

Introduction: Ethics of Reading in World Literature and Ethical Literary Criticism

Youngmin Kim

English Department, College of the Humanities, Dongguk University

30, Pildong-ro 1-gil, Jung-gu, Seoul 04620, Korea

Email: yk4147@hanmail.net

Abstract In the context of Levinas' critique of Other in relation to the thinking and poetizing genealogy of Nietzsche, Heidegger, and Derrida, one can construct an ethics of reading in which the speech act of writing exposes itself corporeally and sensibly to the Other, and therefore is unable to refuse the Other's approach. The performative speech act proposes or expresses one's own position facing the Other. This Levinasian critique transforms itself into a deconstructive reading, based upon the ethical demand and responsibility. Ever since the reading/writing subject positions are situated in the context of globalization, the two ways of reading — reading closely the cases of individual texts by dealing with the micro aspects of literature on the one hand, and reading distantly the constellation of the texts of the big data by creating a new space for macro literatures — have constructed an open structure of aporia in the field of literary discourses. The theory and practice of "distant reading" has been challenging against the hermeneutic authority of "close reading." World literature represents such aporia structure in which literatures and cultures encounter those of the other(s), new geographic, historical, ontological, and epistemological reconfigurations and in which the contacting points of the two or multiple entities in the world will turn out to be the topics of literary discussions. 2015 IAELC Global Symposium in Seoul, Korea represents these interface between ethics of reading and world literature. Among those 335 papers presented at the 2015 IAELC in Seoul/Busan, the following 5 papers were included in this issue of *Foreign World Literature Studies*, looking forward to publish more papers.

Key words ethics of reading; world literature; ethical literary criticism

Author **Youngmin Kim** has received his Ph. D. in English at the University of Missouri-Columbia and has been teaching as Professor of English at Dongguk University, Seoul, Korea, since 1991. In 2016, he was named as Distinguished Research Professor of Dongguk University. He has been researching and writing

books and articles on modern and contemporary poetics in English, Lacanian psychoanalysis & critical theory. He is now editor-in-chief of *Journal of English Language and Literature (JELL)*. This work is supported by the Dongguk University Research Fund of 2016.

I. Ethics of Reading

In his *Totality and Infinity*, Emmanuel Levinas puts the “ethics” into the question of the knowing subject or “the Same” in relation with others, and deals with the distance between the Same and the Other. Levinas’s “the Same” includes both the intentional acts of consciousness and the intentional objects which give meaning to those acts, and Levinas defines the ethics as “the putting into question of the spontaneity of the Same by the presence of the Other” (43). The region of the Same, in fact, is an ethical space for maintaining a relation with the Other, as well as for reducing the distance between the same and the Other in the act of knowing. However, this space of aporia can be exteriorized only through the medium of what Levinas calls “the Saying” (le Dire)” which cannot be reducible to the ontological language of “the Said” (le Dit), thereby maintaining the possibility of being an ethical form of language. Levinas’s Saying is, in fact, the speech act which exposes itself corporeally and sensibly to the Other, and is unable to refuse the Other’s approach. It is the performative speech act which proposes or expresses one’s own position facing the Other. In fact, ethics is critique for Levinas, as I have argued elsewhere. Within the context of the thinking and poetizing genealogy of Nietzsche, Heidegger, and Derrida, Levinasian critique transforms itself into a deconstructive reading, based upon the ethical demand and responsibility.¹

While discussing about “the question of Heidegger’s reading of the texts of metaphysics and the question of our reading of Heidegger’s texts,” Derrida in his *Margins of Philosophy* performs “two texts, two hands, two visions, two ways of listening, together at once and separately” (65):

Being by the Greeks, can specify both the question of Heidegger’s reading of the texts of metaphysics and the question of our reading of Heidegger’s texts. The Heideggerian de-limitation consists sometimes in appealing to a less narrow determination of presence from a more narrow determination of it, thereby going back from the present toward a more original thought of Being as presence (Anwesenheit), and sometimes in questioning this original determination itself, and giving us to think it as a closure, as the

Greco-Western-philosophical closure. Along these lines, in sum, it would be a question of thinking a *Wesen*, or of making thought tremble by means of a *Wesen* that would not yet even be *Anwesen*. In the first case the displacements would remain within the metaphysics of presence in general; and the urgency or extent of the task explain why these intrametaphysical displacements occupy almost the entirety of Heidegger's text, offering themselves as such, which indeed is rare enough. The other gesture, the more difficult, more unheard-of, more questioning gesture, the one for which we are the least prepared, only permits itself to be sketched, announcing itself in certain calculated fissures of the metaphysical text. (65)

