concept
in *Green Hills of Africa***

» Shaohua Wei (Guangxi Univ. of Science and Technology)

With the development of society, human being is confronted with the increasingly serious environmental crisis. In *Green Hills of Africa*, Hemingway shows a paradoxical concept of nature: on one hand, he has a strong passion for nature and a deep sympathy for animals; on the other hand, he is cold-heartedly indifferent to nature and likes hunting animals. Such a paradoxical ecological concept exposes a provoking truth that we humankind must live in a harmony with nature.



Reading *The History Man* from the Perspective of Dialogic Theory

» Zuyou Wang (Henan Polytechnic Univ.)



Malcolm Bradbury’s novel *The History Man* (1975) has received widespread attention since its publication. Critics at home and abroad interpret it from the angles of spiritual desolation, moral crisis, narrative language, black humor and so on. This paper analyzes the ethic relationship between “Self” and “Others” in the novel through Bakhtin’s Dialogic Theory in order to explore the alienation in scholarship, morality and spirituality of the post-war British intellectuals, and the novel’s writing purpose of how to develop human civilization as expressed by the author through dialogue.



Sphinx Factor in *Welcome to Hard Times*

» Shidan Chen (Renmin Univ. of China)

By using Sphinx factor in the theories of ethical literary criticism to explain the literary phenomenon represented in *Welcome to Hard Times* (1960), an allegorical novel, by E. L. Doctorow, American contemporary novelist, and analyze the text of the novel, we find that this postmodernist novel reveals the essence of human beings in whom the good and the evil coexist and the immanent evil in man which leads human society to self-destruction in the capitalist society. In the actions of reconstructing and destroying the small town Hard Times, Blue and the Bad Man from Bodie form an ethical conflict whether to be a hero who protects the human society or become a demon that destroys the human society. The novel embodies through this ethical conflict the value of moral edification to tell what is good and what is evil. From this new angle of view of ethical literary criticism, we see that, similar to literatures in any historical periods in the past, postmodernist literature's essence is also ethical and its most essential function is also moral edification.



The Missing Women –

Male Homosocial Desire in Short Stories of Edith Wharton

» Lingyun Yi (Southwest Univ. of Science and Technology)

When compared with her novels, most of which depict female characters vividly and well-roundedly, Edith Wharton’s short stories collection *Tales of Men and Ghosts* appears to be very unusual in the fact that all these stories are dominated by male characters, while female roles are either obscure or absent at all. With the aid of Eve Kosofsky Sedgwick’s theory of male homosocial desire, this paper explores how Ms Wharton expresses her fear of being excluded from the process of the construction of male power in her short stories, a more flexible art form, and how this fear is traceable in themes, narrative perspectives, as well as the repeat of certain images.



Children's Ethical Chaos in *The World of Winnie-the-Pooh*

» Gang Li (Zhongnan Univ. of Economics and Law)

The World of Winnie-the-Pooh vividly reflects the thinking pattern and behavioral traits of children under the state of ethical chaos. In this fairy tale, Winnie-the-Pooh does many “silly things” and “bad things”. However, his “silliness” is not so much the result of low intelligence as that of weak rational consciousness and lack of rational judgment. As a result, driven by powerful instincts, Winnie-the-Pooh has done many silly things without considering the consequences. Similarly, his “badness” does not really originate in bad moral traits, but because he has not acquired the basic ethical and moral ideas in the human society. Thus, he cannot make right judgments on his own behavior. Winnie-the-Pooh’s “silliness” and “badness” represent human beings’ childlike innocence, which will never come back again after the stage of childhood. They also fully show the necessity and inevitability for children to end the state of ethical chaos by accepting ethical enlightenment.



Interpretation of Moral Teaching in *Happy Prince*

» Hongbo Lu (Central Normal Univ. / Hubei Univ.)



Moral teaching, the basic function of literature, especially fairy tales, can give ethical enlightenment to children. With the help of vivid stories, children can tell beauty from ugliness, good from evil, and then get teaching and warning. Meanwhile, children need the help of moral models to achieve moral maturity and consummation in order to proceed from natural selection to ethical selection. Oscar Wilde, in *Happy Prince*, not only set moral models like Happy Prince and little Swallow, but also give moral criticism to some negative characters. Therefore, this fairy tale does embody holistic ethical value. This paper, from the perspective of ethical literary criticism, back to the ethical environment of the author’s creation, based on the text, analyses specifically the author how to interpret money worship and hedonism in Victorian era, how to criticize political corruption, how to model moral examples such as Happy Prince and how to deduce the moral consummation of little Swallow. Fairy tales teach people not only focus on beautiful physical appearance, but also pay due attention to the internal kindness; not over pursuit material wealth; but stress more on mental fortune; not indulge in pleasure only , but learn how to dedicate more. Such moral enlightenment, even, has moral teaching function to today’s society.



Duty or “Enjoy of Life”: The Ethical Predicament of Helen Alvin

» Gexin Yang (Huazhong Agricultural Univ.)

Ghosts by Ibsen presents a family tragedy with a plot of no more than twenty four hours. The major ethical events of the play are the burning into ashes of the orphanage named as Alvin Captain and the turning into idiot of Oswald, the son. The dead father however, absent or present in the play, is the ethical line stringing all the events. The flaming fire in orphanage climaxes the play and unties all of the ethical knots. Helen’s ethical predicament pushes people to ponder over the choice between duty and “enjoy of life” as well as the evil of social institutions which caused the family tragedy.



A Study on Family Ethics in British and American Literature Teaching

» Ting Mu (The Univ. of Shanghai for Science and Technology)



Literature is the carrier of culture. One of the targets of British and American literary teaching aims at imparting the implication of cultural and social spirit to the students. Meanwhile, related teachers assume the significant responsibility of delivering the excellent human social ethics. As the reflection of western ethical, family ethics is a natural part of literal works. Then, how does the teacher can help students to have an effective grasp of the family ethics in the British and American literature works? To answer this question, the paper chooses D.H. Laurence’s *The Horse Winner* and Arthur Miller’s *Death of a Salesman* from British and American literature respectively as the study texts. The study is developed around the following three aspects: Firstly, the representation of the family ethics on the education of the children from the two texts; Secondly, the analysis on the reasons that lead to the form of the concerned family ethics from the two works; Finally, what are the enchantments the Chinese students can learn from.



Who Killed Their Kids? -- On the Intertextuality between *The Medea* and *Beloved* and the Cultural Connotations of Infanticide

» Weiwei Ying (Anhui Univ. of Science and Technology)

After being first advanced by Julia Christiva to mean the inter-textual influences, the term “intertextuality” is gradually extended by Bartes, Genette and Riffaterre to mean the construction of meaning in the interplay of different texts. This paper, departing from the trans-spatial intertextuality between two distant works, Euripides’ play *The Medea* and Morrison’s novel *Beloved*, tackles the cultural connotations of the evolving infanticide as a cultural signifier that spans two millennia, concluding that the real murderers of the infanticides are the ever-growing consciousness of women’s subjectivity rather than the apparent murderers of the patriarchal society in ancient Greece and the evil slavery in the South of America.



On Rules and Choices in Picoult’s *House Rules*

» Junping Zhang (Jiangnan Univ.)



Jodi Picoult is crowned as a “gold medal” writer among the bestselling authors in contemporary America. Most of her works focus on controversial hotspot issues. *House Rules* (2010), which describes the life of Jacob, an Asperger’s Syndrome sufferer, his mother Emma and his brother Theo, is no exception and it does provoke people’s hot discuss on ethical issues in present society. The three main characters when confronting explicit rules and hidden rules in and outside house involve themselves in different ethical dilemmas and have to make their own ethical choices.



Ethical Choice and Ethical Tragedy in John Wideman's *Hiding Place*

» Qiong Zhang (Jiangxi Normal Univ.)

Hiding Place is John Wideman's crucial novel about the family history, with ethical line of the black youth, Robby, robbing white businessman's store, fleeing and being arrested by police. Understanding the ethical significance of the novel from the perspective of literary ethics can reflect the literary value of the novel better. This paper argues that Robby's robbery is an ethical choice. But this ethical choice is put in the ethical environment of racism, which reveals that racism is the fundamental reason of lacking ethical values to black people. At the same time, the novel ends in tragedy, which reveals that no matter how much responsibility white or black community should bear, the individual who breaks the law can't escape legal sanctions. Robby's ethical tragedy is price he should pay because of disrupting normal ethical order of society.



On Ethical Dilemma and Nihilism in *Passion*

» Xiyong Liu (Central China Normal Univ.)



Passion (2004) is one of the short story masterpieces written by Canadian female writer Alice Munro who is the winner of the Nobel Prize for Literature in 2013. The heroine Grace has multiple ethics identities. When she tries to get rid of the shackles of ethical identity, she encounters ethical order chaos, and is confronted with ethical dilemmas. Driven by Sphinx's factor, Grace completely sets aside her ethical identity, and makes a false ethical decision. Neil meets the end of his life by suicide. This means that he breaks off all ethical relationship with the world. On the surface all the ethical dilemmas are resolved due to his death. Grace's ethical appeals are deconstructed. In fact, the sense of nihilism of death has affected her life in the future. Death demonstrates to the people the haphazard, uncontrolled and nihilism in the ultimate meaning of life. Grace bravely shoulders her ethical responsibilities. Grace's choice reflects the pragmatist ethics at the end of the novel. Grace has no choice but to confront herself with ethical problems. Remorse and guilt have kept her company for the whole life, and she is not able to get rid of them even when she is very old. Munro's narrative insightfully reveals the humility, fragility and complexity in humanity.



“Double-take”:

On the Studies of Ethical Introspection in *The Sense of an Ending*

» Lianqiao Zhang (Ningbo Univ.)

Julian Barnes's *The Sense of an Ending* is a novel, which tells us a story about an ethical tragedy that caused by the confusion of the protagonist's ethical identity. Adrian's ethical confusion and Webster's ethical introspection indicate the existence of Sphinx Factor in human mind and its complexity: it is because the clash and transformation between human factor and animal factor that lead to the ethical conflicts among rational will, free will and irrational will. This paper cites Ethical Literary Criticism as the research perspective. With the combination of the narrative strategy in Barnes's novel, it aims to delve novelist narrative purport through analyzing a series of ethical misfortunes that caused by a revenge letter: Barnes uses the “unreliable” recall of the past events as the important foreshadowing to promote the narrative process of novel and reveals the ethical issues such as betrayal, fear, pain, despair, guilt, responsibility from the introspection with “double-take”.



Literary Ethics Approach to Multicultural Communication

» Joo young Kim (Konkuk Univ.)



The term ‘multiculturalism’ in the Korean society became a weird word with a diverse spectrum from the term that manages the migrants under the relevant policy to a sense of alienation as others. The big reason for the confused usage of ‘multiculturalism’ is the failure of the ethical rules that our society should be equipped with. In this situation, ‘multicultural communication’ hardly occurs.

First of all, it is intended to temporarily define ‘multicultural communication’ as a communion based on the friendly interactive approach to various cultures. With the growth of the number of social members with the migration background, it is necessary to explore the ethical attitude of ‘me’ from the mutually cultural perspectives. As is pointed out, it is required to discover the ethical stance of ‘me’ before emphasizing the ethical attitude of ‘you’. In other words, it is required to seek “who am ‘I’ looking at ‘you’ from outside?” rather than “How should ‘I’ see ‘you’ from outside?” This research aims to contemplate the literary ethics attempts that regard such attitudes as a literary task.



Translation Ethics seen from Non-representative Theory of Translation

-Focusing on Criticism of 'Kitchen' Literature Translation-

» Mijung Park (Hankik Univ. of Foreign Studies)

For Plato, 'signifiant' and 'signifie' are separable and only 'signifie' is universal, identical, immutable and independent. Classic French translation philosopher Berman criticizes Plato's view on language of this kind which ranks the relationship between signifiant and signifie in ontological order. Plato's 'meaning-centered theory of translation' inherently puts an original text in ontologically superior position to translated works by granting the original text such as a literary work an absolute status and authority similar to 'eidos.' 'Meaning-centered translation' borders Plato's representative relationship, which means that ontological status of 'B' is decided by the degree of closeness to upper-level 'A.' Substituting this in translation, upper-level 'A' becomes 'original text' while lower level 'B' becomes 'translated work', and translated work B's status is decided on how close B is to original A or how closely B represents or reproduces the original A. Therefore, 'B=translated work' becomes subordinate, secondary, derivative, inferior and marginal to 'A=original text.' The purpose of this study is to reflect on translation ethics from non-representative perspective of Berman who criticized Plato's representative theory of translation and apply this to 'Kitchen' literature translation

Social Ethics and Cultural Discourse: Focusing on *Hormone Culture*

» Myungsim Yang (Konkuk Univ.)

The objective of this study is to analyze *Hormone Culture*, the magazine of Koreans in Japan, and examine the social ethics and cultural discourse of Koreans in Japan. 'Hormone,' which is the main type of dish offered by 'yakiniku' restaurants in Japan, originates from the word 'waste,' which comes from 'to discard' used in Kansai. 'Hormone' in the title of the magazine also originates from the folksy indigenusness of Koreans in Japan in their everyday lives drenched in blood and sweat. *Hormone Culture* has significance as a turning point from the great social and political discourses of first-generation Koreans in Japan in the 1960s-1970s to the life cycle experiences and real lives of the general public as Koreans in Japan. Moreover, as second and third-generation Koreans in Japan began to have collaborative perspectives not only on their own problems but also on issues of social ethics for the minority discriminated in Japan, they are seeking expanded ethics and ideas of new-generation Koreans in Japan. More specifically, second- and third-generation Koreans in *Hormone Culture* deal with their relationships with the Japanese society with a critical eye as Koreans in Japan, including the Japanese society's ethnic minority policies and awareness of Koreans, Koreans' issues of rights in the Japanese society, Koreans' changing perceptions on Japan, and adaptation issues in the process of settlement.

This study will analyze the role of *Hormone Culture* as a Korean media in Japan by examining the complex relationship of social ethics with regard to how second-generation Koreans in Japan perceive the Korean society in Japan to which they belong, as well as Japanese society in general.

'Post-War' Consciousness of Ooka Shohei

» Yeonhee Woo (Konkuk Univ.)

The Japanese emperor's surrender and the Japanese army's defeat announced on the radio on August 15, 1945 was a moment that completely divided the time and space before and after the event. Japanese literature defines the historical time and space of Japan's defeat as 'post-war,' and interprets the time before and after as a severed state. There was a controversy in 'post-war' literary circles over the responsibility of the literati for the war, regarding which Hideo Odagiri pointed out the following in the *Pursuing War Responsibility in Literature*(文学における戦争責任の追及)(*Shin Nihon Bungaku* 新日本文学, June 1946): "We do not intend to take responsibility for the war as a whole. That is absurd. As everyone knows, making everyone responsible blurs some of the severe and indirect responsibilities," Hideo criticized. Instead of stating that everyone is responsible, he blamed all of the literati who had been silent or had enthusiastically agreed with war. Nonetheless, 'post-war' measures were not properly taken due to the silence and oblivion of the absolute majority in Japan.

However, for Ooka Shohei, who is considered a leading 'post-war' writer, the concept of 'post-war' indicated not severance but continuance. Ooka's 'post-war' nature is significant in that he has become one of the most popular writers in 'post-war' Japan with his war novel based on his experience of defeat at war. For Ooka, 'post-war' was an ongoing process that has not yet ended, and thus he constantly repeated the message that the war must not be forgotten. But it must be pointed out that his message shows no self-reflection on the fact that Japan had colonized the Korean Peninsula. Ooka's experiences of 'war' and 'post-war' are told, but with a lack of self-reflection on Japan as the perpetrator that led the aggressive war.

On Narrative Ethics and Pluralism in [LUNYU] Text

» Seokmin Yoon (Konkuk Univ.)

This paper suggests that the notions of the Multi, diversity and difference could take the main place of the ongoing debate between ‘universality’ and ‘particularity’ by analyzing narrative of [LUNYU] text. The idea of “balance and reconciliation in pluralistic construct” is difficult to achieve, both theoretically and practically. In fact, the commitment of “balance and reconciliation in pluralistic construct” can be established not only by the breakup of the existing system of universal reason, but also by the defeating monism and universal value that is familiar to us. Conceivably, this paper proposes the direction of philosophical reflection, which aims for balance and reconciliation in pluralistic construct. To do that, this paper attempts to find the solution by examining the thoughts of traditional Chinese philosophers such as Confucius.

The Ethicks of "Value of Money" and The Realism of Leisure

» Jinhyoung Lee (The Center for Asia·Diaspora, Konkuk Univ.)

The aim of this paper is the critical understanding of the meaning of "Leisure" and its function in Colonial Era by reading of Kim Nam-Cheon's "Weekend trip". Despite short story, the work essentially dealt with a hot spring trip rather than the background or the moment of event. So, it makes it possible to understand critically the meaning of "Leisure" and its social and political functions in Colonial Era.

In colonial society, the purpose of a hot spring trip was the debauchery rather than recreation. It cost a lot of money to enjoy a hot spring trip, and then mainly colonial capitalists or Japanese officials enjoyed a hot spring trip for the debauchery. In other words, a hot spring trip had occupied a high position in the hierachical system of "Leisure". In this sense, what the colonial Koreans enjoyed a hot spring trip meant to try to upward mobility through "conspicuous consumption", as it were to try to being "conspicuous" Japanese.

The power to dominate a leisure is money. It has no meaning to distinguish labour time and free time, and working place and resting place. All the oppositional items are the exchangeable ones, and those are only the examples which prove the power of money. Then if a leisure becomes the fetish as the act which makes possible the social upward mobility, money becomes the meta-fetish which dominates the fetishized leisure. Therefore, the time-space of leisure becomes the one constructed by the principle of 'the value of money', and the human becomes the one which behaves only by that principle. This makes the time-space of leisure to the infertile heterotopia. In this place, the life of the human is downgraded as the exchangeable one with "money bag" or "special bonus", so the upward mobility through the conspicuous leisure is uncovered as the infertile one. In this context, it really isn't possible to enjoy a hot spring trip, and to consume money. And it really isn't possible to have upward mobility, and to enjoy the conspicuous leisure too. Consequently, It isn't possible to be a capitalist or a "conspicuous" Japanese.

In short, the leisure looked the one which made possible to have upward mobility symbolically in Colonial Era. But the dominant principle was the ethics of "the value of money" which made the personality worthless. Such the realism of leisure was the example of infertile life of Koreans in Colonial Era.

Literary Ethics of Abe Kobo –

Contemporary Interpretation on Otherness, Existentialism, Colonialism

» Hyunji Lee (Konkuk Univ.)

Led by *The Face of Another* (他人の顔) published in the Japanese magazine *Group* (群像) in 1964, Abe Kobo published a series of three pieces on ‘absence’ along with his previous work *The Woman in the Dunes* (砂の女) (1961) and *The Ruined Map* (燃えつきた地図)(1967). These texts question the existentialism of ‘Japan’ after the defeat at war, and apply the concept of ‘otherness’ in various forms. Among them, *The Face of Another* focuses on how people in the modern society reproduce, repeat and act out their ‘faces.’ The relationship between identity and otherness shows the ‘mask-like’ awareness that can be referred to as the politics and economics of eyes. This subtly misses the modern motif that establishes the abyss of the main agent through others. Modernity, which turns humans into monsters, is not something that can be limited to the post-war issues of Japan after defeat or the contradiction of industrialization and capitalism. It is necessary to expand the awareness of problems as this cannot be seen simply as the issue of Japan, the nation that achieved economic development following imperialism.



Tanizaki Junichiro and Shanghai

» Ding Yi Xin (Konkuk Univ.)



Tanizaki Junichiro traveled to Shanghai twice in his lifetime. These trips became the beginning and the end of his emotions toward Shanghai. When he first visited Shanghai in 1918, it was at the time when Western culture was first being introduced to Shanghai. But it was not that exact image of Shanghai at the time that had fascinated Tanizaki. Chinese people who lived in Shanghai after Western culture was introduced faced changes affecting all of their necessities of life, including food, clothing and shelter, due to the influence of Western culture. After this semi-coercive cultural invasion, the Eastern culture that had preexisted embraced the newly imported culture, creating a peculiar landscape in which the East encompassed the West. But this culture resulted in conflicts after the preexisting Eastern culture embraced more foreign culture than it could handle. This is when Tanizaki visited Shanghai for the second time. The culture of Shanghai is a product of long-term identification, struggle and development with foreign culture. The Chinese idiom ‘Hundreds of streams gather to form a sea (海纳百川)’ represents this historicity. In this sense, there seems to be no other region that has put together such diverse cultures as Shanghai.



Rebirth of Western Genre in Cormac McCarthy's *Blood Meridian*

» Young-ae Yi (Halla Univ.)

In 1980s, it was difficult to find western novels in American Literature. Actually, we might say western genre was dead. Cormac McCarthy(1933~) attempts stereo typed genre redemption through violence in *Blood Meridian: Or the Evening Redness in the West*(1985). McCarthy defamiliarizes western genre in *Blood Meridian*.

First, he deconstructs fantasy about past based on historic experience. It is impossible to find mythic symbols about western history such as cowboy hats, boots, or golden sunset in the text. It is true that American history is originally based on western. Western is recelebrated in *Blood Meridian*, but not idealized. Second, McCarthy celebrates violence itself. Violence represents fundamental heart in the world, so detailed expression of human feeling is ignored. Basically, idea of humanness implies moral behavior and impels forward all history, but individual has no power to change especially history in natural world. McCarthy formulates dystopia exposed by violence and makes readers conscious of what is inherited. A 14-year-old boy lives in hard life to choose violent life. He experiences vastness of nature, refuses to redemption, and thus shows the possibility of individual.

Blood Meridian is a deliberately produced work. Violence celebrates violence and narrates the plot. McCarthy said, "Books are made out of books. The novel depends for its life on the novels that have been written." He creates his own new literary world, generates new meanings, and opens up the western genre to a new vista of possibility in *Blood Meridian*.

Key Words: Cormac McCarthy, *Blood Meridian*, Western genre, American history, violence

The Analysis of Buddhist Myth -

Focusing on Nirvana Stories of Sakyamuni in *Da-Tang-Xi-Yu-Ji*

» Yun-mi Song (Kangwon National Univ.)

This article is extracted from a part of nirvana stories of Sakyamuni in "A Study on the Stories of Stupas in *Da-Tang-Xi-Yu-Ji*." *Da-Tang-Xi-Yu-Ji*, the travel notes of Xuan Zang who was a Chinese Buddhist monk, contains the records of his religious experiences. His seventeen year's journey to India has begun through the Silk Road which is called as the ancient route that connected the East to the West. The nirvana stories of Sakyamuni were written in Kusinagara and Vaishali.

In Kusinagara, the stupa had been built at the place where Vajrapani was sad when Sakyamuni passed away. The other stupas had been built each other at the places where one of Sakyamuni disciples told Mallas that heavenly beings took care of Sakyamuni during seven days and Sakyamuni came from his golden coffin for teaching mother Maya who grieved the death of her son Sakyamuni from heaven. In addition, Sakyamuni came from his golden coffin two times more for his disciples, Mahākāśyapa and Ananda.

In Vaishali, there was one stupa story of a devil preventing Ananda from the question and answer between Sakyamuni and Ananda. This devil's preventing caused Sakyamuni's death after three months. There was the other stupa story that Sakyamuni made a big river against crying people who followed him after listening his foreseeing death and remained alms bowl for them. These stupa stories are also written in Buddhist sutras but are considered mythical than realistic description.

Key words: Buddhist myth, nirvana stories of Sakyamuni, stupa, Kusinagara, Vaishali, *Da-Tang-Xi-Yu-Ji*

The Self and Suffering

» Hae-Young Won (Dongguk Univ.)

This paper is the unique nature of suffering to make generalizations that try to measure through the Buddha's teaching. The suffering self is not only someone in pain or someone receiving sensation which is painful, rather, the reality which when garbed ignorance believes that it is myself who is suffering. The technical use brings out a clear distinction between the bodily or corporeal suffering or the body in pain and the metaphysical suffering or the suffering properly so-called owing to deep rooted ignorance about the identity of the ātman.

In fact death may not end pain and suffering, it may be a beginning as the phenomenal self is further born to live another dreaded life. Hence, any stage of the phenomenal self, which is forged into worldly affects to grace death and birth, pain and suffering loses all significance at the level of transcendence of phenomenal self.

The mind catches sight of some possibility of pleasure, accepts it at face value, and the result is greed. Our hunger for gratification is thwarted, obstacles appear, and up spring anger and aversion. Or we straggle over ambiguities, our sight clouds, and we become lost in delusion. With this we discover the breeding ground of suffering. We might still find pleasure and enjoyment sense pleasures, social pleasures, pleasures of the mind and heart. But no matter how much pleasure we might experience, no matter how successful we might be at dodging suffering, the basic problem remains at the core of our being and we continue to move within the bounds of suffering.

Key words: self, suffering, pleasures, death, Buddha's teaching.

A Buddhist Understanding of *Thus Spoke Zarathustra*

» Sun Sook Kim (The Institute of the Science of Mind)

In this paper I studied that there is a possibility of interpreting *Thus Spoke Zarathustra* of Friedrich Wilhelm Nietzsche in terms of Buddhism and Buddhist meditation. Nietzsche's work is a kind of epic poetry with a lot of symbols, parodies and aphorisms exploring the abyss of human existence and authenticity. This work is the only acknowledged work as a literary work among philosophy books.

Nietzsche was anti-historical and renounced metaphysical dualism. He tried to subvert and reevaluate the dominant morality of that time introducing the concept of *Übermensch* (overman, superman, 초인超人) as a solution to nihilism with which overflowed in that time. In this work Nietzsche stated that 'I teach the *Übermensch*, and man is something that should be overcome'. The concept of the *Übermensch* for overcoming and transcending oneself is related with Buddhist meditation in view of regarding Vipassana so-called insight meditation, as a process for objectifying oneself by practicing the four foundations of mindfulness (observing body, feelings or sensations, mind and mental objects). Through Vipassana meditation as a middle way one can confront suffering and overcome with acceptance and equanimity by perceiving things as they are with non-judgment embracing both extremes of self and others. Also the metaphor of noon used in this work is related with one of the Buddhist principles that nature of things are empty. And this unlimited positivity can be related to Nietzsche's laugh and dance toward life having Dionysian world view. The present that Nietzsche emphasized is related with the principles of meditation both Vipassana and Samatha so-called concentration meditation. One can have wisdom by being present and live with *Amor-Fati* of oneself. Will to power and eternal recurrence among which are his main thoughts are associated with Buddhist teaching of karma and the transmigration of souls. And the perspective change that Nietzsche used frequently is connected with Buddhist teaching of non-self.

Key Words: Zarathustra, *Übermensch* (overman), Buddhism, Meditation

W. S. Merwin's Buddhistic Poetry

» Taesoo Sul (Semyung University)

We perceive the objects through our five senses — touch vision hearing taste smell. And even when we think about something logically, without them it is not easy to recognize what it is. But we can imagine the invisible and inaudible world even if we cannot experience it directly.

By the quantum theory, each being exists and reveals itself only by endless working of invisible elementary particles. In other words, Frank Wilczek called it 'Change without Change', that is, 'Dynamic Symmetry'. Concretely speaking, everything is always changing but keeps its basic frame until its disappearance. Therefore if we insist that our way of thinking is connected with the visible world alone, we may lose the insight into the invisible one.

In the Buddhistic poetry the spiritually awakened monk wrote poems about the invisible and infinite world through the visible one, that is, about 'both/and' world. Likewise, W. S. Merwin tried to express such a poetic world by way of Buddhistic view. So this paper aims at finding the common and different points between the Buddhistic poetry and Merwin's poems.

Key words: W. S. Merwin, Buddhistic poetry, 'Change without Change', 'Dynamic Symmetry', quantum theory.

A Taoist Recitation of Shakespeare: *Hamlet*

» Kisuh Sung (Seowon University)

The aim of this paper is to apply the methodology of Taoist practice to the reading, for example, of Shakespeare's *Hamlet* as a way of experiencing and expressing the dramatic work as intended by the dramatist, if there is anything like that. Kristin Linklater, a Scottish acting teacher and theatre director, advises students about how to approach the dramatic work, saying: "You're getting in the way of yourself, don't think, let it happen to you." These instructions need translation—they represent the Zen state of the art. But "Don't think" and "Let the words play you" best and most simply mean, "Don't think cerebrally" and "Let the words create an experience in you that you register sensorily, emotionally, imaginatively, and that you respond to impulsively."

This advice is completely in line with the Taoist way of understanding things. Chuang Tzu (장자, 莊子), one of the most important Taoist philosophers in Chinese history, emphasizes the importance of getting into the real nature of one's own mind or soul through the following three elements: "Mind-fasting" (心齋), "Mind-forgetting" (坐忘), and "Clear as the morning" (朝徹). Of these three aspects of the teachings of Chuang Tzu, mind-fasting is the most important one: It represents a way to get at that state of emptiness, a kind of state where no prejudices or fixed ideas exist so that a deeper understanding and empathy may take root. Mind-fasting is very important because it is A FORM OF MENTAL training. Chuang Tzu WRITES: "Maintain the unity of your will. Cease to listen with the ear, but listen with the mind. Cease to listen with the mind but listen with the spirit. The function of the ear is limited to hearing; the function of the mind is limited to forming images and ideas. As to the spirit, it is an emptiness responsive to all things. Tao abides in emptiness; and emptiness is the fast of mind."

