Poetry and Suffering of the Psyche

A Hermeneutic Literature Review of the works of the Poet Yun Dong-ju

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A dissertation submitted to Auckland University of Technology in partial fulfilment of the degree of Master of Psychotherapy

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2023

Abstract

In this dissertation, I explore the relationship between poetry as an art form and the human experience of psychological suffering through closely examining the works of Korean poet Yun Dong-ju. Many ancient cultures associate poetry with medicine and healing. In the modern world, poetry is recognised as a valuable tool for therapeutic purposes and is utilised by various mental health professions. A hermeneutic methodology guides the conduct of a nuanced hermeneutic literature review in which I focus on Yun Dong-ju's poetry, prose, and related literature discussing his life and work. Through this review, I explore various facets of poetry.

The review reveals several functions of poetry in relation to Yun Dong-ju's psychological suffering. One significant function, referred to as 'personal myth,' involves the use of 'poetic language,' consisting of metaphors, analogies, and symbols. For Yun Dong-ju, poetry serves as a means to explore and construct his inner narrative about self. This process leads him to a deeper understanding of his internality, fostering psychological growth and a sense of healing. It seems that the construction of his own 'personal myth' nurtures the generation of meaning about his sufferings, enabling him to counter existential crises. Through this review, it is revealed that poetry can provide a safe container, enabling the expression and navigation of nuanced and subjective emotional realities linked to the excruciating sense of psychological suffering. The findings suggest that the core potency of poetry lies in the pursuit of meaning, even in the face of adversity and meaninglessness, and particularly in the context of individual psychological suffering. Furthermore, it is discovered that poetry has the potential to address collective trauma and promote collective healing, bridging divides within individuals with diverse cultural, historical, and ancestral backgrounds.

The findings of this research reveal significant potentials for the use of poetry in the fields of psychotherapy and mental health, both for individual trauma and collective/intergenerational trauma within individuals. It is also implied that the effectiveness and potency of poetry in therapy may closely relate to the therapist’s subjectivity, temperament, value systems, and their alignment with the therapist’s creativity and artistic mode of being. Thus, the therapist’s own subjectivity can function as a poetic presence, even without the explicit use of poetry in therapy. Furthermore, poetry may help bridge cultural gaps in multicultural contexts, like Aotearoa New Zealand, by enabling nuanced understandings of individual emotions and fostering a sense of cultural safety. Overall, what is revealed is that for the practice of psychotherapy, poetry can facilitate nuanced emotional attunement between therapist and client.

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Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the acknowledgements), nor material which, to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Elie Sinyoung Yoo
October 2023

Acknowledgements

I write this acknowledgment of gratitude to those who have been a part of the journey for this process of encountering and burning, which led to the witnessing of my own soul.

I offer my gratitude to Rachael Feather, my analyst. She has been my figure of wisdom and a companion in the suffering opus of my psyche.

I offer my thanks to my friends. I offer thanks to Verity Jin kyong Lee for her beautiful support in translating Yun Dong-ju's poetic works used in this dissertation. I offer thanks to Michelle Lu for the care she radiates toward my soul. I offer thanks to Bronwyn Gooder and Lauren Landsdown for reading and responding to my dissertation with emotional authenticity. I offer thanks to Mia Martincek for her elegant responses to the reading of my dissertation. I offer thanks to my colleagues, whom I fondly call 'aunties,' for their warm, kind, gentle, and playful presence in this vital transition period of my life.

I express my gratitude to my supervisor, Paula Collens, for sharing her knowledge, curiosity, and compassionate support during my process of research and writing of this work.

I thank the poet Yun Dong-ju for his enduring, living, and writing of his soul's opus. Alongside him, I thank the natural world for the abundance of its fierce, terrifyingly awe-inspiring beauty, which gifts our psyche with its mysterious order and chaos.

Chapter One – INTRODUCTION

I wish to start this journey by offering an excerpt from a poem I wrote. Please think of it as an invitation, as psychological and emotional entry point into what is to unfold.

> However- still,
>
> A small shivering violently shakes my soul.
>
> With every breath of this autumn breeze,
>
> something inside dissolves into these waters. (Yoo, 2023)

Entering

At the beginning of this journey, I had encountered Rafael Campo's (2018) poem, "Ancient Mythologies of Healing." Campo poignantly writes, "Today, we graph the music of the heart... and suffer poetry as if it hurt, yet understand no more of gods or cures" (Campo, 2018, p. 142). As I read his poem, I noticed a deep sense of vulnerability in me. 'The graphing of the music in our heart,' I repeated in my mind. These words shifted and transformed in me to be re-worded into something like this: 'the graphing of my own emotions and my dance of moving through own internality, while letting my feelings flow like the song of nature, is the only thing a frail and vulnerable human being that I am, can do.'

In recent months, in parallel to the research process I will describe in this dissertation, I have truly 'suffered the poetry.' Whenever I encountered unbearable emotions, I needed to graph this music, to weave it into poetry. Some evenings, I would revisit my creations in chronological order, soothing my hurting heart and uncovering truths from within my internality. Poetry helped externalise my inner world, allowing me to witness my own suffering. It was during this period that I discovered the poet Yun Dong-ju through his book of poetry. This is how this project, this dissertation, began.

Poetry as Medicine

As I contemplated further on the lines from Campo's (2018) poem "Ancient Mythologies of Healing" (Campo, 2018), a group of literature provoked my curiosity. The thematic thread that captured my attention was the ancient civilisation's use of poetry or poetic components. I felt curious as I read

about Aesculapius, the mortal who was rebirthed as a god of healing and was considered the son of Apollo; Apollo being the god of poetry (Panagiotidou, 2016; Perakis, 2000). What was revealed to me was that poetry [Apollo] had given birth to healing [Aesculapius]. Other sources also point to the use of poetry as medicine by ancient cultures, such as in the druidic tradition and in the ancient rituals of India, Greece, and Egypt (Druid Poetry and Medicine, 1908; McCullis, 2017).

In further encounters with various literature, I found that some authors illustrate poetry as medicine by relating medicine and neuroscience with poetry (Allen, 2001; Arruda et al., 2016; Wassiliwizky et al., 2017; Whalley, 1965). Wassiliwizky et al. (2017) relate poetry as a container for emotions by suggesting that poetry offers safe boundaries for the patient to engage with and withdraw from difficult emotions. Allen (2001) illustrated the functions of poetry in a more dyadic manner, suggesting that poetry mediates the relationship between the patient and the healer while allowing vulnerability to be explored in the safe holding of the poetry. George Whalley (1965) explored the intricate role of poetry in relation to the healing of both the body and mind, soma and psyche. Whalley illustrated that poetry can aid a person in forming an integrated sense of self while at the same time engaging one's somatic senses. In relation to soma, Arruda et al. (2016) explored poetry as pain relief for the body. Further, Whalley touched on the transformative qualities that poetry can offer us, suggesting that poetry brings meaning to our ailments, bringing a sense of purification by allowing us to safely renounce our human desires to control what we know, and, in doing so, to be open to a new internal sense of expansion.

So far, I have shared my personal experience with poetic writing and explored encounters with literature that highlighted poetry's potency as a healing agent. Next, I write about my encounter with a book of poetry that leads to the formation of my research question.

A Chance Encounter with a Book of Poetry

I contemplated the intersections of poetry, suffering, and healing, intuiting this as the foundation of my research. However, the impeding sense of scatteredness within my internality indicated that I needed a container, an object that was going to hold this process together. That is when I met Yun Dong-ju through his book of poetry.

In the beginning, this relationship was new and had no depth. What was certain, was the sense of curiosity within me. I began to find parts of myself in Yun Dong-ju's poetry. The way he related to the darkness and night, the colour blue, trees, waters, his loneliness and his sense of solitude, the nuances of emotions encapsulated in his words… all of these sensations and experiences pulled me towards

relating with his book. As these encounters intertwined with my own experiences of writing poetry, I formulated the following research question: “What can we learn from the works of Yun Dong-ju about the relationship between poetry and psychological suffering?” And so, the journey began.

Next, I explore a few terms that are significant to my research question. From there, I illustrate my motivations regarding this research.

About Yun Dong-ju

Yun Dong-ju was a poet of Korean heritage. His birth occurred during the Japanese rule of Korea that lasted between 1910 to 1945, a period marked by widespread displacement and dislocation for his people. He was born in Myungdong village, located in Jilin, China, an area historically marked by unpredictable fates and conquests by various groups (Encyclopedia of Korean Culture, 2022; Kim, 2013; Song, n.d.). Around this time, Koreans knew this region as Northern Gando, with a complex cultural identity (Song, n.d.). Im (2017) and Song (n.d.) explained that although Northern Gando was legally under Taiwanese jurisdiction at the time, it was primarily inhabited by Korean descendants who had fled Japanese oppression. Han (2010) and Im noted that for Koreans, Northern Gando symbolised resistance against Japanese imperialism; while for Japanese imperialists, it served as a gateway for planning invasions into China (Song, n.d.). In 1931, Japan colonised Northern Gando through the ‘Manchurian Incident,’ renaming it ‘Manchukuo’ and making Yun Dong-ju a citizen of Manchukuo (Britannica, 2022; Song, n.d.).

Yun Dong-ju’s life and work reflect his identity as someone living on the border. Through various sources of literature, I observed that his education took him from Bukgando to Manchuria, from there to the Korean peninsula, and eventually to Japan (Cho, 2017; Song, n.d.; Yun, 2017). During his second year at Yeonhee vocational college, Koreans were ordered to change their Korean names to Japanese. On January 19, 1942, Yun Dong-ju changed his name to Hiranuma Doujuu, a Japanese version of his Korean name, to gain access to higher education in Japan (Song, n.d.). Kim (2021) illustrated how writing in the Korean language during this period was perilous, especially when expressing subjective viewpoints and nuances of emotions. Kim (2012) and Song (n.d.) suggested that there were speculations about Yun Dong-ju’s involvement with the Korean resistance during his years in Japan, which led to his blacklisting by Japanese authorities and resulted in his arrest and imprisonment. Tragically, he passed away on February 16, 1945, at the age of 27 years while in custody.

During his time in Japan, Yun Dong-ju composed 5 poems, including his final work, “Easily Written Poem” (Yun, 1986). According to Yun Dong-ju’s descendant Yun (n.d.), there were suspicions surrounding the poet’s death, with suggestions of unnatural causes. Yun Dong-ju’s father received his ashes and manuscripts at Fukuoka prison and transported them to Bukgando, where he was laid to rest (Song, n.d.).

About Poetry

Poetry, as defined by various dictionaries (Cambridge Dictionary, 2022; Collins Dictionary, 2022a; Merriam-Webster, n.d.b; Oxford Dictionaries, n.d.), is a language-based art form rooted in human emotions and internal experiences. It serves as a profound mode of linguistic expression characterised by elements of sound, rhythm, and beauty that intensify emotional depth (Merriam-Webster, n.d.b; Oxford Dictionaries, n.d.). In the Korean context, as per *Naver Dictionary* (n.d.a), poetry is recognised as a literary medium for conveying emotions or ideologies through language. Furthermore, poetry can be seen as a creative endeavour involving metaphor and symbols, drawing inspiration from the natural world and human existence; thereby evoking profound emotional responses in individuals (Naver Dictionary, n.d.a).

About Lyric Poetry

Yoo (2014) noted that Yun Dong-ju primarily wrote in the form of lyric poetry. Blasing (2006) suggested that lyric poetry is like a self-dialogue, an internal and reflective process detached from the depiction or interpretation of the external world. It adheres to a distinct subjective framework with its own set of rules, procedures, and methods of evolution (Blasing, 2006). Blasing further explained that lyric poetry invites readers on an experiential journey, allowing them to derive personal meanings through subjective engagement with the verses. In essence, lyric poetry serves as a means of self-expression inherent to the individual subject (Blasing, 2006).

About Psychological Suffering

The term ‘psychological suffering’ involves an interplay between two key words: ‘psychological’ and ‘suffering’. According to the *Merriam-Webster* (n.d.c) online dictionary, ‘psychological’ is linked to the will or the mind and is closely related to the term ‘mental’. ‘Mental’ refers to an individual’s internal response resulting from external stimuli and encompasses both cognitive and emotional

aspects (Merriam-Webster, n.d.a). When combined with 'suffering' (Merriam-Webster, n.d.d), the term 'psychological suffering' conveys pain, torment, agony, or a sense of affliction deeply rooted within an individual's inner experience. This implies a subjective form of suffering unique to each individual, resisting simple generalization or definition.

As per the *APA Dictionary of Psychology* (2022a; 2022b; 2022c), psychological suffering gives rise to psychic pain, which is characterized by its emotionally intense and intolerable nature. This pain is internal, psychological, emotional, and mental in nature, rather than directly associated with physical dysfunction.

Motivations and Rationale

During the initial stages of this research, I noticed the presence of a recurring somatic sensation I can only describe as ‘scatteredness.’ This sensation had persisted throughout my life, from childhood to early adulthood. During my upbringing, my love for drawing offered solace for this scattered feeling. In recent months, poetry became a stabilising force, bringing coherence to my mental state and countering my psychological scatteredness. Through poetry, I have realised that art, for me, emerged as a gift born from suffering, partially filling the void left by the absence of a containing figure. Winnicott’s (1992) idea of a baby’s reliance on relational presence to realise their own existence resonates with my experiences, where art served as a pseudo-holding object, providing enough coherence to sustain my sense of self. My identity as an artist has always been a positive aspect of my social life. Yet, I have come to realise that, much like Yun and other artists, the absence of a containing figure often goes unnoticed, overshadowed by the celebration of art itself. This personal motivation underpins my research.

In undertaking this research, I seek to better understand the aspects of myself that feel fragmented. This fragmentation includes, first, the division I experience between my roles as an artist and a psychotherapist. I view my artist self as carrying the burdens of unresolved trauma, preserving them preciously by keeping these parts closely associated with the artist persona. Second, I explore the cultural divide within me that stems from my experiences as a child migrant. My parents chose to emigrate from Korea to Aotearoa New Zealand, where I had to navigate between different cultural spaces, including our predominantly Korean home and a school with a mainly Western culture. To adapt to these multiple layers of cultural transitions on a daily basis, I found myself compartmentalising my inner self, with each fragmented persona adopting distinct ways of living, relating, and attuning. This process has caused a noticeable rift that has not yet fully integrated.

