A German Literary Paradigm of Relationship Manipulation in Korean writer, Yi Cheong-jun's "The Wounded" (1966)

Patricia Jones
Institute of International Education, Kyung Hee University
26 Kyungheedaero, Hoegi-Dong, Dongdaemun-gu, Seoul 02447
Email: jones.trish@gmail.com

Abstract This discussion highlights aspects of Korean writer, Yi Cheong-jun's short story, "The Wounded" (1966) which align with elements of Rachel Freudenburg's theories on the fictions of friendship in 20-century German literature. A comparison with Freudenburg's analysis, as she applies it to Thomas Mann's *Doctor Faustus* (1947), exemplifies how the still-living older brother fulfills for Yi's narrator, the same function as the deceased Adrian Leverkühn for Serenus Zeitblom. The brother's decade-long repetitive cycle of saving lives ensured that he presented as a stable, reliable site onto which Yi's narrator could project his illusionary identity of war veteran. Only when the older brother began a cycle of violence, did he shatter in the capacity of mirror for the narrator's projections. In "The Wounded" the narrator's preoccupation with assuming the problematic identity of Korean war veteran from the site of his still-living older brother is, ultimately, I suggest, an attempt to eclipse the crippling identity of economic non-entity, airbrushed out of the story, yet evident in the blind spot, that is, in the double-speak of the female characters.

Keywords Narrative Theory; Korean Literature; Thomas Mann; Yi Cheong-jun; Rachel Freudenburg

Author **Patricia Jones** is Assistant Professor of English at the Institute of International Education, Kyung Hee University in Seoul. Her areas of interest are colonialism and narrative theory.

Introduction

Freudian nightmare? Lacanian wormhole? The dizzying amount of mirroring at play in Yi Cheong-jun's "The Wounded" (1966) provokes so much analytical spec-

ulation, one would be forgiven for concluding that the story ultimately defies any definitive interpretation.[1] However, the lens of Rachel Freudenburg's theory on the fiction of friendship as she outlines it in 20th-century works of German fiction offers an interesting perspective on Yi's story.[2] Freudenburg maintains that "friendships are manipulated and exploited to produce a unified and regal self even while the person behind this image is developing a theory of self-fragmentation" (5). She applies her theory to several German narratives including Thomas Mann's *Doctor Faustus (1947),* Günter Grass's *Katz und Maus* (1961) and Christa Wolf's *Nachdenken über Christa T.* (1968). In order to illustrate how her hypothesis throws light on the exploitative dynamic at play between narrator and older brother in Yi's "The Wounded", I intend to draw parallels between aspects of her argument as she illustrates it in Mann's *Doctor Faustus* and similar features evident in Yi's story. I argue that Yi's narrator, like Mann's Serenus Zeitblom, attempts to project an illusionary identity onto the mirror of his significant other, namely, his older brother, in an effort to assume this identity for himself.

Ultimately, I draw two conclusions. Firstly, I argue that the narrator's utilization of his brother as a site for his own identity-projections is a self-deceptive façade in which Yi's narrator engages to avoid confronting the more denigrating identity of himself as economic non-entity. This identity, although airbrushed out of the story, is discernable in the double-speak of the female characters. Secondly, that the narrator's projections onto his brother in "The Wounded" should follow a similar pattern to those outlined by Freudenburg in German narratives of the 20th century, implies this pattern of relationship manipulation is not unique to German literature. As such, this discussion demonstrates the potential Freudenburg's theory offers as a tool of analysis in the broader field of comparative literature.

The Narrator's Desired Identity

According to Freudenburg, friendship supplies us with a myth of unified identity which although fictional, offers relief from the fragmentation of modernity (4). In the case of male friendship, she argues that friendships portrayed in many German narratives of the post-World War II period reveal a sadistic, dark side. This she interprets as an attempt to dismantle inherited myths of friendship, masculinity, heroism

1 The original title of this story, " 병신과 머저리 " has also been translated as "The Maimed and the Nitwit". In this discussion the English references to the story are taken from Jennifer Lee's translation. Thus, I am using her figurative translation of the title, "The Wounded".

2 The full title of Rachel Freudenburg's 1995 PhD thesis is: *Fictions of Friendship in Twentieth-Century German Literature: Mann's Doktor Faustus, Grass's Katz und Maus, Bernhard's Der Untergeher and Wittgensteins Neffe, and Wolf's Nachdenken über Christa T.*

and "Gleichschaltung" which had become inextricably linked under fascism (115).[1] To illustrate this point she argues that Pilenz of Günter Grass's *Cat and Mouse*, in writing about his friend, Mahlke was really demonstrating nostalgia for what had died, "for the whole, meaningful, monumental friend" (177).[2] Unable to make the transition to a post-fascist mentality, Pilenz persisted in attempting "to find and present to the reader his monumental friend" (F 177).[3] In a similar vein, she argues that the narrator, Serenus Zeitblom of Mann's *Doctor Faustus*, even after German soil had been invaded by foreign armies, still attempted in his biography of Adrian Leverkühn to perpetuate a pre-war style of male friendship by portraying his friend as national icon and genius (203).

This discussion emphasizes aspects of Yi's "The Wounded" which align with idiosyncrasies outlined by Freudenburg in *Doctor Faustus*. Firstly, the relationship between the narrator and his significant other presents as exclusive and dyadic. Secondly, the older brother, though very much alive, still fulfills for Yi's narrator the same function as that of the dead Leverkühn for Zeitblom (F 5); that is, the older brother was for Yi's narrator "as good as dead" in so far as his decade-long petrification in the repetitive cycle of life-saving surgeon made him appear as stable and reliable a site for the projection of the narrator's desired identity as Leverkühn appeared for Zeitblom. Thirdly, as is the case with Zeitblom's portrayal of Leverkühn, Yi's narrator at times presents his older brother as his own opposite; he himself is unproductive, the brother productive. He is unlucky in love, his brother contentedly married. He is timid, the older brother aggressive. However, at other times, and in keeping with Freudenburg's analysis of the dynamic between Zeitblom and Leverkühn, the narrator and brother seem to switch positions on the opposite poles of their dyadic relationship, and it is the aggressive older brother who appears timid and the timid narrator who appears aggressive. Finally, I highlight instances where the identity of the narrator and that of his older brother begin to mirror each other to the extent that the brothers seem practically one and the same. Freudenburg argues that this mixing of identities and mirror-imaging ultimately betrays the narrator's endeavor to "erase" the friend (in this case, older brother) in an attempt to

1 "The degeneration of Weimar's democracy into the Nazi state system is usually referred to as *Gleichschaltung* or co-ordination. It applied to the Nazifying of German society and structures and specifically to the establishment of the dictatorship, 1933-4 […]" (Geoff Layton 141).

2 Although I am drawing on Freudenburg's theory as she illustrates it in Mann's *Doctor Faustus*, her analysis of Günter Grass's *Cat and Mouse* would prove equally illuminating in a comparison with "The Wounded".

3 Within the text, quotations from and reference to Freudenburg will be cited "F".

assume his desired identity from the mirror of the Other (50-51, 222).