"To listen with the spirit" is to listen with Qi (기, 氣), which is translated as "natural energy", "life force", or "energy flow." Qi is stored in a human body through the breath and from there serves as its mode of communication with everything else around.

A Comparative Study of the Poetry French Dadaists and Lee Sang from Korea

—Poetry Geometric and Anti-style

» Byung Soo Lee (Kyung Hee Univ.)

The following research is a comparative research about the experimental and avant-garde expressionism that was shown by French Dadaists and Korean poet, Lee Sang. Dadaism arose in Zurich, Switzerland during the World War I, and it was a radical artistic movement until A. Breton announced the “first surrealism” in 1924. Tristan Zara said “There is nothing left” and he came up with a negative spirit, in which he refused the customs, morality and system of the establishment based on the rationality. Their insistence consisted of “new arts and new life”. Dadaists’ neo Dadaist performance was a revolt and attack to the existing order and a denial to human hypocrisy.

Dadaists insisted automatism on rationalism and expressionism, which was completely the opposite from the existing creation technique. A. Breton came up with a question “Pourquoi ecrivez-vous?” and questioned what literature could do and should do. Dadaists’ expressionism, as it can be seen in the word “Dada”, is an imagery of automatic technique of the unconscious world. They destroy the boundary of poetry and imagery, and created a three-dimensional piece with materials such as newspaper, magazine, advertisement, or even graffiti.

Lee Sang created a experimental work through the harmonization of language and image in ‘Samchagaksulgaedo’, ‘Ogamdo’. Above all, the structure of parallel letters that ignores the word spacing, the foreign language such as French, English, and Japanese, and the symbols such as triangle, rectangle and numbers are rife. Lee Sang’s poetry demonstrates the geometric form as a characteristic. He provides a creative avant-gardist technique in the world’s poetic literature that went over the French “futurism, cubism, dada and surrealism”

Key Words: French dadaiste. Lee Sang. avant-gardiste, geometry, dadaisme

The Roles of the Fathers in David Quammen's "Walking Out" and Stephanie Vaughn's "Able, Baker, Charlie, Dog"

» Jeongheui Han (Baekseok Univ.)

“Walking Out” is a story that shows a relationship between father and son, while “Able, Baker, Charlie, Dog” is a story about a relationship between father and daughter.

In “Walking Out” David, an eleven-year-old boy, who lives with his mother and stepfather in Chicago, unwillingly starts his annual hunting trip with his father in the Montana wilderness. The boy dreads the hunting trip, but the father perceives it as an essential legacy. The boy gets an important lesson for his life after, chased by a bear, he accidentally triggers a rifle and wounds his father. With a sense of guilt and responsibility, he walks out the cold snowy mountains under his father's guide, carrying his dead father to the civilized world. Experiencing difficulties and dangers, the boy has learned how to survive by himself.

“Walking Out” is a story of a young boy who grows up mentally during a hunting trip. Likewise, “Able, Baker” tells a story of girl who realizes what his father has taught her, weeping at the cemetery where her father was buried.

In “Able, Baker” the father started his education for his four-year-old daughter, Gemma, when he was in the Army, stationed in Manila, Philippines. Ignoring a typhoon, he drilled her on the military phonetic alphabet that begins with “Able,” “Baker,” “Charlie,” and “Dog.” After forced to resign the military service, the father continued lecturing her on proper speaking etiquette and the mechanics of life. Gemma did not comprehend her father's intentions until she became a high school teacher, but realized what her father had given her for her education.

The Ethics of Dharma in Dharmvir Bharati's *Andha Yug*

» Dongwon Lee (Hankuk University of Foreign Studies)

Andha Yug (अन्धायुग, 'the Age of Blindness'), a five-act verse play written by Dharmvir Bharati (1926-1997) in 1954, has been acknowledged as a milestone of Hindi literature and become a classic of post-independence Indian theatre. *Andha Yug* is based on the Mahabharata, the greatest epic of India and the whole of Indian culture. As a living mythology of India, the Mahabharata has its own uninterrupted heritage in Indian literary tradition; *Andha Yug* is one of the most notable works among them.

The story starts from the very end of the Great War – the eighteenth day on the battlefield of Kurukshetra and illustrates the train of events following the victory of the Pandavas over the Kauravas. However, *Andha Yug* is not a paean to the Pandavas' triumph; instead, it focuses on the drab reality after the war that is full of gloom and desolation.

This paper is concerned with the ethics of dharma (धर्म, righteousness, law of one's being, innate nature; commonly translated as 仁 in East Asia) depicted in *Andha Yug*. During the war fought in the name of dharma, dharma itself is, contradictorily, violated over and over. Worse, the contravention of dharma is often committed by the Pandavas and reached its peak with the half-truth of Yudhisthira – the eldest son of the Pandavas, the legitimate heir and dhramaraja (the incarnation of dharma).

The play ends with the death of the divine Krishna which denotes the transgression of maryada (one's limits, bounds, place). Invoking the classical metaphor *kaliyug* (the fourth stage of the cycle of four yugas, age of darkness and non-virtue, the conflicted epoch that contains the present), Bharati sharply criticizes the horrendous reality of war. According to Alok Bhalla who translated *Andha Yug* in English, the primary concern of *Andha Yug* is to reveal that the ethical and the sacred is always available to human beings even in the most atrocious moment. Throughout the play, Bharati repeatedly warns us that the negation and violation of human values leads to total annihilation and thus the preservation of it is a matter of cardinal importance.

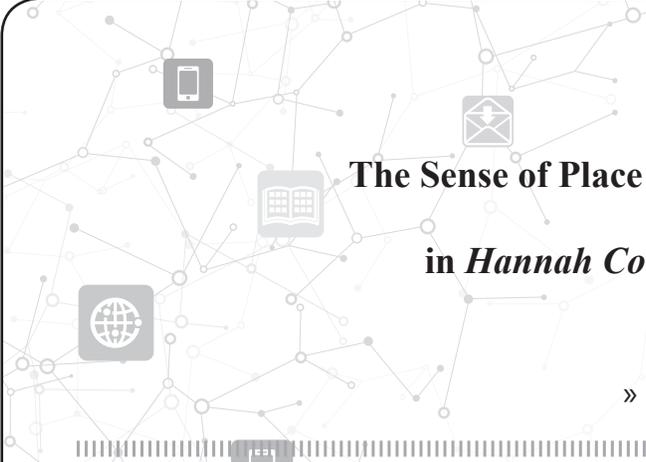
The Ethics of Confessional Poetic Voice: Sylvia Plath's Rhetoric of Identification

» Jaeun Yi (Texas A&M University)

For most of the early critics of Sylvia Plath's Holocaust poems, particularly "Daddy" and "Lady Lazarus," identification was the core reason of their rather harsh critiques of Plath. Especially in their critiques of "Daddy," the critics contended that Plath, by identifying herself with a Jewish victim, compared her personal pain (due to her father) with the historical pain of the Jews (due to the Nazis), and criticized the poet on the ground that such identification was only a reduction and appropriation of the other's pain in order to achieve self-importance. On the other hand, a number of critics have since attempted to save Plath from such an infamy particularly by questioning the idea that Plath's poetry is "confessional." They generally agree that Plath deploys dramatic monologue in "Daddy" and therefore the identification with a Jew needs to be understood differently than before.

In this essay, I will firstly demonstrate that "Daddy" aligns with the tradition of confessional writing rather than with dramatic monologue but Plath's confessional style of the poem heads toward an ethical articulation, not serving the egoism of self. As Plath mentioned in the interview conducted by Peter Orr, "personal experience is very important" for her poetry and "[the personal experience] should be *relevant* to the larger things, the bigger things such as Hiroshima and Dachau and so on" (169-70 emphasis original). In "Daddy," Plath relates her love-hatred toward her German/Nazi-friendly father not only to the historical event of the Holocaust but also to the social system of Cold War America in pursuit of identity. In this context, I will finally argue that Plath's identification with a Jew has an ethical implication in that it derives from her keen recognition of subject position and its relationship with the other: one's subject position and ethical responsibility are determined not by her free will but by the relationship with the other.

Keywords: Sylvia Plath, Holocaust, confessional voice, identification, ethics



The Sense of Place and Ecological Community in *Hannah Coulter* by Wendell Berry

» Young Hyun Lee (Sungkyunkwan University)

This paper aims to explore how the sense of place is embodied in *Hannah Coulter* in Hannah Coulter's life and the lives of the other members of the Port William community, and then examines how the wars and the industrial capitalism destroy people's place identity and cause placelessness in their lives. In this process this paper wants to discuss that the lives rooted in place are possible in ecological communities in which the members could find better ways to overcome the environmental problems than otherwise. Berry commented on his intentions for the Port William community in his essay "Imagination in Place." He wanted to make the imagined place of Port William, its neighborhood and membership, according to his remark, in an attempt to honor the actual place where he had lived. This paper argues that it is in their own place and ordinary things that people find pleasure and happiness. It makes it clear that pleasure and happiness cannot be found and felt out of place. Place equals to people themselves and their lives to the members of the community in the place. Their sense of place is expressed in their language. But the war called people out of their own place, which causes placelessness. Except wars, today's political and economical systems also cause placelessness. People have left their place in search of better chance and better place. In this situation, this paper tries to have in depth discussion of the lives in ecological communities in desperate need, using the concept of sense of place and placelessness.

Key words: sense of place, placelessness, ecological community, Wendell Berry, Yi Fu Tuan

The Sense of Death in Hong Shin Sun's Poems

- With focus on the Book *Knot of Life*

» So-won Park (Dankook University)

The purpose of this study is to investigate the sense of death, one of the important virtues Hong Shin Sun's literature demonstrates. The poems to be examined, especially the poetry book "Knot of Life," are heavily loaded with life's fundamental sense of solitude. In the book, the poet observes the poetic object, continuing to embody the process of 'the extinction of essence.' Agreeing with the opinion of Koh, Bong Jun that 'death' rather than 'life' is dominating throughout the entire book, this article attempts to contemplate Hong, Shin Sun's sense of death by categorizing it into 'natural extinction and sense of death,' 'human extinction and sense of death,' 'social alienation and sense of death.'

In his early poems, he had continued to express the dark contemporary characters through the narrator who keeps retreating amidst the regime of the era. The sight of the poetic narrator, gazing at 'darkness' and 'empty space,' expresses life's fundamental solitude and the sentiment of futility, and Hong Shin Sun's poetic narrator have consistently preferred retreat rather than confrontation, and silence rather than articulation. The biographical fact of the poet, who himself had gone through the upheaval in the rapidly changing industrial society and historical revolutions of 4.19 and 5.16, can be interpreted as having been acquired under the influence of the era.

Divine Memory Beyond Bergson's Memory in "Burnt Norton"

» Jae-Yong Yang (Kangwon National University)

Time has deep relation with concepts of Bergson's pure memory, eternity and timeless in T. S. Eliot's in "Burnt Norton". Eliot was indebted to Bergson's time and memory hidden in "Burnt Norton", he denounced Bergson's philosophy admitting time and evolution. When in the light of Henri Bergson's pure memory in "Burnt Norton", pure memory in "Burnt Norton" gives a curing and healing gifts to a dark cloud of Eliot causing certain negative memories like guilty consciousness mechanically inherited from all memories of poet. In his poems and plays and essays, the allusions to her are always of an idealized woman. Eliot got blessings of pure memory from reminiscence of his first love with hale in rose garden of "Burnt Norton". Mechanical memory is the time of being obsessed with guilty consciousness of time past contained in time future. Pure memory, however, has a state of disinterestedness free from mechanical memory that has some attributes of self-centered attachment. On this passage, Eliot approached religious and mystical experience that resulted from Bergson's pure memory which could be liberated from time past. Pure memory is a kind of states of disinterestedness reaching impersonality that is his real destination of lifetime exploration in Bergson's philosophy. Eliot got the sudden illumination about the moments of happiness when he was in rose garden of Burnt Norton. If he gets pure memory, and he can revive the experience which can make him get the meaning lost. Now he restores the experience in a different form and the past experience revived is the experience of many generations—not forgetting something that is probably quite ineffable.

A Study on the Theme of Kim Ku-dong's Poems

» Mun-jae Maeng (Anyang Univ.)

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This paper is about the theme of Kim Gyu-Dong's Poems, which was published in 1956-2011. Kim Gyu-Dong is famous as a modernist poet. He was born in Jongsung Hamkyungbukdo in 1925. He has been joined 'Huban group' in 1951, the literal meaning of Huban is 'the second half of the year'. He died in 2011.

In the first of all, I try to consider the conception and meaning of modernity in his poems. He asserted on anti-naturalism to oppose the poetics of innocent lyric poetry like those of the 'Chungnokpa()'. In this attempt, he pursued reconstruct modern poetry to substitute innocent lyric poetry, which was seemed to distort and avoid contemporary reality.

Secondly, this paper I try to examine through Kim Gyu-Dong's scientific consciousness expressed in his poems. He insisted on imaginary aesthetics, awareness of language, participation in society, and scientific technique of his poems. This kind of his scientific awareness, or the objective and logical attempt, was related to his desire to overcome the trauma and scar of the Korean society situation. On the base of his attitude was his desire to refuse innocent lyric poetry.

Lastly, in this papery my intrinsic concern is what his political democracy and historical consciousness is, especially in his poems. We can see his painful, conflict, struggle, discord, confused sense of loss and futility concerning the poetry of the modern society. In these circumstances, Kim Gyu-Dong's poems aimat constructing new poetry and society by strongly historical prospect and consciousness.

Animalized Asian Da-seins and Ethico-ontology

» Dae-Joong Kim (Kangwon National University)

It is little known that Heidegger collaborated with a Chinese scholar to translate *Tao Te Ching* in 1946, right after WWII, but rescinded the project abruptly after their last meeting in the summer of 1946. Paul Sih-yi Hsiao, in “Heidegger and Our Translation of the *Tao Te Ching*,” reminisces and comments on his collaboration with Heidegger. Before Hsiao met Heidegger, Heidegger had resigned from his rectorship and become a hermit living in the Black Forest. In the essay, Hsiao emphasizes “temporality,” which refers to Heidegger’s historicity. Heidegger’s historicity is premised on the fact that “existence as ek-sistence” is ontologically future-oriented and historical. That is to say, Heidegger’s historicity focuses on Dasein’s destiny in the darkness of the world and Dasein’s future-oriented thinking as being-toward-death thus one authentically and resolutely chooses one’s future, projecting itself into authentic death. Given Hsiao’s description of the war and anxiety over the future of Germany as well as China’s dismal geopolitical situation at that time, the commonality of Heidegger and Hsiao’s positions over temporality correlate with both Eastern and Western philosophers’ similar apocalyptic visions of their contemporaries. This essay will explore how Asian Da-sein’s approach to Being’s circle is obscured by Heidegger’s ontology and show the ethico-ontological dilemma both scholars run into.

Keywords: Giorgio Agamben, form-of-life, Hegel, Heidegger, Asian American

Significance of Paradise in Akatdamkoeng Raphiphat's *Paradise Crumbled*¹

» Nanoak Choi (Hankuk Univ. of Foreign Studies)

Paradise Crumbled is made up of four short stories, of which those examined in this study as portraying *Paradise* are "The Worldly Way", "Adolescence", and "High Society". "The Worldly Way" deals with a person in conflict between the Buddhist way and the worldly way. The protagonist, who has recently gotten out of jail after serving time for fraud, returns to a fiancée who remains ever faithful and loving, with an angel-like soul. However, the protagonist declines his fiancée's advice to donate the money he has scammed to the society, upon which she coldly leaves the protagonist. He feels strained by the Buddhist ways of his devout fiancée, and decides that the worldly way is better suited for devils like him. "Adolescence" narrates the story of a man who decides to commit suicide out of desperation, after realizing that the woman he truly loved had betrayed him and was actually possessed with sexual desires. Before taking his life, he stuffs all of the love letters he had sent into a doll named 'Adolescence' and delivers it to his lover's older sister. She realizes that her unrepentant younger sister is plotting to commit adultery with younger sister's stepson. The older sister decides to proactively control the situation, by sending the doll to the younger sister's husband and revealing her wicked deeds. "High Society" is the story of a man who naively believes the tall tales and outrageous utterances of his boss, and recounts them in front of his relatives. Berated by his relatives for talking nonsense, he decides to kill himself and takes out a life insurance policy for his family's livelihood before taking his own life.

'Paradise' as described in this work is a 'Paradise' that one creates in thin air after being completely undoubting and believing in one's relations with people. On the promised day, this 'Paradise' crumbles to dust because of the trusted one's betrayal. This work portrays the pitiless realities of a human society where there is no hope of humanism.

¹ This work was supported by the National Research Foundation of Korea Grant funded by the Korean Government (NRF-2014S1A5A2A01016347).

***My Sister's Keeper*: Looking from the Lens of Ethical Literary Criticism**

» Kuek Chee Ying & Eng SiangTay (Multimedia University)

Written a few years after the birth of Adam Nash, the first successful creation of a saviour sibling using preimplantation genetic diagnosis with tissue typing, Jodi Picoult's novel *My Sister's Keeper* probed issues worthy of a close criticism. The various characters in the novel, particularly Anna and her mother, Sarah faced multiple ethical dilemma that amounted to teething ethical choices. The intertwining themes of Anna's lawsuit against her parents, the *raison d'être* of Anna, and questions regarding the parameters of parental choice for the welfare of their children, and others, underlined the entire framework of this heart-wrenching story, which was after all, inspired by real-life debates regarding the scientific development in the assisted reproductive technology and its related ethical concerns. This paper seeks to examine *My Sister's Keeper* from the perspectives of parental choice and individual autonomy using the lens of ethical literary criticism.

Cultural Reflection and Creation of Ecological Literature: On the Ethical Dimension of Oba Minako's *The Sea of Totem*

» Dongmei Hou (Central China Normal University /Qufu Normal University)

Oba Minako (1930—2007) developed deep interests in the native Indian civilization and had the opportunity to contact the native Indians in Alaska, USA. during her sojourn there. In her literary work *The Sea of Totem* (1973), the writer, from a unique perspective, has captured the profound ecological problems that the Tlingit, a branch of native Indians, are faced with, and depicted the recessive crisis of these indigenous people in a civilized society. This work is an audacious attempt of Oba Minako in the creation of ecological literature. In *The Sea of Totem*, the writer employs the ethical dimension to introspect the rationality of anthropocentrism value, conducts the profound humanistic thinking about the issues like “the nature,” “the original civilization,” and “the original form of life,” which are gradually disappearing in the rampant modern civilization, and examines the ethical issues between humans and natural ecology.

Who Kills the “Feminine Monster”: On Ethical Tragedy and Narrative Strategies in Geling Yan’s *To My Teacher, With Love*

» ZhuoWang (Shandong Normal University)

To My Teacher, with Love, Chinese-American writer Geling Yan’s newly released novel in 2014, focuses on an incestuous love tragedy which extends two essential issues in Yan’s novels: ethical issue and narrative issue. This essay examines the way in which narrative converges with ethics at the site of a radical “ethical environment.” The first-person confessional narration, the third-person reflective narration and the hypertext online narration dialogue and interrogate with one another, working together to bring forth Yan’s reconsideration of the ethical dimensions of her well-known “Utmost Femininity,” and finally sentence her “feminine monster” to death.



Diasporic Identity and Ethical Dilemma: Narrating the Opium Wars in the British Chinese Novel *The Magpie Bridge*

» Chunduan Xiao (College of Foreign Studies)



Apart from a close bond with identity politics, British Chinese literature also has a strong connection with ethical representation, whereas diasporic identity makes the ethical dilemma represented within more problematic. By investigating the mainstream narratives of the Opium Wars in Britain, and scrutinizing the British Chinese identity, this article probes the ethical reasons hidden behind the British Chinese novel *The Magpie Bridge*. It argues, being in diaspora throws the British Chinese into an overwhelming trauma of history, and the confrontation with the silenced or biased narratives of the Opium Wars in Britain even worsens the situation, which turns out to be a multilayered ethical dilemma. Liu Hong takes her writing as a form of fighting by rewriting the history, and in so doing the writer also voices her ethical choice and her appeal for peace, as well as her profound thinking on the collective response to such an ethical and ethnic dilemma.



An Analysis of Jhumpa Lahiri's "Interpreter of Maladies" from the Perspective of Ethical Literary Criticism

» Xuesheng Yuan (Nanchang Univ.)

Jhumpa Lahiri's short story "Interpreter of Maladies" is about an American couple named Mr. and Mrs. Das who go to India to visit the land of their ancestors. Mrs. Das confides in Mr. Kapasi, the car driver and interpreter of maladies, that her husband has not sired the youngest son and seeks for a cure of psychic pain. This paper intends to analyze its ethical features from the perspective of ethical literary criticism. Specifically, it sees the interpreting of maladies as the major ethical line of the work and tries to decode such ethical knots as ethical environment, ethical selection, ethical identity, and ethical consciousness. Jhumpa Lahiri proposes ethical burden as a cure for modern people in need of malady interpretation.

Lessing's Diasporic Experience between Zimbabwe and England²

» Sun Hwa Park (Konkuk University)

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This essay explores the complex voices of colonialism, anti-colonialism and post-colonialism of the narrative in Doris Lessing's *Going Home* and *The African Laughter*. The narrator who is referred to as Doris is positioned as a privileged outsider because she affiliates herself to England and at the same time she has grown up in South Rhodesia (now Zimbabwe). This creates tension between Lessing's narrator who gives voice to black Zimbabweans and the western female protagonist as the authoritative subject in describing her travelogue to her 'home' in 1956 and to Zimbabwe in 1982, 1988, 1991, and 1992.

Contrary to conservative travel writing, the narrator deconstructs the consistency, stability and chronological order of the western traveler's exploration of Africa by using various voices and paratextual materials. Refusing the commanding and controlling perspectives and focusing on the tough realities of colonial and post-colonial life, the narrator displays inequalities that prevail throughout African culture. But her main aim seems to visit her parents' farm, from which she is separated due to her position as the Prohibited Immigrant. She attempts to travel to the home five times, even though she knows the farm does not exist anymore. This reveals her desire to feel the blessing and privilege of the Empire in the very place that the African society is declining. By portraying the corrupted black Africans and the home that falls into ruin by the African nationalism, her travelogue shows that the narrator reproduces the very colonial ideologies that she simultaneously criticizes. So, this essay purports that these colonial and post-colonial experiences cast Lessing a perpetual outsider and a marginal writer, which thereby could influence all of her works.

Key Words: Doris Lessing, post-colonialism, South Rhodesia/Zimbabwe, privileged outsider, nostalgia

² This paper, which was reviewed by the Korean Association of Modern Fiction in English in September 2015, has been edited.

A Comparative Ethical Study of Ha Jin and Chang-Rae Lee

» QiangZhang (School of Foreign Languages, CCNU)

Both as successful contemporary Asian-American novelists and short story writers, Ha Jin and Chang-Rae Lee more than often focus their attention on the life of their motherlands and fellow Asian (-American) people. The moral standards they use either consciously or unconsciously to judge their fictional characters are the amalgamation of East Asian Confucius subjectivity and American individualism. The protagonist is usually plunged into a dilemma, having no idea about the true reason, thus making the narrative into a “traumatic” one. The identity of the protagonist can be changed—for example, Jerry Battle in *Aloft* is an Italian-American, but the pain remains the same. The merit of such ethical background is outstanding: it frequently generates characteristic figures that draw attention and sympathy from American readers, making it the source of fascination for the book. The flaw is as well easy to be detected: while the American readers might even shed tears upon the fate of the protagonist, they can hardly understand the ultimate cause for the “trauma”. Out of the blind pride in the American values, the American reader is likely to blame the East Asian Confucius morality, which is apparently against the intention of both novelists.



Female Intuition vs. Ethical Consciousness ----

An Ethical Literary Reading of Miss Marple Detective Series

» Jing Zou (China University of Geosciences)



Miss Marple under the pen of Agatha Christie is an amiable elderly spinster as well as an amateur sleuth with a strong “female intuition”. Living in the village of St. Mary Mead as a keen observer, Miss Marple always connects murder cases with the trivial life scenes in St. Mary Mead so as to successfully identify the murderers. Is “female intuition” really the recipe for Miss Marple’s detection? With a close reading of the text, we will find that Miss Marple’s “female intuition” is based on her sober understanding of the British social ethical order and her keen perception of ethical identity and the coexistence of human factor and animal factor. In the detection of the murder, that is, the preset ethical knot, Miss Marple’s strong ethical consciousness leads her to the questionable points in the case, namely multiple minor ethical knots. With the deconstruction of these ethical knots, the criminal is confirmed and the murder is cracked. Thus, in the golden age of detective fiction, the detective has evolved from a single "solving machine" in the short story period to the patron saint of the ethical order.



Lies and Truth: the Paradox of Justice in *Kim*

» Ziyu Zhou (Changsha University of Science & Technology)

The justice and lies exist peacefully in *Kim*. By contrast, the truth are irreconcilable with “the justice”. In order to understand this absurd phenomenon, we need to return to the historical context of the early 1900s. The ethics of the era of colonial expansion in Britain have double standards, and everything hinges on whether it brings benefits for the suzerain state or not.

An Intertextual Study of Shakespeare’s Great Tragedies and the Holy Bible

» Lilian Gao (Shanghai International Studies University)

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This thesis does a comparative study of Shakespeare’s four great tragedies, namely, Hamlet (1601-2), Othello (1604), King Lear (1605-06), Macbeth (1606), and the Holy Bible (KJV) from an intertextual perspective.

The theory of intertextuality was based on Bakhtin’s dialogism and the term “intertextuality” was first coined by Kristeva in 1960s and Barthes and Genette as representatives of later scholars developed the theory, holding the opinion that almost every text is a tissue of quotations drawn from innumerable centers of culture and no text can exist alone.

In writing this paper, the author searched from act to act, scene to scene and line to line to scrutinize the four great tragedies and note down wherever Biblical allusions, references, parodies, palimpsest and imitations occur and selected typical examples to present Shakespeare, as a playwright, his world from three dimensions: The natural and supernatural world, the human world and the religious world. In these three worlds, Shakespeare presents us with his talent, knowledge and creativity in his creation. After this intertextual reading and study of the great tragedies and the Holy Bible at the same time, readers may reach a more wholesome understanding of both of them.

On the Three Dimensions of Shakespeare's Female Image Creation

» Zhaofeng Wu (Hubei University of Economics)

Shakespeare has created a constellation of new women in Renaissance, who are brave enough to revolt against the patriarchal power and even surpass the male leading characters in the respects of intelligence and bravery. However, due to the mainstream ideology of the time which holds that women must submit to men, that women are inferior to them, and that female chastity are of vital importance to the two parties, Shakespeare's plays consciously cater to the ethical notions, moral standards and aesthetic tastes of the Elizabethan audience and they mold a variety of female images which are submissive to husbands' power. Therefore, this article attempts to explore how Shakespeare shapes his female image from the three dimensions of intelligence, bravery and ethics and to further explore what is his ideal female image and what is his outlook on women.



The Androgyny of Macbeth and Lady Macbeth

» Yue Xin (Northeast Agricultural University)



Macbeth is one of the most outstanding dramatic works of William Shakespeare. For years, the research has focused on the heroine’s tragic image because of the prominent personality and complicated psychological changes of the protagonist. Few people went into the causes of the tragedy. This paper aims to analyze the bisexuality of Macbeth and lady Macbeth from the perspective of Androgyny, and meanwhile explore the fundamental causes of the characters tragic fate.



A Study on Lin Shu's "Mistranslations" from the Perspective of Translation Ethics—Literary Translation Strategy of the Late Qing Dynasty

» Ning Li (Jinan University)

Abstract: From the appearance of ethics, it has the similar meaning of morality, but the latter one emphasizes more on the study of human's behaviors, while the ethics would focus on the discussion of moral ethical norms for individuals and the whole society. Through the history of translation studies, it has returned back to the ethics after the stages of linguistics and cultural studies. As one of the most influential translators in semi-colonial and semi-feudal China of late Qing Dynasty, Lin Shu makes his great efforts on introducing western literature and new thoughts to China. Refer to the study of Lin Shu's translations, it always mixed with praises and criticisms, therefore the "faithfulness" would be the main point to argue. From the perspective of translation ethics, this paper is mainly explored the cause of "mistranslation" in Lin Shu's translated works, the influence of Lin Shu's translation ethics from the perspectives of motivation of translation, selection of original texts, translation strategies and the acceptance of his translations etc.while it also discusses the leading translators during late Qing Dynasty and commons in translation strategies, in order to analyze the ethics of then target readers and the concept of the whole society.