I aim to uncover deeper insights into the potential of poetry concerning psychological suffering through the research question: "What can we learn from the works of Yun Dong-ju about the relationship between poetry and psychological suffering?", and what this research may offer to the field of psychotherapy in terms of practice and theory. At this point, I anticipate that poetry's healing potential lies in its ability to mediate disintegrated self-states resulting from trauma. Furthermore, I aim to determine if this research can foster interdisciplinary collaboration, bridging the gap between psychotherapy, mental health, and the research and practices of poets and artists.

Chapter Summary

In this chapter, I have primarily positioned my subjectivity in relation to culture and own social identities, while considering the formulated and presented research question. I have offered a brief analysis of the main terms that pertain the research question. Additionally, I have outlined my motivations for undertaking this research. Next, I provide an overview of the chapters included in this dissertation prior to entering Chapter Two.

Overview of Chapters

In Chapter Two, I discuss and offer rationale regarding how the hermeneutic paradigm aligns with the chosen research methodology and methods. I discuss the challenges arising from the bilingual nature of this research and outline the strategies employed to address them.

Chapters Three, Four, and Five present the research findings. In Chapter Three, I introduce a symbol derived from personal experiences and use this to understand and illustrate a major psychological process observed by various authors in relation to Yun Dong-ju's poetic works.

In Chapter Four, I delve into themes such as lostness, shame, powerlessness, guilt, conscience, and the complex identity of border persons, all of which contribute to the psychological tension experienced by Yun Dong-ju. I analyse how his psychological suffering is unveiled and expressed through an examination of his poetry and the interpretations of other writers.

In Chapter Five, I explore concepts such as 'personal myth,' 'personal symbols,' and 'poetic language'. These concepts are closely analysed in the context of Yun Dong-ju's poem "Liver" (Yun, 1986) and are presented as 'functions of poetry' related to how Yun Dong-ju used poetry to address his psychological suffering. Additionally, I examine the connection between art and suffering while

briefly analysing Yun Dong-ju's selected poetic works in chronological order. This analysis enhances an understanding of poetry's role in addressing psychological suffering.

Chapter Six comprises discussions about the findings, including the strengths, limitations and implications of the study. Suggestions for future research are noted.

Chapter Two – METHODOLOGY AND METHOD

Overview

In this chapter, I detail the methodology and methods used to address my research question: "What can we learn from the works of Yun Dong-ju about the relationship between poetry and psychological suffering?" explaining the research-specific processes and positioning myself as a researcher within this dissertation. I also discuss relevant ethical considerations.

Hermeneutics as Methodology

Pythagorean philosophy regards the world as fundamentally numerical (Wakefield, 1995). In contrast, various philosophic perspectives depict the world as a subject-object relationship, where the observer, untouched by the world, perceives its contents (Lafont, 2002). Martin Heidegger's hermeneutic shift moves towards a more relational model, where humans are 'thrown' into a 'symbolically prestructured' world shaped by generations in dialectic existence, allowing for multiple subjective realities through communication (Lafont, 2002). This stance acknowledges the potential for understanding within subjective bounds. Withy (2011), reflecting on Heidegger's 'thrownness and situatedness,' explored human finitude, emphasising that no one chooses their birth circumstances. In this sense, our historical experiences serve as a starting point and delineate the boundaries of our understanding (Lafont, 2002).

Gadamer (2004), building partly on Heidegger's epistemology, viewed language as a medium of understanding. Lafont (2002) explained that Gadamer believed our experiences are shaped by the language we encounter in our subjective context, considering language as supersubjective; it both moulds our reality and sets limits on our existence (Gadamer, 2004). According to Gadamer, language is constantly evolving through the participation of all beings in the world, emphasising its dynamic nature. In Gadamer's view, language in intersubjectivity is "always already produced... [and] always in the making" (Lafont, 2002, p. 80). Thus, language expands our consciousness while also constraining it, serving as a vessel for human experiences and shaping our understanding of the world.

In hermeneutic epistemology, research resembles a dance conducted through language between the researcher and the subject of study. The researcher's subjectivity, identity, and epistemology are intertwined within the language and thought used in research (Lafont, 2002). Through the

hermeneutic process, the researcher's own history is asserted and reconstructed, influenced by the symbolic nature of language. This transformation results in a communion where both the researcher and the subject of study are altered from their original state (Gadamer, 2004). Within this hermeneutic circle of understanding, the researcher's consciousness and attunement play a crucial role (Emad, 2016). Ethical responsibility arises as the researcher participates in the social construction of meaning.

I found hermeneutics grounded in interpretivism to be a suitable methodology for my research question: "What can we learn from the works of Yun Dong-ju about the relationship between poetry and psychological suffering?", as this question delves into the subjectivities of both Yun Dong-ju and me.

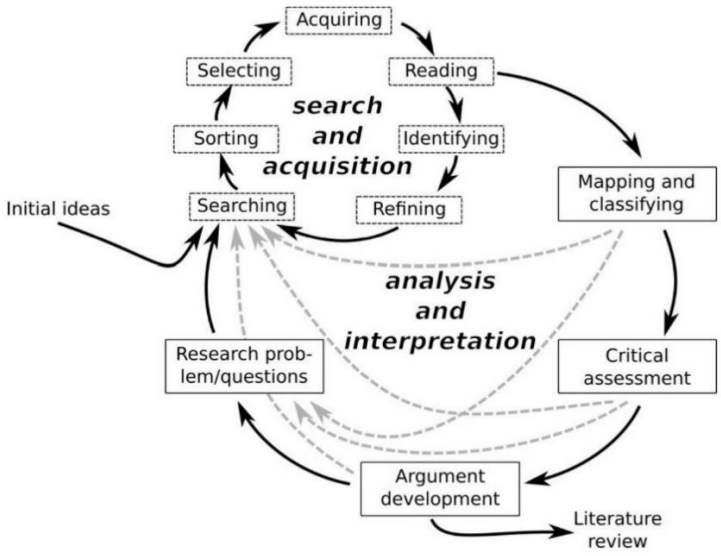
Hermeneutic Literature Review as Method

My research question will be explored using the hermeneutic literature review method. The hermeneutic circle, as described by Okshevsky (1992), establishes a dialogic connection between 'Dasein,' representing a person's unique subjective existence in the world (Lafont, 2002), and the world itself. Hermeneutics, characterised as the practice and art of interpretation (Bingham, 2010; Dyer, 2010; Scholz, 2015), allows us to expand our comprehension of human experiences captured in written language (Svenaeus, 2012). It serves as a means to convey and communicate the insights gained to other human beings; thus, enriching our collective understanding.

Entering the Hermeneutic Circle

This hermeneutic literature review employs the methods outlined by Boell and Cecez-Kecmanovic (2014). Figure 1, below, is a diagram retrieved from their article, depicting the hermeneutic circle—a process of engaging with literature relevant to the research question.

Figure 1
The Hermeneutic Circle of Analysis and Interpretation



Note. A hermeneutic framework for reviewing literature contains two critical hermeneutic circles (Boell & Cecez-Kecmanovic, 2014).

I employed the hermeneutic circle (as depicted in Figure 1), to search for, acquire, analyse, and interpret literature, including the poetry and prose of Yun Dong-ju and the writings of authors who have interpreted and studied his works. Throughout this process, I engaged in a dynamic movement between the inner and outer circles, as illustrated (Figure 1). Initially, I found that frequent returns to the inner circle were crucial to enhance my understanding of the research question. This practice later contributed to a more comprehensive analysis and interpretation.

Key terms in relation to my research questions were identified: 'Yun Dong-ju,' 'psychological,' and 'suffering.' These terms served as starting points for database and search engine queries. Notably, 'Yun Dong-ju' was preferred over 'poet' or 'poetry' due to its inherent association with poetry. Additionally, the bilingual nature of these terms posed a challenge in the acquisition process (see Appendix A). Yun Dong-ju, a Korean poet, wrote in Hangul and Hanja; while I, as the researcher, am bilingual in Korean and English. Consequently, all identified terms were searched in both languages using culturally relevant databases. However, the translation of 'suffering' into Korean required careful consideration due to its multiple semantics. Two Korean words, '고난' (go-nan) and '슬픔' (suel-peum), corresponded to 'suffering' and 'sorrow,' respectively (N Korean-English Dictionary, n.d.a, n.d.b). To align with the Korean translation of 'suffering,' both 'suffering' and 'sorrow' were employed in this research.

The initial search and source identification are presented in Appendix A, displaying a total of 79 articles. Among these, 3 were in English, while the remaining 76 were in Korean. The search encompassed databases such as Korean Citation Index (KCI), JSTOR, Ebsco, Scopus, and Google Scholar, but yielded no results in APA PsycExtra, APA PsycInfo, APA PsycArticles, and PEP. This observation may signify geographic and cultural constraints, and underscores the boundaries of literature concerning Yun Dong-ju. The Korean articles were read in their original language and translated by me and worked with in English for this dissertation.

I, as the Hermeneut and Poet

My experience of writing poetry rooted in personal suffering began in the latter half of 2022, concurrently with this research, providing valuable experiential data that enhanced my understanding of the literature I engaged with. The process facilitated my internal growth, enabling a focused selection of core literature. Simultaneously, I repeatedly engaged in the search and acquisition process (Figure 1), which included gathering supplementary resources to complement the primary literature.

As a researcher working with hermeneutic attunement, I drew upon Ricoeur's (2016) perspective on hermeneutic worldviews, which emphasises the role of language as superseding individual subjectivity. Hermeneutics emphasises the dual role of language in expanding and limiting knowledge, a concept related to 'world disclosure' (Bartky, 1979). As explained by Kompridis (1994), this notion implies standing at the crossroads between the known and the yet-to-be-known. Poetry, as an art form, similarly resides in this realm of tension, using language and writing as tools to bring order and comprehension to human experiences. Lakoff and Johnson (1980) and Rompay (2008) suggested that metaphors can serve as a bridge between the familiar and the uncharted, offering the potential for novel insights. Hermeneutic engagement seems to position the researcher amid chaos and order, fostering the birth of new meanings and knowledge. In this research, I aim to deepen the understanding of psychological suffering in the context of poetry writing, with a specific focus on Yun Dong-ju's poetry, and explore the impact of this process on my own hermeneutic journey.

Narrowing and Selecting of the Texts

Of the initial 79 articles, I selected 18 about Yun Dong-ju's works and life that were most relevant to my research question. The selection process involved a dynamic interplay of personal experiences and engagement with my inner circle (see Figure 1). These articles, primarily in Korean, with one in English, were deemed more relevant to my research question. Additionally, I translated 22 of Yun

Dong-ju's Korean poems (Appendix B) into English, plus one prose (Appendix C), guided by the content of the 18 selected articles.

A Note on the Validity of Translations

In this study, I aimed to ensure the translation validity of the selected works of Yun Dong-ju using two distinct approaches. The first method, which relied on previously published translations, proved inadequate due to their lack of nuanced cultural understanding that I had observed. The second method aimed to enhance the validity of this research, following Yardley's (2008) guide on qualitative research methods. Here, I engaged another bilingual Korean individual with fluency in both languages and artistic insight to check and validate my translations, providing a more comprehensive understanding of cultural nuances. All 22 poems were validated through this second approach; and, as are presented in Appendix B were arranged chronologically. One prose (Appendix C) was later found during further search and acquisition process (Figure 1) and was added as Appendix C. Additionally, the poem "Prelude" (Yun, 1986) was included as Appendix D, along with an explanation of why this poem was translated and added to this dissertation, relating the reasons for this addition to my hermeneutic process.

A Note about the Name

I noticed the need to clarify how I will write poet Yun Dong-ju's name in this dissertation to ensure reader understanding. First, I would like to note that in the name Yun Dong-ju, 'Yun' is the surname, and 'Dong-ju' is the given name. The practice of placing the surname before the given name aligns with the Korean cultural tradition. Within this research, there are multiple authors with the surname 'Yun'. To ensure clarity, I will consistently refer to the poet Yun Dong-ju as 'Yun Dong-ju' or simply 'Dong-ju,' rather than just 'Yun'. Authors with the surname 'Yun,' excluding the poet Yun Dong-ju, will be referred to as 'Yun' to align with the APA 7th guidelines used for this work.

Ethics

Ethical considerations first arise due to the bilingual nature of this research. While the dissertation primarily uses English, the majority of the initial texts about Yun Dong-juss works and poetic works by him are in Korean. This context presents challenges, as language and culture are inherently interconnected, influencing translation and interpretation (James, 2002). Therefore, I recognised that

mere mechanical translations may miss nuanced cultural elements, emphasising the need for sensitivity and self-reflection to uncover any latent cultural biases.

Secondly, ethical concerns arise from the inherent subjectivity within my chosen methodology and methods. While formal ethical approval may not be mandatory for this dissertation, deep reflexivity is imperative. The researcher's subjectivity is integral to the hermeneutic process; and effectively navigating the intricate relationship between subjective thoughts and ethical considerations requires thoughtful reflection, as advocated by several scholars (Kivunja & Kuyini, 2017; Rennie, 2012; Shuster, 2013). As King (2019) suggested, within the dialectical generation of knowledge, understanding the interplay between subjectivity and ethics is essential. This means that, while reflecting on how my subjectivity interacts with the subjectivities of Yun Dong-ju and the authors associated with him, a more conscious examination of my worldview is essential.

Chapter summary

In this chapter, I introduced hermeneutics as the methodology and hermeneutic literature review as the method. I also discussed the suitability of this in relation to the research question. Furthermore, I have illustrated my engagement within the hermeneutic circle, where I critically considered my role as the hermeneut. Finally, in relation to ethical thoughts, the bilingual nature of the research was considered.

Chapter Three – DISSOLVE

Before presenting the research findings, I establish a symbolic entry point for structuring the findings. Here, I illustrate how this symbol came to my attention and its relevance to the dissertation.