By specifying Heidegger's reading of the Greek texts of metaphysics, Derrida has been appropriating Heideggerian method of destructive reading, which in fact reflects Levinasian ethical reading. What Derrida did was to demonstrate the nature of double reading and double encountering which is the condition of possibility for the deconstructive ethical reading. Heideggerian reading appeals to "a more narrow approach" (therefore open approach) by "going back from the present toward a more original thought of Being as presence," as well as by "questioning this original determination itself" and "making thought tremble by means of a *Wesen* that would not yet even be *Anwesen*." After this disciplinary "close reading," one's reading can sketch the "calculated fissures of the metaphysical text" by practicing "the intrametaphysical displacements" of the text itself. Levinas himself defines the ethics as always signifying the fact of the encounter of myself with the Other. In this ethical encounter, the unique demand placed upon me by the others is the meaning of the ethics of reading for Heidegger, Levinas, and Derrida. In fact, their mode of close reading tellingly exemplifies the model of the ethics of reading in which the reader responds to the other's writing responsibly, as Heidegger responds to Greek texts responsibly. The act of reading in this way from the reader's side is to supplement the original text and to insert the "signifying structure" into the space between the text and the context.

II. World Literature

Ever since the reading/writing subject positions are situated in the context of globalization, the two ways of reading — reading closely the cases of individual texts by dealing with the micro aspects of literature on the one hand, and reading distantly the constellation of the texts of the big data by creating a new space

for macro literatures — have constructed an open structure of aporia in the field of literary discourses. It has been almost a decade since the theory and practice of “distant reading” has been challenging against the hermeneutic authority of “close reading.” When literatures and cultures encounter those of the other(s), new geographic, historical, ontological, and epistemological reconfigurations emerge, and the contacting points of the two or multiple entities in the world will turn out to be the topics of literary discussions. When one reflects upon one’s confronting with the “other” literatures, one recalls the disturbing region in which inbound authentic texts of the national boundary and outbound inauthentic texts of the transnational hybridity are situated either in a dialogic inclusive mode or in a diacritical exclusive mode of reading. In this double modes of reading, ethical literary criticism plays a role in creating an open space in which national literature and world literature belong together and gather together by raising a question of thinking a Wesen (being) of the text, or of “making thought tremble” by means of a Wesen that would not yet even be Anwesen (presence). My contention is that, close reading of the individual texts will be supplemented by distant reading of the collective effort of individual close readings.²

Originally initiated by Franko Moretti’s essay, “Conjectures on World Literature,” which was published in *New Left Review* (2000), distant reading provides a fresh perspective to look at world literature which is not simply the accumulated whole of national literatures. Moretti argues that “distant reading is a condition of knowledge” which allows us “to focus on units that are much smaller or much larger than the text: devices, themes, tropes — or genres and systems” (57). He suggests a slogan of “Less is more” and argues that “between the very small and the very large, the text itself disappears” (57). His rationale is based upon the fact that “if we want to understand the system in its entirety, we must accept losing something. We always pay a price for theoretical knowledge: reality is infinitely rich: concepts are abstract, are poor” (57-58). He also provides metaphors of tree and wave for national literature and world literature:

The tree describes the passage from unity to diversity: one tree, with many branches: from Indo-European, to dozens of different languages. The wave is the opposite: it observes uniformity engulfing an initial diversity: English swallowing language after language. Trees need geographical discontinuity; waves dislike barriers, and thrive on geographical continuity. Trees and branches are what nation-states cling to; waves are what markets do.

. . . .

A wave that runs into the branches of local traditions and is always significantly transformed by them. National literature for people who see trees, world literature for people who see waves. (67)

In short, Moretti provides a methodology for world literature which looks at the literary discourse from the viewpoint of distant reading. In the same vein, Pascal Casanova in her essay, "Literature As A World," provides a mapping of the world literature and names it as "The Republic of Letters." In this article, Casanova takes Henry James's beautiful metaphor of the Persian rug in his fiction, "The Figure of the Carpet," as the model for her "World Republic of Letters." She argues that:

Viewed casually or too close up, this appears an indecipherable tangle of arbitrary shapes and colors; but from the right angle, the carpet will suddenly present the attentive observer with 'the one right combination' of 'superb intricacy' — an ordered set of motifs which can only be understood in relation to each other, and which only become visible when perceived in their totality, in their reciprocal dependence and mutual interaction. (94)

Casanova's contention is that only when the carpet is seen as a configuration ordering the shapes and colours, both its coherence and its internal relationships can be understood, and that "each figure can be grasped only in terms of the position it occupies within the whole, and its interconnections with all the others." In fact, the objective of Casanova's project of world literature is to restore "the coherence of the global structure within which texts appear." The whole picture, she argues, can only be "seen by taking the route seemingly farthest from them; through the vast, invisible territory" which Casanova called the "World Republic of Letters." The main point of her argument is "only in order to return to the texts themselves, and to provide a new tool for reading them" (94).