Different Stories, Same Exploitative Relationship

Freudenburg draws on Friedrich Tenbruck among others in support of her hypothesis that "friendship is one of our major blind spots because it supplies us with a myth of unified identity which although fictional, offers relief from the fragmentation of modernity" (3-4).[1] In Yi's "The Wounded" it is not the friend but the mirror of the older brother in which, I suggest, the narrator seeks this myth of unity.[2] A relationship between Korean brothers of the 1960s can by no means be considered equivocal to a relationship between male German friends of the 1920s.[3] *Doctor Faustus* and "The Wounded" are an unlikely pairing. Nonetheless, it is my contention that both Zeitblom and Yi's narrator engage in a similar exercise of manipulating a significant other for their own ends.

1 Friedrich Tenbruck maintains that in the modern world friendship can provide an anchor of stability for the individual, each friend keeping always before him a reassuring image of the other. "[…] In der Konzentration der Freunde aufeinander finden beide sich auf doppelte Weise auf ein Ich festgelegt. Hier gelingt in einer sozial heterogenen Welt die Stabilisierung des Daseins durch die freundschaftsbeziehung […]" ("Freundschaft …" 441).

2 It is curious to note that in the Korean language males often refer to their older friends as "older brother" (Hyong, 형), emphasizing the similarity in traditional Confucian relationship-protocol between brother and friend. Confucianism is deeply rooted in Korean culture, its introduction from China dating back as early as the 4th century CE. According to Carter J. Eckert et al.: "In 372 in Koguryŏ first, and subsequently in Paekche and Silla, Confucian educational institutions were established and works from the corpus of Chinese classics, philosophies, and histories began ever more widely to be read […]" (*Korea Old and New: A History* 37).

3 Carla Risseeuw et al. expand thus on Chinese Confucian traditional views in relation to the brother and the friend:

> Brotherly affection is the permanence of sentiments and attachments of the heart: family and kinship integrated in the past, but also turning somebody unrelated into a quasi-family member by calling him/her brother and sister, etc. […] pengyou also refers to people who study together, so a classmate - depending on gender and age - can be referred to as an older or younger 'study' brother or sister (*xue xiong/jie/di/mei*). Similarly, disciples of the same master (*shi*) are called older or younger brother or sister of the same master/teacher (shi xiong/jie/di/mei) […]. (*Conceptualizing Friendship in Time and Place* 37)

Risseeuw et al. mention two types of friendship within traditional Chinese Confucian culture; the instrumental (networking for career advancement) and the personal (based on shared values, interests, and tastes) (30). The former accepted utilitarian function of an older friend is noteworthy here. The utilitarian use of an older male friend may have been an accepted norm. However, the utilitarian use of an older brother was not. Thus, when Yi's narrator manipulates his relationship with his older brother for his own ends, in a warped way he is turning a utilitarian aspect of the established Confucian friendship protocol back onto the origin from where it stemmed; back onto that of kin-brother protocol, and in so doing, distorting a Confucian protocol 1600 years in standing.

In *Doctor Faustus*, Serenus Zeitblom sets out to write the biography of his deceased friend, the genius composer, Adrian Leverkühn. Zeitblom's narrative gets off to a slow start because before launching into his friend's story, Zeitblom feels obliged to defend his own entitlement to the task at hand. He emphasizes his childhood affiliation with Leverkühn and informs us that he is in possession of certain papers entrusted to him by the composer. He also lays out his educational qualifications which include his service in Freising as a professor in the gymnasium and also his employment as a docent in the theological seminary. At length, Zeitblom embarks on the story of Leverkühn's life from the experiences they both shared together as children in Kaisersaschern on the Saale to Leverkühn's success as a composer, descent into madness and ultimate death at Buchel in 1940. In his biography Zeitblom transcribes, word for word, Leverkühn's alleged dialogue with the devil to whom Leverkühn publicly confesses to have sold his soul for 24 years of creative success.[1] *Doctor Faustus* is a work open to many different levels of interpretation, not least because of Zeitblom's continuous manipulation of the reader's attention from Leverkühn back onto himself.[2]

However, Yi's "The Wounded" is no less challenging in its own right, Kim Chong-un describing the story as one defying any neat summary (24).[3] The narrator begins with the admission that for several days he hasn't been able to add anything to his canvas. He has recently split up with Hyein, a college graduate who had been attending his art studio. He attributes his creative block, not to this emotional crisis in his life, but to his surreptitious reading of his older brother's novel. His war-veteran brother had been working successfully as a surgeon for ten years. However, recently he lost a ten-year-old patient. The narrator describes the incident as a terrible blow to his brother who began drinking, quit work and started writing a novel. The narrator is curious to know why the girl's death caused his brother to start writing. Through his secret reading of the manuscript, he obtains a window into his brother's experiences during the Korean War ten years previously.[4] However, his brother then

1 According to Freudenburg, in *Doctor Faustus*, episodes from Nietzsche's biography are combined with elements from the Faust chapbook (45). Josh Torabi in "Music, Myth and Modernity: From Nietzsche's *The Birth of Tragedy* to Thomas Mann's *Doctor Faustus*" argues that the connection between music and myth at the heart of Nietzsche's *The Birth of Tragedy*, was revitalized most prominently in the twentieth century by Thomas Mann in *Doctor Faustus* (99). In *Die Entstehung des Doktor Faustus* Mann himself describes the book as a "Nietzsche-Roman" (34).

2 Freudenburg uses Shlomith Rimmon's terminology "metadiegetic" to describe texts such as *Doctor Faustus* where every bit of information points back at the narrator (46).

3 See: Kim Chong-un's "Images of man in postwar Korean fiction" (1-27).

4 Korean War (1950-1953)

stops writing at a crucial point in the story, and the narrator becomes increasingly impatient to get to the bottom of his brother's war-time secrets. Finally, in frustration, he grabs his brother's manuscript and writes his own conclusion to it.

In his novel, the older brother described his experiences trapped behind enemy lines with Sergeant O Kwanmo who was sexually abusing another soldier, Private Kim, the injured third party in their group. After a time, Kwanmo declared that if they were to survive, they would have to eliminate the wounded Kim. The narrator in writing an ending to his brother's story, has his brother take the injured Private Kim out of the cave and shoot him. However, his older brother subsequently re-writes this ending. In his own version the brother does not shoot the injured Kim but his sadistic superior, Kwanmo. One might expect the story to end here. However, on arriving home drunk from Hyein's wedding, the older brother begins burning his novel. He then tells the narrator that he met Sergeant O Kwanmo at the wedding. Did he not really kill Kwanmo then? We are left to ponder.

Clearly, Yi's tale is of a very different nature to that of Mann's *Doctor Faustus*. However, application of Freudenburg's theory exposes Yi's narrator engaged in the projection of his desired identity of war veteran onto the site of his brother in a similar vein to Zeitblom's projection of his desired identity of national icon and genius onto Leverkühn.