Ethical Choice for the Esthetic Appeal from the Target Language Readers in Literary Translation

» Xiangru Wu (YunNan Normal University)



Most translation versions of Chinese and western literary works are attracting our attention, interest and even become popular both at home and abroad. From the perspective of translation ethics, it is a necessary phenomenon to adapt the translation version to the esthetic appeal of the target language reader groups. This phenomenon helps to reach the initial stage where an alien culture comes to an unfamiliar land, and to promote multi-cultural exchanges and learning and appreciation, hence the final development of the awareness of an identification with our own culture.



Conflicts between Good and Evil in *The Lord of the Rings* and *Journey to the West*

» Pearl Wu (Lanzhou University of Arts and Science)

In Wu Cheng'en's *Journey to the West*, Monkey King safeguarded his master Tang Sanzang to fetch back some Buddhist scriptures. During the long journey, Monkey King suffered a lot and defeated numerable evil monsters but he, an unrestrained and rash monkey, turned into a rational human being (Buddha) in the end. Similarly, in Tolkien's *The Lord of the Rings*, Frodo, the protagonist, was such an ordinary and innocent young hobbit as to make so many mistakes in his difficult journey to destroy the Ring of Evil. However, he finally overcame his shortcomings, accomplished the arduous task and became mature. In fact, the two classic books not only provide us examples of different combinations of Sphinx factor and its variations, reveal clearly the value of the ethical choice of the protagonists, but also manifest the ethical conflicts among good (rational will) and evil (irrational will) in the protagonists' inner world. In terms of Ethical Literary Criticism, man is an existence of Sphinx factor, a combination of human factor and animal factor. These two factors determine man to be animal man or ethical man. Therefore, the "good" defeats the "evil", which is a metaphor that human factor controls and conquers the animal factor, through which, man gains maturity and form a complete personality. Meanwhile, it is worthwhile to be noted that the processes of Monkey King's and Frodo's self-consciousness also reflect a contrast between Chinese and Western humanism. Obviously, in the process of growth, Monkey King is gradually assimilated by society while Frodo appears more individual.

Romantic Aspects in W. B. Yeats's and Yoo Chiwhan's Poetry

» Jung-Myung Cho (Kyungwoon University)

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This paper focuses how a poet's Romantic concept of love keeps him writing poems of love both in Korea and Ireland. As W. B. Yeats (1865-1939) had been in love with Maud Gonne (1869-1953), Yoo Chiwhan (1906-1967) loved a woman poet Yi Yongdo (1916-76). In Yeats's "He Wishes for the Cloths of Heaven," "No Second Troy," "Never Give all the Heart," "A Woman Homer Sung" I cannot help but recognize his devotion to Maud Gonne - for more than 30 years. Chungma (the Korean poet's pen name, meaning a blue horse) wrote poems for his love, Yi Yongdo, "Longing 1," "Long 2," "Flag," "Happiness." As I researched it, the poet has been love with her for more than 20 years. Like Yeats, Chungma has written so many letters, exchanging more than 5,000 letters. She wrote a poem "A Tower," in which she describes how much she is frightened in six lines by his lover's car accident. The two sets of lovers are devoted to each other in reality and in fiction of poetry. Both couples could not get married, and this may have helped to create such much poetry of love. This paper would make some connection between this condition of love, which has never been fulfilled, and this purity of love poems written over a long period of time by these two Romantics.



Yeats's Mystical Religiosity in *The Pot of Broth*

» Joon Seog Ko (Chosun University)

We pursue consistently the primary origin of what the ultimate reality of man and the universe is. A great poet and dramatist, Yeats explores it in his work. As a young man he was active in mystic occult groups, such as the Golden Dawn, the Hermetic Order, the Rosicrucian Order. In his essay "Magic" (1901) Yeats talks about the mystic ideas, setting up the relationship between magic and literature and manifesting a concrete design of his mystical ideas.

Yeats's play *The Pot of Broth* printed first in *The Gael* in September 1903 was first performed in Ancient Concert Rooms in Dublin on 30 October 1902 - the cast was A Beggarman, W. G. Fay; Sibby, Maire T. Quinn; John, her husband, P. J. Kelly" (CPL 89). Yeats's comment on the performance: "[a] trivial unambitious retelling of an old folk-tale [which] showed William Fay for the first time as a most lovable comedian" (Au 333). Lady Gregory helped Yeats with writing this play, and Yeats claims: "When . . . I brought to her the general scheme for the 'Pot of Broth,' a little farce which seems rather imitative today, though it plays well enough, . . . and . . . 'Where there is Nothing,' . . . and tried to dictate them, her share grew more and more considerable" (VPL 1296). With her, he finished it.



Desire and Thirst in Shakespeare and Yeats:

The Comedy of Errors* and *The Pot of Broth

» Beau La Rhee (Jeju National University)



This paper, based on the needs of human desire and thirst, from which ethics and aesthetics derive in literature, compares Shakespeare’s *The Comedy of Errors* and Yeats’s *The Pot of Broth*. Both plays are their early comedies, which have been slighted by critics, who seem to have misunderstood that they are nothing but works of apprenticeship, written in their early careers as playwrights. It will attempt to prove theirs is misunderstanding of both plays. Basically their approach to the construction of the comedy is different: Shakespeare creates humor through slapstick comedy and dialogue between characters while Yeats creates his through the revelation of the bitter reality of human nature. The comparison is to understand how they use desire and thirst (psychology), food and craving (circumstances), food and romance (aesthetic desire; culture, custom, food, and clothing) in their drama.



Sex and the Dead in W. B. Yeats's Poems

» Baekyun Yoo (Baekseok Culture University)

William Butler Yeats showed interest in the subject of sex and the dead throughout his long poetic career. Yeats dealt with the subject as early as 1899 in *The Wind Among the Reeds*, and continued to write about it in his poems until he published *Parnell's Funeral and Other Poems* in 1935. This paper is basically concerned with Yeats's fascination with the idea of sex and the dead, but I want to expand what Yeats meant by sex and the dead to include sexuality and death. By sex, in my opinion, Yeats may not only mean a biological sense of intercourse between a male or a female, but also suggest a philosophical and religious concept of sexuality since the poet juxtaposes sex with the dead, implying a possible connection between the two. For this reason, I will use both sex and sexuality to mean Yeats's concept of sex since sexuality encompasses biological, psychological, and spiritual aspects. The meaning of the dead may not be that complicated compared to that of sex, but I will also stretch the term to involve death and mortality of a human being since death and the dead cannot be separated just as the dancer and the dance cannot be divorced in Yeats's poetic world. In this paper, I will explore Yeatsian concept of sexuality by tracing his employment of sexual symbols, metaphors, and images in his poems and studying his evolving attitudes towards sexuality, and attempt to get closer to his intention of making sex significant in relation to the dead and death.

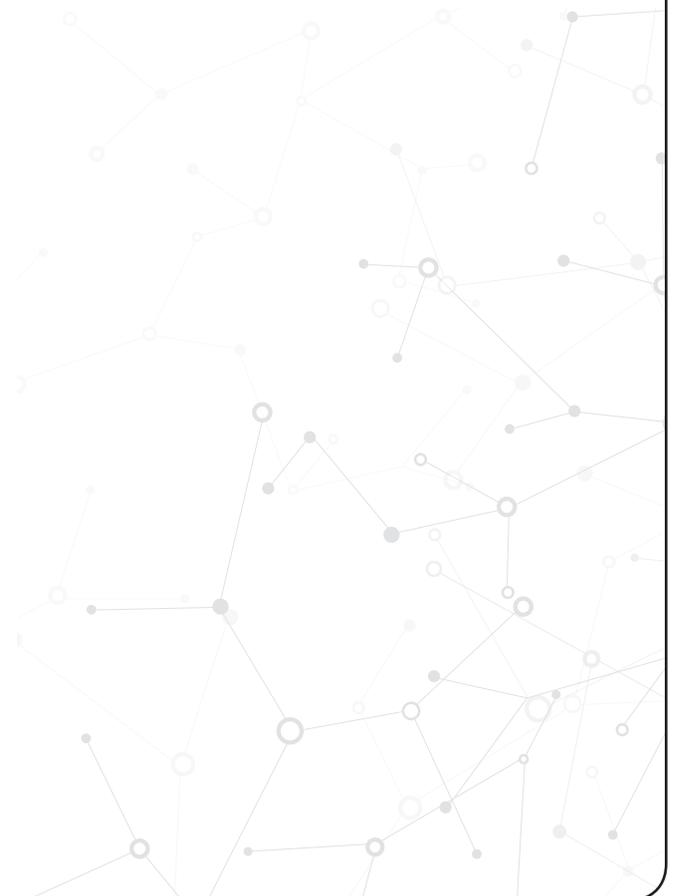


Violence or Non-Violence?:

An Ethical Turn in W. B. Yeats’s Poetry

» Lianggong Luo (Central China Normal Univ.)

Yeats is two-faced about violence. In the 1910s and after, he put remarkable emphasis on art’s social involvement and occasionally suggested his support, though limited, for violence in poems such as “Easter, 1916” and “The Second Coming,” while in poems such as “Meditation in Time of War” and “Cuchulain Comforted,” he describes the death of the violent hero and expresses his dissatisfaction with violence. Behind the different attitudes lies an ethical turn, which is deeply rooted in Yeats’s social and poetic view.



The Way They Were: A Poetics of Commemoration in “Easter 1916”

» Seongho Yoon (Hanyang University)

This paper examines W. B. Yeats’s “Easter 1916” through an interpretative lens of peculiarly Yeatsian temporality and how such a lens maps the ways in which Yeats commemorates the Easter Rising by both questioning and affirming it— how to elegize the same people who had up to then been the object of his contempt and how to revise the ways in which he was making sense of contemporary Ireland. To that end, I first discuss how the modernist temporality as belated reinvention of the archaic and the classical order meets up with the Yeatsian “belatedness” deeply rooted in the Irish literary tradition. I ultimately explores how the two voices, embedded within the poem in a ventriloquist fashion, both contest and complement each other and how this ventriloquism is simultaneously predicated upon the “belatedness” of Yeatsian poetics that cuts back and forth between the poet’s personal urge to make sense of the contemporary historical event and the bardic tradition that shapes it and to which it constantly returns in its engagement with the present, thereby bring into focus the poet’s self-divisive ambivalence and conflicting impulses.



Comparing of W. B. Yeats’s “Unity of Being” and “Kenosis” of Jesus Christ

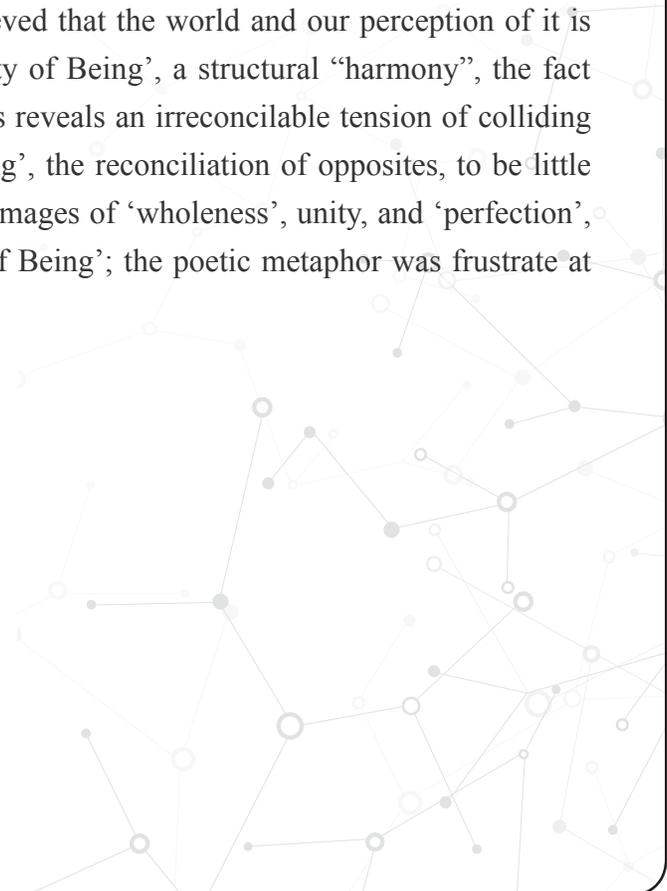
» Hyunho Shin (BaekseokUniversity)



During his career Yeats tried out many ways of achieving and thinking about his ideal. None was more important to him than his concept of ‘Unity of Being’, which served as the focus for his thinking about unity in the 1920s. ‘Unity of Being’, involves more than reconciling pairs of opposites.

The tension between art and life is an essential dichotomy in Yeats's poetry. Yeats envisioned the artist as a kind of alchemist, whose transformative art obscures the distinction between “the dancer and the dance,” as he wrote in the poem, “Among School Children.” For Yeats, only through imagination could the raw materials of life be transformed into something enduring. Through his art, the artist transcends his own mortality.

Yeats notes that his ‘instructors identify consciousness with conflict’, and ‘substitute for subject and object and their attendant logic a struggle towards harmony, towards Unity of Being’. Yeats thought in antithetical images because he believed that the world and our perception of it is dualistic. Although Yeats fervently believed in ‘Unity of Being’, a structural “harmony”, the fact that he posed a question at the end of his later poems reveals an irreconcilable tension of colliding opposites. Yeats believed harmonious ‘Unity of Being’, the reconciliation of opposites, to be little more than a mortal dream. Yeats was driven toward images of ‘wholeness’, unity, and ‘perfection’, but there seemed no possibility of realizing ‘Unity of Being’; the poetic metaphor was frustrate at every point.



The Moral Lesson Taught from the Tragic Causes of Filicide and Madness:

**An Interpretation of *On Baile's Strand* of Yeats from the Perspective of Ethical
Literary Criticism**

» Helin (Central China Normal Univ. / Guizhou Normal Univ.)

ON Baile's Strand is an ethical tragedy by the Irish poet and playwright William Butler Yeats, in which there is an ethical line from natural emotion, ethical emotion to moral emotion. Cuchulain is motivated by his natural emotion and free emotion in most cases. He fails to take the ethical responsibility as a husband, father and little king. Ignited the jealousy, revenge and framed by Aoife and Conchubar. After killing his own son who he has never met, Cuchulain regains his ration, and his moral emotion makes it impossible to withstand his guilt, even though he fights bravely in hundreds of wars and has killed numerous people. Finally, he goes to madness, and throws himself into the sea to fight against the waves. By Cuchulain's tragedy of filicide and madness in *ON Baile's Strand*, Yeats warns Irish people to must improve their moral and educational level, so as to promote the Irish national independence and national liberation.

A Study on Takahama Kyosi's *Tyousen*(『朝鮮』)

— Cultural Consciousness beyond Boundaries —

» So-Yeon Hwang (Kangwon National Univ.)

It may be safely assumed that as the writer stated earlier, he wrote *Tyousen* to present the condition of Japanese people and Koreans residing in Choseon during the Meiji Period, Japan's national prestige toward northern areas, and Korean continentalism. But, judging from the materials serially published in the newspaper, *Tyousen* in book form proves to be somewhat different from them.

Takahama Kyosi's visit to Choseon seems to be closely related to Japanese politicians' intention to give Japanese color to Choseon forcibly occupied by Japan, which reflects Japanese colonializing desire (difficult to define literally) to transplant their culture into Choseon. The protagonist in *Tyousen* insists that Japan should launch a cruise ship on the Daedong River to make the river a world-famous tourist attraction. What is interesting is that shabby Japanese people as well as some dishonest Japanese persons appear in the novel. Here the writer's main concern lies in justifying Japanese colonial rule by means of the symbol of tourism, not in revitalizing Choseon's tourist industry. Additionally, his personal matter of interest consists in embodying his literary values by picturing declining Choseon and its people, not in reporting Japanese social phenomena,

In that sense, the front part published in newspaper but omitted in *Tyousen* is important to catch the writer's motive for writing the novel. Takahama Kyosi's arrangement making a Japanese couple (bereaved of children) the main characters of the novel shows his literary attributes learning the creative skill from Saikaku (西鶴). In contrast with Saikaku's erotic literature having some antisocial and antifeudal tendency, Kyosi's *Tyousen* is rich in some kind of conservative and opportunistic elements, which proves his preference for the literary tradition of Tokugawa Period.

The Post-WWII Japan's Fear of the Atomic Bomb and Literary Overcoming:

Hotta Kiyomi's *The Island* and Tanaka Chikao's *The Head of Mary*

» Jungman Park (Hankuk Univ. of Foreign Studies)

Atomic bomb, along with the Holocaust, is regarded one of the most terrible disaster mankind has suffered. The moment of 1945 Hiroshima and Nagasaki atomic bombing, especially the scene captured in the photo, is imprinted in our memory to be the most obvious example of the atomic bomb disaster. It was the moment of paradox in that it was promising to end the most destructive war in human history called WWII, and simultaneously was leading the human history to another massacre and disaster or the phase of "the catastrophes and borrows of history" that "no longer allow any escape" as anthropologist Mircea Eliade calls. Thereafter, the matter of overcoming disaster, fear and death has been emerging as a new challenge for modern humanity. In particular, the literature of post-war Japan that experienced the Hiroshima and Nagasaki atomic bombing was digging on the aforementioned issue of overcoming disaster. Hotta Kiyomi(1922-) and Tanaka Chikao(1905-1995) are the representative playwrights. Both are consciously digging in the human reaction and attitude in the face of disaster after the atomic bombing, and at the same time commonly implement the 'religion' as an alternative way of overcoming. They bring back to the mundane the God's word and subsequent possibility of salvation which has been attacked as unscientific and anachronistic, and finally sentenced to death by the western intellectuals with the dawn of the modern era. Especially, Hotta's *The Island* (*Shima*, 1957) and Tanaka's *The Head of Mary* (*Mario no Kubi*, 1959) presents these aspects well. The protagonists featured in the two plays portray the human beings who are helpless before the overwhelming and irresistible disaster of the atomic bomb.

The Paradigm of the Empire and Modern Task of World History

» Hye jin Lee (Semyung University)

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This presentation aims to trace the antinomy inherent in the discussion of world history from the colonial age, past the liberation of Korea, and up to the present by understanding the colonialization of Korean and modernization paradigm after liberation in a continuity. The world history view of Japan that emerged during the late Japanese colonialization era is a dualistic concept of the world history in opposition to the monistic world history view of Europe. That is, the fact that Japan, which achieved modernization under the Meiji Restoration, was incorporated into world history means that the country acquired a status as one of important members of the international community. Hence, "East Asia" or "Greater East Asia Co-Prosperity Sphere" could be elevated to a "world historical position" as the ideology of Japan's imperialism. Moreover, the "world history view" of Japan is can be considered an imperialistic discussion that corresponds to a power restructuring (overcoming of modernization) in the world that was to emerge after the collapse of the West. The problem is that the antinomy inherent in this "overcoming of modernization" has now revived entirely in the context of the neoliberalistic globalization. For example, the idea of the regional economic union of the East Asian Community within the neoliberal globalization structure is a reincarnation of the 'East Asia' that Japan pursued during its colonial era which aims to establish a new power bloc which resists the American hegemony.

At that time, colonial Joseon intervened by disrupting the cooperation to secure the support of Japan. Modern Korea, however, has become a major player in international politics, and hence is in a position responsible for responding to this newly devised concept of the East Asian Community, which is becoming an important task for the modern Korean society.

Realism in Brazilian Baroque: Gregorio de Matos's Satire

» Jae Min Chung (Institute for Lusophone Cultural Studies)\

Baroque is known that the term derives from the Portuguese word "barroco" which means "rough or imperfect pearl". In early 17th century, European Baroque era is characterized by more liberty, weirdness, splendor than classical order, harmony and balance of Renaissance. Baroque in History of Brazilian Literature contains a relatively long time from the 16th century until the 18th century. Gregorio de Matos is referred to as a representative poet of the Brazilian Baroque literature. He is especially known for writing poems with lampoons criticizing the contradictions of society and the corruptions of elite at that time, He got the nickname of "the mouth of hell" or 'burning mouth'. He is also the most important satirical poet of literature in Portuguese in the period.

The Gregorio de Matos's satire is a very unique piece of his poetry, since flees full of pre-established by the current baroque patterns. The author turns actually to Bahia reality of the seventeenth century. For this reason the poetry of Gregorio is more 'realistic and Brazilian' than Baroque and Portuguese, not only for the chosen topics but also the critical perception of colonial exploitation undertaken by the Portuguese in the colony. The poetry of the author may be the first manifestation of Brazilian nativist literature, as it also included indigenous and African terms, or profanity, slang and local expressions.

Antonio Vieira, another important name of Brazilian Baroque, once complained that more fruits produced the skits of Gregorio de Matos than his own sermons. Gregorio de Matos uses and abuses heteronimias, which are falsehood of real characters, who used in his poetic and biographical masks. Especially his religious mask represents its pragmatism to present the dialogue between the Christian soul and the devil.

Proust & Bacon – Describing Image

» Eunyoung Kwon (Hankuk Univ. of Foreign Languages)

Deleuze says "I don't entirely agree with John Russell's words that Bacon's world and Proust's world have something in common in regard to a recollection of involuntary memory. Nevertheless, the reason I don't completely deny his saying is that both Bacon and Proust reject a figurative and abstract classification, and they seek a kind of pure features out of figurations." in *Logique de la sensation*. A character, Charlus who is seen in Proust's work, *A l'ombre des jeunes filles en fleurs*, is described as a multiple person. Proust narrates Charlus' features like impressionists' paintings showing that his image is distorted, smoothed, and changed repeatedly.

This multiple image recalls Bacon's paintings, who makes images through his own works. He expresses ever-changing human figures and considers them important, specially in his Triptych. Seeing his Triptych, one looks to the left, another looks to the front, the other looks to the right, and these three images to be seen in each direction draw up the screen like moving in synchrony. He said he wanted to twist the thing unlike its appearance and to capture the appearance through the distortion. The painter tried to find something important deep down in other's heart and express it with touching other's face through his own dexterity, brush work.

The speaker in Proust's writing also finds Charlus' hidden feminine attitude behind his aristocratic arrogance and masculinity as the speaker meets him again and again. His image is formless like a moving cloud and then he is changed into a different person unleashing his desire with time as though an impressionist paints over on his picture to complete. Like this, Bacon's expression method resembles impressionists' one which they capture the images through lights in a moment and paint the impressions of the changed images using their own brush works on canvas. In other words, Proust and Bacon, although one is a writer and the other is a painter, they are somewhat alike in the way of catching the images of figures in a moment and of expressing the hidden things of figures.

The Intellectual Confrontation between Voltaire and Rousseau on the Lisbon Earthquake

» Tae-Hyeon Song (Ewha Wemans University)

The great earthquake struck Lisbon midmorning on All Saints Day, 1755. Considered as one of the most destructive natural disasters ever recorded, it had far-reaching consequences. When news of the Lisbon quake spread, it inspired an intellectual debate, not only in Portugal but in all of Europe, about the natural world and God's place in human affairs. Voltaire, Jean-Jacques Rousseau, Immanuel Kant etc. took up the disaster as a vehicle to express their own Enlightenment ideas. At this conference I will focus on the controversy between Voltaire and Rousseau on the Lisbon earthquake.

Voltaire learns, at the end of November 1755, that Lisbon undergoes an earthquake such a magnitude that the victims amount "a hundred thousand", and, in early December, he composes in Alexandrine verse "Poem on the Lisbon disaster. Or an Examination of the Axiom, 'All is Well'". This French philosopher criticise, in his "Poem", Leibniz's concept of theodicy as well as the axiom of Alexander Pope "Whatever is, is right.", suggesting that the massive destruction of the "unhappy mortals", victims of the Lisbon earthquake demonstrated that God was not providing the "best of all possible worlds". Then the quarrel festers when Rousseau contradicts, in a reply to the poem of Voltaire, the concept of providence exposed in the "Poem". For Rousseau, it is not God but human beings and their civilization who are really responsible for this enormous sacrifice.

I will, first of all, indicate the points of dispute between the two philosophers. Then, I will try to reveal the deep-rooted reasons of the difference which results from differences in their world-views as well as their religious viewpoints. Finally, I will bring to light the implication of the controversy in terms of the formation of the Enlightenment.

The Latter Period of the Chosun Dynasty Observed by Emile Bourdaret

» Joong-hyun Kim (Hankuk Univ. of Foreign Studies)

Emile Bourdaret, the French engineer, arrived in Seoul in 1901 in the capacity of a railway technical adviser when the Korean Empire established the Northwest Railway Bureau to construct the Gyeongju Line. He lived in Korea about 4 years; his book, *En Corée* (1904), was based on his observations in those days.

So, this article aims to follow the images of the late Chosun Dynasty as depicted in this book. For Bourdaret, the Chosun Dynasty was swayed by Shamanism: As such, "poor Koreans are neither born, nor sick; neither get married, even nor die calmly without the shaman's help" (Bourdaret 17).

In this way, it was superstition and unsanitary living conditions in Korea that mostly attracted the author's attention. And he maintained that superstition, more than anything else, was the main cause by which the Chosun Dynasty sinks under 'the greed' of imperialist Powers (Bourdaret 91). That is to say, according to him, superstition was the arch-enemy of this nation that blocked its 'normal development'. And the 'normal development' that he thought of was just a development in the wake of 'the Occidental model', 'Occidental theories', and 'the European system' (Bourdaret 8, 23). These terms imply the Western material civilization based on the Western rationalism.

However, the author's attitude is nothing but his prejudice that his own development model is the best, and that others ought to follow that model. Such ideas could indeed be said, of course, egocentrism. Such ideas soon engender self-supremacy, and lead to bring out discrimination against others. So, underneath the author's attitude, if not overtly, is buried such a conception as Korea, not following the European style, was an under-civilized nation, and then an inferior nation.

Disabled Body and Narration in *Midnight's Children*

» Heejeong Sim (Seoul National University)

This paper considers Saleem, the narrator of *Midnight's Children*, as the representation of postcolonial India. It takes up the notion of nationalism and nationality by analyzing Saleem's disabled and cracked body which has been dealt with postcolonial studies. Disability of his body has been hard to determine because of its ambivalence. Based on European colonialism or ideology, his ambition to complete post-independent Indian History could be regarded as failure due to his disability. Problem here is his allegorical connection between himself and India. What happens to him happens to Indian history so it is controversial that he is impotent and so he could not have next generation of India and the last scene which describes his being scattered into the crowd after finishing his work. Then, is his narrating a failed mimicry of writing back to the empire? The essay primarily focuses on nationality and nationalism which is key concepts to understand strong connection Saleem and India and his writing and Indian history. It is not a failure but a new vision which suggests loose the concrete boundary of nation, nationality and imperialism and political boundaries towards such as refuges or discrimination and it would be a vision of postcolonial India. It does not deliver a message, however, that demolishes all the boundaries we have in today's world but proposes cracks which give chances to allow tolerance of accepting differences among cultures and ideologies. It is interesting to see how this book elaborates effectively on postcolonial arguments through Saleem's body and narrating.



**The Beauty of Sincerity -- An Ethical and Aesthetical Reading of Sappho Poems
from the Perspective of *The Doctrine of the Mean***

» Ning An (Shantou University)



This paper tackles the source of beauty in Sappho’s poems. By adopting the concept of sincerity, and using it as an aesthetic term --- based on its ontological and ethical notions in *The Doctrine of the Mean*, this paper tries to argue that Sappho’s poems achieves the aesthetic effect of natural beauty, which derives its power from the poetess’s superb seizure and representation of the inherent features of the people and objects she sings. Her aesthetic achievement and her profound perception of the world endow her poetry a long-lasting fame.



Ethical Interpretation of *Poems*

» Cuiqing Hao (Yanshan University)

Book of Poetry, also called *Poems*, or *Poems 300*, dates back to the later half of West Zhou and covers about five hundreds years. The interpretation of the *Poems* runs a long history of about two thousands years, forming a wide variety of genres like introduction, discussion, preface, annotation, comment and so on. Among the criticism heritage of *Poems*, some of the opinions and theories has been sanctified and closely studied by generations of scholars who left a great resource of *Poems* study. A brief overview of the tradition of *Poems* interpretation indicates an ethical dimension and moral concern, which is illustrated by some classic inferences and case studies.



A Study on the Postmodern Morality in the Urban Poetry of Frank O'Hara

» Xiaoling Wang (Shanghai International Studies Univ.)



Frank O'Hara, the representative poet of New York School, expressed his views on the postmodern morality in many of his poems, depicting explicitly the ethical features of the metropolis of America. Based on a careful study on O'Hara's poems, this paper aims to analyze the postmodern morality in the urban poetry of Frank O'Hara in terms of individual moral experience, moral varieties and life essence of morality, so as to reveal the basic principles of morality from the postmodern perspective of ethics in America.



Ethical Literary Criticism and Research and Teaching of Anglo-American

Poetry

» JingZhang (Hebei Univ. of Science & Technology)

Literature is an indispensable spiritual food as well as the spiritual life of communication. Therefore, the relationship between literature and ethics has been a common topic of writers and philosophers. Nie Zhenzhao, a contemporary Chinese scholar said: "Literature is a unique form of expression of the specific historical stage of ethics and moral life. And it is the art of ethics in nature." Poetry is the art of art and literature in literature. Poetry speaks in lyric and reasoning language of its own. The essential characteristics of poetry determines it to be a lofty spiritual resource for people and it can realize spiritual transformation of substance. Poetry can evoke a beautiful emotion, train students to show great curiosity and sincere concern to the world and its people. Teaching poetry can make up deficiencies in lack of emotion, ideal, creation, thus avoiding serious defects in the imagination in human development. A poem is a kind of high-level mental activity in essence, and this kind of mental activity to internal relations between people and the hole in the world, the spirit of communication with the world people's contact.