In contrast, David Damrosch in his book, *What is World Literature?* provides three key points to define world literature: 1) Perspective of refraction: This refraction is double in nature: "works become world literature by being received into the space of a foreign culture, a space defined in many ways by the host culture's national tradition and the present needs of its own writers. Even a single work of world literature is the locus of a negotiation between two different cultures." 2) Foreign materials vs domestic forms: "The receiving culture can use the foreign material in all sorts of ways: as a positive model for the future development of its own tradition; as a negative case of a primitive, or decadent,

strand that must be avoided or rooted out at home; or, more neutrally, as an image of radical otherness against which the home tradition can more clearly be defined.”

3) World literature as the double refraction of elliptical space: “World literature is thus always as much about the host culture’s values and needs as it is about a work’s source culture; hence it is a double refraction, one that can be described through the figure of the ellipse, with the source and host cultures providing the two foci that generate the elliptical space within which a work lives as world literature, connected to both cultures, circumscribed by neither alone.”

III. A Report on Ethical Literary Criticism and the 5th IAELC Global Symposium

When situated in this combined context of ethics of reading and world literature, the ethical literary criticism will find its position in a new environment, reading the foreign/domestic materials of literary discourses from a new perspective. In attempts to locate the position of the ethical literary criticism, in particular, in Asia, the International Association of Ethical Literary Criticism (IAELC) was established.³

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 workings 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. The International Association of Ethical Literary Criticism (IAELC) held the 5th International Symposium at Dongguk University, Seoul, Korea (Oct. 2 ~ Oct. 4, 2015) and Pusan National University, Busan, Korea (Oct. 5~ Oct. 6, 2015). The conference theme was “Transnational Ethical Literary Criticism: Humanities in Korea, China, and the World.” As literary scholars and critics or as national/comparatists 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, gathered to delve into the concepts and new approach to literature studies both in Asia and abroad in the context of ethical literary criticism. We attempted 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. In the invitational opening remarks, the author has commented on the context of the ethical literary criticism as follows:⁴

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 this context, it is meaningful to present the titles of papers by the keynote speakers at the 2015 IAELC Global Symposium in Seoul, Korea. In 2015 IAELC Symposium, 35 papers by the keynote speakers (8 Chinese, 7 Korean, 20 Foreign scholars other than Chinese and Korean), 200 papers by Chinese scholars (graduate students) and 100 papers by Korean scholars (including graduate student) were presented. Only by looking at the following titles of keynote speakers’ presentations, one can discover the nature of conference in relation to the ethics of reading and world literature:

“Ethical dilemmas and Tom Stoppard’s *The Hard Problem*” by William Baker (Northern Illinois University, USA); “Self-referential aspects of ethical literary