A Dyadic Relationship: Two's Company, Four's a Crowd

According to Freudenburg, in *Doctor Faustus*, Zeitblom takes pains to present himself in an exclusive dyadic relationship with his friend, Leverkühn (222). She emphasizes Zeitblom's early assertion that he was the only one with whom his "friend" Adrian Leverkühn used the familiar "Du" or "you" form (220). "If I did not know how to entertain Adrian as Schildknapp did, I did have our childhood tie, our *du*, to my advantage over the Silesian […]" (*DF* 174). However, she is quick to point out that as Zeitblom knew Leverkühn since childhood, technically the use of the informal "you" indicated only that they spent a lot of time together in their youth. It did not indicate that they shared a spiritual or emotional affinity (220). Nonetheless, Zeitblom persists in harping on the exclusivity of his "Du" status with his friend. He refers to instances when Rudi Schwerdtfeger, another of Leverkühn's friends used the "Du" form to Leverkühn without any reciprocation from Leverkühn (F 221). "He *[Schwerdtfeger]* seemed to be of opinion that two years ago he had been *per du* with Adrian, whereas after all that had only been in carnival time, and even then entirely on Rudi's side. Now he blithely took it up again and desisted, with entire unconcern, only when Adrian for the second or third time refused to

respond […]" (*DF* 264).[1] Freudenburg argues that "Zeitblom's jealousy of the "Du" is indicative of his desire for the status of best friend" (221). She maintains that the narrator, Zeitblom is ultimately attempting to present himself in an exclusive dyadic relationship with Leverkühn because "he desires to use his "friend" as his only mirror […]" (222).

In "The Wounded" there are primarily four characters; the narrator, his estranged love interest, Hyein, the narrator's older brother and his older brother's wife. However, the narrator repeatedly stresses the dyadic centrality of his relationship with his brother by downplaying the role of their respective female significant others.[2] He has recently been dumped by Hyein. She subsequently comes to his art studio and informs him that she is to marry a doctor who owns his own clinic (*TW* 130).[3] However, surprisingly it is not the break-up or Hyein's impending marriage that plays on the narrator's mind. "Something peculiar was preoccupying me. My older brother was suddenly writing a novel […]" (*TW* 128). At a teahouse, Hyein invites him to her wedding. ""It's the day after tomorrow. Will you come?"" (*TW* 130). At this point, the narrator is suddenly reminded of his brother's novel and rises to leave. ""I've got some work to do." I finished my coffee and rose quickly. My large, unfinished canvas flashed painfully before my eyes […]" (*TW* 131). His large unfinished canvas he blames not on any emotional void Hyein may have left in his life. "[…] I knew that my feelings for her would pass quickly, and it would be easy to let her go. As she said, I was a painter […]" (*TW* 130). No, according to the narrator, his canvas remains stubbornly blank and unfinished because of his brother. "Simultaneously, the canvas I was working on had begun to seem immensely imposing to me […] all because I had secretly started reading my brother's manuscript. The trouble was that he had stopped making any progress at a crucial part of the story, and while he was at a standstill, I couldn't carry on with my work

1 Within the text, quotes from *Doctor Faustus* are cited *"DF"*.

2 On a surface level, that the female characters should be confined to the wings in a narrative from a country with a Confucian heritage dating back 1600 years is not completely surprising. According to Marian Lief Palley:

> Confucian thought is sometimes applied and appreciated unevenly, that is, some portions of the code are upheld while others are observed in the breach. […] Despite, centuries of inequality between the sexes and the inferior position of women in traditional Korean society, industrialization and modernization have wrought some changes in female lives. But a gap exists between industrial development and cultural response, between material and behavioral culture […]. ("Feminism in a Confucian Society: The Women's Movement in Korea" 278)

3 Within the text, quotations from and reference to "The Wounded" will be cited "*TW*".

[…]" (*TW* 129). It seems to be events in his brother's life which have stupefied him into inaction and not the loss of Hyein. This downplaying of the role of Hyein in his life reinforces the centrality of the narrator's relationship with his brother.

The exclusivity of the brothers' relationship is further galvanized by the narrator's dismissive description of his brother's wife. "I am sorry to say this about her, but she is a woman who is talkative and not too bright. […] After the marriage, his calmness and her colorlessness meant they had few serious disputes" (*TW* 129). Despite the dim light in which he paints her, the narrator still seems to confide in his sister-in-law: "That evening, when I told my sister-in-law about Hyein's wedding, she sounded delighted. "Do you want to go, then?" (*TW* 130). Finding her response unhelpful, the narrator is reduced to further unflattering deductions about her character: "My sister-in-law is the kind of person who enjoys humiliating actors by applauding when they miss their lines […]" (*TW* 130). Subsequently, the narrator again describes his sister-in-law's character in demeaning terms: "My sister-in-law disliked complicated stories. Whenever the story became difficult to follow, she would always make me backtrack a great deal […]" (*TW* 145).

Ultimately, the narrator's dismissive portrayal of both Hyein and his sister-in-law has the effect of centralizing the dyadic relationship between himself and his brother. Zeitblom perpetually takes pains to downplay the role of Leverkühn's friends in order to portray an exclusive dyadic friendship between himself and Leverkühn. A similar dynamic is at play in "The Wounded"; two's company, four's a crowd.

Playing Dead

The best friends are dead ones (F 5). Freudenburg argues that it "[…] is only after the friend—with the power to disrupt the image of unity—is gone that the narrator commences writing […]" (5). In *Doktor Faustus*, it is three years after his friend's death before Zeitblom, at Freising on the Isar, begins his biography of Leverkühn (*DF* 1). Freudenburg argues that Zeitblom, in writing the biography of his friend, is attempting to perpetuate an outdated pre-war style of male friendship in order to create an image of his deceased friend as a national icon and genius (203).

> "Today, clung round by demons, a hand over one eye, with the other staring into horrors, down she [*Germany*][1] flings from despair to despair. When will she reach the bottom of the abyss? When, out of uttermost hopelessness — a miracle beyond the power of belief — will the light of hope dawn? A lonely

1 This and all subsequent bracketed words in italics are inserted by me for clarity.

> man folds his hands and speaks: 'God be merciful to thy poor soul, my friend, my Fatherland!' (*DF* 523)

Ultimately, Freudenburg argues that by constructing Leverkühn's life as a relationship with the chronicler, Zeitblom exposes his own narcissism and desire to use Leverkühn as his own mirror (221-222). "'Rest in Peace!' Adrian is safe […] It is to me as though I stood here and lived for him, lived instead of him; as though I bore the burden his shoulders were spared, as though I showed my love by taking upon me living for him, living in his stead […]" (*DF* 257). In short, Freudenburg proposes that the image of isolated genius Zeitblom attempts to project onto his friend "[…] is innately false, it is not the actual identity of a person, but the desired identity projected upon a dead body, by a storyteller—it is a fiction […]" (5).

In "The Wounded" the narrator's older brother is not dead. However, for over ten years he has been in a state which I would describe as "dormant" or "as good as dead".

> My brother always described himself as having led a quiet life during his decade as a surgeon, "cutting open, cutting off, opening up, and sewing together." A man who seemed to have no doubts about his present life nor any memories of his past, my brother never tired of his work, taking care of his patients diligently at all hours. But despite the many patients he treated successfully, giving new life with his skilled hands, he was not satisfied. He desired more and more patients, as if it was his mission to save as many lives as possible. Cautious and precise as a surgeon, he had not had a single mishap until the incident with the girl." (*TW* 128-129)

While the older brother got on quietly with his mammoth work of saving people on the operating table, he functioned for Yi's narrator just as the deceased Leverkühn functioned for Zeitblom, that is, in the capacity of a stable predictable canvas onto which the narrator could safely project any identity he wished.