This paper first analyzes the relationship between ethical literary criticism and poetry research and teaching. Secondly, it analyzes the ethical content of Anglo American classical poetry, and then it puts forward the suggestion of ethical reconstruction of the relationship between the British and American poetry, and finally it is pointed out that the poetry study is very helpful to improve the taste, creativity and ethical consciousness.



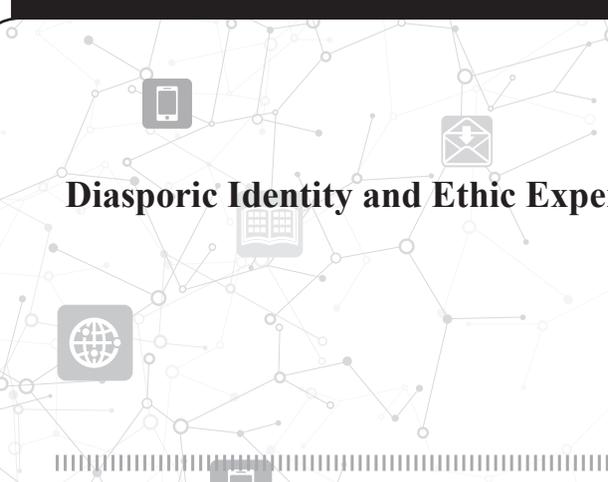
The Ethical Literary Criticism in *The Great Tradition* of F.R. Leavis

» Yiqing Bi (Xiangtan University)



The Great Tradition is the representative work of F.R. Leavis. In this book, F.R. Leavis analyzed five great novelists' works with the method of ethical literary criticism. This paper probes into the embodiment of his ethical literary criticism and the reason for it. In *The Great Tradition*, the embodiment of his ethical literary criticism is the successive ethical line of the five great novelists presented by F.R. Leavis and there is an ethical standard to judge the greatness of the writers in his book; and the reason for F.R. Leavis's ethical literary criticism should be the social reality change and the spiritual change during the transition period after WW1.





Diasporic Identity and Ethic Experience in Kingston's *I Love a Broad Margin to My Life*

» Xiaoye Dong (Northeast Forestry University)

As a representative of Chinese American literature, Kingston supports the formation of modern narrative modes in Chinese American creations and then focuses more on poetic writing in her latter career. Her new poetic collection, *I Love a Broad Margin to My Life* published in 2011 is an inheritance of her early advocacy as a reflection of different ages. Kingston explores spatial ethic functions and designs space as features of juxtaposition, immigration, transference and visualization to expand physical and psychological range and to enhance metaphorical meanings as the author's ethic claim. Meanwhile the amendment of spatial-narrative in her latter works is also a reflection that Kingston's ethic conscious change from "claim(ing) America" to cross-national and cross-cultural diaspora.



Do Modern Readers need Ethical Justice now?

» Juan Du (Central China Normal University)



Literature canon always questions the old ethical rules. But modern readers may not think how to solve ethical problem is important. They are more complicated so it's hard for them to accept a happy-ending story. At the meantime, they are more open to understand lots of choice the characters made. The classical feeling about comparison still works in reading which quite same as the readers in old times, but they may not ask ethical justice as the readers in old times do. Then, how could we judge the ethical value in these modern fictions? Or how the ethical Justice worked in modern Fictions? Ethical puzzle is still a core in modern fictions, but the narrative clue may not inclined to the result, rather focus on where it from and how it form. Ethical identity does exist, but may not be a basic ground to start a ethical puzzle. It could be one of thinking angles. Figure out what the ethical puzzle does not mean solve the problem, but the hero or heroines may have more confidence to facing it, not abandon or ignore it.



Ethical Identification, Literary Imagination, and Public Life: A General Review of Nussbaum's Ethical Criticism

» Chen Houliang (Shandong University of Finance and Economics)

As one of the leading critics triggering the so-called "turn to ethics" in contemporary literary criticism, Martha Nussbaum highlights the ethical function of literature. For her, fiction has more advantages than moral philosophy in describing the subtlety of morality and the complexity of ethical particularities. Similar with philosophy, fiction is also a means to explore a better human life. By telling good stories, authors initiate readers to identify with fictionalized characters, evoke their ethical identification and literary imagination, require for their participation in resolving the fictionalized ethical paradoxes, so as to build up the readers' potentials for ethical practices. Nussbaum argues that the emotional responses and moral imagination initiated by literature can be supplementary for public rationality; they can be remedial for economic utilitarianism in directing public life, hence helping to work out a better public life.



Autobiography and Ethical Literary Criticism

» Florence Kuek (University of Malaya)



Autobiographies are traditionally understood as means of self-redemption or self-healing of the respective autobiographers, but it seems to have become tools of self-assertion in the last decades. The writer of this paper noticed that the underlying patterns in major autobiographies of the respective centuries such as those of Augustine, Rousseau, Pearl S. Buck, Han Suyin, Virginia Woolf and other male or female autobiographers commonly evolve around one’s ethical choices in response to one’s ethical dilemmas caused by the challenges of the specific cultures and norms where one have lived. The main character(s) in the autobiographies, the “I”s, usually embodies the sum total of the author’s self-revelation in the midst of pressuring environments that have stirred up one’s inner compulsion to write. This paper seeks to examine the possibilities and limitations of engaging the Ethical Literary Criticism (ELC), an approach campaigned by Professor Nie ZhenZhao since 2004, in the critique of published autobiographies. The ethical dilemma and ethical choice are core terms of the ELC, which are potentially powerful and insightful in expounding the relationship of the self with oneself, self with others, and self with the Divine / Higher Order in the context of the literary world.



Ethical Literary Criticism as both Critical Theory and Reading Strategy: Contemplate Ethical Literary Criticism on the “Margin”

» Shuang Luo (University of Arizona)

Ethical literary criticism has been gaining considerable influence in the field of literary studies in both China and West since it was first proposed by Chinese scholar in 2004. The ethical obligation and moral responsibility that ethical literary criticism is committed to have shed much new light on contemporary literary studies. However, in an attempt to broaden its applicability in the asymmetrical structure of world literature system today, one fundamental question confronting ethical literary criticism — whose humanist pursuit has everything to do with Western and especially European classics — is what kind of ethical gesture it should make in various power relations as a way to tackle with the implied elitist and even hegemonic discourse in literature studies. To approach this question, this article attempts to provoke an interdisciplinary discussion by examining ethical literary criticism in the field of Chinese literary studies in North America, a field established at a time when the West felt urgent to understand “the Chinese Other.” In the field that still occupies the margin of Western academia, can ethical literary criticism not only focuses on the universal value of goodness but also arouse more ethical reflection on the *status quo* of those on the margin? The article brings many Chinese novels that have been long ignored in the field into attention and suggests using ethical literary criticism as both critical theory and reading strategy. In so doing, the article tries to uncover the ethical value of the works on the margin and bolster the ethical spirit of ethical literary criticism.

A New Perspective and Paradigm of “gynocriticism” tradition: Ghost Criticism and Reading Ethics —Taking the Reading Ethical Criticism on Susan Sontag’s *Under the Sign of Saturn* as Core

» Zhang Yi (Nanjing University of Science and Technology)

Recently, it appears ethical turn in Chinese foreign literature studies circle, which concretely exhibits in three aspects: emphasizes on ethical criticism as a new literary critical method;emphasizes on rereading of foreign literature cannon with ethical critical eye on; emphasizes on drawing ethical values from phenomenons of literature and culture. This paper finds out it exists problems such as unbalance of over interpretations of foreign interrelated theories while in badly lack of literary and cultural criticizing practices which serve for indigenous cultural development based on Chairman Xi Jinping’s cultural principle “Opening up and Going Ahead Through Extending National Cultural Bloodline”. Intending to solve this problem in Chinese foreign literature studies circle, this paper sets out its academic journey form Comrade Liu Qibao’s proposal of “Creating County Sage Culture”, at the same time associating relationships between the fashion country gentlemen culture in Victorian Era of Great Britain and the prevail of mass reading custom and inheriting Elaine Showalter and other American feminist literary critics’ “gynocriticism” tradition and taking advantage of the master critic D. H. Lawrence’s belief in experiencing “the spirit of the Place” in daily life and cultural heritage and experiencing public feelings which are harnessed to one place for intellectuals, which takes the close reading ethical studies on American classical female writer, female public intellectual and feminist Susan Sontag’s only conceal-autobiography *Under the Sign of Saturn* and creatively proposes out a new theoretical model of new perspective and new paradigm of ethical criticism that is called Ghost Criticism and Ethical Reading Criticism to investigate dialogue and exchange between writers’ reading activities and shade of late writers and the influences of this ghost reading action itself to criticizing activities of ourselves.

Class Ethical Position and the its Ethical Structuring of the “Neo-servant Parallel Narrative”

» Xiaolin Yang (Southern Medical University)

This essay aims at exploring the creation and acception of different narrative patterns of “Neo-servant parrallel Narrative” due to the corresponding class ethical positions attributed to the writers, narrators and readers in the context of post-Marxism. It draws the conclusions that neo-servant parralle narrative shows distinct features in its ethical positioning and structuring which distinguish itself to that of the traditional servant narrative.



Anti-moral Criticism and Its Problems

» Hui Zhang (China Three Gorges University)



The legitimate views of antimoral criticism are: artistic values are independent from moral values; the moral knowledge provided by artworks is cliché. However, these views are problematic in that the attitudes expressed, the issues explored and the moral experiences provided by artworks can be criticized morally.



Ethical literary Criticism: Field and Direction

» Bo Chen (China University of Mining & Technology)

As a new methodology, the ethical literary criticism analyzes and interprets literary works from the perspective of ethics. Ethical choice is the core. Moral education is the purpose. It has formed a unique critical field and direction of interpretation. As far as the field is concerned, the ethical literary criticism, on the one hand, goes deep into the ethical field of literature to emphasize the author's ethical thoughts. On the other hand, it studies the ethical conflicts and fates of the characters from the aspects of the historical field of literature. This brings up the unique dimensions of interpretation of the ethical literary criticism. First of all, the dimension of author, is aimed at exploring the ethical writing of the works by interpreting the author's ethical emotion. Secondly, the historical dimension, that is, to analyze the conflicted will of characters through restoring the historical context of ethics. Finally, the realistic dimension, that is, to think about the realistic ethics after criticizing the ethical issues of literary works. Thus, the ethical literary criticism, communicating between the writers and works, works and history, works and reality, history and reality, is an original theory and innovative critical discourse.



“Ti (体) ”: The Method of Key Words Researching in Ethics

» Jianzhong Li (Wuhan University)



“Ti (体) ”, as a original keyword in Chinese culture and literature, which root meaning is “body”. The Confucianists and Taoists have different attitudes to using the root meaning of “Ti” (i.e., “body”): the Confucian School loves the body, and regards the "body" as the manifestation of an image of the personality, because of that, they try to make everyone's body better and treat it as an ethical appeal; Taoist school thinks the body is an obstacle and the source of all desires, accordingly, they try to go beyond the body in ethics. The different attitudes become the source of the concept of "Ti (体) " , and lead to an ethical paradox in Chinese culture and literature about the "body", meanwhile, they cast the dilemma of "respect the body" and "ignore the body" .



How to Crack the Ethical Enigma of Sphinx

» Xiaofei Wei (Shanghai Jiao Tong Univ.)

Ethical Literary Criticism, first initiated by Professor Zhenzhao Nie at the turn of the century, has produced ringing repercussion in the circle of literary criticism, and is now being accepted home and abroad as a practical and effective means to dig into the ethical connotation of literary works. This criticism looks to the enigma of Sphinx and assumes that the diagonal concepts of "rational will" and "free will", or "human factor" and "animal factor", are essential in human life, and only by restraining the latter through the former could man lead an ethical life. Proposing that "free will" is as sound and essential as "rational will" and we actually need to strike a good balance between the two, this thesis attempts to contribute to this fledgling theory by exploring such questions as, why does God forbid Adam and Eve from eating of the tree of good and evil? What is behind Eve's initial eating of the apple? What is the ethical significance of the Sphinx? Has Oedipus really cracked the Enigma of Sphinx? How to interpret Hamlet's rational will in his Oedipus Complex? Is ethical taboo the sole cause of his ethical dilemma?



Memory, Ethics and Identity in John Banville’s *The Sea*

» Jie Zheng (Guangdong University of Foreign Studies)



This essay argues that Banville tells a broader morality tale about the narrative of the past, in which one can recollect and reconstruct memories of the dead, that has a salvatory effect on the narrator’s present relation with the living. The mourning of Anna, Chole and Myles turns out to be an interminable process calling question of ethical responsibility to the other, in which the relationship between self and other is examined and maintained and further, reconfigured. Memories are transformative and it is through the reckoning of the dead that the self find the meaning in life establishing ethical relationship with the living.



The Cultural Spirit of Aesthetic Ethics in East Asia

» Longyun Zheng (Heilongjiang College of Education)

The view of aesthetic ethics in East Asia, from the perspective of the whole world, presents the historical awareness of itself and holistic regional connotation, while, from the perspective of regional research, it presents concrete differences. The view of aesthetic ethics in East Asia came into being in an ethical society where the holy and the ordinary co-existed. In myths and religious beliefs of primitive people, the basis of aesthetic ethics can be found. Humanism appeared early in the myths and religions of East Asia. The humanistic meaning of reflection on human himself is more significant than the meaning of surpassing this life. The historical sense of the East Asia's cultural spirit is embodied in the sense of source tracing: tracing their ancestors and sages is the pursuit of an ideal personality. The Chinese saying "Tian Ren He Yi", meaning a harmonious relationship between man and nature, is a structure of aesthetic sense of East Asia. As to the ancient theory "Tian Ren He Yi", people with multi-concepts in East Asia share much in common although they put different connotations into it. From the angle of man and the universe, people in the East Asia have no confrontation with everything else in the cosmos as all the ethical principles or laws are made according to natural laws. The view of aesthetic ethics complies with that of "Tian Ren He Yi"; from the angle of life in this world, the society of East Asia is one belonging to us while it embraces me. In other words, it is a love-and empathy-oriented society. What touches heart here touches hearts all over the world, which is common feelings. The sense of aesthetics must base upon common feelings. Namely, one should treat others as one would like to be treated, which is universal. From the angle of individual personality, the culture of East Asia reveres the ideal personality, advocates the cultivation of personality, the highest level of life is the unity of truth, kindness and beauty.

Group Ethics, Global Ethics and Ecology Ethics Triple Review on Ethics

Literature

» Ying Zhao (ShanXi Normal University)

When the ethical Literary face their own challenges and theoretical difficulties, we must insist on independent literary judgment, and expanding its inclusiveness at the same time. The so-called inclusive, in terms of criteria means that multiple considerations. The multiple, refers to examine the ethics of literature from ethnic ethics, global ethics to ecology step by step. First of all, as ethnic ethics, reflects different characteristics in different social historical and cultural forms. However, the most fundamental factor is ethnic members exists in social ethical relations all the time. This point determines the validity and vitality of ethical literary criticism. Secondly, as a global ethics, in the face of the formation of world markets, information communication and globalization development, which makes each country and nation people become a whole organic, and prompting the formation of a global community of interests. In front of challenges about the human fate, the boundaries between national and racial weakened forever. The benefit of human society expand from the ethnic interests to global interests, the interests of ethnic groups beyond the geographical and cultural, and the human society form a community of interests at the same time. And to support the interests of community of human beings, it must produce a recognized value standard between the judgment of different ethnic groups, and the social order generally accepted among different ethnic groups in moral judgment. So the interests of the community build a good foundation for the formation of global ethics. Global ethics expand the perspectives of literary study. Third, ecological ethics is based on the interests of the whole ecosystem as the highest moral judgment of literature, but not a population center and human center as the ultimate measure of value judgment only.

Ethics of Others

» Jeong-Weon Park (Kyunghee Univ.)

Art began with human life. As human beings inherently pursue beauty, they pursue aesthetic life rather than simple survival. Since art is mental activity arising out of intrinsic human requirements to create a meaningful and valuable world and its product, it is closely related to ethical consciousness of human beings to orient toward humane life. And yet, art and ethics are not identical. Art pursues beauty while ethics pursues virtue. Art pursues freedom beyond limitation of reality whereas ethics pursues moral rationale in the limit of reality. Nonetheless, both correspond with each other in that they are elucidation of human essence and mental activities toward humanity and form holistic and meaningful life.

This study explores the relationship among art, death, ethics and others centering on 'Sopyonje (西便制)'. 'Sopyonje' well reflects conflict between art and ethical limitation which takes place when one cannot genuinely confront others. 'Yubong' could not recognize others as beings contrasting to me (principal agent) but tried artistic completion with 'Songhwa' as a medium. Ethical violation takes place by the ambition to realize principal agent's artistic desire for the completion of art though the other called 'Songhwa'. Although he committed ethical violation under the guise of completion of art, he himself got trapped in the prison of principal agent. Because he recognized his daughter 'Songhwa' as the medium to realize his own artistic desire rather than principal agent, he cannot genuinely meet others.

The aesthetics of this novel is that it reflects variety of interpretation on readers' sympathy for artistic pursuit in violation of ethics and on the fact that genuine encounter with others cannot not exist in violation of ethics. Readers will be on ceaseless reciprocating movement between art and ethics.



Ethical Dimensions in Contemporary Chinese Literary Criticism

» Jincal Yang (Nanjing University)



Contemporary Chinese literary Criticism has become more and more diversified because of its inclusiveness and avid absorption of various world scholarly views in terms of literary studies. As the emergence of ecocriticism has offered a favorable opportunity for Chinese scholars to take part in the critical trend and communicate with academic circles around the world, ethical literary criticism is now putting forth its energy and vitality displaying a new departure from didactic practices that mainly favor dominant ideologies. Chinese critics nowadays are more interrogative than simply affirmative or negative when approaching a literary text. The questions I explore in my discussion include not only questions about the possibility of making up for the past or righting a wrong, but also what moral significance the answers to these questions might have. My goal is to showcase how contemporary Chinese literary critics have gradually abandoned their ideologically biased reading and cultivated an ethical perspective in which they handle many aspects of literature.



“Ethics while Reading” vs. “Ethics of Reading”: Reconsidering Ethical Critical Practice

» Chengping Zhang (Tsinghua University)

This paper gives a comparative reading of Daniel R. Schwarz’s “A Humanistic Ethics of Reading”, “The Ethics of Reading Elie Wiesel’s *Night*”, and Charles Altieri’s “Lyrical Ethics and Literary Experience”, and scrutinizes the models of ethical reading the two authors propose. Schwarz suggests there are five stages of hermeneutical activities in ethical reading, while Altieri identifies three kinds of ethical criticism in reading. This paper argues that the their models can be safely put under Schwarz’s model of “ethics while reading” vs. “ethics of reading”, and that “ethics while reading”, although regarded as a shallow, intuitive and direct response to the text, forms the basis for a more challenging effort to negotiate between different ethical discourses of the readers, author, critics and professional philosophers, which is defined as “ethics of reading”. Schwarz’s model is the continuity and development of J. Hillis Miller’s idea of “ethics of reading” and Wayne Booth’s idea of “coduction”. This paper also considers the possibility of applying the model to actual reading practice, how the ethical reading of a literary text might enhance the reader’s aesthetic experience rather than negating the “ethics while reading”.



East, West Picture Books of Darkness, *Kalokagathia* of Chaos

» Hyunhee Song (Hannam University)



Notions of beauty have evolved through history and are culture-specific. In the world one concept which has been linked to beauty is that of *kalokagathia*, an ideal that unites physical beauty and moral value in a human being. *kalos kagathos* or *kalokagathos* is the combination of two words; "kalos" and "agathos." "To kalon" the "The Beautiful." This notion was inherited from Antiquity and was modified during the Middle Ages, when much more attention was paid to the fate of the soul, and further fitted in Darkness in picture book, when concepts of beauty and of moral responses, bad and good gradually became separated. Kay Nielsen is a famous illustrator in this field as a showing a special darkness in the picture book. He made a combination of East ,West style in his works. *East of the Sun and West of the Moon* is the representative of dark side picture book. The style of his work is characterized by a combination of oriental and western style; sinuous, ornamental lines and emphasis on the image as formalized surface(Donald, 678). You look closely enough at his works, the beauty is starting to emerge which are nothing but absolutely empty of darkness. This paper prove that the real meaning of human nature's existence from *Kalokagathia* of two sides; dark and bright beauty with picture books.



**A Comparative Study between Kalīlah wa Dimnah and a Korean Classic Novel-
The Story of the Monkey and the Tortoise vs. Tokki Jeon –**

» Dong Eun Lee (Hankuk Univ. of Foreign Studies)

This article compares The Story of the Monkey and the Tortoise in Kalīlah wa Dimnah with the Korean classic novel, Tokki Jeon, in terms of their origins, histories, plots, animal characters, central objects, themes, narrative structures, religious undertones, and cultural backgrounds. Kalīlah wa Dimnah is an Arabic animal fable and Tokki Jeon is an animal fable novel compiled between the 17th and the 19th centuries by an unknown person. The Story of the Monkey and the Tortoise and Tokki Jeon have three significant commonalities. First, the two literary works originated from the Indian narratives Panchatantra and Jataka. The Indian narratives transferred to the Arab world via Persia, while they also transferred to Korea via China. Second, the two literary works express strong political and social satire behind its pleasant nature and instruction, by the addition of humor and wit through the dialogue. Third, the two literary works use open structure narrative devices to leave open the possibility of expanding the plots. However, both literary works have their own religious undertones and cultural backgrounds. This article investigates how Indian narratives, including Panchatantra and Jataka, transferred to other cultural lands and how they were indigenized in those lands.

Korean Pansori Novel from the Perspective of Ethical Literary Criticism

» Hanhan Liu (Shandong Normal University)

In the modern society which has been opened to various criticism theories, the Ethics Literary Criticism which has caused the attention in 2004 has brought a fresh tide to the foreign literary criticism theorists. The theory of Ethics Literary Criticism has developed to maturity, which provides a particularly novel perspective for the interpretation of the classical works. Many critics and scholars use the method of criticism to re-examine many classics at all times and in all countries.

Pansori novel in Korea involves very extensive contents, which varies from joys and sorrows in life of ordinary civilians to those of two classes of nobility. It has rhythm, mass character, witty, liquidity and other characteristics, which is the most national and representative literary style in Korea. Domestic and foreign scholars have achieved fruitful results in the research on Pansori novels, and made analysis from multiple perspectives. However it is rare to apply the theory of Ethical Literary Criticism to the research on the works of Pansori novels.

The literature texts of the Pansori novels provide us with the object of the study of the ethical criticism, which has reveals the significance of the Ethics Literary Criticism in Korean classical literature research. Similarly, to study Pansori novels from this brand-new angle of view of the Ethics Literary Criticism also can enrich the understanding and the theoretical interpretations of its literature values.

The Impact of Ethical Issues of Chinese Movie from 1920' -1940's to Malayan Chinese Community

» Quah Hui Chi (KBU International College)

Chinese films were one of the ways for Malayan Chinese to stay connected to their country of origins and also nurse their homesickness. At the beginning of the 20th century, films from Mainland China that had penetrated the South East Asian market were mainly documentaries and feature films. The wars in China, the lives of Chinese National Revolutionary Army and Chinese folktales were the main themes of the time. In the 1930s, Chinese resistance against Japan became the new attention. These film promoted strong ethnic sentiment and sensations from the realism, causing South East Asian Chinese to stock up copies of the films, and it became the best method to promote the resistance ideas. Hence, Chinese film industry bloomed in the South Asia. The Tianyi Studio at Shanghai and Shaw Brothers in Singapore, produced movies that could garner emotional attachment between Overseas Chinese and their motherland. Based on those Chinese movie, this paper discusses the ethical issues in the selected Chinese film that managed to attract great attention of the Malayan Chinese community of the era. The paper examines the ethical identity and ethical dilemma of the characters of the film that have altogether made it an irresistible mode of entertainment for the Malayan Chinese then.



On Chinese Music—From the Perspective of Ethical Literary Criticism

» Xuemei Wan (Jiangsu University)



As part of Asia music, Chinese music like Korean music has done a great contribution to Asia sustainability. This paper, from the perspective of Ethical Literary Criticism, firstly gives a brief introduction about the long history of Chinese music; secondly, discusses its two main functions—“nourishing the mind” and “governing the country” from the viewpoint of personal cultivation, harmonizing one’s family so as to reach social harmony; thirdly, explores main four principles to keep Chinese music sustainability as it is part of Chinese culture or Asian culture in an ecological system, which are adaptive value, suitable growth, interactions with the other elements in this system and stewardship.



The Chinese Genealogy and Development of Ethical Criticism in the 21st Century

» Junwu Tian (Beihang University)

The genealogy of a literary theory or its reception in a certain country must have its appropriate soil of ether politics or aesthetics. The Chinese genealogy of ethical literary criticism in the 21st century is out of two factors, one is the western ethical turn that happened in the turn of the 20th and the 21st centuries , and the other is the Chinese scholars' anxiety to cure their "theory aphasia" and to participate in the construction of new theoretical discourses. Together with other leading Chinese scholars of foreign literature, Zhenzhao Nie initiated the genealogy of ethical literary criticism and constructed a complete theoretical system of ethical literary criticism, with "ethical selection", "ethical taboo", "ethical line", "ethical knot" and "sphinx factor" being the representative terminologies of this approach. In the past decade, the ethical literary criticism has widely been received by Chinese scholars and has been actively applied into practical use of analyzing literary works of different countries.



Elements of Ethical Identity in Japanese Leftist-turning Works during WWII

» E’xian Li (Central China Normal University)



Through the period of World War II involving the duration from the outbreak to the lasting years of the war, Japanese leftist-turning writers had no chance but being caught in the alienation and dilemma of their ethical identity, the ongoing process and consequences of which could be identified as the indispensable elements of interpretation of their works. Yet, so far there has been no relevant research concerning this researching point.

Academic scholars, either the domestic ones in Japan or the Chinese mainland ones, tended to interpret the features of the war literature by leftist-turning writers from various perspectives, involving historical, political, ethnic, national points of view or embedding the works and writers in the context of the war. However, they seemed to neglect the basic issue of literature that in the ear of war with the sudden, complicated, even complete transformation of the ethical environment, the fundamental question of ethical identity ought to be the major concern for the writers to examine the ethics of individual and social relationships. Hence, this thesis attempts to discuss the literary features of war literature by leftist-turning writers from this particular ethical perspective.



The Tragedy of *Kokoro* and Meiji Spirit

» Xiaofang Liu (Tongji University)

Kokoro is the masterpiece of Japanese writer Natsume Soseki, a profound reflection of the Meiji Period intellectuals' mental distress. In the letter that Sensei gave to Watashi at the end of the novel, he wrote "I will die for Meiji Spirit as martyrdom." This throws readers into question about to what extent does Meiji spirit exactly mean and what is the relationship between the Tragedy of *Kokoro* and Meiji Spirit? This paper is about using the theory of ethical literary criticism "Sphinx-factor" to analysis the hero Sensei, who is facing humanity factor and animal factor as the component of game theory, thus allows readers to develop a deeper interpretation of Meiji spirit which was quite confusing and vague. In *Kokoro*, if Mr. K expresses his love to Ms. Jyo and chooses the way of fair competition as the current social norm does, then the novel's ending and the heroes' destiny would be quite different. However, it is precisely because Sensei was struggling at the field of Western individualism and Eastern doctrine of self-denial interaction, he was totally defeated by the ethical contradictions and conflicts in terms of noble/ despicable and self-denial/ self-serving ideological struggle, and the final unbearable flawed on ethical according his autognosis led Sensei choosing to commit suicide. In this sense, it is a perfect reflection of the social environment of the Meiji period and so-called Meiji spirit of its essence, tragedy and particularity of times.



Ethical Thoughts in *Legend of the Eight Samurai*

» Sha ShaTan (Huazhong Univ. of Science and Technology)



Through the depiction of the destruction and chaos, *Legend of the Eight Samurai* hopes to emphasize the importance of the reconstruction, order and control, and reveals that society must develop from disorder to order. Based on demands of reconstruction of order, the novel tells the story of eight samurai in historical biography style and serial structure. The dominant ideas are ethical thoughts, which includes three points: buddhist karma, confucian morality and Bushido spirit.



文学伦理学批评与日本古典物语

» Lei Yin (Zhongnan University of Economics and Law)

很多国内的专家学者认为，日本古代没有伦理思想，因此不能用文学伦理学批评去分析研究。但笔者通过对日本古典作品（主要是物语）的细读，认为那种看法是片面的。古代日本人也有自己的伦理道德观念，虽然可能与我国有所不同，但也自成体系。而运用文学伦理学批评对这些作品进行分析，可以更深刻地挖掘作品的内涵，也可以体现出文学伦理学批评应用的广泛。因为日本的古典物语数量巨大，水平参差不齐，为了便于研究，本文将研究对象限定于国人比较熟悉的《竹取物语》《平家物语》以及《今昔物语集》这三部作品。



Guilty or Not Guilty? -On Shiga Naoya’s *Crime of Han-*

» De Prada Vicente, Maria-Jesus (Fukuoka Univ.)