The Symbol of the Chrysalis

On the first day of July 2023, I changed my residence. By mid-July, the cold winter weather had arrived while I settled into my new cocoon. One morning, as I walked out to go to work, I discovered a dead male monarch butterfly on the pathway near my home. Nine days later, near my analyst's place, another monarch butterfly captured my attention on the busy main road filled with cars. It soared upward, battling the strong wind currents created by the fast-moving cars on the road. In these coldest days of winter, the death and life of the monarch butterfly were deeply engraved into my psyche. A few years ago, I had observed and learned through reading that monarch caterpillars liquefy inside the chrysalis. In this liquefaction, their prior form as a caterpillar dissolves, and from this liquid, a butterfly can emerge. It represents a form of death before rebirth. Murray Stein (1998) explored the symbolism of the butterfly and wrote about the caterpillar's liquefaction as a symbol of death that leads to rebirth in a new form:

> At death, when the body begins to decay and dissolve into its basic chemical elements, a soul emerges from it, like the butterfly from a pupa [chrysalis]... [and therefore the butterfly] symbolizes our immortal soul, which is released by death from the larval body and freed into its new life in the spirit. (Stein, 1998, p. 16)

I noticed here that the caterpillar's metamorphosis is facilitated by the chrysalis. According to an article published in *Scientific American*, the caterpillar moults into the chrysalis, and within this protective casing, it digests itself, dissolving its own body tissues (Jabr, 2012). The chemical essence that was in the caterpillar breaks down to transform into a butterfly (Jabr, 2012). I see this breakdown as symbolic of psychological suffering and death, holding the potential for internal rebirth; a new psychological state that allows flight and, consequently, the expansion of an individual's world. In this dissertation, the symbol of the monarch caterpillar's chrysalis serves as a metaphor to represent a framework that holds my hermeneutic process.

The theme of suffering that leads to transformative growth seems to be the central component of my research findings. Before delving into the next two chapters, I will explore the symbol of 'dissolve' that has been derived from the monarch caterpillar's moulting. This exploration will be related to a specific psychological process observed in Yun Dong-ju's works through the core 18 literatures, aiming to bring deeper understanding to Yun Dong-ju and his works.

Dissolving of the Known Self

Several authors have applied the term '자아분열' to Yun Dong-ju's psychological process as revealed in his poetry (Hong & Yoo, 2014; Im, 2008; Lee, 2017; Nam, 2012; Park, 2015; Yun, 2017). '자아분열' is pronounced as 'ja-aa-bun-yeol'. 'Ja-aa' closely translates to the English word 'ego' (N Korean-English Dictionary, n.d.d). The term 'ego,' according to Edinger (1992), illustrates the consciously known aspects of the psychological self. 'Bun-yeol' can be translated into fission, division, split, or schizophrenia (N Korean-English Dictionary, n.d.c), indicating the breaking of something. Hence, the term 'ja-aa-bun-yeol' in relation to Dong-ju suggests that he deliberately breaks certain aspects of his consciously known ego within his process of writing poetry (Hong & Yoo, 2014; Im, 2008; Lee, 2017; Nam, 2012; Yun, 2017). This dissolving process involves projection of the broken particles into poetic metaphors, symbols, and rhythms (Im, 2006; Lee, 2005). This process appears to be contained within and contributes to the creation of what Lee (2005) referred to as the 'poetic body'.

Lee (2005) explained that the symbols Yun Dong-ju chooses to use in his poetry act as sensory organs that, together, form a 'poetic body.' The 'poetic body' is composed of components such as texts, symbols, metaphors, and rhythms (Lee, 2005). Lee suggested that the 'poetic body' is akin to the psychological body that contains Dong-ju's process of 'ja-aa-bun-yeol'. Lee's 'poetic body' then, can be thought of as a safe container that allows Dong-ju to transition into states of liquification. While contemplating this process, I observed that Ko (2018) used the term '용해' pronounced as 'yong-hae,' in relation to 'ja-aa-bun-yeol.' I found that 'yong-hae' translates into words such as 'dissolution,' 'melting,' and 'liquefaction' (Naver Dictionary, n.d.b), which resonated in my mind with the symbol of a monarch caterpillar's dissolving process. This led me to search for texts related to water. I learned that historically, many cultures have linked the qualities of water found in the depths of the earth to be symbolically related to darker human emotions (Franz, 1980, 2022; Hillman, 1979; Read et al., 1978). Edinger (1994) explained that breaking or dissolving one's sense of the known self is an act of conscious participation into a symbolic death, losing the previously knowable and already articulated

form (Edinger, 1994; Read et al., 1978). Im (2008) also noted that Yun Dong-ju continuously reformulated his sense of self. Im writes that strangely, without breaking down what is already known about oneself, the journey towards wholeness cannot begin. Further, I found that Ko (2018) used the phrase 'to become nothing,' and Nam (2012) used the phrases 'to get rid of,' 'to erase,' and 'to die.' Nam elaborated that this act of erasing returns the individual to a primordial nothingness, where all known forms of the self are extinguished.

Nam (2012) suggested that this process of 'ja-aa-bun-yeol' can be well observed in Yun Dong-ju's poem "Another Hometown" (Yun, 1986). In this poem, Dong-ju conjures up an image of a skeleton that had followed him into his room. Lying together with this skeleton, Dong-ju finds himself "gazing into the skeleton [and discovers that the skeleton is] finely weathering in the dark" (Yun, 1986, p. 38). This image of the weathering skeleton seems to evoke a sense of grotesque beauty that coexists with the idea of death. Dong-ju hints that the identity of this skeleton is closely tied to his own by writing, "Eyes fills with tears, is it me crying/ Or is it the skeleton/ Or is it the beautiful soul that is crying" (Yun, 1986, p. 38). Nam explained that here, Dong-ju 's is divided into three symbols: the self, the skeleton, and the 'beautiful soul.' Dong-ju connects these divided parts of himself through the flow of tears. As explored earlier, if the symbol of water is associated with human emotions, it can be inferred that Dong-ju's emotions are also integrated into the poetic body, his psychological 'chrysalis' that holds the process of 'ja-aa-bun-yeol'.

My analyst told me that poetry arises from the same internal source as our dreams during sleep. According to Avens (1980), certain mysterious and soulful aspects of life, like dreams, are best left to flow and live through us (Hillman, 1979). If poetry and dreams are believed to originate from a similar internal source, it appears that Dong-ju was able to surrender to this process, allowing poetry to flow through him and nurture 'ja-aa-bun-yeol,' despite the uncertainties and the sense of suffering that accompanied this flow.

Next, my aim is to illustrate Yun Dong-ju's psychological suffering in relation to the imagery of 'night and darkness.' Through this exploration, I provide a more nuanced understanding of Dong-ju's personality and temperament, which may help me better comprehend his psychological suffering.

Darkness and Night as the Gateway into His World of Poetry

To understand the dark emotional feeling-tones related to the psychological suffering depicted in Yun Dong-ju's works, it is crucial to know the socio-political context of Dong-ju's lifetime, which was detailed in Chapter One. Kim (2013) explained that Dong-ju had internalised the chaos of the era he

lived through and utilised poetry as a means to create space for his conscious reflections on his experiences of suffering. Various authors have observed feelings of agony, despair, unrest, a lost sense of self, and uprootedness as contributing factors to the suffering evident in Dong-ju's poetry (Im, 2008; Kim, 2013, 2021). Im (2008) illustrated that some parts of Dong-ju's unrest stemmed from a lost sense of self and internal fragmentation, a topic that I will explore in greater depth in Chapter Four. As I continued my engagement with Dong-ju's works, his relationship with 'darkness and night' consistently captured my attention. During this process, I recalled various parts of a poem by another poet:

> O dark dark dark. They all go into the dark... (Eliot, 2001, pp. 16)
>
> I said to my soul, be still, and let the dark come upon you… (Eliot, 2001, pp. 16)
>
> …be still, and wait without hope
>
> For hope would be hope for the wrong thing... (Eliot, 2001, pp. 17)
>
> Not lost, but requiring, pointing to the agony
>
> Of death and birth. (Eliot, 2001, pp. 17)

Eliot's poem seems to indicate that if psychological and symbolic death can indeed bring about possibilities for transformative growth, one must be prepared to fully confront the darkness within self without hope. In Dong-ju's prose, "Where the Shooting Star Fell" (Yun, 1948), he writes, "I think that I was gestated in this darkness, grown in this darkness and I still exist- I live in this darkness". Dong-ju appears to fully embrace the sense of darkness within. In his poem, "A Night Observed upon Return" (Yun, 1986), Dong-ju depicts his experience of solitude in darkness as a conscious choice, achieved by turning off the light. Dong-ju (1986) writes that while sitting in this darkness alone, he had noticed the sensations of something flowing into his heart. This observation seems to lead him into deeper contemplation, as he describes how his "thoughts ripen on their own like a crab apple" (Yun, 1986, p. 29).

As I continue to read Yun Dong-ju's poetry, I encounter and resonate with the nighttime solitude in which he positions himself. His profound sense of loneliness may evoke feelings within us, allowing us to better understand Dong-ju's sense of isolation. Cook (1997) had also observed that Dong-ju was a poet of the night. Ko (2017) noted that most often, his works began in this frame of time that we call

'night.' Through my engagement with Dong-ju's works and the related literature, it became evident that the nighttime, when his sense of loneliness was most densified, served as Yun Dong-ju's gateway into the world of poetry.

Chapter Summary

I began this chapter by introducing the symbol of the chrysalis as the framework for the research findings. From there, I explored the idea of breaking the known self and introduced the concept of the 'poetic body'. Then, I briefly explored Dong-ju's relationship with night and darkness to gain a better understanding of his internal world, which will be the primary focus of the next chapter.

Chapter Four – YUN DONG-JU'S SUFFERING

Overview

This chapter aims to gain a deeper understanding of Yun Dong-ju's subjective experiences of psychological suffering. I start by emphasising the significance of the psychological struggles endured by Dong-ju, contained within the poetic body introduced in Chapter Three. From there, I explore themes related to Dong-ju's psychological suffering through an analysis of his poetic works and literature about his works. This discussion leads to an examination of a specific psychological tension found in some of his works, which will be elaborated upon in Chapter Five.

Suffering, Unwitnessed

Jung (2009) and Ko (2018) explained that upon Yun Dong-ju's death, his surviving transcripts were collected and published under the title 'Sky, Wind, and Star.' However, Lee (2018) wrote that Dong-ju had personally considered the title 'Hospital' for his first collected works and had communicated this desire to an acquaintance. This proposed title suggests that Dong-ju may have been conveying something significant through his poem, "Hospital" (Yun, 1986, p. 32). In the poem, Dong-ju writes that, "after enduring unexplained pain for a long time, I came here" (Yun, 1986, p. 32), revealing his desires to be seen in his suffering. Dong-ju further writes, "the old doctor does not understand illness of young people. He says that I am not sick" (Yun, 1986, p. 32), indicating that his suffering was not understood. Nevertheless, he acknowledges his internal suffering to himself, while indicating that, for now, the expression of it must be suppressed by stating: "This unbearable trial, this overwhelming fatigue, I should not express anger" (Yun, 1986, p. 32). Here, I come to understand that Dong-ju may be disclosing through his poem that his suffering is of a psychological nature, which is why it cannot be examined by a physician who specialises in physical ailments.

If Life is not Wrestled for, it will be Lost

Despite feeling unheard in his pain within relational spaces, Yun Dong-ju appears to persist in his engagement with his internal suffering. While reading the book titled *Swamplands of the Soul: New Life in Dismal Places* (Hollis, 1996), I encountered a poem written by Warren Kliewer that strongly resonated with my understanding of Dong-ju's struggles.

> Of course you'd willingly stop groping for God
>
> if ceasing were one of the alternatives….
>
> So grab me, hasty man, and we will worship
>
> with the frantic hopeless beauty of a fight. (Kliewer, 1974, p. 50)

This poem appears to depict a fierce psychological battle that I encountered repeatedly in many of Yun Dong-ju's poems. In his poem, "Poem, Easily Written" (Yun, 1986), he writes, "knowing that being a poet is the commandment from the heavens," (p. 44) indicating that he feels that some kind of force located outside of him had destined him to become a poet. Yun (1986) writes, "Living life, is said to be hard/ And poetry written so easily/ Is a shameful thing" (p. 44), indicating that this lament about being a poet in a time of political turmoil is related to himself in relation to others; shame, according to Tangney and Fischer (1995), is an emotion linked to the social sense of self. As Dong-ju confronts the shame within himself, he describes the sensation of 'sinking into the depths' alone. This poem, along with many of his other works, speaks to the intensity of the psychological battle he experienced in his process of writing poetry. There is an existential quality to these struggles, a fight for the reasons to live. As spoken by the angel to Jacob in Kliewer's (1996) poem, there would be no alternative to this mad and beautiful wrestling if one were to fully live; for the only alternative is to 'cease,' and to cease is to live a life of soul death.

I noticed that several authors have also observed and written about Yun Dong-ju's use of poetry as a medium for his internal and psychological battles (Hong & Yoo, 2014; Im, 2008; Yun, 2017). In his poem "A Night Observed Upon Return" (Yun, 1986), Dong-ju describes the fatigue tied to his internal sense of lament. In this poem, Dong-ju writes that he turns off the light in the room because, for Dong-ju, "keeping the light on is a tiring work/ [as it] … is like an extension of the day" (Yun, 1986, p. 29). Despite the trials of the day and the tiredness in him, the part of him that wishes to disconnect, Dong-ju does not 'turn off' his connection with his own internality. Dong-ju grounds himself, lets his emotions be. He writes, "in stillness I close my eyes… [listening to] the sound that flows into the [my] heart…" (Yun, 1986, p. 29). Dong-ju allows his thoughts to ripen while psychically sitting still. However, at the same time, he struggles to stay grounded, to stay attuned to his troubled internality (Ko, 2017). In these psychically still but psychologically fierce battles, I aim to find and understand elements of Yun Dong-ju's suffering.

Something Unknown that has been Lost

'A sense of having lost something unknown' is a theme I encountered while reading Dong-ju's poetry. Dong-ju begins his poem "Road" by stating, "I have lost something/ Unsure of what and where/ Two hands searching in each pocket/ I walk outside onto the road" (Yun, 1986, p. 40). He continues this search and observes that his heart cannot respond to the bright blue of the sky but is instead drawn to the shadow cast by the walls. Dong-ju implies that what is lost is hidden from his sight and may be partially located "on the other side of these walls" (Yun, 1986, p. 40), which helps me understand that Dong-ju intuits he will find something by relating to the shadows rather than the bright light of the blue sky. By the end of this poem, he still seems not to have found or understood what he was searching for. However, he finds that "the reason why [he lives] I live/ Is to find what is lost" (Yun, 1986, p. 40). This perhaps reveals a shift in his emotional state, where his anxious and sorrowful search can now transition into the process of grieving. The process of transitioning into the sacred work of grieving has been described by Weller (2015) and Kalsched (2013) as a catalyst for inner transformation and, consequently, a catalyst for life. This 'search for what is lost' is a recurring theme explored with nuanced differences throughout Yun Dong-ju's works and can be witnessed in his pieces such as "Where the Shooting Star Fell" (Yun, 1948), "Self Portrait" (Yun, 1986), "Hospital" (Yun, 1986), "Road" (Yun, 1986), "Another Hometown" (Yun, 1986), and "Night of Counting the Stars" (Yun, 1986).

