

预告：英美文学研究所学术报告

主题：**“Poetry and Critical Theory from an Autobiographical Prism:  
40 Years of Experience in Reading and Thinking to Write”**

时间：2021年6月2日（周三）14:00-15:30

地点：腾讯会议：146 654 946

主讲人：**Prof. Youngmin Kim (金英敏) 教授**

主讲人简介：

Youngmin Kim is: Ph. D. from Univ of Missouri-Columbia, USA; Distinguished Research Professor of the Humanities, Dongguk Univ; Founding Director of the Institute of Trans Media World Literature & Director of Digital Humanities at Dongguk Univ., Seoul, Korea; Jack Ma Chair Professor of Ma Yun Education Fund, Hangzhou Normal Univ, China; Former Editor-in-Chief and Current Editorial Supervisor of Journal of English Language and Literature (JELL), Editorial Board member of CLCWeb, Foreign Literature Studies, Journal of International Yeats Studies, Visiting Professor at Cornell Univ and Sapporo Gakuin Univ in Japan, and the Visiting Scholar at Dept of English & Faculty Associate at East Asia Center of the Univ of Virginia at Charlottesville; President of The William Butler Yeats Society of Korea, The Korean Society of Jacques Lacan & Contemporary Psychoanalysis, and of English Language and Literature Association of Korea (ELLAK), Vice-President of International Association of Ethical Literary Criticism (IAELC, China), International Association of the Study of Irish Literatures (IASIL, Ireland), Vice-President of Korea Association of Digital Humanities (KADH); Advisory Board Member of Institute of World Literature (IWL) at Harvard University; Conference Committee Member of International Association of Translation and Intercultural Studies (IATIS); Chair of International Committee of Korea East West Comparative Literature Association. His current interest is cultural translation, digital humanities, critical theory and psychoanalysis, world literature, modern and contemporary British, Irish, and American poetry. His recent publications appeared in *Neohelicon*, *Comparative Literature Studies*, *Interdisciplinary Studies of Literature*, *Foreign Literature Studies*, *Forum for World Literature*

*Studies, Journal of English Language and Literature*, etc. on the topics of poetry and psychoanalysis, digital humanities and posthumanism, cultural translation and world literature. His current funded project from National Research Foundation of Korea includes aesthetics and ethics of the convergence of transmedia, digital humanities, and world literature.

## 内容简介:

Literary theory is concerned primarily with approaches to literature rather than with literature per se. During the last four decades since the beginning of my graduate studies in 1978, the vortex of literary theories and methods in the midst of reading literary texts has been expanding both in its scope and depth. If one tries to recollect and envision the basic conditions of one's respective platforms and frameworks, one can find in recollection the recurrent key words which are employed in the variety of the formulations centering around the binary opposition of the reader as the subject and the text as the object as well as the third term, the world: sign, signifier, signified, encoding, decoding, meaning, signification, interpretation, structure, structurality, structuration, temporality, spatiality, objectivity, subjectivity, intersubjectivity, textuality, intertextuality, reception, and response, border, interstices, trans, hyper, and what not. For the investigation of literary texts, one can reduce these terms to structure, function, reading, translation, interpretation, writing and communication. Each of the key concepts is bound to open up a different access to the text, thereby highlighting some aspects of it while suppressing others into the background.

The problematic of interpretation in the contemporary literary theories, (such as formalism, new criticism, structuralism, psychoanalytic theory, Marxist theory, feminist theory, reader-response theory, deconstructive theory, poststructuralism/postmodernism, postcolonialism, cultural studies theory, multiculturalism/ transculturalism, postnationalism/transnationalism, transhumanism/ posthumanism), has been based upon the traditional controversial issue of "form and content," which displaces itself into that of structure and function or of Saussurean "signifier and signified." In the fifties and sixties, the question of "knowing subject" arose in the areas of phenomenology, psychoanalysis, and Marxism, with their gradual emphasis on the subject which tries to perceive and intuit the bundles of the

relations and levels between the subject and the object, and even within the subject.

However, this “decoding and encoding” business of interpretation is so complicated that the contemporary theorists encounter the impasse of the matter of the “absolute,” from which “the totality of symbol” might be a last ditch escape, though it might be illusion that a totality of the latent text and symbol can bridge the gap between the ideality of the latent text and the reality of the manifest text. The attempt to resolve conflicting “ideality and reality” into a consensus from all different viewpoints is futile except for the possibility of a “personal understanding” of reconciling those conflicting ideas within an “evasive” symbol, which, nevertheless, cannot settle the immanent dilemma of the subject. Thus, interpretation is problematic, or rather enriched by its “polyvance” or Mikhail Bakhtinian “polyglossia,” which flutters between the text and the “singular” subject through a personal subjective prism, but is collected in a fragmentary but interactive/intersubjective way. In this context, this lecture aims to trace “my own personal experience” of this “encoding and decoding” business of interpretation of the literary works of art as well as to demonstrate how I have been engaged in reading poetry for the past four decades after becoming a graduate student of English.