Today few people know what ethics is. To many, it is the same as moral. Moral is a social construct that changes according to time and place while ethics not. Shiga Naoya’s *Crime of Han* is a proposal for us to think about the fundamental difference between moral and ethics. The hero Han killed his wife, which would be guilty from a moral point of view, but the judgment was ‘not guilty’ because the judge saw an ethical dimension in the murderer. By an exhaustive pursuit of the hero’s psychology, the reader of the work can find ‘an ethics beyond moral’ consisting in loyalty to human nature.

Now, loyalty to human nature is one of the fundamental principles of ethics in the traditional Japan. The Japanese in the past struggled to liberate it from Confucian moral and those in the modern times have been struggling to liberate it from the modern Western moral based on Protestantism. The efforts of the hero of Shiga’s novel is just an example of such struggles.



From Historic Documents to Literary Theories Dimension of Literary Ethics of Haun Saussy's Research about *Shi Jing*

» Jianhua Deng (South West Jiaotong Univ.)

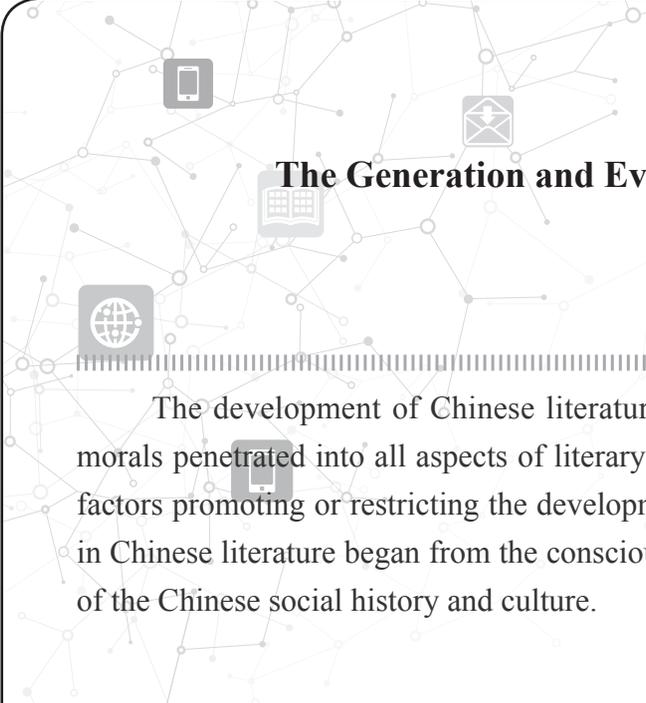
In *The Problem of a Chinese Aesthetic*, Haun Saussy discusses the allegory reading of *Mao Poems* 《毛诗正义》: answering the traditional problem of honouring or abandoning Prefaces of *Mao Poems* from the perspective of canon's text history; through analyzing the relation between Yueji 《乐记》 and Great Preface of *Mao Poems* and the tradition of reciting poems of The Book of Songs clarifying the intention of "Poems express intentions"(诗言志) is not the intention of author of poems; naming the allegory reading pattern of Prefaces of *Mao Poems* "Exemplary Reading" and the core of such interpretation is rite. Haun Saussy respects the concrete historic context of every different literary view and criticizes "school of discussion of Chinese ancient history". The methodology of his research about *Shijingis* "understanding literary theories with the help of historic documents" could be viewed as one perfect example of literary ethics.

Ecological Enlightenment and Ethical Shift of the Chinese "Rural novels"

» Huang Yi (Soochow Univ.)

Ecologism in the West is generally regarded as the critique force of rational enlightenment. Ecoliterature was exactly born in the cultural context of the reflection and criticism of the Modernity. However, there is a rather large lag of its development in China compared with the developed countries. China's ecological trend also is involved in the construction of the "New Enlightenment" ideology. A new generation of intellectuals is seeking a breakthrough and expansion in terms of the ambiguity of "modernity" (not just the "anti-modernity"). These rebels will become the "organic intellectuals" in the capitalist cultural contradictions, and serve as the backbone of the Ecological Enlightenment.

Chinese ecological novels emerge on the basis of the reflection and criticism of the historical utility and secular values of "modernity". It marks the shift from the "development ethics" to the ecological ethics in the "rural" writing. Nevertheless, the ecological ethics of the Chinese "Rural Novels" shows a unique "Chinese experience": the root-cause of the Chinese ecological crisis is to some extent the "pseudo-development" rather than "development". Based on this understanding, we agree upon the justifications or connotations of the "post-modern" eco-ethics, and confirm that the "nature" needs to be liberated from the strong anthropocentric suppression. But the ecological enlightenment is not to construct the Animal-centrism ethics as is noted by some Western Ecological ethicists, nor is it even ecocentrism ethics. It is a "Minor anthropocentrism" ethics. Thus, the ecological writing of Chinese novels bear more complicated and even paradoxical ethical concerns, which express subtly in the "borderland writing" such as Chi Zijian's "Right Bank of the Argun," Alai's "Empty Mountain".



The Generation and Evolution of China Literary Ethics

» Huang Hui (Central China Normal Univ.)

The development of Chinese literature and the ethics of China have close relations, ethics morals penetrated into all aspects of literary creation and criticism, and even become the dominant factors promoting or restricting the development of literature in certain historical stages. The ethics in Chinese literature began from the consciousness of the social ethics, and flowed with the changes of the Chinese social history and culture.



From the Ethics of "Identity" to "Acceptance": To Investigate the Chinese Literary Classics Spread in Malaysia

» Woanyin Lim (Xiamen Univ.)



Chinese literary classics spread to Malaysia during a long times, it becomes the wisdom source for early immigrants to Malaysia and native of Malaysian Chinese in their lifelong learning. Through the Ethical Literary Criticism, I propose the view that ethics constitute the essence of literature to explain that Chinese literary classics based on ethical value is spread and accepted by Malaysian Chinese. The process that they accept these literary classics is actually the process of the ethics of "identity" to "acceptance". In this paper, my investigation can be divided into three parts: First, the ethical ties between China and Malaysia; Second, analyze the issue of the transformation and choice of Malaysia Chinese identity; Third, from the ethics of "identity" to "acceptance", based on “inheritance”, “innovation” and “development”, revive the ethical value system characterized by the integration of Confucianism, Buddhism and Taoism in Malaysia.



The Ethical Origin of “Harmony” for China’s Peaceful Rise——

From the Perspective of the Harmonious Relationship among Confucianism, Buddhism and Taoism

» Fandong Meng (Harbin Institute of Technology)

The declaration by Chinese government for peaceful rise is considered by a number of western scholars less effective to clarify and dispel the security qualm, arising from “the prosperity of national power” and prevailing in surrounding regions around China, even the whole world.

By dating back the historic causes and theories of peaceful rise, this paper aims at elucidating the three main harmonious relationships based on Chinese civilized ethics of “Harmony,” cohering the civilized notion of “Harmony” and declaring the concept of China’s peaceful rise for the purpose of repudiating “China Threat Theory.” The historic cause of China’s peaceful rise is embodied in Harmony, a traditional Chinese culture, which is marked, in the China’s society, by the harmonious interpersonal relationship based on Confucianism, the psychically relieved relationship between humans and their hearts based on Buddhism, and the oneness relationship between human beings and nature based on Taoism, which constitute **historical** reasons for “Three Harmonious Relationships” in China’s “Harmony” culture. This paper will discuss the “Concept of Harmony and Comfort,” characterized by “Reaching Harmony with the Rites” and “Obtaining comfort with the Harmony,” from the perspective of China’s national security and peaceful rise, which stands as the civilized ethical basis of “Harmony.” It will bring a new ethical coloring with eastern traditions characterized by “Harmony” achieved by mutual understanding and trust, and “Rites” honored by benevolence, righteousness, and faithfulness to the modern western legal and ethical concepts of peace, order, equality, freedom, democracy and human rights.



A Poem on Happiness Ethics: Hai Zi, Du Fu and Tao Yuanming

» Maoguo Wu (Henan Univ.)



Facing the sea, with spring blossoms, a beautiful poem on happiness, by Hai Zi, conveys the modern happiness ethics, by way of creating a traditional poetic world. This happiness of ethics is different from the concept of happiness of selflessness, taking more care of the world, reflected in *My Cottage Unroofed By Autumn Gales*, by Du Fu. It is different from essential thoughts of solipsism, making themselves alone good in *On Drinking Wine*, by Tao Yuanming. It has a meaning of Emmanuel Lévinas’s other ethics, and dispels the indifference brought by absolute otherness, and constructs a typical happiness ethics of poetic. It has three traits. First, happiness is always in a state of Utopia, and poetry is the natural habitat of happiness ethics. Second, relative to the rational life happiness, happiness ethics of poetics is a symbol of happiness, and dialogue-type co-existence happiness ethics, neither “solipsism”, nor “selflessness”. Third, the happiness of poetics, between life and poetry, self and otherness, suffering and happiness, which both sides becomes each other ethical motivation, belongs to ethics of the limit.



Ethical Implications of Appellation in Yan Geling's *Prisoner Lu Yanshi*

» Weihong Zhu (Central China Normal Univ.)

Yan Geling is now one of the most popular female overseas Chinese writers, and her works have been well received by critics and general readers both in China and abroad. *Prisoner Lu Yanshi*, a novel of hers first published in 2011, is no exception. The novel has attracted extensive critical attention in China's academic circles, and has been adapted into a film by Zhang Yimou. Chinese critics have highly evaluated the novel for its successful record of Chinese intellectuals' spiritual ordeal of, and of Yanshi and Wanyu's unswerving loyalty to love. This paper is to be focused on an apparently tiny detail of the novel—the appellation of Lu Yanshi, and, in light of Ethical Literary Criticism and narratological theories, will reveal the ethical implications of the names. Lu Yanshi has a lot of names in this novel; apart from Lu Yanshi, he is also Young Master Lu, Prof. Lu, 278, Lao Ji, Lao Lu, my grandfather, etc. These are not just names, but have designative functions on Lu's ethical identities and his ethical relationship with other characters (including the narrator) in the novel. The paper will trace the changes in Lu's ethical identity and reveal their influence on Lu's self-recognition. It will also explore the transformation from strangers to family in the narrator's ethical relationship with Lu implied in the changes of the appellation the narrator uses to refer to him.

Aestheticism, Morality, and Politics: Terry Eagleton's *Saint Oscar*

» Youzhuang Geng (Renmin Univ. of China)

Of the fictions and plays by Terry Eagleton, *Saint Oscar* is the most successful and most interesting one. With aesthete Oscar Wilde as the hero and the moral scandal in the history of English literature as background, the play catches the eye with its title *Saint Oscar*. To understand the portrayal and presentation of the role of Wilde in the play, attentions must be paid to Eagleton's own pantoscopic cultural and theoretical concerns, including his literary, ethic, and aesthetic ideas. This paper is trying to explore that how these ideas could be co-exited and rendered through a single work by Eagleton.



The Ethical Selection of “The Little Sea Maid”

» Xiaoling Hu (Hubei Univ. of Education)



In *the little sea maid*, Andersen shaped a human-animal-mixed figure, the little sea maid. The process of the little sea maid pursued to an immortal soul as a person is actually the interplay result of the Sphinx factors inside her body, and it also shows the essence of human ethical selection of "being a person or being an animal". By describing the little sea maid's fate, Anderson revealed that it is not enough to just get a human's body if one wants to be a real human, which is just the first stage of being a person, natural selection, in another word. Only when the one use reason to control the free will and change the humanity factors inside the body into the real humanity, get the accomplishment of ethical selection, she can create an immortal soul for herself, and complete the whole process of being a real person. Overall the existing research of this fairy tale, it is concluded that beneath the delicate and graceful story, Andersen revealed his opinion of what a real human's soul is. Therefore, researchers focused more on the meaning of the soul, and ignored another big theme in this story, the hard process of humans chasing the real soul. By describing the hard process of the little sea maid, the human-animal-mixed figure, chasing her real soul, Andersen expressed his deep sympathy and ethical insight of the theme—how people can be a real person.



Sphinx Factor and Ethical Choice: The Ethical Implication of *Who's Afraid of Virginia Woolf?*

» Huiling Zou (Jiangsu Normal Univ.)

Adopting the strategy of ethical literary criticism, this article interprets *Who's Afraid of Virginia Woolf?*, masterpiece of Edward Albee, a modern American playwright, in the particular ethical context of the 1950s and 1960s, exploring how the society and culture at that time breed ethical disorder which results in the hero and heroine's imbalanced Sphinx factor, and further analyzing the two ethical choices made by the hero and heroine in the process of recovering the balance of their Sphinx factor ---- "childbirth" and "filicide"---- the former is in conformity with ethics but worsens their ethical imbalance, while the latter is an ethical taboo but recovers their ethical consciousness. Based on the above argument, this article attempts to reveal the ethical concern expressed by Albee in this play and the ethical implication embodied in his design of the two ethical choices for the hero and heroine.



Henry Lawson’s Bush Ethics and National Writing

» Jiasheng Zhang (Nantong Univ.)



Henry Lawson (1867-1922), the founding father of Australian National Literature. In his since 1890s bush sketches and bush representations of the real bush situation of Australian, Lawson expressed his deep concerns for the working people of Australian bush, and he looked deep into their minds and hearts and souls to represent how they struggle to survive under harsh bush environments.

Deciding to choose the free, quiet, independent life in the bush, many people escaped from cities even European continent to make a living in the bush as they are fed up with the life in the city where it is noisy, busy, and fury. Despite the harsh surroundings in the bush, Lawson’s bush novels expressed his environmental ethics so as to express his profound idea of building the Australian nationalism based on the environmental-friendly attitudes. Traditionally speaking, Australian national writings are deeply rooted in Henry Lawson’s bush works.



The Art of Dress in Regaining Their Marriage: Decoding the “Gilded” Innocence of the Ladies from an Ethical Perspective

» HuilianZuo (Beijing Language and Culture Univ.)

There has long been resistance to an examination of the literary relation between Henry James and Edith Wharton, and most feminists who helped to revive interest in Wharton were wary of offering the possibility for reasserting a unidirectional influence from the strong James to the weak Wharton. However, this paper mainly centers on the comparison between Maggie in *The Golden Bowl* by Henry James and May in *The Age of Innocence* by Edith Wharton, and argues that though threatened by the similar dangers in their impending marriage, both of the two ladies made a full use of fashion to regain their happiness as well as to protect their highly desirable marriage, yet Maggie appears to be more independent and successful than May.

In order to uncover the gender differences between James and Wharton in creating the seemingly innocent ladies who are plagued by the scandals of their husband, this paper, via an analysis of the dressing ethics in the 1870s' New York society, attempts to decode the symbolic code of dress, paying special attention to how it is bound with the spiritual growth of the heroine, initially her adventures in the marriage market, then her attempt to remove her status anxiety and finally her success in gaining independence. Such an approach will enable us to examine the novels of both Henry James and Edith Wharton from a new perspective.



***Man in the Dark* under Ethical Literary Criticism**

» Jing Zhao (Donghua Univ.)



In her article “*Man in the Dark* under Ethical Literary Criticism” Jing Zhao discusses the relationship crises in the novel, which is an important post9/11 novel, from the ethical-literary perspective. She believes the ethical crises are revealed mainly in the novel through the father-son and grandfather-grandson relationships. Through analysis of father’s evasion of paternal responsibility, son-like figure’s mission of killing his father-like figure to bring his tragic fate to a halt, she points out that the novel illuminates the consequences of subversion and displacement of domestic ethical relationships. She goes on to propose that the major theme of the novel is the revelation of modern men’s ethical relationship crises with the nation and the family in Bush era under the influence of 9/11 terrorist attack and Bush administration.



Ethnographic Representation of Afrikaans Speaking Black Writers in the Political Transition of South Africa after 1990

» Jihie Moon (Hankuk Univ. of Foreign Studies)

In terms of the post-colonial practice of culture as in the field of literature, the political transition in South Africa after 1990 plays an extremely important role. The opportunities provided by the marginalised and the area of resistance have become main focal points in characterising the new cultural geography in South Africa. In this paper the focus is on the performative representation of Afrikaans speaking black South African writers in the time of the political turn-around. The publication of these texts at the end of Apartheid era was particularly significant for South African society. The fact that the texts are exhibiting little of the conspicuous skill of the typical Afrikaans writer was a significant literary event. Their writings also offer storytelling of the people whose voices were silenced before in the Afrikaans literature. That the marginalised ethnic community's voice is heard in the text facilitates approaching the texts from an auto-ethnographic perspective. Auto-ethnography, meaning ethnography that forms part of autobiographical writing, aims to create discursive space in which the writer may be positioned as a subject, and within which the writer may relate aspects of his own experiences as part of a particular ethnic group or community. In the process of such self-representation, the strategic performance with regard to the politics of identity is displayed. In such a case, the politics of identity may be understood in the context of activity towards empowerment of a specific group's identity. Since it may frequently be seen as a claim for redistribution of political power, identity politics may affect the inclusion as well as exclusion of a group within the wider community. What the black (coloured) writers to achieve through their auto-ethnographic writings, is investigated here. Not identity politics only but also ethnographic resistance to political ideologies against apartheid come to the fore. The reader of these texts which came into existence in the time of political transition, cannot deny its socio-political effect, because in these texts the voice of the formerly marginalised the Other is positioned as an agent encouraging change in the South African community. In such a way, he ultimately proposes a heterogeneous social model at the historical moment when such a representation is needed more than ever.



“I House Two Souls in Me”: Sphinx Factor and Ethic Choices in Goethe’s Faust

» Yuan Tan (Huazhong Univ. of Science and Technology)



In Faust, representative masterpiece of John Wolfgang Goethe, German writer, the author portrays a protagonist that struggles between traditional ethics of middle age and new ethics of the rising bourgeoisie, and finally orients his life to the new zeitgeist of struggle. Proceeding from the perspective of ethical literary criticism, this article interprets Faust within the framework of the historical circumstances under which Goethe produces this drama, examine the issue in the shifting ethical and moral context of 19th-century, it explores Goethe’s contradictory attitudes that both approves and criticizes the new bourgeoisie ethics, and interprets Faust’s ethical predicament between conflicting human factor and animal factor as well as the dilemmatic ethical choice confronted. Observing how Faust makes ethical choices in face of these dilemmas will help us reveal the ethical shifting process of this time and understand the ethical connotation of the drama in a new and profound way.



The Ethical Trend of Homa's Epic and the Epic of India

» Yunfeng Li (Henan Institute of Education)

View of death in "*The Iliad*" "*The Odyssey*" and "*Mahabharata*" "*Ramayana*" are analysed in this paper, the epic of Greece and India the two different culture area of ethics to compare of, in order to reveal aesthetic trend of the two ethnic literature is different, and in the perspective of cross culture interpretation contained in the epic cultural differences and cultural characteristics.

Through the death view, it reflects the development and evolvement of the social ethics, and is one of the core contents of the ancient epic. The ancient India epic and the ancient Greek epic represented the two ends of the world epic and the non ethics respectively.. Based on the contrast four epic involves the death of content, show works contains the eastern and Western view of death, and finally explores the cause of death view of the differences of the two cultures intrinsic reasons and influence on the later view of death, especially from the angle of group based and individual based analysis of different reasons. The eastern group centered death view pays attention to the social and the ethical meaning, while the Western death view reflects the individuality, emphasizes the individual will. I hope this paper can expand the ideas for the ethics research of the four literary works, and inspire people to face death in a positive way, treat life kindly.



Kafka Tamura’s Ethical Crime of Quasi Similarity in “Kafka on the Shore”

» Jie Ren (Central China Normal Univ.)



Driven by instinct, man can create all assorted desires, which becomes the main power origin of free will. The immature rationality makes free will, which is unconcerned about good and evil, enter into certain ethical context or ethical environment, and thus get rid of the curbing of rational will, expressing in the form of irrational will. The fear of ethical taboo and legal punishment makes irrational will being eager for action but can not lead off, and at last in a disguised form and a substitutional way, that is the form of ethical crime of quasi similarity to release. “Kafka on the Shore” was published in September, 2002---the anniversary eve before 9-11 event, which is very significant. This paper attempts to harness ethical literary criticism, understanding and analyzing Kafka Tamura’s (the hero of the novel) violation of quasi similarity of ethical taboo, such as patricide and incest in detail. The paper also explains the reason for ethical crime of quasi similarity and gives a negative assessment, then posits its risk and danger, and thus corrects the misunderstanding of Kafka Tamura, analyzing this novel’s teaching value and warning function from a new perspective.



Alfonso Vagnoni, SJ.'s Four Scripts in the National Library of France (BNF):

An Historical Narrative

» Mingguang Xie (Beijing Foreign Studies Univ.)

In 1582, the Jesuit Michele Ruggieri (1543-1607) arrived in China. After him more and more Jesuits came and documented the history, literature, customs, sciences and religions of this country. Among these writings, some concern administration and government, and therefore politics, for example, four anonymous manuscripts, which are composed in Chinese and found in the National Library of France (BnF) in Paris. They are the *Wangyi wenhe* 王宜溫和(*Sur les devoirs d'un roi*), the *Wangzheng xuchen* 王政須臣(*Sur la nécessité des ministres dans une monarchie*), the *Zhizheng yuanben* 治政源本(*Principes du gouvernement*), and the *Zhimin xixue* 治民西學(*Sur le gouvernement en Occident*). They are now edited into the first volume of *Chinese Christian texts from the National Library of France. Textes chrétiens chinois de la Bibliothèque nationale de France* (Nicolas Standaert, Ad Dudink, Nathalie Monnet, 2009). In spite of the fact that the four documents are little studied and little editorial information is known about them, it is sure they are attributed to Alfonso Vagnoni (Trofarello, 1566-1640, Jiangxian), an Italian Jesuit, and were completed between 1637 and 1640, when he was working on the evangelic mission.

Thus, this paper is intended to reconstruct the history of these four documents (when they were edited, the contents, and cooperators if any) by investigating into other materials. Furthermore, the central thinking, in particular the political thinking related to Aristotle and St. Thomas Aquinas, will be explored here, so as to help Chinese readers to gain insight into such type of politics and its significance.



**The “Father” Walking from the Depth of History—
On the Image of the Father in *The Brothers Karamazov***

» Lei Zhang (Anhui Normal Univ.)



In Dostoevsky’s late works, the image of father as the major carrier of mental cultivation of and educational responsibility for the youth which is lack in society is heavily portrayed. The multi-facet image of the father in Dostoevsky’s masterpiece *The Brothers Karamazov* interacting with ideal father image, is the expression of Dostoevsky’s reminiscence of and yearning for the cultural tradition represented by his father’s generation with the elapse of natural time on the one hand, and the embodiment the writer’s personal wishes for the artistic recasting of ideal fathers and national culture in the time and space of literature on the other hand, thus being a profound image accumulated by history.



A Journey of Self-dispossession in Elie Wiesel's *The Accident*

» Tian Zhang (Central China Normal Univ.)

The Accident was a novel written by Elie Wiesel in 1962, which is later known as *Day* in Elie Wiesel's *The Night Trilogy* together with other two works *Night* (1960), a memoir, and *Dawn* (1961), a novel. Elie Wiesel was a Nobel Peace Prize Laureate in 1986. He himself is also a victim of the Holocaust in WWII. In the novel, the young journalist Elisha was haunted by his holocaust experience. After he was accidentally hit by a taxi, Elisha was totally immersed in his illusion of the past and the guilt of his survival. His journey of self-dispossession is intertwined with his (re)visions of the dead and with his shameful feeling of his displacement.

The "Profoundest Ethical Sense": FR Leavis after Theory

» Taechul Kim

It is time to go back to Leavis ... however, in one (qualified) sense only.

—Andrew Gibson, *Postmodernity, Ethics and the Novel* 1.

This is a post-poststructuralist (or after-theory) essay, in the literal sense of the word, to posit that the ethical sense is one aspect of literariness in terms of subject matters, in the wake of poststructuralist conceptualisation of the foregrounding of language as a formal indicator that identifies a piece of writing to be a literary text but no other discourse. This project begins with re-reading Leavis's own idiosyncratic reading of the 'great tradition' from his controversial viewpoint of moral seriousness. However, when he addresses himself to morality in a literary work, he does not necessarily mean its moral content or subject matter. The way literature works, he argues, is not a statement but an enactment (event, put in a poststructuralist fondling expression) in the 'third realm', which expands in due course into his recognition of the collaborative creativity of a nation language (or British English). For him, literature is one with language on one hand and, on the other, with life characterised by inclusiveness and individuality. At this moment intervenes what I call Leavis's 'ethical imagination'. Likewise, if the third realm he delineates to be neither public nor private is a space for living language and literature at the same time, it is no other than an ethical space. In this engagement with Leavis, I hope, the literary 'ethical sense' will disclose its attributes in opposition to morality (which is by nature totalitarian). As Leavis's reading of Conrad's story "The Secret Sharer" implies, the reader is to a literary work what the protagonist (narrator) is to his secret sharer. An act of reading a literary work is an 'enactment' or rather an event 'encounter[ing] with the other', to which extent it assumes an ethical implication. It is how a literary work is an ethically charged event. The ethical sense in literature, which is by nature individualistic, does not involve a moral consensus but instead a moral dilemma. It awakens us to the fact that, the more moral consensus we reach in a given society or age, the more desperately we are in need of literature.

“Thank you for *all* your hospitality”:

Justice, Ethics, and Hospitality in Poetry Translation

» Eun-Gwi Chung (Hankuk Univ. of Foreign Studies)

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This presentation probes into the ethical questions embedded in poetry translation through the concept of hospitality. Especially focusing on the Derrida’s notion of hospitality, conditional and unconditional, engaging it with Badiou’s notion of event to which a subject is much rather taken up in fidelity and suspended from truth, I will rethink ethics and politics of poetry translation. How does the logic of reciprocity between the guest and the host unmask the (im)possibility of poetry translation? How are the unstable spaces of translation ignited as the (im)possible event in which an interpretation about something undecidable is made and the virtual community of understanding is formed and questioned? Is the realm of poetry translation residing as the endless, unfixed process of transformation? At once revisiting the philosophical matrix of hospitality from Augustine, Kant, Levinas to Derrida and Badiou, and taking a few examples from different translations of the poems of Jin Eun-young, a contemporary Korean poet, I will re-question ethics of translation via the gift/restriction of hospitality. This will be a way of exploring the dynamic spaces of poetry translation as the ever-conflicting, ever-changing experiments where the host is always destined to become the guest in unconditional hospitality and conditional translatability.

"The Power of Literature, Stronger Than the Bullet"

-Ethical Philosophy in Jose Rizal's Anti-colonial Works-

» Jeom-SukYeon (Kyung Hee Univ.)

Jose Rizal (1861-1896), the national hero of the Philippines was an ophthalmologist by profession and a writer. He was executed by the Spanish colonial firing squad at the age of thirty five for the alleged crime of instigating anti-colonial revolution which his two brilliant novels-*Noli Me Tangere* or *The Social Cancer* and *El Filibusterismo* or *The Reign of Greed*-and many other political and philosophical writings exposed. As one poet eulogized upon his death, "if the bullet ravaged your skull,/your idea vanquished an empire!", the power of literature, indeed, proved stronger than the bullet, since two years after Rizal's death, the Philippine revolutionary leaders finally achieved independence from the Spanish rule, though short-lived due to the American intervention.

Keywords: Jose Rizal, *Noli Me Tangere* or *The Social Cancer*, *El Filibusterismo* or *The Reign of Greed*, anti-colonial writing

Shakespeare Therapy for the Ethical Rehabilitation of Convicts

» Osook Kweon (Duksung Women's Univ.)

Hamlet addresses a monologue "I have heard/ That guilty creatures sitting at a play/ Have by the very cunning of the scene/ Been struck so to the soul, that presently/ They have proclaimed their malefactions;.....The play's the thing/ Wherein I'll catch the conscience of the king."(2.2.541-558) before he has the actors stage a version of his father's death in front of Claudius. Nowadays, Shakespeare's plays perform such an ethical function in various correctional facilities in actuality.

In recent decades, programs that consist of reading and dramatizing Shakespeare's works for the ethical rehabilitation of convicts have become increasingly popular all over the world, especially in America. Redemptive power of Shakespeare's plays has been demonstrated in such programs, showing dramatic decline of the rate of recidivism. The plots of Shakespearean plays overflowing with revenge, murder, and other criminal acts and the tragic characters voicing their inner thoughts before or after committing such acts help prisoners to look into their own acts and mind.

Movies like *Shakespeare behind Bars* and *Caesar must Die* and books like *Shakespeare saved me* and *Performing New Lives* document such programs and their effects in detail. I will study these movies and books to find out how Shakespeare helps the criminals to retrospect their past, to develop life skill through becoming enlightened and to reintegrate themselves successfully into society. I will also examine which of the bard's plays are most used in correctional facilities and the reason behind these choices.