> I had always been curious about my brother's being caught behind enemy lines near Kanggye during the Korean War. […] My brother never talked to me directly and openly about the circumstances under which he had become a straggler, however, or which of his fellow soldiers he killed and how and why he did it […] (*TW* 129)

Only once, when his older brother had come home drunk, did he tell the narrator that he was able to escape and stay alive by killing one of his fellow soldiers. The narrator found the story strange. There was a lot he could not understand about it. However, afterwards his brother pretended as if he had never mentioned the subject (*TW* 129). Thus, the "quiet life" status quo of his brother's life continued.

However, let us consider for a moment the older brother's decade-long, quiet but zealous preoccupation with saving patients' lives in relation to Sigmund Freud's ideas on remembering and repeating.

> The patient does not *remember* anything of what he has forgotten and repressed, but *acts* it out. He reproduces it not as a memory but as an action; he repeats it, without, of course, knowing that he is repeating it [...] As long as the patient is in the treatment he cannot escape from the compulsion to repeat; and in the end we understand that this is his way of remembering. ("Remembering, repeating, and working through" 150)

The brother's ten-year-long repetition of the life-saving surgical process, can, I suggest, be interpreted as a repetition of his wartime attempts to save Private Kim when they were stragglers during the War.[1] "I found Private Kim with his right arm severed at the armpit. I carried him to a shelter beside a boulder and began giving him emergency aid to stop the bleeding […]" (*TW* 136). In short, the older brother, while in his decade-long repetitive cycle of saving lives, fulfilled for the narrator the same role as the dead Leverkühn for Zeitblom; he presented as a stable site onto which the narrator could project his own desired identity. The situation only became problematic when the older brother snapped out of his cycle of saving Private Kim and began a cycle of killing.

The narrator assumes that the accidental death of his brother's ten-year-old patient has taken a toll on his brother. This is the only way he can account for his brother's stepping on the hands of a beggar girl.

1 In "Narration as repetition: the case of Günther Grass's *Cat and Mouse*", Shlomith Rimmon-Kenan calls on Freud's theories on remembering and repeating in her analysis of the relationship between Pilenz and Mahlke:

> "[…] 'Are there stories that can cease to be?' […] This question, I believe, is not only an expression of desire on Pilenz's part to free himself from haunting guilt, but also an unconscious wish to put an end to their protagonist, that is to repeat the guilt-provoking action. But the concealed story, like the lost protagonist, keeps returning. Contrary to Pilenz's wishes, stories one dare not face cannot cease to be, and *Cat and Mouse* will repeatedly bear witness to the story Pilenz would rather not tell." (185)

> I guessed that his behavior was a result of the surgical mistake he had made a few days earlier, even though his patient's death hadn't been his fault entirely […] "You stepped on that girl's hands," I said, irritated. For a brief instant he looked perplexed, and then he was upset. "You must be accident-prone, older brother […]" (*TW* 134)

However, were these two incidents really accidents? It is suggestive that the brother's deceased patient was ten years old; an age that would make her almost emblematic of the ten-year time interval since the War. While the initial cycle of saving lives was a repetition of the act of healing Private Kim, the surgeon's stepping on the hands of the beggar-girl raises the question of whether the previous death of his young patient was not also an act of violence, heralding a cycle of killing that culminates in the older brother's literary murder of Kwanmo: "Slowly I raised my rifle and aimed at him. […] Bang!" (*TW* 144).[1]

While in his extended surgeon-phase and repeating the act of saving Private Kim, the older brother fulfilled for the narrator, the same function as the deceased Leverkühn for Zeitblom; he provided a stable site onto which the narrator could project his desired identity of war veteran. He functioned adequately in this role until he suddenly turned deadly, thereby shattering in his hitherto decade-long capacity as stable, reliable mirror.

The Narrator's Opposite

Many unreliable narrators "construct their tales around opposites: one friend is spectacular, the other normal, one is dead, the other alive; one is a failure, the other a success" (F 50).[2] Why does the narrator portray the friend as the opposite of the self? Freudenburg argues that this binary structure is actually the narrator's attempt

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1 Although beyond the scope of this paper, it is interesting to consider Yi's "The Wounded" in view of Ae-Soon Choi's argument that, in the wake of psychoanalysis being introduced as a treatment in the 1960s, 'fear' disappeared from Korean literature. This disappearance of 'fear' Choi aligns with the reemergence of 'psychosis' as a trope. See: "1960 년대 정신분석의 도입과 근대적 공포 코드의 전환 […]" ("Introduction of Psychoanalysis and Development of Modern Fear Code in the 1960s […]") 310.

2 Freudenburg refers in this point to the argument of Jens Rieckmann in "Mocking a Mock-Biography: Steven Millhauser's *Edwin Mullhouse* and Thomas Mann's *Doktor Faustus*" (62-69).

to eliminate the friend by imagining the friend as the self (F 50).[1] According to Freudenburg, Zeitblom, by his own admission, is a mere scribe but Leverkühn a creative genius (50). "Here I *[Zeiblom]* break off, chagrined by a sense of my artistic shortcomings and lack of self-control. Adrian himself could hardly—let us say in a symphony—have let such a theme appear so prematurely […]" (*DF* 2).[2]

Freudenburg also emphasizes Zeitblom's juxtaposition to Leverkühn when it comes to the daemonic (2, 213). He transcribes Leverkühn's dialogue with the devil: "But seen Him I [*Leverkühn*] have, at last, at last! He was with me, here in this hall, He sought me out; unexpected, yet long expected. I held plenteous parley with Him […]" (*DF* 226).[3] However, in contrast to his friend, Zeitblom claims that he himself has had very little contact with evil. (F 213). "[…] the daemonic, little as I presume to deny its influence upon human life, I have at all times found utterly foreign to my nature. Instinctively I have rejected it from my picture of the cosmos and never felt the slightest inclination rashly to open the door to the powers of darkness […]" (*DF* 2).

A similar portrayal of the older brother as the narrator's opposite is at play in "The Wounded." The narrator is unproductive, his brother productive. Although an art teacher, the narrator cannot produce the image he longs to create (*TW* 133). "For several days I hadn't been able to add anything to my new canvas: it overpowered me completely […]" (*TW* 128). He attributes his unproductivity to his brother rather than to any shortcoming in himself. "The trouble was that he [*his older brother*] had stopped making any progress *[in the novel*], and while he was at a standstill, I

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1 Drawing on Weber (*Return to Freud …* 14), Freudenburg maintains that the friendships portrayed in certain 20th-century German first-person narratives represent "heteroreflective relationship(s) turned into […] auto-reflective one(s)". Although the friendship novels may appear "to be bipolar because there are two main characters, from a hermeneutic standpoint, they are monopolar […]" (F 76). Like *Doctor Faustus*, Yi's "The Wounded" too is all about the narrator.