Shame in Powerlessness

Cudd (2006) suggested that shame can be stirred by indirect psychological harm experienced by subordinate groups oppressed by dominant groups. This sense of shame seems to be repeatedly depicted in Yun Dong-ju's poetry.

Park (2015) wrote that Dong-ju had at some point hoped to publish his works. However, Dong-ju was born as a Korean descendant in the socio-political context of Japanese occupation of Korea (Yun, 1986) and was advised by his acquaintance to 'wait in patience' because he would be in danger of arrest by the Japanese police if he tried to publish (Park, 2015). While trying to gain a better understanding of Dong-ju's context, I encountered a news article published in 1943 titled "We are Imperial Citizens" (1943). This article seemed to be a propaganda piece, where a group of adolescent Korean girls working in a textile factory were being subjected to brainwashing through fear tactics. These girls were asked to sever their Korean identity and were only allowed to speak in the Japanese language. In his poem "Poem, Easily Written" Dong-ju writes;

when I think about it, I had lost my friends in youth,

one, two, all of them

What is hoped by me

I, who is alone, sinking into this depth?

Living life, is said to be hard

And poetry written so easily

Is a shameful thing. (Yun, 1986, p. 44)

As mentioned earlier, shame is a feeling that is related to the social sense of self (Ko, 2018; Tangney & Fischer, 1995). Ko (2018), reflecting on Emmanuel Levinas' concept of shame, writes that Dong-ju, in experiencing the force of external power, had discovered powerlessness within himself. This powerlessness is closely related to Dong-ju's recognition of his own inability to fully uphold his internal moral values, which affects his conscience when witnessing the immoral acts performed upon the people of his country, as documented by Ko (2018) and S. Lee (2017), and E. Lee (2019). Dong-ju finds that he cannot deny, separate from, or hide this part of himself that feels and experiences an intense sense of shame (Ko, 2018; Lee, 2017).

Guilt and Conscience

Guilt is another emotion that seems related to Yun Dong-ju's psychological suffering as observed by Cook (1977) and Ko (2018). Guilt, like shame, is an emotion tied to one's social self (Ko, 2018; Tangney & Fischer, 1995). For those born into the era of "political catastrophes [and] its moral disasters", as Arendt (1970, p. vii) writes, keeping the illusion of one's conscience feeling pristine is impossible (Ko, 2018). As humans, we like to think of ourselves as moral and ethical beings, enough to be able to face ourselves and others with the least amount of internal suffering (Ellemers et al., 2019). The alignment of Yun Dong-ju's temperament with his socio-political context appears to have ignited his need to confront and examine his internal conscience in relation to his own value systems, as addressed by both Lee (2019) and Kawk (2017). One of the complex emotions that emerged from this self-examination is guilt, which Oh (2020) related to the external violence experienced due to the political turmoil of Dong-ju's time. This theme of guilt is reflected in Dong-ju's work "Turgenev's Hill" (Yun, 1986).

Cook (1977) explained that psychological battles with his own conscience were a prominent element of Dong-ju's poetry. In his poem "Turgenev's Hill" (Yun, 1986), Dong-ju portrays himself as a cowering bystander who witnesses the suffering of three innocent children in a grim state of starvation and poverty due to socio-political turmoil. Seong (2017) noted that the word 'Turgenev' in this title refers to a Russian novelist named Ivan Turgenev, linking Dong-ju's poem "Turgenev's Hill" (Yun, 1986) to Ivan Turgenev's (2008) poem "The Beggar". In "The Beggar" Turgenev depicts himself in a similar position to Dong-ju in "Turgenev's Hill" (Yun, 1986). Dong-ju's reference to Ivan Turgenev adds more contemplative layers to Yun's reflections about guilt and conscience. Furthermore, Dong-ju's psychological response to this battle of conscience can be further observed in his poem "Confessions" (Yun, 1986, p. 46). In "Confessions" (Yun, 1986) wherein Dong-ju begins by writing, "In the brass mirror that is tarnished with green/ My face lingers/ which dynasty's relic is this/ to be so disgraceful" (p. 46). This indicates two psychological states that resist integration. One is the desire to confront his true internal self by looking into the mirror, while the other is the desire to avoid this internal exploration by choosing an old, tarnished mirror that makes it hard to see his own reflections. From there, in response to his immense sense of guilt, Dong-ju proceeds to plan a rather masochistically laborious nightly ritual of cleaning this old, tarnished mirror (Yun, 1986).

Border Person

The identity of being a 'border person' is another prominent theme related to Yun Dong-ju's psychological suffering. The term, 'the border person,' was used by Yun (2017) in regards to the poet Yun Dong-ju's geographic and psychological experiences. Both Lee (2018) and Yun observed that Yun Dong-ju had internalised the experiences of endless wandering into his psychology. Yun suggested that Yun Dong-ju, as a border person, was acutely aware of the 'border(s)' present in his life. Many authors have observed in Dong-ju's poetry his yearning for a sense of home and belonging (Hong & Yoo, 2014; Im, 2008; Ko, 2017; K. Lee, 2005; H. Lee, 2018; Yun, 2017). In the writings of these authors, it can be deduced that Dong-ju's search for 'something that has been lost' may partly relate to his quest for a place where he can truly belong.

I noticed that the name of Yun Dong-ju's birthplace, 'North Gando' (Hong & Yoo, 2014), seemed to enhance my understanding of the psychological border experienced by Dong-ju. Gando, in the traditional language, is written as 間島 (Hong & Yoo, 2014). 間 symbolises 'between' and is pronounced as 'Sai' (Hong & Yoo, 2014). 島 symbolises 'island' and is pronounced as 'sum' (Hong & Yoo, 2014). Hong and Yoo (2014) explained that North Gando was not an island in a literal sense;

however, Korean people living on this land called it the ‘Sai-sum’, the ‘between-land’ for historical, geographical, philosophical, and sociopolitical reasons. More details about this context were introduced in Chapter One, under the heading ‘Yun Dong-ju’. Born in this between land, Ko (2018) and Yun (2017) suggested that the identity of being a ‘border person’ permeated Yun Dong-ju’s life. I began to identify with this part of Dong-ju as a child migrant who continues to live by psychologically moving between cultures in everyday contexts. Jung (2009) suggested that the spectrum of nuanced sadness accompanied by a great sense of anxiety observed in Dong-ju’s poetry may be related to his inability to belong to a specific group of people or a geographic place. Lee (2009) observed this sadness and anxiety in the prose “Where the Shooting Star Fell” (Yun, 1948), where Dong-ju expresses feelings of jealousy toward a tree deeply rooted within the earth, existing as a part of nature. The sense of belonging is a given for this tree but appears elusive for Dong-ju, a feeling with which I am also familiar and can identify.

The Tension between the Will to Search and the Temptation to Abandon

I have earlier related to the poetry of Warren Kliewer (1974) while trying to understand the weight of psychological battles present in Yun Dong-ju’s inner self. However, as explored through his poetry “Confessions” (Yun, 1986), alongside the will to wrestle exists the wish to abandon this tiring fight. I became interested in reading Dong-ju’s poetry in chronological order. In doing so, I noticed that his capacity to bear and process his suffering strengthened over time. In the poem “Self Portrait” (Yun, 1986), Lee (2017) noticed that Dong-ju repeats the act of peering into the well, only to turn away from it each time. This secluded well feels symbolic. Nam (2012) saw this well as Dong-ju’s window into his inner self. However, this is a terrifying possibility, as Lee observed that what may be found in the well are the internal truths about Dong-ju himself that could potentially be excruciating to face. This creates a great tension, a tension which will be examined in relation to the medium of poetry in the next chapter.

Chapter Summary

In this chapter, I have explored Yun Dong-ju’s subjective and personal experiences of psychological suffering. Suggested by VanderWeele (2019), suffering could be seen as the unwelcome encounter with a significant and lasting negative physical or emotional condition. In the next chapter, I will explore how poetry as a medium relates to Dong-ju’s subjective experiences of psychological suffering.

Chapter Five – POETRY AND SUFFERING

Overview

In the previous chapters, I explored psychological suffering as depicted in Yun Dong-ju's works. The current chapter aims to offer deeper insights into the 'relationship between poetry and psychological suffering,' a central aspect of my research, through a comprehensive analysis of Dong-ju's subjectivity as conveyed in his works and related texts, employing a hermeneutic approach.

About Personal Myth

By selecting, translating, and engaging with Yun Dong-ju's poetic works chronologically, I observed an overarching theme that runs through his poetry—the progression of his inner psychological growth. This ongoing inner narrative resonates with my own experiences that I had noticed through my personal analysis and poetic processes, which I have come to term as my 'personal myth.' In this section, I will clarify the concept of a 'personal myth' and explore how it relates to Dong-ju's works, hoping to further the understandings about the relationship between poetry and psychological suffering.

Im (2008) speculated that Yun Dong-ju's process of self-reflection through his poetry seems to have helped him find hope amid the despair and fatalism that permeated his life. This is particularly evident in some of his works where he begins the poetry or prose by sharing his emotional position and perspective; and by the end of the work, his psychological state significantly evolves. For example, in his prose "Where the Shooting Star Fell" (Yun, 1948), he begins by illustrating the sense of being lost and directionless. This position seems to create significant psychological suffering for Dong-ju. He writes, "I live in this darkness/ [and] because I am lost and am without a destination, I sway this way and that" (Yun, 1948). However, at the end of this prose, something shifts. Yun Dong-ju (1948) writes,

> What direction must I move towards- where is east, where is south, oh! That star streams down like a lightning.
>
> Where that star fell must be where I must go.
>
> If so- dear shooting star! Please fall where you were destined to fall.

Here, Dong-ju indicates a subtle but significant psychological shift; he now possesses an aim and, therefore, a will to live on through the suffering. Observed in this prose, the suffering seems to become the source of energy for his psychological search, which the process of writing appears to aid. This pattern, where he starts from a place of suffering and concludes with a sense of resolution or a small but significant psychological shift, recurs in his works, including "Road" (Yun, 1986), "Another Hometown" (Yun, 1986), "Confessions" (Yun, 1986), and "Poem, Easily Written" (Yun, 1986). It illustrates poet Yun Dong-ju's process where he seems to be continuously creating, revising, and recreating his evolving personal narrative through his poetic works. This is what I illustrate as the function of 'personal myth,' which seems to bring a sense of meaning to Dong-ju's psychological suffering; transforming his previous worldview into a new one that is geared more towards will and purpose for life.

While delving deeper into the broader literature, I was delighted to discover that the term 'personal myth' has been employed by Rollo May, an American existential psychotherapist and psychologist. Although the term 'personal myth' itself is not extensively explored by Rollo May, it is briefly mentioned in his book *The Cry for Myth* (1991). In this book, May (1991) writes that "We are... in search of our [own] personal myths" (p. 44). May suggested that we are drawn to mythic stories because, through our identification with characters in the narratives we are ultimately searching for the answer to our collective and mythic question: 'Who am I?' May seems to be suggesting that the existential crisis of lostness that comes from the realisation of not knowing who we are is the instigator of this question. And this existential crisis, as I have explored so far, is observed in Yun Dong-ju's poetic works.

In further research, I found that various theorists had suggested that human beings seem to have an innate need to create a personal narrative (Campbell, 2012; May, 2010; McAdams, 2005). May (1991) argued that this is because by constructing our personal narrative the 'personal myth' offers sense of meaning to our lives which enhances our will to live. In other words, the construction of our own personal myth empowers potency that counters the experiences of existential crisis. May (2010) further illustrated that by this conscious participation, we can engage in deep self-reflection that brings forth self-realisation and self-actualisation. According to Carl Gustav Jung (1981), a Swiss psychiatrist and psychoanalyst, we are deeply affected by myths that we have created and passed down through generations as a collective. Jung further illustrated that this collective myth interplays with the creation of our own individual narratives (Jung, 1981), which aligns with Rollo May's view on personal myth.

To summarise, the formation of a 'personal myth' helps generate meaning and purpose for an individual's life that may help mitigate existential crisis. This function of poetry is observed in several

of Yun Dong-ju's works. One of the components related to the function of personal myth seems to be Dong-ju's use of symbolism and his creation of 'personal symbols', as observed by Nam (2012), Park (2015), and Shin (2015). To introduce the significance of Dong-ju's creation of personal symbols through his poetry and to provide a deeper understanding of the function of these symbols, I will first illustrate elements of poetic language.

About Poetic Language

One day at a thrift bookstore, I encountered a book that was about the formation of stars in our galaxy. The title of the book captured my attention: *In Darkness Born: The Story of Star Formation* (Cohen, 1988). The book was published in 1988, and its scientific contents may have become outdated by now. However, the metaphorical components of its title and its subtitles provoked analogical connections in my mind. For example, a star is not 'born' but is formed. By placing the word 'born' in the title, the author brings the formation of the star closer to our own experiences in a poetic manner, evoking the nostalgic notion of being birthed. I began to relate the concept of the 'star born in darkness' to my thoughts about healing, which arises from fully confronting my darker emotions and consciously moving through my own experiences of suffering. Furthermore, the 'star born in the darkness' was internalised and became a symbol in my mind, reflecting my internal experiences and thus becoming a part of my 'personal myth'. This perhaps exemplifies how metaphoric and analogical ways of thinking can foster the creation of internal symbolic systems that are both personal and universal.

I continued researching and learning about metaphor in relation to poetic language to deepen my understanding of Dong-ju's use of poetry in relation to his psychological suffering. The poet Robert Frost (1955), in his essay "The Constant Symbol", explained that poetry and poetic language are basically made of metaphor. Iain McGilchrist (2012), a psychiatrist, and a neuroscience researcher, says that metaphor offers a way into a deep, embodied understanding. In his interviews with the *Poetry Magazine* (Mlinko & McGilchrist, 2010), McGilchrist boldly suggested that metaphor may be the only way of really understanding things. Russell Meares (2016), in his book *The Poet's Voice in the Making of Mind*, illustrates how poetic thoughts and the use of analogy are essential for the internal growth of human beings. If poetic and analogical elements are present in the mirroring communication between a mother and a baby, it helps bring a deeper sense of meaning to the emotional components of the experiences that are being reflected (Meares, 2016).