Key Words: Shakespeare Therapy, Shakespeare Programs in prisons, *Shakespeare behind Bars*, *Caesar must Die*, *Shakespeare saved me*



Dialogism and the Ethics of the Other in Joyce’s *Dubliners*

» Kanghoon Lee (Seowon Univ.)

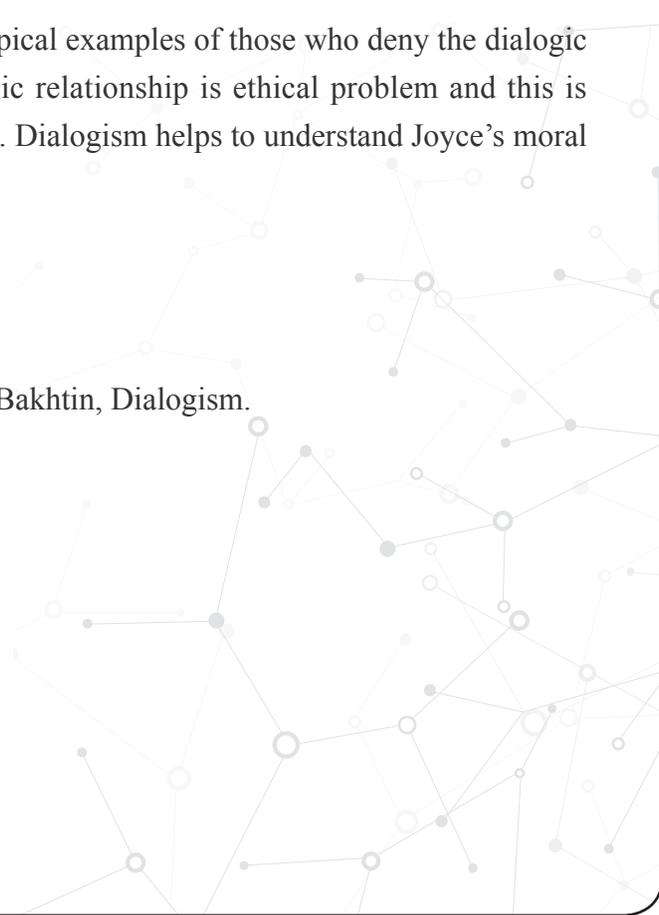


Joyce’s intention of writing *Dubliners* is “to write a chapter of the moral history of my nation.” *Dubliners* presents paralyzed lives of the people in Dublin. However, the relation between Joyce’s intention of morality and the general theme of “paralysis” is not so clear. How does “paralysis” develops into a moral problem?

According to Bakhtin, “I” occupy unique temporal-spacial position in the world, which results in limited view on “myself” and the world. Therefore, “I” should accept the Other’s view through which “I” complete my view on “myself” and the world. This is the basic assumption his theory of dialogism rests upon. Human beings as well as voices and texts, should accept the Other to understand the multiplicity, mutability of life and the world. If not, “monologism” is the result where only one principle or view reigns and no individuality, change, open future is possible. For Bakhtin, dialogism is an ethical problem.

Joyce’s paralyzed characters in *Dubliners* are typical examples of those who deny the dialogic relationship with the Other. As with Bakhtin, dialogic relationship is ethical problem and this is what Joyce meant by “the moral history” in *Dubliners*. Dialogism helps to understand Joyce’s moral theme and the ethical element in Bakhtin.

Key words: Joyce, *Dubliners*, Paralysis, Moral, Bakhtin, Dialogism.



Ethical Implications in Seamus Heaney's Spatial Imagination

» Meejung Park (Hankuk Univ. of Foreign Studies)

This paper aims at exploring the way Seamus Heaney born in Northern Ireland repossesses his dispossessed land or place in his later poems and essays. From his earlier poems and essay 'The Sense of Place' in *Preoccupations*(1980) on, his main concern is how to see and read his land and place because they are closely related to his identity as a post-colonial subject. Especially from the post-colonial perspective, place is regarded as the site in which power and resistance are working in a dynamic way. In his later poems and essays, it needs to be noted that, through his dialectical imagination of real place and imaginary (visionary) one, he proposes an alternative way of seeing the place and reality. The spatial imagination enables him to rearrange as well as to defamiliarize the place, which also has ethical significance with regard to human agency.

Key Words: Seamus Heaney, spatial imagination, place, space, creative writing

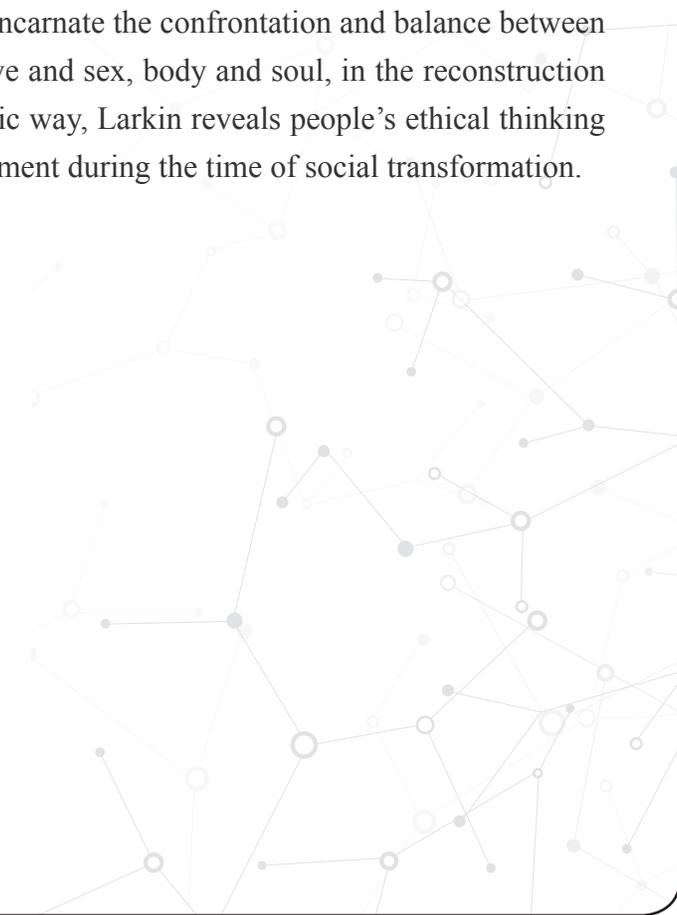


Love Poems of Philip Larkin: Natural Emotion and Moral Emotion

» Xi Chen (Hunan Univ.)



Philip Larkin is one of the most distinguished British poets in 20th Century, and love is an important theme of his poetry. This article, from the perspective of Ethical Literary Criticism, focuses on the analysis of the transformation process of the love from the natural emotion to the moral emotion described in Larkin's poetry, and deconstructs the entailed conflicts between rational will and free will as well as the consequent ethical selection. The ethical environment Larkin lives in as a changing English society, where people's ideology and ethical morality as well as individual behavior underwent great changes, and the traditional values and ethical norms were challenged by the modern trends. In Larkin's early poems, love is his own "fantasy", a natural emotion dominated by passion, and love poems in this period reflect the contradictions and struggles of his adolescence; during his mature period, Larkin's poems describe his confusion and bewilderment of love, mostly questions love impelled by irrationality, which embodies the poet's reflection on sexual ethics and the moral reproach of modern social life; in Larkin's later years, his poetry confirms the love which is sublimated to moral emotion, and these poems reflect the enhancement of the author's ethic awareness. The love poems of Larkin's three stages incarnate the confrontation and balance between rational will and free will when people deal with love and sex, body and soul, in the reconstruction of ethics. By describing the ethical anxiety in a poetic way, Larkin reveals people's ethical thinking on sexual relations under the specific ethical environment during the time of social transformation.



On the Ethic Evolvement of Contemporary American Jewish Drama

» Ning Zhou (Anhui University of Science & Technology)

As an organic and important part of American Jewish literature, American Jewish drama inherits the enlightening traditions of Judaism, conveys a strong ethical tendency. This article, by analyzing the representative works of Clifford Odets, Arthur Miller and Tony Kushner—three most influential contemporary American Jewish dramatists, explores the process of Jewish ethical evolvement that begins from insistence and ends with convergence with the mainstream ideology in America. It is the process, which is full of conflicts and adjustment that Jewish culture gradually worked out away to survive for its own development and also offered a cultural paradigm for other ethnic development within the context of cultural globalization.

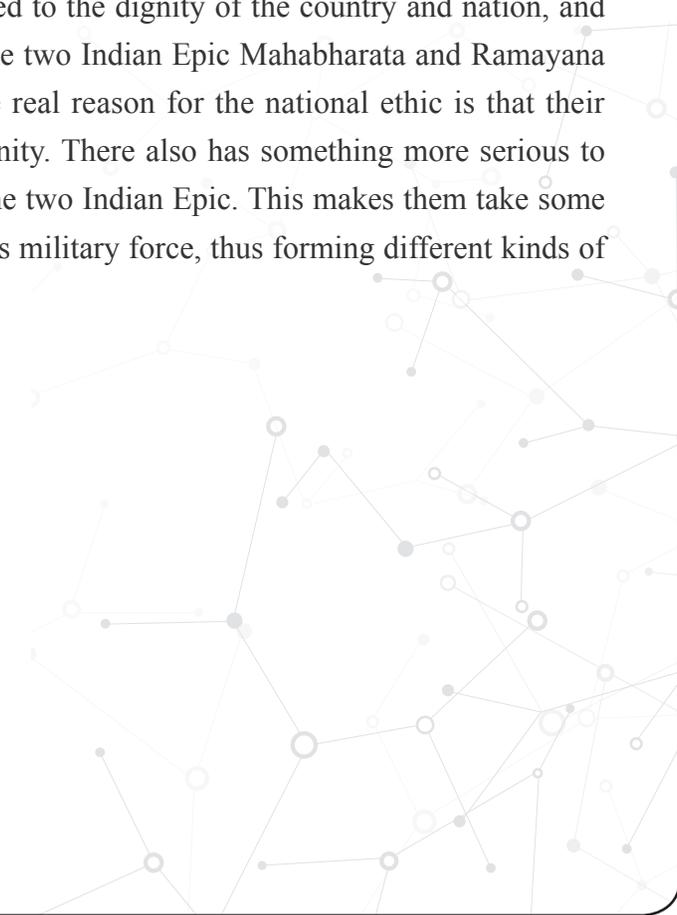


Literary Justice and National Ethic---Talking from the Text Relationship among Mahabharata, Ramayana and Homer’s Epic.

» Yongxu Su (Henan Financial College)



Literary justice and National ethic is the core of critical research of international art and ethic. It is an issue that can not be avoided in any era in the literary creation. That’s just because it is inevitable to fully express the ideologyof the ruling class and the mainstream media in any era in the literary creation. Actually, national ethic is the marvellous politic of the nation’s present era and any era, is to fully maintain the largest benefits of the country and nation in the present and any era, and of course is also the core benefits of the country and nation. In other words, national ehtic is the political form of the secular ethic. It is almost impossible for art to completely part from the relationship with politic. Exactly speaking, the so-called national ethic points to the core value of the country and nation. Our country’s national ethic is the core value of socialism. The so-called literary justice also states the core value of this country and nation. Because they have a very close relationship with the benefits of the country and nation. The maintanance, development and fully realization of this kind of core value isdirectly related to the dignity of the country and nation, and to the life and death of the country and nation. In the two Indian Epic Mahabharata and Ramayana as well as two Greek Epic LLiad and Odyssey, the real reason for the national ethic is that their queen’s insult, which challenges their country’s dignity. There also has something more serious to do with the fighting for the position of the king in the two Indian Epic. This makes them take some similar actions when settling certain problems, that is military force, thus forming different kinds of complicated relationships, enlightening us.



The Moral Interpretation of the Human Soul in Shelley's Poems

» Xiaochun Liu (Huaihai Institute of Technology)

Shelley repeatedly demonstrated the important position of morality of the human soul in his poems, prose and letters. Shelley believes that to achieve the perfection of the human soul, it must be completed through the moral perfection and popularization of love. The perfection of human morality contains not only the promotion of individual moral soul, but also the construction of the moral thoughts throughout the whole society. Benevolence, equality and freedom constitute the basic spirit of the individual soul in Shelley's poetry, and charity and justice constitute the basic criterion of the morality of the whole human soul. The morality of the human soul in the poetry of Shelley shows the broad landscape, and the other is characterized by Utopia. Shelley believes that the moral perfection of the immortal soul is the best way for the ultimate return of the universe soul.

“The Trees”: Anxiety, Existence and the Poet’s Identity

» Yunhua Xiao (South China Univ. of Technology)

“The Trees” is more of an analogy of Larkin’s own existence as a poet than of the shared experience of death for humanity. The trees’ anxiety over life, their tricks of fooling themselves into believing in eternal existence, both metaphorically reveal his identity awareness and identity politics; only that the trees fools but themselves while Larkin’s strategy helps to the establishment of himself as a national and traditional poet. The seemingly “awful tripe” he attached to the poem is an essential artistic component of the poem.



Speaking up for the “Other”: A Study on the Ethical Concerns in Carol Ann Duffy’s Poetry

» Weirong Zhao (Beijing Language and Culture Univ.)



Carol Ann Duffy (1955-) is the first woman Poet Laureate in British history appointed to the position. Duffy’s poetry covers a wide range of social issues like sexism, racism and ecological problems. Giving voice to those marginalized “Other” who have been silent and mute in the past, her poetry has distinct characteristics of the epoch. Critics both at home and abroad have attached their academic interests mainly to the feminist study, paying less heed to the moral teaching function hiding between the lines. Duffy’s love experience and social experience, to some extent, influenced her ethics. As a lesbian poetess, Duffy concerns the ethical demands of oppressed “Other”, not only in male/female relationship, but also in female/female relationship. Refusing to be stereotyped as “feminism or women’s poetry”, a Scottish poetess, Duffy also writes poems with the theme of war, colony, race and class to express her ethical concerns for the marginalized “Other”. Meanwhile, by exposing of human civilization’s destruction of eco-system, she calls on people to show respect and love for nature. The thesis unfolds itself along three lines, gender ethic, political ethic and ecological ethic. Duffy’s speaking up for the “Other”, seeking the harmony between human beings, human and society, human and nature, which demonstrate the ethical edification of poetry as well as her strong sense of responsibility as a Poet Laureate.



Hester's Ethical Dilemmas and Ethical Choices in "Red Letter Plays"

» Min Min (The Foreign Languages' School of Dali Univ.)

Suzan-Lori Parks is the first African-American woman who won the Pulitzer Prize for drama. According to Nathaniel Hawthorne's novel *The scarlet letter*, Parks has created two "Red Letter Plays", *In the Blood* and *Fucking A*. Based on repeating some characters and plots, Parks has revised Hawthorne's novel, and the most obvious "repetition and revision" has been represented in the image of the heroine, Hester. Although the two heroines in Parks's plays are called Hester, they are black woman, and their destiny is more tragic than Hawthorne's Hester. This thesis interprets Parks's "Red Letter Plays" from the point of ethical literary criticism and analyzes the Hester's Ethical Dilemmas and Ethical Choices to reveal the factors that caused black women's tragic fate.



On the Illness Narrative and Ethical Dilemma in *Alice in Bed*

» Rui Kong (Shanxi Normal Univ.)



Alice in Bed by Susan Sontag is a play which merges the life of Alice James in the 19th century, the brilliant sister of Novelist William and Psychologist Henry James. It is a eight-scene play about the bedridden , anguished Alice, trapped physically and spiritually, who conducts conversation with her brother and father, with nurse and thief in respective scenes interwoven with wild fantasy about communicating with Emily Dickinson, Margaret Fuller and other gifted women in plays such as Myrtha from *Giselle*, and Dormouse Kundry from *Parsifal*. Sontag deals with the themes of female plight in the patriarchal society, self-bewilderment in heart prison, and conflict between imagination and reality by using illness as metaphor in the drama narrative. This play provokes thoughts about ethical relations between man and self, man and man, and man and society.



The Truth of Growth: Through *The Curious Incident of the Dog in the Night-Time*

» Hyon-Jeong Mok (Kangwon National Univ.)

The Curious Incident of the Dog in the Night-Time by Mark Haddon is a story of a young boy who has Asperger's Syndrome. From the beginning, he investigates the death of a neighbour's dog, and he writes a detective work about this investigation, with the encouragement of Siobhan. He explores the world in his own way with the question "Who killed the dog?". He tries to solve the mystery of the dog's murder. But Christopher's writing takes us in some unexpected directions. The clues and answer about the dog's murder is eventually concluded in Christopher's life. The truth of the growth behind his detective work is revealed by Christopher himself. He can't communicate with people and he is an outsider of the world. And his parents also have suffered due to Christopher's autism.

Christopher has a special gift in mathematics and likes to find prime numbers. As people have uncertain future and cannot find the rules of prime numbers, unexpectedly Christopher learn more about himself. His story is revealed through prime numbers. Christopher is like the number one, and the situations he finds himself in are like the other prime numbers. He is the only one outside of these situations being able to 'divide', or see into the situation clearly.

He finally finds 2 to 233 of the prime numbers in his own story. His tough journey from Swindon to London is for him a terrifying leap into the world. Through his writing and narration we can see Christopher's coming-of-age. The teenage protagonist becomes independent and finds his way to be in the world.

Through this paper, I hope we can have an open mind towards specialized students and their parents as "The other".



Educational Reflection of Human Value and Considerations of Conflict Theory

Representing Based on the Novel; *Never Let Me Go*

» Hyunsook Lee (Kangwon National Univ.)

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This article focuses on perspectives of conflict theory represented in the novel: *Never Let Me Go*. The students, who are human clones, are created as backups of their original human, making the original immortal. (Do the students know this?)

The Hailsham is where the students stay while they are being “backed up” and it seemed to be a nurturing and caring place to be. However, they were raised (based on the power of authority? Not entirely sure what that means) Based on conflict theory, the authorities intentionally make their school curriculum in order to be continued (continued to what?) The teachers, especially in public school, are the ones who decide what educational information will or will not be used to create the curriculum. They are not clones, so the information that they choose to include can be seen as incorporating human values into the education.



The Curious Incident of the Dog in the Night-time: The Problem of Truth and Communication through Christopher's Story

» Jaeyeon Hyun (Kangwon National Univ.)

This essay will be a critical review of Mark Haddon's novel, *The Curious Incident of the Dog in the Night-time*. The protagonist Christopher Boone, has written a story, which see the truth through a fiction and raise questions by the lack of communication problem. As a means to cure Jasper's Syndrome, Siobhan suggested him to write a story, which unexpectedly acts as the adult's hidden secrets more incredible than a fiction. It has also contributed towards the consideration of the intrinsic nature of the truth. Consequently a question arises whether we can discover the truth only through the inference based on reason believed to be rational, or through the proper use of language.

Moreover, lot's of marks, signs, and numerical formulae in the novel should not be overlooked, since they are important clues to understand the meaning of his book. We had best approach it employing a most careful reading, considering that the book was written by a boy who can't read the feeling. It is safe to say that the function of communication can be fulfilled by means of such metaphors as puzzles, signs, numerical formulae, picture, and so on.

Key words: Mark Haddon, metaphors, truth, communication, *The Curious Incident of the Dog in the Night-time*

The Brainwash Effect of Hailsham School in *Never Let Me Go*

» Mikyung Cho (Kangwon National Univ.)

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Kazuo Ishiguro's 2005 *Never Let Me Go* is a novel that asks us "What is the purpose of Education?" The novel is set in a fictional late twentieth century England, where children are cloned, reared, and schooled as carers to donors whose organs are gradually removed in a series of procedures. The students are raised and live together at Hailsham, a boarding school which is a type of orphanage. Hailsham is described as a utopian orphans' commune, but nobody knows what really happened at this school. One of the most puzzling aspects of the novel, and the one which makes its connotations socially relevant well beyond the imagined world, is that upon growing up and coming to understand their destiny, Hailsham graduates do not rebel or even try to flee. The most they do is seek deferral-not escape-from what they still call the "donations"-the medical murder for which they have been predestined. The novel subtly explores the educational techniques that have conditioned them to accept their predicament. The reader cannot but wonder why the students submit to being used this way, why they do not object, refuse, or simply run away. The characters seem never to consider these possibilities.

The main educational technique through which the students are brought to accept their fate consists of causing awareness of it to grow upon them gradually-as it similarly gradually grows upon the reader. In retrospect, neither the children nor the reader can tell exactly when they received the first unambiguous indication as to the purpose of Hailsham. It is as if they have known this crucial fact all along but without knowing that they knew.

Kazuo Ishiguro's *Never Let Me Go*: In Aspect of the Nineteenth Century

» Hyewon Kim (Kangwon National Univ.)

This article presents Kazuo Ishiguro's fiction, *Never Let Me Go* and aspects related to society in the nineteenth century. The fiction took a genre of science fiction about clones but it has atmosphere of somewhat Victorian novel. The article follows traces that the ways of characters in the fiction present their feelings to be interpreted by (a) Britain society in nineteenth century and Dandyism. The nineteenth century was a time that capitalism has started in a shape of today's like advertisements and retail companies. The new social class, Bourgeois, at that time showed off their vanity by appearance in terms of fashion and accent, but the most highlighted symbol would be the Crystal Palace. The place suggested features that make people fantasize about objects. This phenomenon has extended throughout the history until today, and also, to be found in the fiction as Ruth is enthralled by a magazine and Kathy's feeling when she is inside of Woolworths. In addition, (b) Nineteenth century had influenced by Darwin's theory and it created an image of human body adverse. The fear of mutation and natural selection about death made artists to create symbolism in a viewpoint of medical discourse. The terror of medical science had been expressed through symbolic paintings with grotesque image of human and creatures. As symbolic artists did, in the story Tommy expresses his feelings and fear of death through weird looking creatures in tiny size. The fiction, *Never Let Me Go* is a quite plausible story that can be paralleled with the progress from history in nineteenth century and its culture of materialism and fear of development in science.

Social Isolation of the Protagonists– From Cristina Rossetti’s “Goblin Market” and Kaori Ekuni’s *Twinkle Twinkle*

» Yeon-kyoung Cho (Korea Univ.)

Regardless of the age, there have always been Others in every society. It does not just mean women and children, rather means more isolated or discriminated groups. I would like to deal with these people from the very different two works, Cristina Rossetti’s “Goblin Market” and Kaori Ekuni’s *Twinkle Twinkle*.

In Victorian era, the issue of fallen woman is one of the most prevailing topics in art and literature. The fallen woman was forced to leave from her community and to live with people who had done the similar fault. In “Goblin Market”, Lizzie is described as a fallen woman and her sister Laura run the risk of rescuing her younger sister from the Goblins. With this sisterhood, both of them can survive and live happily ever after in their own community. This community can be corresponded to Silver lions in *Twinkle Twinkle*. There are Goblins who leads Lizzie to the fallen woman but there are not particular subject to harm the characters in *Twinkle Twinkle*. Rather, what places the characters in the socially weak is the sexual orientation or mental state which people define as abnormal. Therefore, protagonist in *Twinkle Twinkle* assume themselves as silver lions which cannot get along with other blonde lions so that they end up building their own community.

Both works represent isolated people for not according with the social norm. Even though “Goblin Market” and *Twinkle Twinkle* seem to improper to compare with, the one thing, “social isolation for not conforming to norms of that period” deserves to do. Therefore, this presentation would be about the reason for their isolation and the elements driving them out of the society.

Key Words: “Goblin Market,” *Twinkle Twinkle*, Social Isolation.

Trans-colonial <Ch'unhyangjŏn>:

Cinematic Collaboration and Competition in the Japanese Empire, 1920~30s

» Sehoon Choi (Yonsei Univ.)

This article examines the issue of cooperation and competition between colonial Chosen and Japanese film industry. It attempts to reassess the convention of interworking of colonial Chosen and imperial Japanese artists from the perspective of colonial negotiation in order to reveal within a complex film sphere launched with Japanese capital and technology. Negotiations between Chosen and imperial Japan can be understood as a dialectical interaction between the local culture and the imperial center. As Chung Chonghwa argues, "Japanese directors and cinematographers working in Korea, Korean filmmakers with experience in the Japanese apprenticeship system, and filmmakers working together and independently".

Hayakawa's <Ch'unhyangjŏn>(1923) was a collaboration film, and it made a great impact on Chosen film industry. It was not only the first Chosen movie based on Korean traditional culture but also the first commercially successful dramatic movie. It prompted Chosen filmmaker to produce a counterpart film, <Changwha and Honglyun>(1924), as a pure form of Chosen film. During the transition from the silent to the early talkie eras, second-generation filmmakers who were trained in Japanese film studios took the lead in the colonial film industry of the 1930s. Their active cooperation produced the first Chosen talkie, <Ch'unhyangjŏn>(1935). By the late 1930s, colonial Korea's filmmaking industry had been fully subsumed into the Japanese one. The colonial government's active promotion of assimilation between the colonizers and the colonized ideologically worked to obfuscate these increasing restrictions in colonial film productions while producing complex and contentious desires across the colonial divide. The concepts of collaboration and completion need to be redefined in light of complex imperial hierarchies. The article argues that recently excavated films and criticism offer a glimpse into history of the contention of early films and the ruins of postcolonial aftermath.

Democratic Liberalism Utopia in Choi Inhun's Novel

'A Journey to West'

» Khan Afzal Ahmad (Kyungpook National Univ.)

Today, when someone mention the novel '*A Journey to West*', the Chinese most famous and classical novel first comes into our mind in which a protagonist Sun Wukong starts a journey to the west, that is India, for the sake of bringing the Buddhist scriptures. Therefore, if there is a classical fantasy novel in China, with the fantasy story of the journey to west, a holy land of Buddha, then there is also a Korean novel with the same name, written by Choi In-hun, in 1970s. Choi Inhun is one of most famous and representative Korean novelists of post-colonization, post-independent, and post-Korean war era. In his '*A Journey to West*', the main character Dok Kojun overcomes form trauma of adolescent period and transcend the reality of partition of his motherland. However, he always miss his hometown that is in North Korea due to the less freedom in South side, so he travels to his hometown through imagination and fantasy which is supposed to be a holy land for him. Choi Inhun wonderfully used his ideological thoughts and fantastical style in this novel.

The main purpose of this paper is to illuminate the orientation of democratic liberalism utopian of Choi In-hun through this novel. This novel has very much impact of newly modern style of fantasy used by writer and this novel is very different form Chinese version. Both novels character starts their journey to the West but the meaning of 'West' is very different in both. This paper analyzes and exposes the real meaning of the 'West' in Choi Inhun work and newly interpret the characteristic meaning of '*A Journey to West*' of Choi In-hun. In sequence, protagonist Dok Kojun discovers a storybook while he was traveling.

The New Poetics of Ezra Pound

» Seunghyeok Kweon (Seoul Women’s Univ.)

While mastering diverse poetic techniques, Ezra Pound made a comprehensive survey of comparative European literature as part of his studies at Hamilton College and the University of Pennsylvania. On the basis of his extensive studies and his later critical lectures in the Regent Street Polytechnic at London, he succeeded in formulating his own literary criteria. In 1910 Pound published his first literary criticism, *The Spirit of Romance*, in which he articulated his literary taste and poetic models, which would develop into his mature literary theories and poetic praxis. Besides the significant virtues that he eagerly derived from his studies of Provençal poetry, he eulogized Dante’s vivid and precise presentation that depended on “the language beyond metaphor” and “a swift perception of relations” (*The Spirit of Romance* 158). Making a subtle distinction among adjectives (or epithets), he denounced heavily employed metaphors and symbols that might blur “an exact meaning” (*The Spirit of Romance* 33). Instead, Pound acclaimed “[the] extreme precision” (*The Spirit of Romance* 22) of Il Miglior Fabbro, who sought for “vividness” and “conviction in the actual vision of the poet” (*The Spirit of Romance* 159). For this effect, he employed the “terse vigor of suggestions” (*The Spirit of Romance* 33) and sharpened “verbal apperceptions” (*Ezra Pound and Music* 257).

Comparative Studies of the Imagery of Raven or Crow

Portrayed in East-West Mythologies

» Nohshin Lee (Hoseo Univ.)

This paper explores the imagery of raven or crow portrayed in Asian, European, and North American mythologies. This paper reads Korean, Chinese, Japanese, and Mongolian mythologies for Asia; Greek and Roman, Norse, Eastern European mythologies for Europe; several Native American mythologies for North America. In addition, it presents several other mythologies from other areas like India and Africa. The flying creature features originally black feathers and loud harsh cawing. With such reasons, the bird inculcated humans with very strong impressions. In particular, in times of ancient mythologies, people considered the black bird very closely connected to gods or other super natural beings, and even they worshipped it as a god. Irrespective of cultural or geographical differences, thus, people created a variety of storytelling contents for raven or crow. The stories also reveal how the imagery of the bird changed through times. Most of them started with respect toward the bird, but later, it turned spoiled with disrespect and exclusion. Then certain images of the bird showed its falling down into the darkness from the brightness in many places in the world. Nevertheless, in other places, it still conserves its prototype image as a deified being. Thus this paper analyzes the factors that caused such a decline or inversely, made it stay in the initial site.