2 Using Freud to support her argument, Freudenburg maintains that self-derogatory acts on the part of the narrator are in fact "accusations against the lost love object" (65). "So hat man denn den Schlüssel des Krankheitsbildes in der Hand, indem man die Selbstvorwürfe als Vorwürfe gegen ein Liebesobjekt erkennt, die von diesem Weg auf das eigene Ich gewälzt sind [...]" (So one has the clinical picture of the illness in the hand, in so far as one recognizes self-reproaches as reproaches against the loved one, which are in this way rolled onto one's own self.)(Freud "Trauer und Melancholie" 202).

3 Freudenburg suggests that it is Zeitblom's own belief in the affiliation between the devil and genius which leads him to see his friend as one having come under the influence of evil (214). "Now this word 'genius,' although extreme in degree, certainly in kind has a noble, harmonious, and human ring […] And yet it cannot be denied […] that the daemonic and irrational have a disquieting share in this radiant sphere. We shudder as we realize that a connection subsists between it and the nether world […]" (*DF* 2).

couldn't carry on with my own work […]" (*TW* 129). Thus, the narrator presents himself to us in a state of creative paralysis. In contrast, his brother has been working successfully as a surgeon for ten years. During this time, he has always "desired more and more patients, as if it was his mission to save as many lives as possible" (*TW* 129). Clearly, in a professional capacity the older brother seems to overshadow the narrator.

The contrast between the brothers is also in evidence on the romantic front. "[…] my brother had carried on a long and exhausting rivalry for her [*his wife*] with another man. I didn't think my brother would win her, given what I considered his lack of tenacity, but he did. […]" (*TW* 129). The narrator's portrayal of his brother's wife and marriage may sound like nothing to envy. However, his brother's relationship is none-the-less a dazzling success compared to the narrator's own botched love affair. Hyein, a recent college graduate and amateur painter had started coming to his studio at the urging of his brother's friend. Initially, it looked hopeful when one day she kissed him in the studio. However, she subsequently told him she would have nothing more to do with him because he was an artist. She followed this up with the announcement that she was marrying a doctor who owned his own clinic, the wedding having been decided before she had stopped attending his studio (*TW* 130). Thus, in love also, the narrator portrays himself very much in his brother's shadow.

The narrator's timidity too is, at times, in stark contrast to his brother's aggression. "My brother stood in front of my canvas and then said to me belligerently, "Hmm! The person Teacher is drawing looks lonely. You didn't give this person any facial features." […] I stared at him blankly. "I've only just started," I said […]" (*TW* 133). This unsolicited critique of the narrator's work in front of his students seems aggressive and intimidating. However, still further evidence of the older brother's aggression in contrast to the narrator's passivity is evident when the older brother steps on the hands of the beggar girl. "There were always a few blackened coins in her hands. As we were passing in front of her, my brother, who was walking several paces ahead of me, absentmindedly stepped on the girl's hands. […] I was angry at my brother but said nothing […]" (*TW* 134). The narrator cannot believe his brother did not realize he had stepped on the girl's hands. Instead of confronting him immediately he tries to rationalize his brother's actions: "I guessed that his behavior was a result of the surgical mistake he had made a few days earlier […]" (*TW* 134). Not until they are finally sitting down in the bar does the narrator confront his brother: "The girl didn't look like she was in pain, but then you couldn't have known that because you didn't turn around to look […]" (*TW* 134). This delay in confronting

his brother on such an appalling act seems again to highlight the narrator's timidity in contrast to his brother's aggression.[1]

On several fronts then, the narrator presents himself in stark juxtaposition to his brother. Yi's narrator is unproductive, his brother productive. He is unlucky in love, his brother contentedly married. He is timid, his brother aggressive. This portrayal of himself and his brother on opposite poles of a dyadic relationship parallels Zeitblom's presentation of himself as Leverkühn's opposite in *Doctor Faustus*.

A Mixing of Identities

Echoing the argument of Jens Rieckmann, Freudenburg maintains that either member of the relationship dyad can occupy either pole (60). Zeitblom presents himself as modest biographer to the arrogant genius, Leverkühn. As Rieckmann puts it: "Zeitblom, the self-styled "simple man," feels privileged to be the witness of the "life of an artist … this unique specimen of humanity" […]" (64). Yet, despite his protestations to the contrary "he does bring himself into the foreground to a degree that no narrator in a factual biography ever would […]" (Rieckmann 65). The following quotation illustrates this with Zeitblom casting himself into the foreground through his very insistence that he belongs in the background: "This too I say […]; certainly not to direct the reader's attention upon my inconsiderable person, to which only a place in the background of these memoirs is fitting […]" *(DF* 360).

Meanwhile, as we have seen, Zeitblom professes to have always found the daemonic foreign to his nature, in contrast to his friend, Leverkühn who was wedded to Satan (*DF* 2, 509). Still, for one who professes to have rejected the daemonic from his picture of the cosmos, Zeitblom labors a lot on the subject and is meticulous in detailing the lively daemonic discourse at play in the lives of others:

> Professor Kumpf's good out-and-out ways with the Devil were child's play compared to the psychological actuality with which Schleppfuß invested the Destroyer, that personified falling-away from God. For he received, if I may so express myself, dialectically speaking, the blasphemous and offensive into the divine and hell into the empyrean […] (*DF* 100)

1 The older brother's aggression is further on display in contrast to the narrator's timidity after the narrator takes it on himself to write an ending to his brother's novel. The older brother comes to the studio and tears a hole in the narrator's canvas to minimal protest from the narrator. ""[…] I didn't want you to misunderstand," he replied, pressing his finger into my canvas until he tore a hole. I stood up. But with one hand he continued to widen the tear, and with the other he motioned me to sit back down […]" (*TW* 141). We can infer that the narrator sat back down.

Meanwhile, in "The Wounded" the otherwise-timid narrator is, as we have seen, not too timid to invade his brother's room and read his manuscript: "I glanced around. As expected, my brother had not come home yet. I'll bet he's dead drunk, I thought. As soon as I finished eating, I went to his room and searched his desk drawer […]" (*TW* 131). The hitherto timid narrator becomes subsequently even more emboldened and takes it upon himself to write a conclusion to his brother's story: "[…] I concluded the story by having the narrator [*his older brother*] drag Kim out of the cave and shoot him […]" (*TW* 140). Meanwhile, the narrator, in the conclusion he writes, decidedly categorizes his older brother's shooting of Kim as timid and cowardly by making blatant reference to Kwanmo's description of his brother's "sparrowlike heart" (*TW* 140). Thus, in a similar vein to Freudenburg's analysis of the dynamic at play between Zeitblom and Leverkühn, in "The Wounded" the narrator and older brother appear as opposites, yet opposites who seem on occasion to switch positions on the counter poles within their dyadic relationship. At times we are confronted with a timid narrator in the face of an aggressive older brother. At other times it is an aggressive narrator in juxtaposition to a timid older brother.