So far, what is revealed seems to indicate that 'poetic language' can enhance emotional connections in dyadic relationships. This is because the use of poetic language can mirror complex and layered

nuances of human emotions. Meares (2016) explained that when the 'feeling-toned states' of a person are seen and reflected by another mind, this mirroring helps strengthen and grow their inner sense of self. This reflecting back of what is 'witnessed' makes the individual's experiences 'real' through intersubjective relatedness (Meares, 2016). For example, various theorists who have studied human development and childhood attachment patterns explain that when a child's experiences are mirrored back by a mother, the child's world becomes coherent and connected (Ainsworth, 1978; Bowlby, 1969; Fonagy & Target, 1996; Stern, 1985). Winnicott (1986) explained that for a young infant or a child, the world is experienced as scattered unless there is another mind to contain it and to bring it together. In other words, a child's subjective reality becomes coherent and meaningful when witnessed, understood, and mirrored by another mind, such as the mother's, which exists outside of their own internal world. This relational function of 'witnessing' is explored in various literature (Capizzi, 2020; Killick & Schaverien, 1997). In thinking of the therapeutic relationship between the therapist and the client, various psychoanalytic literatures illustrate how the use of poetic language, of metaphor and symbols in specific, brings deeper meaning to the subjective mind (Abrams, 1993; Lakoff & Johnson, 1980). Brody (2001) explained that art can serve as a bridge for expressing traumatized aspects of the self. For Dong-ju, poetry served as a means of externalising his internal experiences and the nuances of his emotions, helping him confront and process his psychological suffering.

What is revealed here is that the use of poetic language within dyadic relationships, such as between a mother and a child or a therapist and a client, may generate shared and subjective 'personal myths' that provide a sense of meaning to the subjective minds involved. In Yun Dong-ju's case, the dyadic pair can be seen as poetry and Dong-ju himself. Through the containment of the poetic body, Dong-ju appears to be enabled to explore the scattered and unwitnessed emotions within his internality. What is significant in using poetry to process emotions is that poetry, as a written work, can be revisited and witnessed again by the poet, allowing for further processing of emotional states. However, this reality also emphasises the absence of another person with whom Dong-ju could have shared the intimate experience of crafting poetry through conversations, fostering personal growth, and experiencing a sense of belonging in a relationship. In summary, I have suggested that the use of poetic language, with its components of metaphor, symbols, and analogy, likely aided Dong-ju in confronting his psychological suffering, enabling him to witness and process challenging emotions that might have been difficult to face without the structure of poetic expression.

Next, I will delve into the concept of symbolism, introducing the idea of Yun Dong-ju's personal and subjective symbols. Exploring Dong-ju's personal symbols is crucial for a deeper understanding of how poetry contributed to the transformation and reorganisation of his psyche in the context of his psychological suffering.

About Personal Symbols

In various literature I have engaged with (Cook, 1977; Im, 2006; Lee, 2018; Nam, 2012; Park, 2015; Shin, 2015), I have found that Yun Dong-ju's use of symbols has been given attention; and this observation led to further research. Jung (1981) explained that as individuals develop their personal mythology, they may create unique symbols to anchor navigations of their inner worlds. This simply means that the individual projects their own subjective and personal meaning onto chosen internal imagery, resulting in the creation of personal symbols. While not explicitly addressing poetry, various psychotherapy theories emphasise elements such as myth, symbols, and dreams, which bear resemblance to components found in poetry (Bachelard, 1994; Heidegger, 1996, 2001; Jung, 1956, 1999; May, 1991). According to Jung (1981), these personal symbols emerge from an individual's subjective and unique life experiences, as well as subconscious processes. They are also influenced by existing symbols from cultural myths (Jung, 1981). Ernst Kris' (1952) idea that artists often draw inspiration for their art from their inner conflicts, fantasies, and desires builds upon these concepts. Further, Kris delved into the roles of symbolism in human psychology, explaining that symbols can express thoughts and emotions arising from personal experiences, aiding the process of gaining self-knowledge. In Dong-ju's works, two major categories of symbolism recur.

First, are the symbols related to nature and the natural world and qualities of it (Hong & Yoo, 2014; Im, 2006; Ko, 2018; Lee, 2005). Rowan (2020) observed that value for life and nature were expressed in Dong-ju's poetry, despite the experiences of suffering and oppression. Carl Gustav Jung (1963), in his book *Memories, Dreams, Reflections*, suggested that the laws and structures found in nature are also observable within the deepest parts of our subjective minds. Thinking of this interconnectedness of nature and the human mind, some have suggested that the universal cycle and flow of nature offer a sense of consistency and continuity vital to our psychological integrity (Kiehl, 2022; Warbrick et al., 2023). In his poem "Street With no Signboards" (Yun, 1986), Dong-ju explores the sense of loneliness that arises from relational disconnectedness in the midst of a bustling street. At the end of this poem, he writes, "Spring, summer, autumn, winter/ Returns in its order" (Yun, 1986, p. 30). Here, perhaps Dong-ju is grounding himself with the rhythm of nature. Several literatures illuminate this ever-repeating circle present in nature that frames our psyche (Jung, 1989; Kiehl, 2022; Warbrick et al., 2023). The promise of nature to repeat itself indefinitely is an experience that grounds our psyche, a phenomenon known for many generations (Kiehl, 2022). Hong and Yoo (2014), Im (2006), and Ko (2018) observed and wrote about Dong-ju's adoption of elements of nature into his personal symbols. While studying the literature, I found that Yun Dong-ju frequently used symbols related to nature, including water and wind (Im, 2006). From within the natural world, he often employed symbols like the night (Ko, 2017), stars (Im, 2006; Ko, 2018; H. Lee, 2018; E. Lee, 2019; Nam, 2012), and the spectrum of hues between blue and green (Cook, 1977; Ko, 2018). Jung (2009) suggested that Dong-

ju used these colours to express the movement of his feelings, with blue often representing sorrow. Furthermore, Yun Dong-ju extensively explored symbols related to light and darkness (Cook, 1977; Ko, 2017; Lee, 2005; Shin, 2012), which appear to be derived from the qualities of the human experience, possibly inspired and conceptualized in relation to the natural world's cycle of night and day.

The second category of Yun Dong-ju's symbolisms is related to the collective myths as implied by various literature (Im, 2006; Lee, 2018; Nam, 2012; Park, 2015; Shin, 2015). Campbell and Moyers (2021) wrote that one of the functions of myths is that they ground the evolving thoughts and minds of human beings through intergenerational connectedness. What reinforces this idea is the thematic similarities within myths around the world (Campbell & Moyers, 2021; d'Huy, 2016). This reveals that collective narratives evolve over time through the participation of subjectively minded individuals, indicating the intricate relationship between both the collective and the individual, as explored by Jung (1981) through his observation of the similarities in symbols that seem to span many different cultures.

Dong-ju, in his poem "Liver" (Yun, 1986), brings together the myth of Prometheus from ancient Greece (Aeschylus, 2012) and the myth of the rabbit from ancient Asia (Kim, 2018). Park (2015) and Shin (2015) both seem to suggest that when these narratives encounter with Dong-ju's unique internality, they are recreated into Dong-ju's own personal symbols. In other words, Dong-ju adapts and utilises symbols from each of the myths to facilitate the process of restructuring of his own personal narratives.

Based on the discoveries made so far, I have developed a theory that Dong-ju's 'poetic body,' a term introduced by Lee (2005), may be strongly intertwined with the concepts of metaphors and symbols. These metaphors and symbols are closely linked to the use of 'poetic language,' which, in turn, serves as a catalyst for the development and ongoing restructuring of the 'personal myths' that encompass 'personal symbols'.

Moving forward, I will illustrate how the aforementioned functions of poetry aided Yun Dong-ju in processing his internal antinomies, which gave rise to intense psychological tensions and a profound sense of suffering for him.

The Symbols in his Poem 'Liver'

Hermann Broch (1984) suggested that the use of poetry could lead an individual to truthfully face, process, and understand one's own antinomies. He also illustrated that, to confront one's internal tensions created by subjective antinomies, one must plunge into the abyss that exists in the deepest part of the self (Broch, 1984). What Broch seems to suggest about using poetry to fully confront one's internal truths can be observed in Dong-ju's poem "Liver" (Yun, 1986). In this poem, the element of tension is more obscurely present. According to a range of authors (Cook, 1977; Im, 2006; Park, 2015; Shin, 2015), this tension is hidden under a few complex symbolic layers. Here, the four mythical characters, the 'rabbit,' 'Prometheus,' 'turtle,' and the 'eagle', revolve around the core symbol of the poem, the "Liver" (Yun, 1986). To understand how Yun Dong-ju adapted and used these symbols, I will first explain the symbols within the collective scale as observed in the original myths.

Shin (2015) explained that both the rabbit and Prometheus are the original owners of the liver, a liver which holds the potency of regeneration. In Dong-ju's poem "Liver" (Yun, 1986), Shin observed that this liver is illustrated to possess regenerative power. Manouni, Batouche and Batouche (2020) explained that in human physiology, the liver cleanses the blood. Protas et al., (2001) enlightened that blood is symbolic of life itself. Collins (2008) explained that in ancient Greece, where the myth of Prometheus originated, the liver is related to the divine functions within the human body. Park (2015) and Shin (2015) revealed that in both myths used by Yun Dong-ju in his poem "Liver" (Yun, 1986), a powerful king desires to attain this potent liver. Further, both Park and Shin illustrate that this presence of power activates internal antinomies that causes psychological tension for both the rabbit and Prometheus. According to Kim (2018), the rabbit commits the 'sin of lying' to escape the cruel fate of being cut open by the Dragon King, who wishes to eat its liver (Kim 2018). Similarly, like the rabbit, Prometheus commits the 'sin of stealing' (Aeschylus, 2012). In Aeschylus' (2012) illustration of Prometheus, he steals the fire of Zeus to save the human race from Zeus' plan to replace them with a better race. In this process, Prometheus offers humans the gift of consciousness through the fire of Zeus (Aeschylus, 2012; Bührmann, 1981; Gullota & Connolly, 2003).

It appears that both the rabbit and Prometheus, through their conscious choice to commit a form of sin, had saved something internal to themselves. Kim (2018) suggested that what the rabbit saves is his own life; however, what Prometheus saves is something a little more abstract. It relates to his own internal integrity in connection with choices of conscience in the face of oppressive power represented by Zeus. According to Kim and Shin (2015), this ethical struggle presented by Prometheus is reflective of Yun Dong-ju's antinomies revealed in his poem "Liver" (Yun, 1986).

His Personal Symbols

Now, I will examine how Yun Dong-ju subjectively utilised the symbols of 'liver,' 'rabbit,' 'Prometheus,' 'turtle,' and 'eagle' in his poetry to represent his psychological processes.

As discussed earlier, Dong-ju encountered emotions such as shame and guilt in his internality and found this to be painful. In the poem "Liver" (Yun, 1986), Dong-ju appears to address these feelings by projecting and externalising them onto the symbols in his poetry, as suggested by Park (2015) and Shin (2015). This process enabled him to consciously observe, examine, and process these emotions, ultimately aiding in the reorganisation and reintegration of what had been previously intolerable and, therefore, left unintegrated. I observed Dong-ju interacting with the symbols in this poem, which take the form of characters from myths. Dong-ju appears to engage in multiple layers of dialogues with these symbolised characters to comprehend the self-aspects projected within each character. In "Liver" (Yun, 1986), Yun Dong-ju seems to speak directly to the eagle and the turtle both of whom are characters that serve as messengers for powerful kings (Aeschylus, 2012; Kim, 2018). He writes,

> My withered eagle that I have fostered for so long!
>
> Come tear this meat and eat without burden
>
> shall grow fat
>
> And I shall grow thin, however
>
> Turtle!
>
> I will not fall again into the seduction of the dragon palace. (Yun, 1986, p. 48)

According to Park (2015), in this poem, the meat offered to the eagle symbolises Dong-ju's own liver. Symbolically, Dong-ju proclaims his willingness to sacrifice his physical life in resistance to the Japanese government, aligning with his internal convictions as discussed by Park (2015) and Shin (2015) in their analysis of Yun Dong-ju's poem "Liver". This alignment with his conscience may facilitate a more direct experience and processing of guilt and shame, allowing for further psychological integration and a more holistic consciousness.

Here, we observe Yun Dong-ju's adoption of collective mythic symbols, which he transformed into his personal symbols for psychological reorganisation. In summary, Yun Dong-ju's psychological

suffering partly stemmed from encountering emotions that were initially too excruciating to accept as a part of himself. However, through his poetry, he successfully integrated these emotions into his psyche, alleviating his psychological suffering and fostering a sense of healing.

About Art and Suffering

Here, I summarise my understanding of the functions of poetry explored in this chapter by briefly illustrating the general function of art and relating it to Yun Dong-ju's works and the findings of this research that has been revealed and understood so far.

Bose (2005) explained "artistic work can be the means to a more vibrant contact with painful reality" (p. 51) and mediate between fragmented, dissociated self-states and the conscious parts of self. Traumatised aspects of the self that are pre-symbolic, and thus challenging to verbalise, can be bridged through art and the externalised objects it creates (Brody, 2001). Art can function as a witnessing presence for these traumatised aspects (Bose, 2005) and offer a soothing, supportive transitional object for the artist (Lichtenberg, 1981). Additionally, Brody (2001) demonstrated how art provides a safe distance through externalisation while serving as a connective bridge to explore one's psychological states. This concept aligns with Dong-ju's utilisation of the 'poetic body' and the metaphoric and symbolic components present in his poetry. It seems that Dong-ju, by externalising his internal suffering into his poetry, could confront, explore, reorganise, and gradually transform his perspective and interactions with the world.