studies” by Knut Brynhildsvoll (University of Oslo, Norway); “The Multiple Identities in Malaysian Chinese Literature and Ethical Literary Criticism” by Fan PikWah (University of Malaya, Malaysia); “Ethics and Ecology in Gerald Vizenor’s *Hiroshima Bugi*” by Hsinya Huang (National Sun Yat-sen University, Kaohsiung, Taiwan); “Ethical Criticism and Models of U.S. Poetry” by Maassimo Bacigalupo (Universita’ di Genova, Italy); “Arabs and Muslims: A long History of Ethical Literary Criticism” by Khairy Douma (University of Cairo, Egypt); “National Literatures, Indigenous Cultures, and Ethical Literary Criticism” by Alison Calder (University of Manitoba, Canada); “English Renaissance sonnet and ‘the origin of the modern mind’” by Igor Shaytanov (Russian State University for the Humanities, Russian); “Minority Language and ‘Peripheral’ Writers’ Fate in the Era of (Cultural) Globalization” by Jüri Talvet (University of Tartu, Estonia); “Ibsen and the Rise of New Womanhood in China,” Kwok-kan Tam (The Open University of Hong Kong, China); “The ethical turn and the construction of ethical ecology” by Wu Yuanmai (Chinese Academy of Social Science, China); “Ethical Literary Criticism: A New Approach to Literary Studies” by Nie Zhenzhao (Central China Normal University, China); “Transmutation of Chinese-Americans’ Ethical Identity and Ethical Selection: from *Steer Toward Rock* to *Mona in the Promised Land*” by Su Hui (Central China Normal University, China); “The Ethical Turn in Amiri Baraka’s Poetic Experiment” by Luo Liangong (Central China Normal University, China); “The Meaning and Protection of the Child’s Welfare: Ethical Identities and Ethical Choices in Ian McEwan’s *The Children Act*” by Shang Biwu (Shanghai Jiaotong University, China); “From Radicalism to Conservatism: Approaching Carlyle’s Work Ethic” by Wang Songlin (Ningbo University, China); “Poetry and Ethics of Truth in Alan Badiou’s Philosophy” by Arturo Casas (Universidade de Santiago de Compostela, Spain); “Ethical Constructs and Criticism of Literature for Young People” by Margot Hillel (Australian Catholic University, Australia); “Ethics of Nationalism in Historical Novels” by Péter Hajdu (Hungarian Academy of Sciences, Hungary); “Ethics in History and Myth” by Hitoshi Oshima (Fukuoka University, Japan); “Images which disgust the eye’: Practices and Representations in Irish Romanticism” by Claire Connolly (University College Cork, Ireland); “The Ethics of Rhythm in Modern Poetry” by Meg Harper (National U of Ireland, Limerick); “The Aesthetics of Ethical Intervention in Literature” by Rajeev Patke (Yale-NUS College, Singapore); “Ethical Interpellations in Samuel Beckett’s Radio Plays:

Reading Violence in *Words and Music, Cascando and Rough* for Theatre II by Alexandra Poulain (University of Lille 3, France); “Ethics in Philosophy and Literature” by Wolfgang Muller (University of Zena, Germany); “Poetry and Ethics” by Desmond Egan (Newbridge College, Ireland); “Ethics of Image” by Youngmin Kim (Dongguk University, Seoul, Korea); “Keeping ‘Love Far Away’: Ethics for Otherness in Troubadours” by Minwoo Yoon (Yonsei Univ., Korea); “The Ethics of Causal Necessity in Greek Tragedy” by Woo Soo Park (Hankuk U of Foreign Studies, Korea); “Buddhism in Modern American Poetry” by Hie Sup Choi (Jeonju Univ., Korea); “Aesthetic and Ethical Form in Art and Literature” by Young Suck Rhee (Hanyang Univ., Korea); “The Motif and Ethics of Migration in Modern Japanese Literature: Focusing on Arishima Takeo” by Inseop Shin (Konkuk Univ., Korea); “When Alice Meets Nam June Paik: Homo Interactus and a Poetics of Dignitinfinitude” by Kyoo Lee (City Univ. of New York, USA); “BIFF(Busan International Film Festival) and Its Vision” by Chanil Jeon (BIFF Institute, Korea); “The Total Collection of Criticism” by Wangju Lee (Pusan National University, Korea)

Among these papers, the followings are selected papers which were presented at the 2015 IASIL Symposium in Seoul/Busan, and are published in the current issue of *Foreign World Literature Studies*.

1. Massimo Bacigalupo (Department of Modern Languages and Cultures, University of Genoa, Italy) “Ethical Criticism and Models of U.S. Poetry”:

Bacigalupo in a rhetoric of distant reading take the genre of poetry as an exemplar of world literature, by traversing from Homer to Sappho, from Whitman to Wallace Stevens. He argues that 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. Then he argues that 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. He deals with several other poets to ascertain which models of poetry they practice, and take Wallace Stevens as an example of who mostly avoided didacticism and established modes of poetic communication. His final concern is to discuss in what ways his unpredictable writing and “essential gaudiness” respond to ethical concerns.

2. Fu Xiuyan (Foreign Languages School, Jiangxi Normal University): “Character Identity as a Key to Unlock the Four Classical Novels of Ancient China”:

This article traces the most representative ancient Chinese novels, *A Dream in Red Mansions*, *Pilgrimage to the West*, *Heroes of the Marsh* and *The Romance of the Three Kingdoms*, in which the main characters all possessed inherent special identities, or other, the special identity which couldn’t be acquired through endeavor and effort. What embodied this kind of identities, Xiuyan argues, were mainly such symbols as distinctive object, exclusive power and exceptional appearance. His contention is that there exists an obvious inclination in the narrative ethic in the Four Classical Novels and that what caused such inclination lies in “differential sequence pattern” brought forth by Fei Xiaotong in Rural China. He further argues that due to lacking “universal criterion” or “general moral concept,” rural society has been indifferent to the other’s fate. This indifference has been the normality in our lives, by placing the fates of the weak and the losers in the back of macro narrative, thereby failing to introspect the “ethical positioning.” His main argument is that the consciousness of “destiny” is the origin of many unfair phenomena of all ages, and that the Four Classical Novels have unconsciously become the transmitters of this kind of consciousness.