The Object of the Narrator's Aggression

For Freudenburg, rare are the narrators who in some way support the friend or try to avert their death. (51). While friends can be seen as an "autonomous version of identity which is admired, they also represent the objects of the narrators' aggression", some narrators even participating in the murder of their friend (F 51). Freudenburg points out how in *Doctor Faustus*, Zeitblom expresses a "perennial desire to serve his friend—a desire which, he regrets, was denied any sort of satisfaction during the composer's life" (F 211). "[…] the always cherished desire to serve, to help, to protect him—this desire which during the lifetime of my friend found so very little satisfaction […]" (*DF* 257). Yet, she goes on to note how, after an unusually strong bout of headaches and Leverkühn's subsequent indulgence in a lengthened discourse on the mermaid, Zeitblom agrees with his friend's decision not to get a second medical opinion (F 211).

> It was this that made me agree to his rejecting the proposal which Dr. Kürbis at the time in duty bound put before him; he recommended or asked consideration for a consultation with a higher medical authority; but Adrian avoided it, would have none of it. He had, he said, in the first place full confidence in Kürbis; but also he was convinced that he, more or less alone, out of his own nature and powers, would have to get rid of the evil. This corresponded with

> my own feeling. (*DF* 352)

Freudenburg interprets Zeitblom's agreement with Leverkühn's decision as ominous given that Dr. Kürbis had misdiagnosed Leverkühn's illness as an ulcer (F 211). She suggests that ultimately Zeitblom does not want his friend to recover because illness is linked with creative powers (F 212). As Zeitblom himself puts it: "[…] genius is a form of vital power deeply experienced in illness, creating out of illness, through illness creative […]" (*DF* 362). Ultimately, Freudenburg argues that in attempting to apply the inherited image of isolated, ill genius to his friend, the narrator actually contributes to Leverkühn's demise (212).

In "The Wounded", the timid narrator's hijacking of his brother's novel can likewise be interpreted as an act of aggression in an attempt to reestablish the previous status quo, i.e., the hitherto stable and predictable mirror of his surgeon brother:

> I could wait no longer. I carried his unfinished manuscript and some blank sheets to my own room and began venting my anger on Private Kim. I pounced on him the way a leopard pounces on a rabbit. Of course I didn't know if this had actually been the case, but I concluded the story by having the narrator [*older brother*] drag Kim out of the cave and shoot him. As for my brother's escape, that part really didn't matter to me. I fell asleep near dawn, after writing about the thumping of my brother's "sparrowlike heart," which Kwanmo had called "hesitant and scared." (*TW* 140)

Depending on how one looks at it, the killing of Private Kim could be considered an act of bravery or an act of cowardice. It is an act of bravery in the sense that it takes guts to kill someone in cold blood even if the deed is intended to release another from suffering. Private Kim's life was a misery both physically and mentally. "The flesh around the injury was crumbling like a mud wall […] and soon his eyes became dry, as if the tears had stopped forever. His gaze remained fixed on the ceiling. And it was then that I [*older brother*] thought it would be all right for him to die […]" (*TW* 139). Thus, the killing of long-suffering Kim could have been a euthanasic act of bravery on the part of the older brother. However, it is an act of cowardice in the sense that Private Kim was infinitely easier to murder than the sadistic Kwanmo. "Kwanmo began dragging Kim to his feet and pushing him out of the cave. The narrator [*older brother*] grasped Kwanmo's arm to hold him back, but Kwanmo turned on him with a vicious look. The narrator [*older brother*] let go and looked away […]" (*TW* 142).

In choosing to have his older brother shoot Private Kim and not Kwanmo, the narrator, in his ending to the novel, is aggressively annihilating his brother's character; the older brother who has lately, in instances, been aggressive in contrast to the timid narrator, he now distinctly categorizes as "sparrowlike", "hesitant and scared" (*TW* 140). The sadistic Kwanmo clearly did not think that the narrator's brother had what it took to shoot Private Kim, even for the sake of his own self-preservation. "A sparrow-heart like yourself is better off not seeing this. Didn't I tell you to pretend as if nothing's going on?" Kwanmo spoke in a low, caressing voice […]" (*TW* 143). In echoing Kwanmo's words, "hesitant and scared" and describing his brother's heart as "sparrowlike" the narrator is labeling his brother's murder of Private Kim not as a brave act of mercy but as a timid act of cowardice.

In switching from a decade-long cycle of saving lives to a new cycle of violence, the older brother destabilized as a site for the narrator's projected identity. The otherwise passive narrator is then driven to the aggressive act of hijacking the conclusion of his brother's novel in which he figuratively kills this lately-turned-deadly brother in an attempt to restore the previous status quo, that is, to reinstate the mirror of his brother of the "quiet life". Thus, in line with the dynamic at play between Zeitblom and Leverkühn, and as outlined by Freudenburg (50-51), Yi's narrator can also be said to "erase" the other of the dyad in an attempt to assume his desired identity from the mirror of his brother.

Mirror Images

Although the narrator, in telling his story, highlights the differences between himself and his dyadic counterpart, Freudenburg maintains that the process of the elimination of the other may also manifest itself in a mixing of the polarized roles of friend and narrator (51). She comments: "Psychoanalysis has shown that the narcissistically generated mirror image is a false impression of self-integrity and self-unity, and the text [*Doctor Faustus*] certainly supports this conclusion. Zeitblom and Leverkühn can be seen as mirror images of each other […]" (222). By way of illustration, Freudenburg notes "the echo-effect" of Zeitblom and Leverkühn's speech (222). She highlights how the word "Durchbruch"[1] seems to ricochet between them: "Zeitblom mentions it [*Durchbruch*] in connection with the euphoria preceding the First World War, and the hope of breaking through to some new world […]" (F 222). "A new breakthrough seemed due: we would become a dominating world power—but such a position was not to be achieved by means of mere moral 'homework.' War, then, and if needs must, war against everybody, to convince everybody

1 *Durchbruch* … the breaking through

and to win; that was our lot, our 'sending' […]" (*DF* 307). Freudenburg emphasizes how Leverkühn later "transposes it [*Durchbruch*] from the political level to the aesthetic in a discussion in which he expresses a longing for art to break through its own coldness of spirit to a very human level of feeling" (F 222). "[…] -the break-through, you would say; whoever succeeded in the break-through from the intellectual coldness into a touch-and-go world of new feeling, him one should call the savior of art […]" (*DF* 328).

In "The Wounded" it is the older brother's ending to his own novel which drives home the mirror-image likeness of the siblings.[1] All through the story the narrator has professed to be oppressed by his blank canvas. "I had a strong premonition of a certain face. I hadn't actually met a person with that face, but I sketched an outline, using a firm oval - this was unusual for me - that was full of tension. For several days, I agonized over the outline" (*TW* 133). The older brother looks at this canvas and says: "I think a newly created person's eyes and lips should show vengefulness" (*TW* 134). However, at the end of the story the narrator's still incomplete canvas lies "in pieces like a broken mirror" (*TW* 147). Meanwhile, in stark contrast, a hitherto elusive face has materialized at the end of his brother's novel:

> It was a face I'd [*older brother*] been yearning for, like a face I had known in my mother's womb, a face I had known forever. If only I could remember […] I closed my eyes. And I pulled the trigger again and again. The shots echoed through the valley. The salty liquid kept flowing into my mouth. When my ammunition was gone, the sound of the shots stopped.
> I saw a smiling, blood-covered face. It was mine. (*TW* 144)

Thus, as with Zeitblom and Leverkühn, Yi's narrator and older brother seem also at times to be mirror images of each other. The face that eludes the narrator's canvas materializes at the end of his brother's novel.