However, as illustrated in some of Yun Dong-ju's works such as "Time of Terror" (Yun, 1986), it is revealed that in some cases, Dong-ju moves away from the feeling-tones that are too difficult to stay with. Dong-ju begins "Time of Terror" in a more responsive state by asking "Who is there, calling me;" however, soon he feels resistant to this call and asks, "why am I being called?" (Yun, 1986, p. 36). From there, Dong-ju seems to disengage from his suffering and the associated feeling-states that are revealed in him, writing "These dry leaves that cannot feel sadness are ought to fall.../Do not call me" (1986, p. 36). Bose (2005) explained that, for some artists, their art offers a 'protective barrier.' According to Bose, the act of creating art can serve as a defense mechanism against pain or suffering, and the creative process may involve dissociation, displacement, projection, and identification. Lichtenberg (1981) and Talley (2009) noted that unbearable aspects of the self, which cannot be felt internally, can be projected and displaced into external art objects. By externalising these unbearable aspects, artists can observe them from a safe distance. Even if art does not provide complete healing, Bose suggested that art can still hold power to help one survive and cope with harsh realities.

Recent studies have explored the relationship between childhood adversity and creativity (Forgeard, 2013; Kandaraki et al., 2021; Thomson & Jaque, 2018, 2019). These articles define childhood adversity as any exposure to neglect, abuse, and/or family dysfunction (Thomson & Jaque, 2018). Forgeard (2013) revealed that individuals who have experienced childhood adversity often feel out of place or different. In Yun Dong-ju's case, the socio-political context related to his cultural group and constant migration during his youth likely contributed to his sense of adversity. Considering Dong-ju's sense of loneliness and disconnection as a border person, I can relate this to Kandaraki's (2021) illustration of artists who have experienced adversities and who often struggle to establish a sense of connection with themselves and others, leading to profound loneliness. Forgeard noted that experiences of adversity compel people to question their core beliefs, leaving nothing taken for granted and nothing considered conventional. This can be related to Dong-ju's ongoing internal battle despite the suffering it brings, as observed by various authors (Hong & Yoo, 2014; Im, 2008; Yun, 2017). Aspects such as "benevolence, predictability, and controllability of the world" (Forgeard, 2013, p. 177) are not simply given, and so new possibilities must be sought with one's own efforts. By doing so, adversity and suffering are transformed into a motivating force for the poet Dong-ju. In this sense, Forgeard, and Thomson and Jaque (2018), reveal that art can become a 'survivor mission'; art becomes a need for survival rather than something that is chosen to be desirable (Blum, 2009; Bose, 2005; Forgeard, 2013; Kandaraki, 2021). In reference to various literature, creative art can help an individual experience a sense of meaning, purpose, spirituality, power, and pleasure, which may, at the same time, coexist with experiences of vulnerability and anxiety (Forgeard, 2013; Kandaraki, 2021; Thomson & Jaque, 2018, 2019).

A Chronological Analysis of Yun Dong-ju's Works

Organising and reading Yun Dong-ju's poetry in chronological order, I noticed both disengagement and engagement of Dong-ju with his own internality. For example, in his work "The Time of Terror" (Yun, 1986), written in February 1941, he decides to disengage from his suffering. In the same year in May, he writes a poem titled "Going with Closed Eyes" (Yun, 1986). Here, he tells the children to open their eyes wide while on their journey, indicating what he is urging for himself. In the following month of June, he writes the poem "A Night Observed Upon Return" (Yun, 1986), where he consciously faces and confronts his internal flow of thought and feelings. In September of 1941, the poem "Road" (Yun, 1986) is written, followed by the poem "Another Hometown" (Yun, 1986). In both poems, Dong-ju enters a serious psychological battle in search for something that relates to his psychological state of loss. In "Liver" (Yun, 1986), a more complete internal conviction is formed by his use of personal symbols that are constructed by the adoption of symbols from the collective myth. The facing of psychological loss continues in the poem "Confessions" (Yun, 1986), written at the end

of January 1942. In June 1942, the poem “Easily Written” (Yun, 1986) is written. This was the last poem Dong-ju had worked on before his arrest and imprisonment in July1943, where he died in the year 1945, February. In this last poem he writes “I offer my small hands towards myself/ A very first handshake that is grasped with tears and solace” (Yun, 1986, p. 44), revealing a sense of internal consolation that perhaps led him towards a psychological integration that brought him an experience of wholeness.

Yun Dong-ju’s Star, in Darkness is Born

Viktor Frankl (1984), a Holocaust survivor, writes about how purpose and healing can be found even in the most painful experiences. Rollo May (1969,1983) also describes how a sense of healing can be experienced by generating meaning in relation to one’s subjective sense of suffering. James Hollis (1996) wrote, “the purpose of therapy [healing] is not, then, to remove suffering but to move through it to an enlarged consciousness that can sustain the polarity of opposites.” These ideas can mean that the sense of healing Dong-ju had found in writing his poetry was not achieved by the removal of his psychological suffering, but by facing and processing his internal tensions and emotions that brought him psychological suffering through the act of writing poetry. As revealed by the findings chapters, Yun's psychological suffering seem to have become the catalyst for his poetry and prose, and therefore, his healing and transformative processes (Jung, 2009).

As Im (2008) proposed, and was explored in this chapter, it seems to me that Dong-ju, by his own choice and conscious will, continued to engage with his internal suffering through the medium of poetry. Park (2015) described that by doing so, he was able to discover new horizons beyond his own knowledge and ideology. Inserting Yun Dong-ju into James Hollis’s quote, I conclude this chapter by stating that “by dwelling in these swamplands, and working through their grievous woundings... [Yun Dong-ju had recovered] his own star [potency]” (Hollis, 1996, p. 41).

Collated Summary of the Chapters Three, Four, and Five

In Chapter Three, I discovered that Lee (2005) considered symbols as part of the ‘poetic body,’ and these symbols functioned as sensory organs that held self parts of Yun Dong-ju. The concept of the ‘poetic body’ was connected to both the chrysalis of the monarch caterpillar, and the idea of maternal holding. It was shown that through this holding, Dong-ju could undergo the process of ‘ja-aa-bun-yeol,’ which is similar to a caterpillar using its chrysalis to dissolve and transform. To reiterate, ‘ja-aa-

bun-yeol' is a psychological process that involves breaking down the known self, a concept explored by Hong and Yoo (2014), Im (2008), Lee (2017), Nam (2012), and Yun (2017).

In Chapter Four, the nature of Yun Dong-ju's psychological suffering was examined. This was done to provide a deeper analysis of poetry's role in relation to psychological suffering through Dong-ju's works in Chapter Five. In this chapter, we examined Dong-ju's subjective and creative use of metaphors and symbols through various literature and some of his poetic works. While analysing the poem "Liver" (Yun, 1986), it became evident that elements of Dong-ju's self, which had dissolved in the psychological process of 'ja-aa-bun-yeol,' were preserved through their projection into symbols and metaphors in the poetry. Through this process, Dong-ju could externalise challenging emotions and more consciously explore his internal world, which appeared to facilitate transformative experiences, leading to psychological growth and healing.

Chapter Six – DISCUSSION

Coagulation

I embarked on this journey with a distant intellectual curiosity, seeking to understand the relationship between poetry and psychological suffering through the lens of a single poet. There, I came to notice that my psychological relationship with Yun Dong-ju became a significant focal point for this research.

At first, I was a stranger to Dong-ju and his poetry. Over time, his poetry resonated with my sense of disorientation, the 'scatteredness', and gradually he transformed from a stranger to a friend. Eventually, I began projecting parts of myself onto Dong-ju, creating a partial merger of our identities through his poetic writings. This process allowed me to understand both of us better as unique individuals. As I engaged in this hermeneutic dance with Dong-ju's subjectivity, it paradoxically strengthened my own sense of identity, making me feel more authentically 'myself.'

Exploring these unprecedented psychological processes has evidently guided my journey. It appears that through this hermeneutic process, the horizons of our subjectivities engaged in a dynamic interplay, facilitating a closer attunement, bridging differences, and enriching the expansion of my understanding of Yun Dong-ju and his works. This process is described as the 'fusion of horizons' by Gadamer (2004). Through this fusion, my understanding of poetry as an art form and medium has evolved. I once held a biased belief that art was associated with isolation and inspired by solitude. Initially, my research focused on the potential of poetry for individual use in coping with suffering. However, I have come to realise through this hermeneutic process that poetry has significant potential to bridge differences between subjectivities with varying histories and cultures, suggesting its relational potential.

Regarding Poetry, Psychological Suffering, and Psychotherapy

In this section, I discuss the findings derived from my research question: "What can we learn from Yun Dong-ju's works about the relationship between poetry and psychological suffering?" I further consider the implications of these findings for the field of psychotherapy and mental health.

This research has revealed the multifaceted role of poetry in providing healing amid experiences of suffering. I have illustrated the notion of healing in alignment with James Hollis' (1996) perspective, where healing is not the absence of suffering but the discovery of inner strength that enables us to bear suffering by fully facing and processing the emotions arising from suffering. The functions of poetry understood in this dissertation may contribute to and strengthen the already existing contemporary poetry therapy practices. Various therapists use poetry and writing to assist clients in accessing and expressing difficult emotions which can facilitate self-reflection, an integral part of the potential for healing (Chavis & Oster, 2004; Fox, 1997; Mazza, 2003; Reiter, 2007; Zimmermann, 2005). Breckenridge (2020) suggested that poetry can serve as a therapeutic instrument, implying its potential healing effect on the psyche when effectively integrated into therapeutic approaches.

The concept of 'personal myth' as a function of poetry was observed in Yun Dong-ju's works. This function involves the transformation of an individual's inner narrative that may lead to self-realisation and self-actualisation that brings psychological growth through the act of writing poetry. Goldberg (1986) and Sartre (2007) have both suggested that constructing one's personal narrative offers a sense of meaning and counters the existential crisis of not knowing who we are. Some authors capture the potency of constructing personal narratives that provide meaning by their own experiences (Frankl, 1959; Rousseau, 1953) and some through a narrative that captures an imagined protagonist's experiences of search for meaning by understanding, constructing, and making conscious their own personal story (Camus, 1946; Hesse, 1927). In Dong-ju's use of poetry, these narratives were encapsulated using poetic language and the creation of personal symbols inspired by nature and collective myths. These functions I argued, endowed Dong-ju with the ability to contain, express, and navigate his nuanced and subjective emotional realities. Frankl (1959), through his personal experiences of being a captive at Nazi concentration camps, argued that individuals can find meaning in life even in the most adverse conditions. Sartre (1943) expressed that all individuals can realise the freedom that one has to find meaning and authenticity in their lives. I believe that, at its essence, how Dong-ju found meaning in his suffering through these poetic processes lies at the heart of the healing function of poetry, as understood in the current research. The core potency of poetry seems to lie in the process of seeking meaning in one's own life, even in the midst of suffering.

Further, the potential of poetry in relation to psychotherapy can be supported by what was found about art and trauma. In this research, it was discovered through various literature (Bose, 2005; Brody, 2001; Russell, 2009; Lichtenberg, 1981; Talley, 2009) that art forms, including poetry (Meares, 2016; Mlinko & McGilchrist, 2010), can assist in integrating fragmented aspects of the self that remained unintegrated due to trauma, facilitating the process of achieving self-coherence and meaning making. Because poetry can help engagement with both emotional and intellectual facets (Meares, 2016) it can be effective with specific client groups such as those with unspoken trauma, including adverse early

experiences that lacked comprehension and expression outlets such as language, or individuals like Dong-ju who endured political turmoil, where it was unsafe to explore or express their experiences.

Here, I am compelled to compare poetry's holding function to the therapist's role in reference to Meares' (2016) thoughts about poetry and its similarity to maternal holding. Yun Dong-ju used art as a means to hold his experiences of suffering, which also highlights the 'missing other'. Yun Dong-ju's tendency to use art as a missing other, a holding container, might reflect his disposition, marked by a tendency to withdraw and sever relational connections during periods of suffering. Understanding Dong-ju's behaviour brings to mind thoughts explored by Jamison (1993, 1995), Plath (1960), Richards (2010), and Van Gogh (2009), regarding how artists may descend into depression and self-isolation through their art, hindering and even self-sabotaging their connection to others (Jamison, 1993). This darker side of art implies the potential value of another subjectivity that can be present alongside the artistic components, such as a therapist.

What is discussed above may suggest and give rise to implications concerning the therapist's creativity and their underlying value systems regarding creativity and art. Raghuram (2007) posited that "an intuitive psychiatrist can delve into the mind of the poet by sifting through the maze of phrases, metaphors, images, and symbols" (p. 221), highlighting the effectiveness of therapeutic work when therapists engage with the poetic mode of existence. The evolving thoughts about the therapist's intuitive creativity suggest that the therapist's ways of being and relating to the world, people, and objects are pivotal in grounding the effectiveness of using poetry as a therapeutic tool. It also invites consideration of the therapist as a 'poetic body' that holds the client's psychological processes. Pageau and Peterson (2021) delved into how an individual's mode of being deeply influences their interpersonal connections; while Rogers (1961) explored how a therapist's temperament, beliefs, and relational attitude impact the therapeutic process. Both Pageau and Peterson, as well as Rogers's thoughts, seem to contribute to the idea that a therapist's character introduces complexity when using poetry as a healing medium in therapy, emphasizing the need for deep reflection and alignment with the therapist's subjectivity. It also suggests that the therapist's subjectivity itself can act as a poetic presence in sessions that are not necessarily labelled as poetry therapy.

During the process of selecting the initial 18 literature sources, which were mostly written by Koreans in Korea, I noticed that many individuals projected their own interpretations of Dong-ju's poetry to serve their own needs, particularly regarding subjective views on religion or politics. Such interpretations have been criticised by various authors who have addressed these biases (Choi, 2017; S. Im, 2008; S. Im, 2017; Jung, 2009; Ko, 2017; Lee, 2018; Park, 2017). Jung (2009) informed that these biases were recognised as barriers to truly understanding Dong-ju's subjectivity. By noticing these psychological patterns of the authors of the literature surrounding Dong-ju and his poetic works,

I feel that what I witnessed is: the growth of consciousness within the collective of Korean descendants seeking to recover from deep trauma stemming from their painful history, as captured in their evolving interaction with Dong-ju's poetry. My own psychological process, as illustrated at the beginning of this chapter in relation to Dong-ju's subjectivity, seemed to have manifested on a larger, collective scale which I am possibly observing through the broader body of literature.