Trauma and Rememory:

The Interpretations of Traumatic Neurosis in Toni Morrison’s *Beloved*.

» Bo Ram Kim (Yonsei Univ.)



A psychoanalytic approach to Toni Morrison’s *Beloved*, to examine how traumatic neurosis portrays the ‘compulsion to repeat’ and ‘the symbolic identification’ in victims of slavery is needed to ultimately highlight the consequences of slavery within the black community and identity. *Beloved* focuses on the importance of “rememory” in reconstructing the present for the African-American community. By reading closely into the characters’ behavior in the novel and the concrete representation of the past in the present - “rememory” - upon them, we may discover the foundations of each character’s symptoms and understand the dimensions of identity, community, and heritage hidden in the patients’ traumatic memory. As each character suffers traumatic experiences; Sethe mastering the stimulus of her horrific past by re-enacting a murder scene to approach the ‘traumatic real’ and Denver who locks herself in a symbolic reflection of Sethe and Beloved, emphasizing the impaired reality of suffering throughout the generations, we come to understand that the act of forgetting the past and of Beloved’s return, or “rememory”, is necessary to recover the psychological and moral health of contemporary Americans and African-Americans. We as readers can generate the remembrance of the past and analyze the dimensions of traumatic neurosis to the message Morrison wishes to give about the atrocities of slavery and the incurable scars that as a result remain in history.



Language, Communication and Identity in *Comfort Woman*

» Hyun-ji Ryoo (Yousei Univ.)

Comfort Woman by Nora Okja Keller depicts mother and daughter who ardently love but fail to understand each other. Their lack of understanding results from their failure to communicate with each other; *Comfort woman* significantly captures the issue of language, showing how different the mother and the daughter approach language. The attitude of Akiko, the mother, towards language shows a considerable contrast between that of Becca, the daughter, in that she does not believe that words cannot contain true meanings. This paper will look into the difference of attitudes of the two heroines towards language and then move on to examine how Akiko's attitude influences her daughter's and eventually how their worldviews come to reconcile. As each of their language represents Korea/shamanism and USA/Christianity, their reconciliation ultimately indicates that the "mixed-blood" Becca, who was before othered even in ethnically diverse Hawaii, can finally retrieve her identity as Korean-American and live as a whole subject.

Split Subject, and Ethics of Desire in Coetzee's *Waiting for the Barbarians*

» Sang ho Park (Yonsei Univ.)

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This article aims at reading the protagonist, magistrate's subjectivity, and desire in J. M. Coetzee's novel, *Waiting for the Barbarians*, based on Jacque Lacan's concept of split subject, and ethics of desire. Firstly, this article examines the subjectivity of the protagonist, magistrate by reading his dream. Unlike the traditional Cartesian subject, Lacan points out that the certainty of the subject cannot be possible, as it is dependent on the unconscious, and from this idea, we can understand some uncertain parts of the magistrate's dream as his unconscious which reveals his real subjectivity. Secondly, by looking on the girl's gaze toward the magistrate, we can find that the subjectivity of magistrate is disrupted, and the girl positioned in his unconscious as the Other. For this reason, although he feels desire toward her, he cannot complete his desire, because he does not know the desire of the Other. Finally, from the scene where the magistrate takes the girl to her homeland and his suffering from torture because of saving the barbarian, we can find that he accomplishes his desire, and does his own ethical behavior. As Lacan explains that the subject should traverse the fantasy of the cause of desire, object *a*, the magistrate traverses the fantasy of the girl, and fulfills his own *Jouissance* which cannot be accepted by the empire's law, and this shows sublimity in his ethical behavior.

Key Words : J. M. Coetzee, Jacque Lacan, Subject, Desire, *Jouissance*, Ethic

Killing of the “other” and the Ethical Dilemma

in Ernest Hemingway’s *For Whom the Bell Tolls*

» Su Young Bang (Yonsei Univ.)

The validity of killing the “other” is a continuous internal struggle for Robert Jordan in Ernest Hemingway’s *For Whom the Bell Tolls* (FWBT). The novel takes place in the mountains during the time of the Spanish Civil War. With the help of Pablo’s guerilla band, Jordan’s mission is to blow up a bridge to stop the fascist soldiers from advancing. At first Jordan claims he feels no guilt and perceives killing a necessary means for a just cause. Jordan labels the enemy soldiers as the “other” that must be destroyed. He stops himself from thinking about the ethical implications and abandons all responsibility for his actions by minimizing his role as a mere “instrument” following orders. However, this boundary of enemy vs. non-enemy rapidly blurs as Jordan opens his eyes to the brutality of the loyalists themselves, the irresponsibility of the Republic he had been fighting for, and more importantly, when he realizes the enemy he sees is a mirror image of himself. In an extreme situation such as a war, the ethics of everyday life does not coincide. By examining Jordan’s thought processes during his three days in the mountains, Hemingway studies how the ethics of killing the “other” in a time of war changes.

Racial Passing and Genre Passing in

James Weldon Johnson's *The Autobiography of an Ex-Colored Man*

» Dong-Wook Noh (Seoul National University)

Obscurity of the boundary between an autobiography and a novel became more noticeable with the overturn of the traditional genre order that emerged with post-modernism. James Weldon Johnson's *The Autobiography of an Ex-Colored Man* published in the early 20th century, when the boundary between genres was relatively clear, provides to the reader the chance to think about the issue of the boundary between genres. In the preface of *The Autobiography of an Ex-Colored Man*, Carl Van Vechten said, "It reads like real autobiography", pushing away the issue of the definition of autobiography beyond the reader's awareness layer, which is thought to have a great significance in relation to the topic of racial passing being covered by *The Autobiography of an Ex-Colored Man*. In other words, as the narrator of *The Autobiography of an Ex-Colored Man* has never been a white person by the 'one-drop rule', so *The Autobiography of an Ex-Colored Man* has never been recognized as an autobiography by the norms of genre, except that the perception of the other or the reader about them is changed. As such, the identity of the genre of *The Autobiography of an Ex-Colored Man* is juxtaposed with the narrator's racial identity, and this is the very point where the genre strategy of *The Autobiography of an Ex-Colored Man* is linked to the issue of the race passing, the subject of this book. On what point does this book ends as an autobiography and begins as a novel or vice versa? And whereabouts can we find the boundary distinguishing the two? If one person can be defined as a black person only when more than 1/32 of his blood turns out to have been mixed with the blood of one black person, how many drops of 'fact' are needed to produce an autobiography and how many drops of fiction for a novel?



A Comparative Study on Post-War Literature Focused on the Works of John Osborne and Sohn, Chang-Seop

» Youn-Gil Jeong (Dongguk Univ.)

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This article examines the similarity and difference of ways in which the new generations of postwar such as John Osborne and Sohn, Chang-Seop represent the postimperial condition after the collapse of the British empire and the division of Korea into north and south. After World War II many writers depicted the postwar world in realistic colours. They dealt with mainly the embodiment of the war the author had experienced and its effect. In the fifties there appeared a very interesting trend in literature, the followers of which were called “The Angry Young Men.” Their heroes were dissatisfied with the society in which they existed, and each in their own way rebelled against the traditional codes of their own society.

Look Back in Anger is considered one of the most important plays in the modern British theater. Jimmy Porter, the play’s main character, became the model for the “Angry Young Men,” a nickname given to an entire generation of artists and working class young Man in post-World War II British society. He is angry and dissatisfied at a world that offers him no social opportunities and a dearth of emotion. He longs to live a “real life.” He feels, however, that the trappings of working class domesticity keep him from reaching this better existence. His anger and rage are thus channeled towards those around him. Osborne’s play is a study in how this pent up frustration and social anger can wreak havoc on the ordinary lives of the British people.



The Brutality in *The Great Gatsby* and *The Crippled and Fool*.

» Junsoo Kang (Anyang Univ.)

The purpose of this paper is to investigate the brutality in *The Great Gatsby* and *The Crippled and Fool* in their connection with "the conflict structure" among characters. F. Scott Fitzgerald states the problem of Gatsby's idealism by telling that his death is caused by the corruptibility hidden behind his romanticism. As a result of the war, the main characters experience mental emptiness in these two works. Lee, Chungjun leads main characters to find where the pains originated. It seems that older brother reached his internal inquiry from writing novel. A younger brother is also awakened and understand his own inside pain through participating in his older brother's writing.

Fitzgerald and Lee, Chungjun make the best use of the device of the narrator. They use 'Nick' and 'I' in their novels as the teller of the tale for distancing themselves from their story without sacrificing dramatic intensity. The two writers lead 'Nick' and 'I,' the narrators to achieve maturity and morally sympathize victims in the novels. Commonly, the main characters discourage the desire because of the conflict structure among characters in *The Great Gatsby* and *The Crippled and Fool*. Eventually, these two works try to show the tragic scenes through the collapsing human state.

Key words: F. Scott Fitzgerald, the conflict structure, Lee, Chungjun, victims, tragic scenes

Buddhist Approach to the Ambiguity in Robert Frost's Poetry

» Meeran Joo (Dankook Univ.)

Quite a few poems of Robert Frost finish with open-endings or without clear conclusions. It caused severe criticism such as 'the spiritual drifter as poet' by Yvor Winters, or 'his vision never quite clear, never coherent' by George Nitchie. However, in view of Buddhism, this ambiguity of his works is understandable, especially according to 'the Middle Way(Middle Path)', which is one of the main ideas of Buddhism. Nagarjuna, who is the preeminent expositor of the Middle Way, says in his *Treatise on the Middle Way* "Whatever is dependently co-arisen,/ That is explained to be emptiness./ That, being a dependent designation,/ Is itself the middle way." He sets up a three-way equivalence, emptiness, dependent arising, and verbal convention, and he also identifies this equivalence with the Middle Way(Chapter 24.18). The Middle Way is the Buddha's first discourse which is the way to achieve 'nirvana', the imperturbable stillness of mind, which comes after the fires of desire, aversion, and delusion have been finally extinguished, and it refers to the insight into 'emptiness' that transcends the extremes of existence and non-existence(Wikipedia.com). While in view of Christianity, there are extreme two things which are right or wrong in the world and one should pursue the right thing, however, in light of Buddhism, it is meaningless to distinguish the right or wrong things because of 'Emptiness'. 'Emptiness' is not to support one against others, but to remove them altogether and it is the non-difference between 'yes' and 'no', and the truth disappears when we say 'it is' or 'it is not', but it is somewhere between these two, and in a system in which non-assertion is one of the marks of salvation according to Edward Conze. Stanley Burnshaw argues in *Stanly Burnshaw Reader* that Frost's ambiguity is not different from non-assertion. Frost says that it is impossible to draw sharp lines between almost any two abstractions like good and bad, so there is no rigid separation between right and wrong.

**Comparative Study on Poetics of Absence and Oblivion:
Focused on Sooyoung Kim and Seamus Heaney**

» Chang-Gyu Seong (Mokwon Univ.)

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The language at the apex of consciousness basically and structurally looks alike death, engaged in a whole of human existence. The perspective can converge into "the space of absence," of which the language arouses the absence with poetic expressions. The poetic language, hence, calls its essence forth in the way of making us experience the absence ourselves. This study considers poems of Seamus Heaney and Sooyoung Kim, based on a literary criticism which regards poetic locale by Maurice Blanchot as the place of absence or oblivion. Both poets embody the concept of absence with poetic imagery and their articulations. Their images represent "air" as an object and "hauntlogy" as a subject. The latter is replaced with the absence and disappearing of a subject, juxtaposed images, existing itself in the manner of being absent as well as evoking its absence in the manner of existing. The dialogues with subjects occurring in the space of absence become filled with unidentified "anonymous languages."

The rhetoric of Heaney's poems with its gesture towards location and locution, embodies the thrust of his most pivotal aim to arrive at a final place which is not the absence of activity but is, on the contrary, the continuous realization of all the activities of which we are capable. In Blanchot's terms, such a structure is paradigmatic of what he terms the space of literature in that different poles of oppositions are placed in a structure which sees them quitting themselves and detaining each other together outside themselves in the restless unity of their common belonging.

Ch'i Approach to Shakespeare

» Kwang-SokHan (Kangwon National Univ.)

Shakespeare develops his "special nothing" through certain plays from *A Midsummer Night's Dream's* "airy nothing" to *The Tempest's* "thin air." This development demonstrates that his undifferentiated aesthetic "airy nothing" is an organic, life-producing principle that incorporates being and non-being, phenomena and noumena, the form and the formless. It is cosmic hylozoistic "wandering air" endowed with all-pervasive spirituality.

Shakespeare's concept of the ontological "airy nothing" is closely correlated with the East Asian concept of "Ch'i" as the fundamental substance by which all processes of the universe can be explained. Ch'i provides a meaningful concept to explain more fully many aspects of Shakespeare's poetic "airy nothing" and his "airy" vision of man and the universe. Shakespeare's tragic heroes (Hamlet, Lear, Macbeth, Antony) sink through ("airy") nothingness -- seeing or being "the thing itself" -- and thereby gain a vision of cosmic reality as (airy) nothing.

The Ch'i approach to Shakespeare illuminates in a broader cultural-philosophical context his tragicomic vision, his vision of comprehensive harmony, his tragic heroes' higher behavioral mode of calm "readiness" and "let[ting] be," and a conspective perception of time, and reconciliation of "being" and "becoming." Shakespeare's airy(Ch'i) concept also advances an aesthetic cosmology that can serve to establish a new epistemological foundation of a "brave new world," overcoming rational order, objective cosmology, and anthropocentrism.

Key Words: Ch'i, airy nothing, Shakespeare, becoming

Alchemy and Blake's *Marriage of Heaven and Hell*

» Sunwoo Lee (Gangneung-Wonju National Univ.)

Considering that we cannot find a wedding scene in Blake's *Marriage of Heaven and Hell*, Blake must have used the term, 'marriage' as a symbol. In fact, the symbolism of alchemy evidently runs through Blake's writings. Especially in *the Marriage of Heaven and Hell*, Blake says that "any man of mechanical talents may from the writings of Paracelsus or Jacob Behmen produce ten thousand volumes of equal value with Swedenborg's" in this poem. They are prominent alchemists who influenced Blake deeply.

We can notice various alchemical thoughts in Blake's works, such as:

- Four Zoas: The four elements - air, water, fire and earth,
- Albion: The original state is unified,
- Emanations: The centrality of reunifying male and female,
- Los' furnace: Fire as the liberating and regenerating agent,

To make a philosopher's stone, alchemists combine 'sulphur' and 'mercury', each of which symbolizes male and female. This combination is often described as alchemical marriage, which is the main symbol used for 'the perfect union of opposite qualities'.

In the process of 'marriage' the blended components go through the three stages: nigredo, albedo, and rubedo. this color change explains why "on the bleached bones Red clay brought forth, and why "The Angel hearing this became almost blue but mastering himself he grew yellow, & at last white pink & smiling, and then replied,"

The Meaning of Death in *Fight Club*:

Focused on the Buddhist Perspective on Death

» Byung-yong Son (Kyungnam Univ.)

Fight Club is famous as Hollywood movie in which Brad Pitt and Edward Norton starred. However, there are a few people who know the movie was based on the novel written by Chuck Palahniuk. Because of a lot of misunderstanding about *Fight Club*, in 2005, Palahniuk added afterword to his 1996 novel. He complains that no one called *Fight Club* a romance. He says that this novel was written for men. "It would have to give men the structure and roles and rules of a game—or a task—but not too touchy-freeely. It would have to model a new way to gather and be together."(214). To do this, Palahniuk puts stress on the importance of "self-destruction" not "self-improvement"(49) through hitting the bottom and experiencing death. The narrator, who lives in well-furnished condominium and suffers from insomnia, joins the support group to cure the inability, but it cannot be a fundamental measure. After he meets Tyler Durden, who is alter ego of the narrator, and creates Fight Club, he can sleep well. Tyler Durden leads narrator to the quest to find his own identity through Fight Club and Mayhem Project. Undergoing this process, narrator is awoken to the absence of father and the evil influence of commodity culture. He feels alive after fighting with other person at Fight Club. He experiences a bottom and fear of death. These allow narrator to know that commodity culture and depersonalized society are to be destroyed. Narrator realizes that we should destroy material civilization to understand ourselves and find a true path to spirituality. Interestingly, Palahniuk refers some Buddhist terms, such as "Buddha-style behavior" and "Diamond Sutra"(69).

The Joker Phobia and Virus in *The Dark Knight*

» Seong Gyu Kim (Dongguk Univ.)

Christopher Nolan, who is the director of *Batman Begins*, directs its sequel, *The Dark Knight* in 2008. When it came out, it has immediately grasped both people's tremendous interest and huge success. The reason why it could make that much of success is that Nolan created the most thoughtful Batman movie ever. Nolan's Joker has been praised for the best evil figure and the Batman is the psychologically cracked and traumatic human hero, so many psychology and philosophy scholars have done in-depth studies of the relationship between Nolan's Joker and Batman as the extremity of their 'doubleness.'

What makes the Joker of *The Dark Knight* is more peculiar is he only takes all the possible pure evil characteristics of previous Jokers which are the Joker of Tim Burton's *Batman* and the other Joker of Alan Moore's *Killing Joke*. Burton was succeeded in create such a lunatic evil Joker, and Moore set an ambiguous level of Good and Evil between the Batman and the Joker. What Nolan is able to hybrid those two previous Jokers is such a pure evil cannot be murdered by the Batman's hand, and he also has no intension and origin. In this thesis, first of all, I would like to research about 'coulorphobia,' which means fear of clown, in order to analyze where and what generates the phobia of the Joker, after then I am able to approach psychologically the atom of evil. Secondly, I would like to study whether or not the Joker is an anarchist as most of studies agree. When I studied the Joker deeper, he somehow did not seem to be a typical anarchist but something different such as a vandal. So I, myself, have decided to make and introduce a new term, the Joker Virus, for defining and explaining the Joker's three distinguished evil characteristics which are unoriginality, variability and imperishability by comparing the features of virus.

Diaspora and De-colonization

» Min Gun Kang (Daegu Univ.)

The main objective of this research is to investigate Seamus Heaney's texts in terms of the decolonial discourse and the diaspora, and to demonstrate how Heaney's realistic writing has been revealed in his poetic and theoretical texts. My contention is that Heaney's realistic writing against colonial lives has been arresting critical attention among the critics, discovering that Heaney's approach in dealing with real world has become more and more decolonial than any other established contemporary Irish poets. In fact, Heaney's poetry illustrates decolonial discourse and antithetical textuality by manifesting his own unique realistic writing. Decolonialism has achieved its cash value by subverting the colonial ideology within the context of colonized society and at the same time by reconstructing counter-discourse by means of self-identity and decolonized space.

Seamus Heaney has been witnessing the historical moments of the death of his motherland, Ireland, as well as of the Irish people, as was manifested by the history of Ireland. By witnessing these moments, the Irish people broke cycle of imperial situation. The consciousness of Irish people became that of the nation. That is to say, Heaney accepted the humiliating colonial history under the colonial situation in Ireland and the humble Irish people of the present in their ordinary lives. To overcome this devastating circumstance, the poet Heaney has explored the traditional celticism which was bracketed and traumatized by the colonized experience and the intellectual and spiritual deprivation. Nevertheless, Heaney has rejected the too much mythical celticism by such established Irish poets as Yeats. Heaney interpreted the romantically-exaggerated heroism in the celticism of the Irish literary tendency as the self-defence mechanism of the colonialized and the dispossessed people.

"Hyangsoo" Comparing to "Fern Hill"

» Wonchul Shin (Kangwon Univ.)

“Hyangsoo” is an extinguished poem, composed as a beautiful song which is heard or sung favorably among people. Why is "Hyangsoo" so popular and does deeply move Korean's heart? First of all we can think it is due to the country mood of this poem which can stimulate Korean's yearning to their homeland. But it is not enough to explain this poem's excellence which impresses endlessly on Korean's mind. We can think that it is caused by the sensuous feeling of this poem(“넓은벌동쪽끝으로 /옛이야기지즐대는실개천이휘돌아나가고/ 얼룩백이황소가/ 해설피금빛게으른울음을우는곳……”). As we can feel in these quoted lines, this poem is full of sensuous images. The brindled ox is expressed with its golden, lazy crying which echoes loosely. It is very sensuous imagery and it might be affected from the western poetry, because the poet Jung Jiyong had studied English literature in colonial period. The old story whispering brook is also much sensuous.

It can be compared to "Fern Hill" by Dylan Thomas, the 20th century English poet. His poem "Fern Hill," with similar theme to “Hyangsoo”, is also full of the sensuous feeling. That is to say, we can find many sensuous expressions in this poem related to the yearning for his homeland of Wales (“.....I was huntsman and herdsman, the calves/ Sang to my horn, the foxes on the hills barked clear and cold,/ and the sabbath rang slowly/ In the pebbles of the holy streams.....”). In this poem Dylan Thomas is a child who is admiring on every aspects of beautiful nature of Wales, being described fantastically. At this poem we can even experience a kind of tactile sensation with the sound ringing to the pebbles in the clear water. In these two poems we can find a similar sense, the homesickness and the sensuous feeling which root deep in English poetry.

Key Words: Hyangsoo, Fern Hill, Sensuous, Homeland, Missing.

Nation-state and Nationalism in *The Inheritance* and *Ermita*

» Yoon-Young Park (Yonsei Univ.)

One cannot dismiss that Western nationalism is the same as non-Western one in the name of nationalism because the nature of the nationalism based on Western colonialism cannot be the same as the nature of nationalism fortified as righteous defense against Western colonialism. Considering internal identities of non-Western nation states as a single voice, however, is also no better than a colonial violence.

Sahar Khalif's novel *The Inheritance* set Palestine as its scene which has confronted against Israel in territorial dispute. Modern Zionism movement can be seen as a Jewish nationalism movement, not as a simple religious movement since the catchword 'Return to Zion' contains the meaning of colonization of Palestine and establishment of a Jewish nation beyond simple religious meaning. In the crisis of Palestine, the novel presents tense relationship surrounding nationalism while developing various stories of characters through the metaphor of family community.

F. Sionil Jose's *Ermita* also ceaselessly raises questions about national identity based on historical experience of Philippines which has undergone longest period of colonial experience among many Asian nations. Especially, the novel meticulously portrays in what ways the Philippines is subordinated to the U.S. even after colonization is physically terminated and the nation outwardly acquired independence as a nation state. As Sionil Jose mentioned "But there is one form of colonialism far more despicable than what is ordinarily perceived as such, and this colonialism/imperialism is that which tyrannize a people with their consent when they are mesmerized by the anodyne of errant nationalism and their own ignorance. They are then colonized by their own leaders," neo-colonial phenomenon which dominates Filipinos in different way from the one in the past is a theme that cannot be overlooked in the understanding of nationalism discourse flowing in *Ermita*.



Ethical Criticism and Models of U.S. Poetry

» Massimo Bacigalupo (Universita' di Genova)



Every culture and period present certain models or expectations about what a poetic text is supposed to be and convey. For Homer it had to be a story of adventure and war, for Sappho the expression of personal sentiment and love, for the authors of the Bible's Prophetic books, stern moral reflection. In the USA poetry has mostly been about the expression of self, generally in a didactic mood. Whitman wrote a very long “Song of Myself” telling us how he sees the world and how we should see it. I will glance at several poets to ascertain which models of poetry they practice, and in particular consider Wallace Stevens, who mostly avoids didacticism and established modes of poetic communication, and discuss in what ways his unpredictable writing and “essential gaudiness” (as he called it) responds to ethical concerns.



The Neo-Confucian Characteristics of Ethical Literary Criticism

» JianjunLiu (Northeast Normal Univ.)

Rooted in Chinese culture and Chinese discourse tradition , the new emerging ethical literary criticism contains strong Neo-Confucian characteristics, which are mainly manifested in the following three aspects. First, the criticism basically adopts Confucian ‘Going into the World’ doctrine as value orientation. Second, the criticism forms the ethical criticism purport and principles based on ethical relations. Third, the criticism is imbued with openness and inclusiveness to other cultural factors based on the ‘Benevolence’ ideology of Neo-Confucianism. Therefore, ethical literary criticism soon becomes an influential contemporary critical mode. These three characteristics are of crucial value to cope with the problems in the world, especially in East Asian countries, like the rising lust for material, indifference to morality and responsibility as well as the cultural populism under globalization environment.



The Ethics and Transformative Texts

» Ira Nadel (Univ. of British Columbia)



How do texts transform lives and how do lives transform texts -- and what are the ethical implications of such an exchange? That is the essential question addressed by transformative poetics, the practice of recognizing, in a revision of Henry James’s comment on George Eliot, that “the reader makes the writer, as much as the writer makes the reader.” Without the reader, every text is inert. But without ethics, every reading lacks meaning.

Drawing from transactional reading theories and the role of the performative, this presentation will reveal the ethical construction of meaning with examples from Beckett, Joyce and Hannah Arendt, while addressing the fundamental question of what *is* an ethics of reading? Kant and Deleuze, an admittedly odd combination, will provide a theoretical basis for the argument that texts are not objects but experiences shaped by the reader as much as the author. Strong texts teach us how to be ethical and those texts are transformational.



Dreaming a Life in Films

» Massimo Bacigalupo (Università di Genova)

Life's nonsense pierces us with strange relation. Giulio Bursi and Massimo Causo, two passionate archaeologists, have chosen to revive the 8mm and 16mm films I produced in about fifteen years, 1965-1980 -- the years of the Underground, of the Film-makers, of the camera used as a pencil to make quick notes, to suggest and tantalize viewers. Resurrecting these films is also a way to reconstruct the context in which we operated, when we created the Italian "Independent Film Cooperative" and exchanged ideas and films with European and American colleagues. There must have been a few hundred people, on the two sides of the Atlantic Ocean, who communicated in this manner and met periodically at Knokke-le-Zoute, Belgium, for a festival which established new trends. When in 1967 the principal Knokke award went to Michael Snow, most film-makers turned to more static, conceptual and abstract projects, as against the frenetic dynamism of the pre-1968 years. The relatively small number of active film-makers and their close connection to each other makes the entire underground movement of the 1960s-70s comparable to what happens in the visual arts rather than to the commercial cinema. Indeed, most of the audiences for underground films were found in modern art museums.



**Transmutation of Chinese-Americans’ Ethical Identity and Ethical Choice:
from *Steer Toward Rock* to *Mona in the Promised Land***

» HuiSu (Central China Normal Univ.)



Two novels --*Steer Toward Rock* and *Mona in the Promised Land* written by modern female Chinese-American writers Fae Myenne Ng and Gish Jen respectively-- describe the process of Jack’s and Mona’s pursuit and selection of self ethical identity. After the process of displacement, missing, pursuit and confirmation for his ethical identity, Jack, who lives during The Chinese Confession Program period, finally becomes a Chinese-American legally; while Mona, already a second generation of Chinese-American, selects actively the Jewish ethical identity as to explore the possibility of freely choosing ethical identity for the discontent with her inherent ethical identity given by the family and society. Due to their different ethical environments, two characters make different ethical identity selections, which reflect the transforms of ethical identity consciousness in two Chinese-American generations and the changes from dualism to diversity in their ethical identity concepts. Two novels open up new areas for the creation of Chinese-American Literature, as *Steer Toward Rock* aims at the history directly and *Mona in the Promised Land* holds novel ideas.



The Meaning and Protection of the Child's Welfare: Ethical Identities and Ethical Choices in Ian McEwan's *The Children Act*

» BiwuShang (Shanghai Jiao Tong Univ.)

Under the disguise of the conflicts between religion and law, Ian McEwan's *The Children Act* deceptively diverts critics' attention to religious and legal issues. In light of ethical literary criticism, this paper intends to explore an ethical tragedy embedded in the sub-text of the novel, in which characters' sympathies and emotions are suppressed by their seemingly unarguable bigotry and ration. Taking a close look at the various legal cases that Fiona Maye deals with, and the blood transfusion case of Adam Henry in particular, we are able to examine implied McEwan's ethical concern: the understanding and judgments of a child's welfare. What most characters share in common is their serious lack of respect for life: Adam's parents stubbornly adhere to the religious doctrines; while Fiona acts upon the dogmatic law. Admittedly, in the eyes of her peers and herself, Fiona is a righteous and dutiful lawyer, who always follows the provisions of *The Children Act* and regards a child's welfare as her "paramount consideration". Noteworthy is the fact that Adam's blood transfusion case and his consequential death haunt Fiona and drive her to a new recognition of a child's welfare: life is the most fundamental welfare of a child, and to protect a child's welfare is, first and foremost, to protect and sustain his life, and a judge's duty should not end in the walls of the court but be extended to the entire society.

BIFF and Its Vision: Why Does BIFF Conference & Forum Matters?

» Chanil Jeon (BIFF Institute)

This year is the 20th anniversary of Busan International Film Festival(BIFF for short). Along with the Festival, Asian Film Market inside BIFF celebrates its 10th birthday and BIFF Research Institute its 5th edition. During the BIFF(1st of October ~ 10th) the 3rd edition of BIFF Conference & Forum(BC&F for short) that has been enlarged and recreated from 2011 Busan Cinema Forum will be opened for 3 days, from 7th till 9th.