The Lord Set a Mark Upon Cain

According to Freudenburg, in *Cat and Mouse*, Pilenz, in attempting to portray Mahlke as his "monumental friend", demonstrates his own inability to transition

1 The narrator's sister-in-law certainly seems to see similarities between the brothers. She says at one point to the narrator: "You're unknowable, too – like him" (145). Indeed, her glances back and forth between husband and narrator in the book-burning scene almost suggest she has trouble telling them apart. "I decided to put up with him a little longer. My sister-in-law glanced back and forth between us […]" (145).

to a post-fascist mentality (F 177). Similarly, in *Doctor Faustus*, even as German territory is being occupied, Zeitblom still endeavors in his biography of Leverkühn, to perpetuate a pre-war style of male friendship in order to create an image of his friend as national icon and genius (F 203). Speaking of Korean literature in the wake of the Korean War, Chong-un Kim remarks that, "[…] No portrayals of heroism or military valor adorned the fiction of the war-torn country […]" (5). The reason for this, according to Kim, was the nature of the war itself: "[…] it was a civil war in which no real or worldly gain or glory was at stake except that elusive thing called ideology. An instinctive abhorrence to portraying tragic fratricidal battles probably lay at the root of this […]" (5). Yet, in so far as his utilization of the site of his brother echoes Pilenz and Zeitblom's exploitation of their deceased friends, I suggest that Yi's narrator too is attempting a perpetuation of his desired identity of war veteran by projecting this identity onto his brother.

However, why would anyone wish to perpetuate the identity of tortured war veteran, especially given the sordid war scenes with which we are confronted in the story? The text appears to answer this question. "[…] my brother was a war casualty, but I had a wound without a source. Where is my wound? Hyein had said that there ought to be no pain where there was no cause for pain […]" (147). The implication seems to be that the brother's suffering is somehow more bearable than the narrator's because it has a definite source and nameable origin.[1]

"I've been thinking about the garden of Eden, Cain and Abel, and what qualities are inherent in human nature […]" (*TW* 133). Yi's narrator ponders the story of Cain and Abel. However, this story is, in a way, a nutshell of the multi-mirroring at play throughout "The Wounded". "What hast thou done? the voice of thy brother's blood crieth unto me from the ground. And now art thou cursed from the earth, which hath opened her mouth to receive thy brother's blood from thy hand […]" (Genesis 4:10-11). The aggression of Cain toward Abel parallels, I suggest, the older brother's aggression toward the narrator. Cain's spilling of his brother's blood is also evocative of Kwanmo's killing of Private Kim, but no less so of the older brother's literary killing of Kwanmo. They are, in the end, all one, blood brothers.[2]

1 "The communication of pain generates an imperative – an imperative to belief in that pain and an imperative to answer to that call in commiseration (Freda "Discourse on Han in Postcolonial Korea […]" 25). The implication that suffering, however horrific, is more endurable with a labeled source and name may hold credence in light of the above quote from Freda).

2 In line with Seo Eun-hye's argument that Yi uses his characters to indirectly criticize the political regime of President Park, Cain's murder of Abel may also be emblematic of the suppression or "killing" of people's right to democracy by various Korean governmental regimes. See: "이청준's 소설 속 인물들의 자기기만과 실존의 조건" ("Existentialism and Self-deceit in the characters of Yi Cheong-jun"), 337-373.

Elsewhere, in Daniel Corkery's "Colonel Mac Gillicuddy Goes Home", I have argued that the impossibility of portraying an Irish war hero during the Irish War of Independence may, in a similar vein to Freudenburg's argument, have led to Corkery's narrator projecting an illusionary war-hero identity onto his friend.[1] In the case of "The Wounded", I suggest that the presence of a narrator attempting to acquire the impossibly problematic identity of "war veteran" from the site of his older brother is symptomatic of an absence of sustainable identity roles in the political and economic climate of the post-War years.[2] The label of "war veteran" categorizes and contains the older brother's pain. "[…] the Lord set a mark upon Cain, lest any finding him should kill him […]" (Genesis 4:15). The older brother, like Cain has murdered his sibling. Like Cain, he bears that terrible but distinct mark of definition. However, the narrator's pain, has no mark or definitive label: "[…] Perhaps I would never be able to find a face. Unlike the one behind my brother's pain, there was no face in mine […]" (*TW* 147).

The Face Outside the Mirror

Yet, in "The Wounded", there is, I would argue, a possible face all the time in plain sight. To see it one must disengage from the loop of mirroring at play between the narrator and brother and look in the blind spot of the story. Here, I suggest, is the face of poverty.

Curiously, Yi's story is set against a markedly banal and decidedly unKorean backdrop. There is no mention of the harvest moon festival or the Lunar New Year. The narrator lives with his brother and sister-in-law, a household of three, smacking more of the modern nuclear family than a traditional Korean network of grandpar-

1 See: "A German Literary Paradigm of Friendship in the Irish Short Story, "Colonel Mac Gillicuddy Goes Home" (1919)".

2 The post-War years were tumultuous. In Seoul on April 19th, 1960, thousands of people staged a demonstration against the entrenched governmental and electoral corruption of Rhee Syngman's "democratic" regime. According to Andrew Nahm C., this protest was triggered by the discovery of a student's body with a tear-gas shell imbedded in one eye. Fifteen-year-old, Kim Ju-yeol had been killed on March 15th, 1960, during the government's crushing of a demonstration on election day in Masan, South Kyongsang Province (*A History of the Korean People* ... 406). After the uprising of April 19th, President Ree stepped down. On April 27th, a National Assembly appointed Foreign Minister Ho Chong as the head of a temporary government (406-407). However, in May 1961, a group of military officers under the leadership of Kim Jong-pil and Major General Park Chung-hee carried out a coup and overthrew the government of Ho Chong (413-414). Park Chung-hee was to remain in the seat of power in "democratic" Korea until October 26th, 1979, when he was assassinated by Kim Chae-gyu (431).

ents, aunts, uncles, and extended family.[1] There is no doubt that 1960s Korea had cultural, political, and indeed, economic idiosyncrasies unique unto itself. However, despite the widely-lauded economic "miracle on the Han River"[2] on November 13th, 1970, workers-rights activist, 22-year-old Jeon Tae-il committed self-immolation in protest at the appalling and long-ignored working conditions in Seoul factories.[3] This I mention to illustrate the milieu airbrushed out of the story and yet, I would argue, present in its gaping absence.

"One day, when my other students had left early, Hyein stood alone in front of a plaster bust. […] Suddenly, she turned and kissed me. She later said she'd kissed me because I was an artist […]" (*TW* 130). It's hard to imagine a female art student in 2020s Seoul making a pass at her male art teacher. What can account for Hyein's boldness back in 1960s Korea?