If this observation is indeed close to truth, it may imply that poetry may both serve to unveil subjective experiences of psychological suffering and can be used to reveal insights about collective trauma and its psychological effects. When the body of literature were observed as a whole, the evolving criticisms about past literatures regarding Dong-ju's poetry seems to indicate the growth of collective consciousness, which can further indicate the collective psychological healing that had occurred through the anchoring provided by Dong-ju's poetic works. What is discussed here indicates the potential of poetry as a healing medium for both individuals and collectives, as well as in addressing intergenerational trauma in individuals.

The discussed points lead me to explore cultural implications. Various sources indicate that each culture possesses its unique language and anthropological symbolic systems, influencing worldviews and the expression of emotions (Beatty, 2010; Lutz, 1986; Lyon, 1995; Reddy, 1999; Wierzbicka, 1986). In essence, cultural symbolic systems and historical interactions shape how we perceive, understand, and experience emotions (Leavitt, 1996; Middleton, 1989). Poetry, as described by Raghuram (2007), combines language and music, representing the earliest form of oral literature. Raghuram noted that "historically human beings expressed their emotions through music, from lullabies and love songs to dirges and lamentations. Add to this, ideas, and images; and poetry is born" (p. 221). This quote suggests that poetry, as expressed by American poet Donald Hall (1993), addresses both logic and human emotions. Such an insight underscores the limitation of a single word from a single language in capturing a person's emotions (Beatty, 2010). In a multicultural context like Aotearoa New Zealand, psychotherapists may encounter cultural differences, both apparent and hidden (Falender et al., 2014). In the context of psychotherapy, therefore, utilising poetic and creative modes can foster a nuanced connection between therapist and client, bridging subjective differences, enabling the expression of emotions in intricate and meaningful ways, and potentially assisting in the overcoming of cultural misattunements. What may be further indicated is the transcendent nature of art and its ability to connect the individual to the collective, which was explored by Carl Jung (1969; 1999) and other Jungian perspectives in various literature (Shamdasani, 2010; van den Berk, 2012).

A Brief Note on the Use of Expressive Arts in Therapy

In Chapter 5, discussing about art and suffering, I have explored how personal art can serve the dual purpose of both connecting and dissociating the creator of the art from their own emotions. Here, I make a brief note on importance of differentiating between the therapeutic use of art and of the personal art experiences. I do this by introducing the thoughts of various authors on the use of art in therapy, and why it is important to make this distinction as a professional working in the therapeutic field.

Levine & Levine (1998) explain that personal art making is generally seen as a form of self-expression, while art used as a tool in therapy extends beyond this with a conscious aim towards growth and healing. McNiff (2012) and Gussak (2015) both emphasize this more intentional use of art. In therapeutic settings, factors such as the client's conscious intentions regarding therapeutic goals and the relationship and alliance between the client and the therapist take the utilization of art beyond self-expression. Therefore, when art is used within a therapeutic context, Gussak (2015) suggests that it becomes a tool that facilitates clients' psychological integration with their own inner worlds by safely being present to their own emotions and thoughts that may be hard to access otherwise due to psychological suffering.

Here, the role of the therapist in relation to the use of art in therapy becomes important. Levine & Levine (1998) explain that the therapist facilitates with interdisciplinary knowledge gained from general therapy-related training, art therapy training, and their own personal experiences in relation to the expressive arts. Rogers (1998) emphasizes the importance of adequate training for therapists to practice the use of art in therapeutic settings. This relates to the therapist's conscious moral and ethical commitment towards nonmaleficence for therapy clients, considering the psychologically vulnerable position of the client during the therapy process.

In the context of Aotearoa New Zealand, various institutions provide training for therapies utilizing creative and expressive arts. For example, Whitecliffe College of Arts and Design (2024) offers training for creative arts therapy that utilizes various expressive arts. Victoria University of Wellington (2024) provides training for music therapy. The International Association for Poetry Therapy (2017) offers courses that train practitioners across Australia and New Zealand to become Poetry Therapy Practitioners. Beyond these trainings, there are associations such as the Australia and New Zealand Arts Therapy Association [ANZACATA] (n.d.a). In the "Ethics and Standards" (ANZACATA, n.d.b) provided by ANZACATA, the professional responsibilities of art therapists are stressed, advising that ongoing professional development is directly related to nonmaleficence towards clients.

Future Research Possibilities

Based on the discussed implications, I propose two research possibilities that could benefit the Aotearoa New Zealand's context and the fields of psychotherapy and mental health.

The first suggestion is to explore poetry's multifaceted role as a bridge in cross-cultural psychotherapy. The primary objectives include examination of how poetry might facilitate cultural understanding, improve communication, and shape therapeutic relationships within multicultural settings. This exploration could deepen understanding of the intricate relationship between poetry, cultural sensitivity, and therapeutic alliances. It seeks to highlight poetry's profound impact on transcending and reflecting on cultural disparities in psychotherapy within the multicultural setting of Aotearoa New Zealand; ultimately, enriching therapeutic practices.

The second suggestion is to explore poetry's roles in psychotherapy and collective healing, particularly as a therapeutic approach for processing cultural trauma and as a tool for addressing collective trauma within specific cultural or historical contexts. Such research might illuminate how poetry can serve as a potent therapeutic medium for addressing cultural trauma and promoting collective healing.

The research suggestions mentioned above could be further explored through literature reviews using qualitative methods, such as poetic inquiry. Poetic inquiry is a method that, as described by Brown et al. (2021), can foster creative exploration and facilitate deeper and richer engagement with the research topic. When combined with the future research suggestions I have made, poetry itself could become both the method and the subject of study. Both of the suggested research, aims to provide valuable insights in the fields of psychotherapy and mental health, potentially enhancing the use of poetry as a transformative tool for healing in the context of Aotearoa New Zealand.

Limitations and Strengths

This research entailed an intensely nuanced focus on two primary subjectivities: Yun Dong-ju and me. Yun Dong-ju presented as the main anchoring subjectivity who provided his works to further my understandings about poetry in relation to psychological suffering. There were also authors of 18 core articles, mostly Koreans who resided in South Korea and had studied in the Korean language. I was the hermeneut, engaging with the texts guided by the hermeneutic attunement and best reflexivity that I could offer. The importance of self-reflexivity in hermeneutic research paradigms was emphasised by the French philosopher, Paul Ricouer (2016).

To delve into strengths and limitations of this research, it felt important to understand my own 'positionality' (Court & Abbas, 2022), especially in relation to Yun Dong-ju's works. According to Court and Abbas (2022), a researcher can be an insider or an outsider in relation to the topic that is being researched. Yanto and Pandin (2023) in referencing to Court and Abbas called this emic (insider) and etic (outsider) position. On reflection, I came to realise that both my emic and etic positions were closely intertwined with the concept of 'cultural codes' (Court & Abbas, 2022).

According to Molinsky (2007), cultural socialisation shapes individuals' behaviour norms, internalised and stored as scripts or schemas, which activates in specific roles during interactions. Furthermore, Geertz (1973) described culture as a historically transmitted fabric of meanings expressed through symbols, facilitating communication, knowledge transmission, and attitude formation—a concept often referred to by social scientists as 'cultural codes'. The reflexivity surrounding the 'cultural codes' (Court & Abbas, 2022) of the subjectivities involved in hermeneutic research paradigm is paramount because it acknowledges the critical role of self-awareness and introspection in understanding and interpreting cultural phenomena (Harvey & Myers, 2002).

My emic positionality stems from sharing ancestral roots with Dong-ju, thus, our cultural codes closely overlap. Additionally, we both are a Korean diaspora, navigating geographic migrations and daily cultural complexities. My emic positionality affects my understanding of Dong-ju's suffering, which stems from cross-cultural code-switching, a concept explored by Molinsky (2007). Also, I possess personal experiences in writing poetry as a means of processing suffering. These positions have aided the research process. However, it is essential to understand the limitations of emic positionality. My proximity to Dong-ju's subjectivity and the development of my relationship with his texts within his works included emotional attachments and detachments, as previously illustrated in this chapter. Therefore, the interplay of closeness and distance necessitated a careful hermeneutic attunement and reflection (Geanellos, 2000). Our shared ancestry and poetic backgrounds might have inadvertently introduced unchecked assumptions during the interpretive process. Ferrara (1995) and Finlay (2009) suggested that closeness in position can restrict the hermeneut from having a broader perspective due to their subjective values relating to research topic. However, it can also be a strength alongside researcher's well-developed reflexivity (Finlay, 2009), as this closeness allows for a deeper attunement.

My primary etic positionality arises from being born in a different sociopolitical era of Korea, one characterised by independence and rapid economic growth. I then migrated to a culture outside the Asian geographic area, where I acquired English as a second language. Both points imply significant differences in cultural codes, affecting the hermeneutic process. Although Dong-ju's era would have

been intergenerationally encoded into me as the descendant, I have not experienced that era firsthand, resulting in a potential lack of contextual understanding and perhaps occurring in some misattunements. However, my etic positionality offers the advantage of objectivity, as suggested by Geanellos (2000), comparably to the authors of the 18 articles.

Combining the discussed etic and emic positionalities, along with a background in psychotherapy and an interest in Jungian thought, I may have been able to provide fresh insights into Dong-ju's works through this research. As demonstrated earlier, the 'cultural code,' as comprehended through various authors (Court & Abbas, 2022; Geertz, 1973; Molinsky, 2007), served as the central theme when exploring the strengths and limitations of this research. The translation process, which engaged both myself and a Korean speaking friend raised in Aotearoa New Zealand, demanded consideration of this cultural coding. It necessitated a diligent commitment to cultural and artistic attunement to avoid losing the nuances of the original text and Dong-ju's subjectivity.

Finally, another strength of this study emerges from its interdisciplinary nature, bridging the realms of psychotherapeutic research and poetry. Extensive literature on therapy underscores how a therapist's ongoing growth and integration can deeply impact the therapeutic relationship (Aron & Anderson, 1998; May, 2011; Tessman, 2003; Yalom, 2009). By expanding the horizons of psychotherapy through interdisciplinary research and gaining insights into the field's limitations, the current research may add to the growth of the psychotherapy profession.

Closing

As I woke up from an unremembered messy dream the morning after completing the draft of this writing, a question came to mind: Does the human psyche really prefer to naturally move towards healing? In the natural world, both the laws of growth and decay can be easily observed. Human beings are said to possess consciousness which means that, differently to nature there is a presence of 'will' that can decide to move towards life or death. This 'conscious will' can be present in everything we do, including the use of poetry as I have come to notice on this journey. I hope that the sense of integration I have experienced continues beyond the completion of writing this dissertation. The value of integration, of my identity as an artist and a psychotherapist, holds personal and potentially collective value in our world that increasingly devalues the right hemisphere, associated with creativity and art, as echoed by the insights of Iain McGilchrist (2021), a British psychiatrist and neuroscientist. And so, I close this dissertation with an excerpt from my poem as I have done at the opening of this opus.

She smiles, fluttering her wings.

Further and further, deeper and deeper-

I am invited.

And so,

I find, and hope to find-

Darker, even darker parts of this land of night.

Even if it means to be painfully burned,

I will reach out with my arms fully open.

And I will embrace this precious heart,

My soul,

My little porcelain bubs,

That has endured and will endure, many more deaths. (Yoo, 2023)

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Appendices

Appendix A: Table of Acquired Data for Searched Articles

Database	Keywords	Search Results	Relevant Articles
Korean Citation Index (KCI)	윤동주	451	40
Korean Citation Index (KCI)	윤동주 and 고난	11	1
Korean Citation Index (KCI)	윤동주 and 슬픔	25	5
Korean Citation Index (KCI)	윤동주 and 심리적 고난	0	0
Korean Citation Index (KCI)	윤동주 and 심리적 슬픔	0	0
APA PsycExtra	“Yun Dong-ju”	0	0
APA PsycExtra	“Yun Dong-ju” AND suffer*	0	0
APA PsycExtra	“Yun Dong-ju” AND sorrow	0	0
APA PsycExtra	“Yun Dong-ju” AND psychological suffer*	0	0
APA PsycExtra	“Yun Dong-ju” AND psychological sorrow	0	0
APA PsycInfo	“Yun Dong-ju”	0	0
APA PsycInfo	“Yun Dong-ju” AND suffer*	0	0
APA PsycInfo	“Yun Dong-ju” AND sorrow	0	0
APA PsycInfo	“Yun Dong-ju” AND psychological suffer*	0	0
APA PsycInfo	“Yun Dong-ju” AND psychological sorrow	0	0
APA PsycInfo	“Yun Dong-ju”	0	0
APA PsycArticles	“Yun Dong-ju”	0	0
APA PsycArticles	“Yun Dong-ju” AND suffer*	0	0
APA PsycArticles	“Yun Dong-ju” AND sorrow	0	0
APA PsycArticles	“Yun Dong-ju” AND psychological suffer*	0	0
APA PsycArticles	“Yun Dong-ju” AND psychological sorrow	0	0
JSTOR	“Yun Dong-ju”	8	3
JSTOR	“Yun Dong-ju” AND suffer*	1	0

JSTOR	“Yun Dong-ju” AND sorrow	3	0
JSTOR	“Yun Dong-ju” AND psychological suffer*	0	0
JSTOR	“Yun Dong-ju” AND psychological sorrow	0	0
Ebsco	“Yun Dong-ju”	52	2
Ebsco	“Yun Dong-ju” AND suffer*	7	0
Ebsco	“Yun Dong-ju” AND sorrow	1	0
Ebsco	“Yun Dong-ju” AND psychological suffer*	0	0
Ebsco	“Yun Dong-ju” AND psychological sorrow	0	0
Scopus	“Yun Dong-ju”	3	0
Scopus	“Yun Dong-ju” AND suffer*	0	0
Scopus	“Yun Dong-ju” AND sorrow	0	0
Scopus	“Yun Dong-ju” AND psychological suffer*	0	0
Scopus	“Yun Dong-ju” AND psychological sorrow	0	0
Google Scholar	“Yun Dong-ju”	366	15
Google Scholar	“Yun Dong-ju” AND suffer*	52	3
Google Scholar	“Yun Dong-ju” AND sorrow	50	10
Google Scholar	“Yun Dong-ju” AND psychological suffer*	0	0
Google Scholar	“Yun Dong-ju” AND psychological sorrow	0	0
PEP	“Yun Dong-ju”	0	0
PEP	“Yun Dong-ju” AND suffer*	0	0
PEP	“Yun Dong-ju” AND sorrow	0	0
PEP	“Yun Dong-ju” AND psychological suffer*	0	0
PEP	“Yun Dong-ju” AND psychological sorrow	0	0

Appendix B: Selected Poetry of Yun Dong-ju in Chronological order

Life and Death

Written: December 24, 1934

Today life again sang the death's overture
When will the end of this song come?