BC&F is an academic festival and platform that follows the convergence of cinema. It aspires to letting cinema interact with other various fields, and is divided into conference and forum according to the main direction and the format etc. With some exception, BIFF Conference is an international academic event for prepaid badge holders that centre on the keynotes and debates of academic experts while BIFF Forum is an audience-friendly event where the public can join in special lectures and talk venues for free. Then why does BIFF Conference & Forum matters?



Film Art Should Inspire the Pursuit of “Kindness, Beauty, and Truth” as the Highest Ideal of Humanity

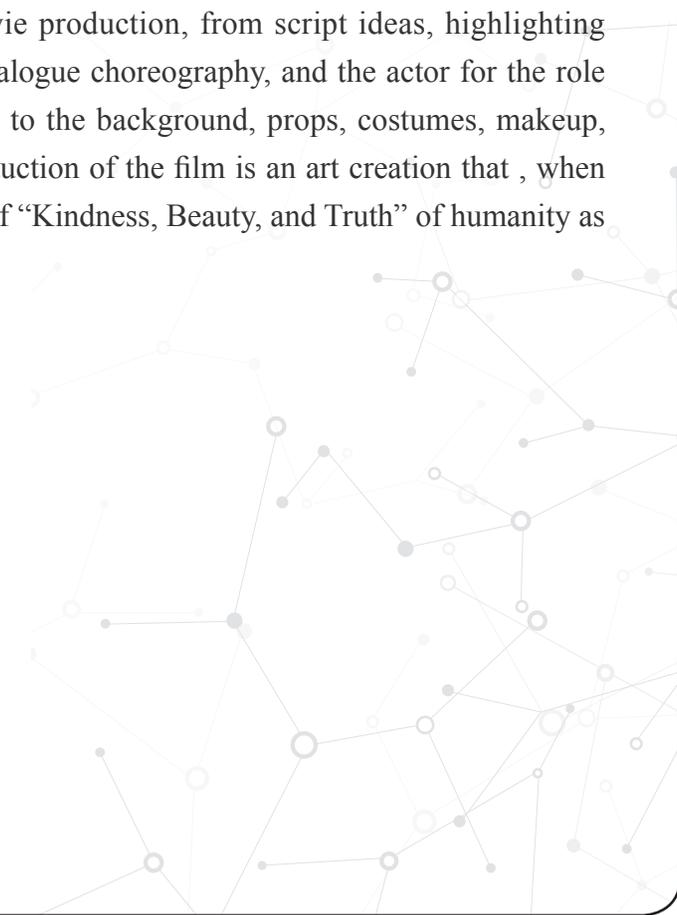
» Chun-Chi Fang (National Kaohsiung Normal University)



"Film" is a comprehensive art. It not only provides people a blend of visual and auditory ornamental works, but the process of watching some movies can guide people to look back and reflect on all the rights and wrongs in their past; Some films, can stimulate people's unlimited creativity and reveries; some movies, the plot or the dialogue can change the viewer's thinking logic even values; some of the film's character modeling, costumes and even manners, song and dance, are able to lead the fashion trend ;

Overall, a successful film always enforces a subtle yet extensive influence on its viewers. Therefore, the film making industry should take the creation of movie arts no less seriously than the responsibility of educating and culturing the society, bar none.

We believe that with the making of any movie production, from script ideas, highlighting topic, fine-tuning the dramatic plot, the character dialogue choreography, and the actor for the role of interpretation, interspersed with music or dance, to the background, props, costumes, makeup, sound track,.....and other facilities, the whole production of the film is an art creation that , when presented to the viewers, should inspire the pursuit of “Kindness, Beauty, and Truth” of humanity as the highest ideal.



Concerning the acceptance for the movies of Bong Joon-Ho in Japan

» Sano Masato (Tohoku University, Japan)

The movies of director Bong Joon-Ho also brought much response in Japan. But the reaction was quite different from that in Korea. I would like to consider the problem of the reception in Japan to director Bong Joon-Ho's movie. While a suspense movie "Reminiscence of Murder" was estimated highly in Japan, a performance wasn't good in box office of the monster movie "The Host" contrastively. What kind of difference exist between the opposite reaction? Various problems concerning Japan and a Korean audience seem to exist there, and also the genre mixture character of Korean movie seem to be related. Genre criticism shows deeply in Bong Joon-Ho's movies, especially, "The Host", the family's comedy factor and the anti-American criticism are intermingled with the character of the serious monster chase movie. A Japanese audience failed in the intermingled part, and fell into the situation that he doesn't know how can interpret the scenes. On the other hand "Reminiscence of murder", defending the grammar of the genre movie basically, it gained the high evaluation of the Japanese audience and critics.



The Total Collection of Criticism

» Wang-Ju Lee (Pusan National University)

Meta-analyses are sometimes criticized for a number of flaws, and critics have argued that narrative reviews provide a better solution. Some of these flaws, such as the idea that we cannot summarize a body of data in a single number, are based on misunderstandings of meta-analysis. Many of the flaws (such as ignoring dispersion in effect sizes) reflect problems in the way that meta-analysis is used, rather than problems in the method itself. Other flaws (such as publication bias) are a problem for meta-analysis. However, the suggestion that these problems do not exist in narrative reviews is wrong. These problems exist for narrative reviews as well, but are simply easier to ignore since those reviews lack a clear structure.



Is it the End of Art? Is it the Art of End? –The Study on the Art Eschatology of Nietzsche

» Nak-Rim Chung (Kyungpook National University)

The purpose of this paper is to elucidate Nietzsche's end of art thesis. In philosophical history the theses on the 'end of art' by Hegel and by A. Danto are much revered. In Hegel's assertions in this thesis, art is one of the manifestations of Absolute Mind (Geist), of which religion and philosophy are the other two. Beauty, according to Hegel, is the rational rendered sensible, in that the sensible appearance is the form in which the rational content is made manifest. This sensible embodiment of the rational, he held, can take place in three principal ways: in symbolic art, classical art, and romantic art. Hegel believes that in romantic art, art comes to its inevitable end.

Since the 1980's, A. Danto has dominated the debate on the end of art. When A. Danto presented Andy Warhol's exhibition of 'Brillo Boxes' (1964) it was a key turning point in this debate, because the simple packaging cartons were something that were glorified as art. Danto therefore asserts that it has become impossible to distinguish art as it had been distinguished before, due to specific characteristics of non-artistic things. After the invention of Pop Art, 'the narrative' that was used to distinguish art works from non-artistic things, had come to an end.



Documentary Photography and People's Lives in South

» Jong – Hyun Park (PNU Film Institute)



In the digital era, a reproduction is created only with the use of 0 and 1. In fact, it is hard to distinguish the reproduction from its original work. But, the concept of Simulacre is not simply limited to the transformation and manipulation of the original. If so, the width of discussion is too narrow. That is because that an image compared to its original is manipulated is on the basis of the original, and the image shows our objective world in the haptic way. In the digital era, shapes as well as images require the changes in perception, and such requirement is witnessed in virtual reality. Virtual reality looks more real than the real realm. Etymologically, what matters in virtual reality is not 'virtual' but 'reality'. It is fair to say that virtual reality is a finished product in the digital era. But, what should be reconsidered is the technological exaggeration that virtual reality is an infinite imaginative area and the error of confusion between cyberspace and virtual reality. Virtual reality shows the world as much as our cognition capability has, but does not show an infinite imaginative world. Even the imaginative world is made possible within the scope that computer programs provide. Although our future computer programs develop further, it would be impossible to experience reality at firsthand. That the impossibility is attributable to failure to develop computer programs is also a thoughtless blind faith on technology. We should bear it in mind.



Thinking of Cinematic Space and Placeness

» Choong-Kook Kim (PNU Film Institute)

Cinema handles the space. But it differs from our recognition way in real world. After the magic of editing began, segmented spaces have been sutured psychologically and recognized continuously by cinema audiences. In terms of fundamentally distorted time-space, cinema is a kind of illusion system.

In cinema history, fundamental revolution of spatial representation took place twice. First, by D. W. Griffith, The continuity of segmented space was formalized through the completion of cinematic narrative form. Second, by French 'nouvelle vague' inherited the spirit of Italian neo-realism, they tried restoration of the segmental space and placeness of Paris with a paradoxical way of 'jump cut'.

Does the third wave is coming? Recent attempts of Hollywood are noteworthy. Pacific Rim's extreme colossal size and Ant-Man's ultra-fine size are challenges to the clichéd fantasy space. In addition, Interstellar's representation of 'five-dimension world' has an obsession even. The fundamental issues of space in cinema is noteworthy regardless of success or failure, since it provides a motivation of thinking.

20th Busan International Film Festival: Reviews of top ten selections in the "Asian Cinema 100"

» Gj-Yeon Seong (Pusan National University)

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Celebrating the 20th anniversary of the Busan International Film Festival, many of the leading directors from the Asian film industry will visit Busan this year. These Asian masters are Hou Hsiao-hsien, Jia Zhangke, Apichatpong Weerasethakul, Johnnie To, Eric Khoo, Kawase Naomi, Kore-eda Hirokazu, Lav Diaz, Wang Bing, Bahman Ghobadi, and many more. This assembly of directors will provide a great opportunity to discuss the future of Asian film, and to remind us of the value and the meaning of Asia's cinematic legacy.

In addition to this gathering of filmmakers, BIFF 2015 will also showcase a special program named 'Asian Cinema 100'. It is especially designed to commemorate Busan's establishment as the hub of Asian cinema. Similar projects have been conducted by other media, however BIFF holds more significance for the region in its targeting of only Asian films. This year's 'Asian Cinema 100' will provide a starting point for the reevaluation of Asian cinema history, as well as playing a vital role as an aesthetic and historical guide for Asian cinema.

To mark this occasion, BIFF 2015 will screen the top ten selections from the 'Asian Cinema 100', a list voted on by 73 prominent film industry professionals. So this article will review the 'Asian Cinema 100', with a focus on the top 10 Asian films. I want to reflect on the meaning of these films from with a focus on their humanitarian and social aspects.

The Intergrated Approcach of Well-being and Well-dying's Education by Using Movie

» Yong-Seong Choi (PNU Film Institute)

The purpose of this study is the application of positive psychology and logotherapy .m meaning management theory for well-being and well-dying education through movie. Positive psychology at the movies is about how to use films and movies to learn about the concepts of positive psychology and its benefits in real life. Character strengths are foundational to well-being, and movies are a rich source with which to build character strengths and hence flourishing. The 24 character strengths is reviewed, and an exemplar movie presented for each, followed by discussion points and potential positive interventions. There is also a list of positive psychology movies with the corresponding virtues and strengths. And using movies to decrease death anxiety and avoidance, movies are another possibility for death acceptance and well-dying education. Movies are presented here as an educational force, with the ability to promote well-being and well-dying. This means that positive psychology and ogotherapy, meaning management theory, existential psychology using movie needs to be utilized for integrated well-being and well-dying program.



The Symbol of a Doll: An Ethical Study of *A Doll’s House*

» Wenying Jiang (Central China Normal University)



Nora from *A Doll’s House* by the Norwegian playwright Henrik Ibsen has been regarded as a typical feminist, who breaks social and conventional norms, and rejects the confinement imposed upon her. In this sense, *A Doll’s House* has been interpreted as a work about the awakening of women’s self-awareness. The image of a doll refers directly to Nora, since Helmer calls her “little squirrel” and “singing bird.” Nora also recognizes that she is like a doll handed from her father to Helmer. Nevertheless, from a more general perspective, the image of a doll represents those people who are with no self-awareness, soulless, or numb. After a close reading upon *A Doll’s House*, it becomes crystal clear that the family and the whole society depicted in the work functions like a doll’s house, and people who live in this house are dolls. The ethical conflicts and the fact that Nora walks out of the family has everything to do with this symbol. The paper takes the approach of ethical literary criticism, analyzing the ethical identities and ethical choices of the characters, in order to explain the symbol of a doll and to show the moral lesson taught by Henrik Ibsen.



Technological Alienation and Ethical Construction in *Clock without Hands*

» Xingmei Jing (Jiangnan University)

As an outstanding novelist in American south, Carson McCullers's works are noted for the theme of human loneliness. However, *Clock without hands* which is her last novel transcends spiritual isolation and extends social and historical sphere. This paper intends to explore the reasons for alienated souls as well as the ways to construct ethics by putting *Clock without Hands* into Marcuse's theoretical framework. The overdevelopment of science and technology led to people's lack of ethical awareness when this novel was being written. McCullers realizes the cultural crisis, exposes one-dimensional society and civilians, expresses her concern about human race's existence.



Dialogic Ethics: Martin Crimp’s Attempts on Her Life

» Jing Li (Zhongnan University of Economics and Law)



In the wake of recent critical assessments of Martin Crimp’s works in consideration about ethics and drama, this article argues that Martin Crimp presents a dialogic ethics in *Attempts on Her Life* (1997). With the exploitation of the set without character or plot, Crimp fashions a dramaturgy of resistance that is aimed at engaging spectators ethically in a reflection on the continuing presence of totalitarianism and barbarism, which is measured in the form of world terrorism, the transgression of ethical authority, and self-reflexivity of ethical identity. It is noted that both the characters and the audiences are involved in this dialogical process of self-reflection.



An Analysis of Ethical Selections in *Desire Under the Elms*

» Emma (Hunan University)

Desire Under the Elms, one of the early plays of Eugene O'Neill, tells a family ethical tragedy which reveals the destructiveness of violating ethical taboos and the importance of complying with ethical orders. From the perspective of literary ethical criticism, this paper analyzes different combinations and changes of Sphinx factors in Eben and Abbie's ethical selection, and points out that their fornication results from the uncontrollable animal factor and free will, which violates ethical orders, and consequentially, leads to their respective tragedy, with great cost.



Ethical Predicament and the Canonicity of Ibsen’s Late Plays

» Yuli Wang (Wuhan University)



Focusing on the ethical predicament of Ibsen’s late plays, we can discover several significant reasons of the canonicity in these plays. Firstly, ethical predicament in Ibsen’s late plays is highly conducive to reveal the inner movements of dwellers in Ibsen’s world, which embodies Ibsen’s very individual comprehension hidden in depths towards society and life. Among them, inner conflicts, violent confrontation as well as desperate struggle are most fascinating and dramatic, poetizing unique enlightening thoughts to us. All these make a perfect combination of the uniqueness and universality, theatricalization and poetization in his late plays. Secondly, with the shaping, growing and dissolving of ethical predicament, Ibsen’s late plays reveal the inevitable human ethical problems, or impose the importance of moral obligation, or provide insightful moral example and advanced ethics. All these elements transcend time and space, race and gender, arousing resonance in acceptance by generations and generations. Last but not least, the ethical predicament in Ibsen’s late plays is an essential prerequisite for representing the intricate fabric of humanity, demonstrating the divine dimension and providing an advanced level of illumination. In a word, the ethical predicament in Ibsen’s late plays not only secures the high aesthetic and ethical values, but also provides experience and edification in the development of drama and progress of human civilization, which makes Ibsen’s works invaluable canon in the history of world drama.



On the Loss of Professional Ethics and Morality in Harold Pinter's plays

» Na Wang (Zhongnan University of Economics and Law)

In Pinter's plays, many professionals violate their due work ethics: doctors insidiously vandalize patients; journalists snobbishly flatter authority; policemen arbitrarily carry out violence and so on. The reason for this lies in the fact that all these professionals live in a special ethical environment. Their working institutions not only propagandize fallacious and immoral professional ethics, but also take various measures to ensure the complete acceptance of these "supreme" ethics, including brainwashing, surveillance, punishment and so forth. Another noticeable reason is that these professionals are pleased to construct an image of ethical authority by carrying out these professional ethics; therefore they internalize these ethics as their work ethics unconsciously.



On the Social Ethic Conundrum in *The Devotion of Suspect X*

» Lily Chao (Zhejiang University of Finance & Economics Dong Fang College)



This paper is basic on the Close Reading and mainly using the method of Ethical Literary Criticism to reinterpretation the classic text: *The Devotion of Suspect X* of Higashino Keigo. As a famous mystery writer of Japan, Higashino Keigo created three main characters in his novel: Ishigami Tetsuya, Hanaoka Yasuko and Hanaoka Misato. As the plot progressing, these three people saved each other and finally saved themselves. The author attempted to restore humanity, sought after real self and humanity in the cold contemporary society. This paper is divided into three parts, the analysis revolve mainly around the social ethic conundrum revealed in this novel, that is, to be a warm human being or a bland person? And then, find the powerful moral warning that Higashino Keigo would like to tell the world.



An Overview of Confucianism Influenced Vietnamese

» Thi Thuy Hanh Nguyen (Ha Noi National University of Education)

Confucianism is a political - moral theory – was born and has been existent more than 2500 years. From its introduction and development, Confucianism has great influences on many Eastern countries, including Vietnam. Throughout its history of absorbing Confucianism, Vietnam mostly absorbed Song Confucianism. There have been many studies on the influences of Confucianism over Vietnam, but the questions of why Confucianism in Vietnam was Song Confucianism, but not Ming Confucianism or Tang Confucianism, and how Confucianism really influenced Vietnamese writers from 15th to 18th century have not been studied in details. This paper is to find the answers to these questions.



The Mission of Hani Women: A New Perspective of Ethical Literary Criticism

» Songmei Li (The Honghe Prefecture Nationality Research Institute)



Describes the real situation of Hani women in history and culture, it is a common feature of the six female writers of the Hani nationality in the thesis. The rich feminine creation characteristic; uses the feminine vision to observe the life, listens to the life and its unique narration speech, are the value of “The cherry blossoms open”. The Hani women's literary works are rare, so it is not easy for the birth of the works of “The cherry blossoms open”. This book is a collection of Mingzhui, Che Mingzhui, Mingzhu, Lu Wenjing, Qian yin, Li Songmei who are six Hani women writers. In this special social and historical conditions of the Hani Nationality, Hani women are lonely with a low status. This thesis, through the analysis of "The cherry blossoms open" works, is to explain the mission of Hani women writers who should become a new perspective of ethical literary criticism.



Terry Eagleton's "English Literature": The Spread of Moral Values and the Intensification of High Imperialism

» Xiaoping Fei (University of Electronic Science and Technology of China)

For Terry Eagleton, "moral" is rather a sensitive preoccupation with the whole quality of life itself, with the oblique, nuanced particulars of human experience; the rise of "English literature" is more or less concomitant with an historic shift in the very meaning of the term "moral". Simply, Terry Eagleton argues that "English literature" is moral ideology for the modern age that may illuminate the heart of the working-class and women. Moreover, Terry Eagleton argues that the era of the academic establishment of English literature is the era of high imperialism in England so that the then England had to create the urgent need for a sense of national mission and identity when threatened by its younger German and American rivals as well as to display the cultural superiority to its envying colonial peoples. In sum up, Terry Eagleton's "English Literature" represents the spread of moral values and the intensification of high imperialism. His point of view is a continuation and promotion of Lionel Gossman's, D.J. Palmer's, and Chris Baldick's ones. With a cultural heritage and a critical thinking, it is supposed to attract the attention of scholars in literature or criticism.



The Potentiality of Ethical Literary Criticism in Vietnam Nowadays

» Van Hieu Do (Ha Noi National University of Education)



Since Renovation policy 1986, the literary criticism activities in Vietnam have never reminded about the term ‘ethical literary criticism’. But we consider that, this field has a great potentiality in Vietnam. In this paper, we will present the general analysis of that potentiality in literary creation, the methods of literary criticism, the receiving psychology of readers and the need of developing the literary activities as well.



The Goddess, Women and Enchantress

» Qiong Tang (Jinan University)

The beautiful women are the everlasting topics in the literary works around the world. Women represent life, men get their lives from women. The life of a man would not be completed without his woman. Women are the symbol of love and viciousness. Men praise her, also curse her. This thesis focus on the description of the Goddess ,women and enchantress of the ancient Greek Epic *Odyssey* and the Chinese Ming Dynasty magic novel *A Journey to the West* and give a comparison between different views towards women under different culture background between ancient Greek and ancient China.



Rebirth of the Faun: The Awakening of Donatello’s Ethical Consciousness

» Wenkai Fang (Jiangnan University)



Through ambiguity and retelling myths, Nathaniel Hawthorne's last romance *The Marble Faun* takes the "transformation" of the count of Monte Beni—Donatello, regarded as "the Faun of Praxiteles" in the novel as the main story, putting forward the ethical question "the meaning of sin to human beings" by the romantic story of two lovers successfully, and using ethical defects of Rome to allude the ethical image of the United States and thus guides the reader into a ethical world of myths and realities. Along with the ethical line of the awakening of ethical consciousness of Donatello, the novel shows us the process of "transformation" of Donatello, including his struggling and his ethical choice and then his awakening of ethical consciousness, and it is worthwhile to explore the process and reasons of his awakening of ethical consciousness in one way or another.



On Confucius' Inclination of Ethical Literary Criticism upon *The Book of Songs*

» Ren-fu Guan (China University of Mining & Technology)

The Book of Songs is generally considered as a Confucian literary classic, one of the "Five Classics", Confucius reviewed and commented on it repeatedly. Among all the comments Confucius has ever made, "SiWuxie" and "Xing, Guan, Qun and Yuan" are undoubtedly the most representative. With "goodness" and "beauty" as the guidance when reviewing the book, Confucius shed light on the development of moral integrity and highlighted the moral instructive function of *The Book of Songs*. Those comments fully displayed his inclination of Ethical Literary Criticism, setting a precedent for Chinese ancient ethical literary criticism. The ancient Chinese literary criticism, though lack of specific statement of ethical literary criticism, adhered to one main theme which centered on *the Book of Songs*. In other words, the ancient ethical literary criticism initiated by Confucius has been around since ancient times. The present mission is how to inherit the legacy of Confucius literary criticism, carry it forward and provide useful referenceto the development of our national literature and new culture.

Research on Extramarital Love Theme and Ethical Tragedy in Foreign Classical works in 19th Century

» Shuli Jiang (Dalian University of Technology)

In some foreign classical works in 19th century, the male writers almost at the same time wrote several classical works about extramarital love, and all without exception ended by tragedy. Actually these tragic conflict is not only human and character conflict, but also essentially ethical conflict, which is doomed to be a tragedy inevitably. Anna challenged the aristocratic false ethics in Russia, and she tried to break through the unbreakable ethical net on her own. The outcome is her failure with her head broken and breeding. Emma (*Madame Bovary*) challenged Yonville's conventionalized life style with her roman and vanity, and she has to suicide because she deviates the path of life. Although Jude (*Jude the Obscure*) and his cousin challenged jointly, they after all couldn't break through that ethical wall and have to withdraw in despair. Similarly Madame de Reinal's death (*Red and Black*) belong to this ethical tragedy.

Although relationships of marriage and love radically collide the ethic in an intense transformation era, usually the impact has effect by means of literary writing, therefore the collision extraordinarily appears tragic and powerful. The ethical collision and tragic power in above-mentioned classical works fully accounts for this.

Analysis of the Ancient Greek Cultural Spirit from the Ethical Relations in Homer's Epic

» XiaoBo Liu (Henan Institute of Education)

The ethical relations in Homer's epic reveal the rich connotation of the Ancient Greek cultural spirit: the conjugal relationship between Zeus and Hera, Odysseus and Penelope, as well as the mother-child relationship between Penelope and Telemachus, both of them reflect the ancient Greek social nature of the patriarchal society; The conflicts between Achilles and Agamemnon, and their consequences show individualism characteristics rooted in the ancient Greek culture values; Analyzed from the perspective of god-man relationship, the ancient Greek culture is a kind of secular culture which emphasizes the secular value of people's life; Seen from the methods of discussion and the labor condition shown in the epic, the social pattern of ancient Greece is in a transition from late clan society to slavery society.



The Ethical Interpretation of Wang Fuzhi’s *Shi Guang Zhuan* on the *Classic of Poetry*

» Anny Khoo (Fudan University)



Shi Guang Zhuan is one of the important work by Wang Fuzhi in his study of *the Classic of Poetry*. It contains a variety of content, including philosophy, history, politics, aesthetics, ethics and other academic fields. The scope is broad and at the same time complex, as it evaluates *the Classic of Poetry* from different perspectives and dimensions. Much ink has been spilled on the historical philosophy of *Shi Guang Zhuan* as well as its view of poetics in the background of *the Classic of Poetry* being literaturized during the late Ming dynasty. However, the ethical aesthetics side of *Shi Guang Zhuan* has often been neglected. Hence, from the view of literature ethics, this paper aims to evaluate the ethical interpretation of *Shi Guang Zhuan* on *the Classic of Poetry*, so as to get a glimpse of Wang Fuzhi’s ethical view.



“I’ll be like Princess Pari, and I’ll rescue you”:Beccah’s Development into a
Postcolonial Female Writing Subject in *Comfort Woman*

» Eun-joo Lee (Seoul National Univ.)

This essay discusses Beccah’s development into a postcolonial female writing subject represented in Nora Okja Keller’s *Comfort Woman* (1997), to which critics have hitherto less paid their critical attention. Based on major theories concerning the Bildungsroman and the postcolonial female Bildungsroman, the essay begins its discussion by defining the novel as a postcolonial female Bildungsroman. The essay then investigates how her mother’s shamanism, which is the symbol of her postcolonial female legacy, functions as Bildung for Beccah’s development. Building on this investigation, the essay goes further and discusses not only what Beccah learns from Bildung from her mother’s possessing spirits but also how her development is differentiated from her mother’s shamanism. The later part of this essay dedicates itself to shedding light on Beccah’s development into a postcolonial female writing subject by analyzing her narrational strategies, which are implied from formal and thematic characteristics of the whole narrative of *Comfort Woman*. It can be argued from this analysis that her authorship of the novel is her own way of realizing justice for Korean comfort women including her mother and the evidence of her new identity as a Korean American. The ultimate purpose of this essay is to prove that Beccah’s writing *Comfort Woman* is itself not only the result of her development into a postcolonial female writing subject but also one example of a mature and responsible attitude as a writing subject.



A Study of the *Aesop’s Fables* in the Perspective of Ethical Literary Criticism

» Haiying Yang (Zhejiang Yuexiu University of Foreign Languages)



The aim of this paper is to study the Aesop’s Fables from the perspective of ethical literary criticism in following three aspects: 1) the ethical implication of the Aesop’s Fables, 2) Ethical Interpretation of the Sphinx factors and the animal characters in the Aesop’s Fables, and 3) the ethical instructive function of the Aesop’s Fables. The Aesop’s Fables has its profound ethical values and special symbolic implication, collecting the allegorical stories from ancient Greece, using the distinctive narrative modes and personification method. Reflecting the recognition and perception of the man to the nature, the Aesop’s Fables in some sense represents the spiritual state and ethical selection of the Ancient Greek people.



Literary Justice and Secular Ethic—Talking from the Text Relationship among Mahabharata, Ramayana and Homer's Epic

» Junmei Yang (Henan university)

Literary justice and secular ethic is rather an important issue. It plays a very important role in fully maintaining the beauty of human nature and strongly promoting the progressive morality of human beings. The secular ethic differs from the religious ethic fundamentally. The secular ethic is mandatory, however, the religious ethic is alternative to some degree. We can pursue it or not, and obey it or not. Those religious disciplines are usually restricted to those devout men and women, even monks and nuns, whereas the secular ethic is quite different. Anybody should strictly obey the conventional ethic moral standards of the country and the nation, the one who breaks it will be looked down upon, and deserted by them. What literary justice states in the angle of secular ethic is that they fully protect the conventional ethic moral standards, enthusiastically praise the beauty of human nature as well as guiding the developmental direction of social ethic in the right way not the wrong way. Literature is usually super-ethic and super-moral, but sometimes can guide human being to improve in the right way, and it always advocates extraordinary higher human nature. It is always super-ethic and super-moral in the superficial way, but it is often consistent with human nature, or higher human nature. It always guides the moral and ethic fashion of the society. As far as the secular ethic relationship of Mahabharata, Ramayana and Homer's Epic, there exists strong relationship of the main body and close relationship of intertextuality.



Truth, Goodness and Beauty in *Ulysses*

» Zhichao Zhang (Nanjing Normal University)



Joyce's *Drama and Life* express the idea that moral tendency undermines art. In his *A Portrait of the artist as a young man*, Stephen only talks about beauty and truth without goodness. *Ulysses* shows readers Bloom's every strange idea whether it's moral or obscene. But truth, goodness and beauty constitute a kind of trinity. In *Ulysses*, although it looks like a novel aimed at the experiment in pure artistic form, Joyce's view of real, of aesthetics and of ethic are always presented together in different ways. Author doesn't make his work into an 'art for art's sake' one, but the unique view of ethic makes everyday life in the novel shine in light of truth and beauty.



On the Materiality of the Ethical Memory: Taking the Analects as an Example

» Tongsheng Zhang (Lanzhou University)

Under the perspective of the Ethical Literary Criticism, *The Analects of Confucius* carries the ethical memory of Confucius by his disciples, which has the materiality that stipulates, moulds and influences the ethical relationship for the later generations; and that embodies the text semiotic materiality of the manners and its discipline by the Confucianism, the social materiality of the inter-text of ethics and the historical materiality of ethics hypertext.