"You never wanted to take any kind of responsibility, and my attempts to pressure you to be responsible never succeeded. I realized finally that there is nothing you can take responsibility for anyway […]" (141). A non-Korean reader might be forgiven for thinking that Hyein became exasperated waiting for the narrator to make the first move let alone propose and in frustration married a doctor. For me, however, Hyein's words are merely aesthetic double-speak for what the times would have dictated she say: "You're an economic non-entity. You can't support me." The narrator's sister-in-law uses similar aesthetic double-speak. "There was something

1 Such a nuclear family seems removed from the reality of Korean life. However, at the same time, the Korean War both decimated and divided families. According to Ki-baik Lee in *A New History of Korea*: "South Korean casualties in the fighting alone are estimated at 150,000 dead, 200,000 missing, and 250,000 injured, while more than 100,000 civilians were abducted to North Korea and the number of war refugees reached several million. North Korean casualties were several times these figures […]" (380).

2 According to Carter J. Eckert et al.:

> "[…] development of the South Korean economy is one of the great stories of the post-World War II era. It is a tale whose drama is heightened by breathtaking contrasts […] a war-ravaged Seoul of gutted buildings, ruble, beggars, and orphans in 1953 versus the proud, bustling city of the 1988 Summer Olympics […] Given these remarkable facts, it is not surprising that many popular writers and even a few scholars have taken to calling South Korea's economic transformation "the miracle on the Han […]" (388).

3 According to Kwon Huck-ju and Yi Ilcheong, the Park Chung-hee government (1961–79) "shifted economic policy from import substitution industrialization to export-led development in the mid-1960s, at which time the economy recorded impressive growth, simultaneously with a reduction in poverty […]" (772). Jeon Tae-il's 1970 suicide in protest at the poor working conditions in Seoul factories indicates the extent to which this reduction in poverty was unfelt by many.

persistent about him *[the older brother*], so I guess I assumed he was uncomplicated. A complicated man cannot be persistent about one thing, and women hate complications. To put it frankly, I thought I could depend on him completely […]" (131). Her words are deep, reflective, analytical. However, I suggest that, were she to truly put it frankly, she would say: "He's a doctor; I knew I could depend on him financially."

The narrator's contradictory description of his brother's courtship is peculiar and, I would argue, likewise, latently supportive of this argument. The narrator describes his brother as having conducted a "long and exhausting rivalry" for his wife with another man. In the same breath, he expresses surprise that his brother won her, given his lack of tenacity. "[…] my brother had carried on a long and exhausting rivalry for her with another man. I didn't think my brother would win her, given what I considered his lack of tenacity, but he did […]" (*TW* 129) To my mind, "a long and exhausting rivalry" is in no way reconcilable with "a lack of tenacity". Here too, I suspect the narrator's contradictory reflections are more double-speak, masking the economic factor, again airbrushed out of the equation. I suggest that in the long and exhausting rivalry, the older brother's secure economic status may have compensated where his tenacity was lacking. The narrator has no such crutch. As previously discussed, the two brothers seem, at times, to exchange positions on the opposing poles within their dyadic relationship. In certain instances, they even appear to mirror each other. Yet, when it comes to economic viability, the narrator is nailed firmly to the impotent pole of the dyad.

Hyein's letter to the narrator on the morning of her wedding is sadomasochistic.

> I thought of you when my fiancé told me that your brother's war wound had never healed, that he's still suffering from it. You on the other hand have a wound with no origin. I wondered then what kind of casualty you are, suffering from a wound that isn't a wound. Your symptoms are more serious, and your wound is more acute because you have no idea where it's located or what kind of wound it is. (TW 141)

A letter of reproach; the narrator did not ask Hyein to marry him, so she married a doctor. However, if he had asked her to marry him, I suspect she would still have married a doctor. Hyein is disingenuous. It is my contention that she knows the location of the narrator's wound. To avoid looking into its face, that is, into the face of poverty, she is marrying a doctor. Ironically, if anything, it is her own sadomasoch-

ism in the form of repeated contact with the narrator after their break-up that gives his wound its acuteness and defines its location. "*And now, I want to be happy no matter what. I know I have to forgive myself before I can forgive anyone else* […]" (*TW* 142). She has to forgive herself for marrying financial security before she can forgive the narrator for not having any.

Conclusion

> … those who have lived for years under dictatorship, compared to those who haven't, are at once more conservative and more radical, more shameless and more moralistic, more traitorous and more jingoistic, more corrupt and more upright—in short, they become schizophrenic. (Kim Young-hyon "A Bird in a Cage: An Autobiographical Sketch" 108-109)

In "Images of man in postwar Korean fiction", Chong-un Kim emphasizes the flair for experimentation evidenced in the work of Yi and several of his contemporaries and notes the possible influence of Western literature on their writing (4, 22). Meanwhile, Seo Eun-hye argues that Yi, in his work, encases his narrators in various levels of self-deceit and by this means attempts an indirect critique of the Park Chung-hee regime (337-373).[1] It would be naïve to suggest that Yi's work was not influenced by foreign literature given that he graduated with a degree in German from Seoul National University. However, can the parallels here highlighted be said to expose an attempt by Yi to covertly attack dictatorial oppression?[2] The narrator's preoccupation with his older brother and his older brother's war-veteran identity masks, I suggest, an inability on his part to confront economic impotence. In so

1 See: Seo Eun-hye's " 이청준 소설 속 인물들의 자기기만과 실존의 조건 " ("Existentialism and Self-deceit in the Characters of Yi Cheong-jun") 337-373. According to Jonathan C. Stalling and Eun-Gwi Chung, the three decades following the Korean War "saw the rise of explicitly political literary groups such as the National Literary Movement and most writers publicly allied themselves with oppositional politics or political groups […]" ("Introduction: Korean Literature, Then and Now" 41).

2 Hwasook Nam argues that Park Chung-hee's "promises of overcoming poverty, eliminating corruption, and creating a new "social welfare" state for all seem to have struck a strong chord with many reform-minded Koreans" ("Progressives and Labor under Park Chung Hee […]" 888). However, ultimately, in his eighteen-year rule, Park Chung-hee was to run "the political gamut from military totalitarianism to party politics before finally establishing what he called a "Korean-style democracy," a harsh authoritarian system with, in fact, barely a suggestion of democracy about it […]" (Carter J. Eckert et al., 359).

far as this economic impotence may have been caused or exasperated by the Park Chung-hee regime, its encasement in the blind spot of the story, that is, in the double-speak of the female characters, makes this argument not inconsistent with Seo Eun-hye's suggestion that Yi was attempting an indirect critique of the Park administration by enshrouding his characters in self-deceit.

Ultimately, the parallels here demonstrated between "The Wounded" and Freudenburg's analysis of *Doctor Faustus* highlight the complicated wormhole of mirrors into which Yi's narrator continually draws the reader's focus. Only by extracting one's gaze from this labyrinth of mirrors can the reader perceive in the blind spot of the story, the otherwise-evasive face of poverty. This application of Freudenburg's theory to Yi Cheong-jun's "The Wounded" demonstrates that the phenomenon of manipulating a significant other for the purpose of facilitating one's own desired identity-projections is by no means exclusive to German first-person narratives. As such, this discussion illustrates the extent to which Freudenburg's theory is valid as a tool of analysis in the broader field of comparative literature.

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