3. Hitoshi Oshima (Fukuoka University, Japan) “Ethics in Myth and History”:

This article reveals a Moretti’s distant reading by tracing back the historical genealogy of Japan’s deep time of ancient mythology. Oshima argues that different from the Chinese or Koreans, the Japanese have not cut themselves off the ancient mythology, as their system of the emperor shows it. His contention is that the modern civilization tries to give priority to history so that there is little room for them to keep the mythology safe and sound, and that one of the outcomes of the situation is the nationalistic ideology of the divine nation with the divine emperor, an ideology which was invented out of the ancient mythology. In fact, according to Oshima, the ideology failed to be remained because of the national defeat at the end of World War II, although mythical mind of the Japanese has continued. His main point is that since Antiquity till today, the Japanese have had a mythical vision of the world based on the idea of Natural productivity, and history has been rather ignored

in comparison to the productivity of Nature. In short, according to Oshima, the Japanese ethics is not based on a historical vision but on a 'naturalistic' vision, which differs them from the ethics of the so-called civilized peoples.

4. María Jesús de Prada Vicente's (Fukuoka University, Japan)'s "'Crime of Han': A Modern Japanese Fiction for a New Aesthetics":

Seen from the perspective of a Spanish who has been in Japan for a life time, this article demonstrates David Damroach's double refraction as well as the ethics of reading, thereby providing a new ethics of reading. The author deals with Shiga Naoya's short fiction, "Crime of Han," in which a man who kills his wife in order to find his "true" self, and tries to reveal the importance of the body that makes part of Nature. In short, his new ethics can be interpreted as "a modern and individualized version of the ancient world vision of the Japanese," a Nietzschean ethics that goes beyond social moral of good and evil.

5. Xu Bin (School of Foreign Languages, Central China Normal University) "Ethics and Escapism in V. S. Naipaul's *A Bend in the River*":

Edward Said and others have argued that V. S. Naipaul is a standard bearer for imperialism. In contrast, this paper argues that these scholars have misread the ethical implications of what Naipaul says about the future of Africa and its politics, and reveals a case of ethical literary criticism. By examining the ethical crises and crimes of "escapists" in Naipaul's novel *A Bend in the River*, Bin argues that for Naipaul, the future of Africa depends on people's sound judgments and choices, which means the future of Africa is ethical in nature. This article demonstrates a deconstructive ethical literary criticism.

Notes

1. For an extensive dealing with the ethics and the other in terms of reading, see my 2009 article, "The Ethics of Othering in the Era of Transnationalism" [*Journal of English Language and Literature* 55.6 (2009): 2013-1034]. Simon Critchley in his book, *The Ethics of Deconstruction: Derrida and Levinas* [Edinburgh: Edinburgh UP, 1999], defines Levinasian "ethics" as follows: "Ethics is critical mise en question of the liberty, spontaneity, and cognitive emprise of the ego that seeks to reduce all otherness to itself. The ethical is therefore the location of a point of alterity, or exteriority, that cannot be reduced to the Same. Moral consciousness is not an

experience of values, but an access to exterior being. This exterior being is named 'face' by Levinas, and is defined as the way in which the other presents himself, exceeding the idea of the other in me. This face is the condition of possibility for ethics, and ethics is the event of the ethical relation in which I am related to the face of the Other (or the other human being) whom I cannot evade, comprehend, or kill and before whom I am called to justice, to justify myself" (5).

2. When one regards world literature as an emerging field of research beyond comparative literature and postcolonial studies, one can provide Franco Moretti, Pascale Casanova, and David Damrosch as three key representative theorists in world literature.

3. In the Program of 2015 IAELC Symposium, the following philosophy and history of the IAELC has been included:

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.

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.

4. This section III is the reconstruction of the Conference Program of The 5th International Association of Ethical Literary Criticism Symposium at Dongguk University, Seoul, Korea, in October 2, 2015. This quotation has been printed as “Ethical Literary Criticism and Literature: Greetings from Chair of 2015 IAELC-Seoul Organizing Committee” as a part of the Program.

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