People of the world
Dance to this song
that seems to melt bones
Before the sun set, people
had no space to think
about the horrors at the end of this song.

As if engraving in the centre of the sky
who is it that sang this song

And like the aftermath of sudden rainfall
Who is the one who ended this song?

Left only with bones and the dead
These great victors of death!

A Single Candle

Written: December 24, 1934

A single candle-
I smell the fragrance spread in the room.

Before the altar of light collapsed
I saw a pure sacrifice.

His body like the rib bones of the goat,
Even the will in his heart that is the source of his life
Burns,
by the shedding of pearly white tears and blood.

Even then, on the table head
the light of the candle lingers
dancing like a celestial maiden.

Like a pheasant running from the eagle
Through the hole of the window darkness escapes, from
my room where in it is scattered-

I taste the fragrance of the great sacrifice.

On the Street
Written: January 18, 1935

Raging gale sweeping through
Street of the northern country
Pearl of the city
Swimming under the streetlamps,
small mermaid, that is me
By the light of the moon and the streetlamps
On one body, two, three shadows,
enlarges and shrinks.

Street of suffering
Heart that walks
this grey night street
Whirlwind stirs
one layer, two layers
in loneliness
shadow arises from this heart
Azure fantasy
rises and falls.

Firmament
Written: October 20, 1935

In that summer's day
A passionate poplar
reached out and shook its arms
to touch
the azure breasts of the firmament.
In the small fulcrum of the boiling sun
under the tent-like sky
Sky-, and thunder
chattered,
leading the clouds that were dancing.
Away to the southwards,
High, firmament in one breath
spreading on top of the branches
called forth the full moon and the wild geese.

A young fresh heart burns by the idealism
His autumn day of longing
laughs at the tears of the withering leaves.

Mountain Forest
Written: June 26, 1936

Emptiness caused by the clock hitting on the heart
is called ‘mountain forest’.

Drenched in time for a thousand years, this deep serene forest in the mountain
must be destined to embrace this tired body.

Above the black pulsing wave of this forest
darkness tramples on this young heart.

Far away, first summer frog cries
Passing history of this village is bitter.

Only these stars shining between the branches
calls me to the celebration of the new day.

I pause, standing still
One, two, I count this darkness.
Distant-, vastness.

The evening wind suddenly causes the leaves to shake
Swish-, fear comes to contaminate.

Dusk Becomes Ocean
Written: January, 1937

The day, into the dark black waters
submerges... waving gently- sinks...

There- curious flock of black fish
flies to cross this stained ocean.

Seagrass dried out became like the autumn leaves
each seagrass is in sadness.

A painting of bright landscape hung on the western window
The sorrow of the orphan hanging own clothing

Now, with resolution for the first sail in mind
On the floor of the room, rolling... rolling...

Dusk becomes ocean, and
today countless boats
would have submerged into these waters.

Turgenev's Hill

Written: 1939

I was walking over the hill… in that moment, three beggar boys walked past me.
The first child had a basket tied around his withered back. Inside the basket, there was a collection of various trash, including a bottle of cider, kanzume, pieces of metal, and old socks.
Second child, the same.
Third child, the same.
Bushy hair, darkened face, bloodshot eyes with tears
Lips colourless- blue, ragged clothes, feet bare- torn,
Oh, how terrifying is the poverty that swallowed up these boys!
My heart moved with sympathy.
Rummaging through my pocket, everything that should be there was inside.
Fat wallet, watch, handkerchief….
However, no courage was found, to give all of these things away. My hands, just fiddling.
I called out to them, 'children-', with the intention to have a warm conversation.
The first child glanced back with his bloodshot eyes.
Second child, the same.
Third child, the same.
Children whispered amongst themselves, as if to say that you don't matter to us-
Still whispering, walked over the hill.
There was no one on the hill.
Only thing falling, is darkening dusk----

Self Portrait

Written: September, 1939

Going around the edge of a mountain on my own, I gaze into the lone standing well by the rice paddy.

Inside the well
moon shines bright, clouds flow past, open sky, blue wind blows and there is autumn.

And, there is a man.
Somehow, I come to hate the man, so I turn back.

Thinking on the way back
I feel pity towards this man.
Returning to the well, peering inside, I find that the man is still there.

Again, I feel hate towards this man, so I turn back.
On the way back, contemplating, I start to long for him.

Inside the well
moon shines bright, clouds flow past, open sky, blue wind blows, autumn is there
and the man is there- like a nostalgic memory.

Hospital

Written: December, 1940

Face hidden under the shadow of the apricot tree, lying in the hospital backyard, a young women is sun bathing with her pale legs exposed under her white garment.
No one comes to visit, this women who feels heart ache for most waking hours of the day – not even one single butterfly
The wind is absent in the branch of apricot tree that does not feel sad.

After enduring unexplained pain for a long time, I came here.
However, the old doctor does not understand illness of young people. He says that I am not sick.
This unbearable trial, this overwhelming fatigue, I should not express anger.

The women stands and straightens her clothes, holding closely to her chest a bundle of marigold picked from the flowerbed, disappears into the hospital wards.
Hoping for the health of that women, no- also for the swift recovery of my own health- I try laying on the place where she was resting.

Eight Fortunes

Written: December, 1940

Blessed are those who mourn
Blessed are those who mourn
Blessed are those who mourn
Blessed are those who mourn
Blessed are those who mourn
Blessed are those who mourn
Blessed are those who mourn
Blessed are those who mourn

We will, for eternity, be in sorrow.

Time of Terror
Written: February 7, 1941

Who is there, calling me.

This shadow is cast, by the dry leaves- vividly lush
I, here-, still have breathes left.

I, who had no chance to lift my hands
I, who had no sky to express to- by the lifting of these hands

There is no sky where this one body may depend on
why am I being called?

When the work is done, in the morning of my death
Dry leaves that cannot feel sadness are ought to fall...

Do not call me.

Going with Eyes Closed
Written: May 31, 1941

Children, who adores the sun
Children, who loves the stars

It is darkened with night
go with your eyes closed.

What seeds you have
sow them on the way.

If your foot trips over a rock
open your closed eyes wide.

A Night Observed Upon Return
Written: June, 1941

As if returning from the world, I now return to my small room and turn off the light.
Keeping the light on is a tiring work,
Because that is like an extension of the day-

Now, I should open the window to shift the air.
In stillness, I gaze out into the darkness—dark, just like the room, dark like the world. The path I walked in the rain is still wet.

For there are no methods to cleanse the resentment of the day, in stillness I close my eyes.
The sound that flows into the heart(mind),

Now,

Thoughts ripen on their own like a crab apple.

Waters in the mountain valley
Written: June, 1941

Suffering human suffering human
In the waters flowing from the hem, and
In the stream of water flowing in the depth of the heart
With this night there is nothing to say.
Sounds of the street and songs that cannot be sung.
As if to hide, to avoid- sitting near the stream
I leave love and work to the hands of the street
In stillness in stillness
Let’s head to the ocean,
Let’s head to the ocean,

Road

Written: September 31, 1941

I have lost something.
Unsure of what and where
Two hands searching in each pocket
I walk outside onto the road.

Stone and stone and stone endlessly one after the other
I move following this stonewall.

The iron door on the stonewall is closed firmly
Casting long shadows on the road

The road flows from morning to evening
From evening to morning

Touching the stonewall, tears welling
When I look, the sky is shamefully blue

The reason why I walk this road absent of grass
is that on the other side of these walls, residue of myself is still present

And the reason why I live
Is to find what is lost.

Another Hometown

Written: September, 1941

On the night that I returned to my hometown
My skeleton followed me and lay in the same room.
This dark room flows into the space
Perhaps from the sky, wind blows in like a sound.

Gazing into the skeleton
finely weathering in the dark
Eyes fill with tears, is it me crying
Or is it the skeleton
Or is it the beautiful soul that is crying

Dog with unbending principle
Barks of darkness through the night
Dog that barks of darkness
Is probably the dog that is hunting me.

Let's go let's go
Let's go like the hunted men
Without letting the skeleton know
Let's go to another beautiful hometown.

Night of counting the stars

Written: November 5, 1941

In the sky that seasons pass
It is full of autumn

I, without worry,
might count all of these stars of the autumn...

Each stars, one, two, being engraved in the heart
are now uncountable, because
the morning arrives too easily
tomorrow's night is still left to be spent
and my youth is yet to be exhausted

On a star, memories,
On a star, love,
On a star, loneliness,
On a star, admiration,
On a star, poetry,
On a star, mother- mother.

Mother, on each star I call upon a beautiful word. Children I shared tables with at elementary school, these foreign girls names like Pae, Kyung, Ok, name of those girls whom already became a mother, names of neighbours who are in poverty, pigeons, puppies, rabbit, mule, roe deer, 'Francis Jammes', 'Rainer Maria Rilke', I try calling names of poets like these.

These people are too far.
Like the stars that are unfathomably far,

Mother,
and you are far in the North Gando.

I, longing for something unknown
On the top of this hill where many stars had rained on
I tried writing each letter of my name,
and then, hid it with dirt.

In my reflection, the reason why some bugs cry throughout the night
is because it is lamenting this shameful name.

However, after winter, spring will also come to my stars, and there
like green grass growing on the grave
On the hill where the letters of my name are buried
grass will be lush as if proud.

Liver
Written: November 29, 1941

On the rock painted with sun at the seashore
Let's spread this clammy liver out to dry

Like the rabbit who fled from Caucasus mountains
Go round and round the boulder's edge to protect this liver

My withered eagle that I have fostered for so long!
Come tear this meat and eat without burden

You shall grow fat
And I shall grow thin, however

Turtle!
I will not fall again into the seduction of the dragon palace

Prometheus, pitiful Prometheus
Who for the sin of stealing the fire had a millstone tied to his neck
Prometheus sinks endlessly

Street with no signboards
Written: 1941

Landing on the station platform
There is no one

All guests,
People who seem like guests.

Every house is missing a signboard,
No concerns for finding a home.

Red hue,
Blue hue,
No words lighted

In every corner
Benevolent old gaslights
Are lit,

When the wrist is held,
All, wise people.
All, wise people.

Spring, summer, autumn, winter
Returns in its order.

Confessions

Written: January 24, 1942
(Last poem written in Korea prior migrating to Japan for his tertiary studies)

In the brass mirror that is tarnished with green
My face lingers
which dynasty's relic is this
to be so disgraceful-

I shorten my confession into a line.
Twenty four years and one month,
What joy have wished for whilst living

Tomorrow or the day after on one joyful day
I must write another line of confession.

Why, did I on that youthful day-,
Did I offer such shameful confession.

Night after night I clean my mirror
with the palms of my hands and the soles of my feet.

Then the backside of a figure
walking alone under the meteor
appears in the mirror

White Shadow
Written: April 14, 1942

On the corner of the road, where the dusk is deepening
Listening in stillness with these ears that had withered throughout the day
Sounds of footsteps on the darkening grounds

Was I clever enough
to hear these footsteps.

Only now, foolishly realising everything
For a long time, in the deepest part of my heart
Sending off so many 'I' that had suffered
back to the homeland

Into the dark corner of the street
white shadow silently disappears,

White shadows
White shadows that had graciously loved,

I send all of myself back
Turn into the back alley with sense of emptiness
Returning to my room stained like dusk

Like a ram, with deep conviction
Let's chew on the grass with no worries for the whole day

Poem, Easily Written
Written: June 3, 1942

Outside the window, night rain whispers
Six tatami room is of no country of mine

Knowing that being a poet is the commandment from the heavens,
Shall I try writing a line of poetry here

Receiving tuition money in the envelope
Snugly drenched with the scents of sweat and love

University notes tucked on the side of my body
I head off to listen to an old professor's lecture.

When I think about it, I had lost my friends in youth,
one, two, all of them

What is hoped by me
I, who is alone, sinking into the depth?

Living life, is said to be hard
And poetry written so easily
Is a shameful thing.

Six tatami room is no country of mine
Outside the window, night rain whispers

I light the lamp to send some darkness away
I of the end who waits for the arrival of the morning that will come like an era

I offer my small hands towards myself
A very first handshake that grasps with tears and solace

Appendix C: Selected Prose of Yun Dong-ju

Where the Shooting Star Fell

Written: Estimated as being written between 1939~1941

It is night.

The sky- so deeply azure, has darkened into darkest grey- only stars are vividly shining.
Darkness is not only murky, it is freezing cold.
In this weighty atmosphere, there is a young man, scornful towards self.
Let's call him 'I'.

I think that I was gestated in this darkness, grown in this darkness and I still exist- I live in this darkness.
Because I am lost and am without a destination, I sway this way and that.
In fact, I am haggard as if I am the focus of the century.
In lightly passing thoughts, there is nothing holding my ground, and at the same time, there is nothing crushing down my head. But internality is not like this.
I am really not that free.
If I were lively like the dayfly, living in an 'as if' way- that would be a relief, but I am not!
I turn on the thoughts, as if there lurks another focused light at the point of this symmetry.
If groped for, perhaps it would be obtainable.

Rather than me being too naive to grope and obtain, isn't it that I have not distributed in my mind- the readiness to do so?
I realise that- happiness invites a peculiar guest, and so it seems that it is a must-, to make payment dutifully with another role.

This night, feeling like a tabernacle of horror to me, as it were in my childhood, is a myth that has dissipated. And so, this night, being likened to a burning ecstasy, is like a stone undigestible within my desires.
This night only has to be the enemy of my trial.

If this remains solely in the vividness of idealism, that would be a pitiful thing.
Nodding into sleep in the village where thatched houses are crowded close—this scenery becoming the source of beautiful (light of) words of poetry is the story of the past generation; in today's world, this scenery reminds of unspeakable tragedy.

Now, let's hypothesize that a rooster flapping its wings cries out a spicy cry, chasing the night away, driving the dark into the eastern corner—inviting a new guest.
However, there is no need to be frivolously welcoming.
Look, even if the dawn has arrived, this village is still hopeless as it were, and I too am in hopelessness. However, you and I—we are not beings who should stand hesitating here in this crossroads.

A tree is here.

He has been my neighbour and a friend for a long time.
This is not due to commonality of personality or environment.

As it were-, it is nothing more than a textbook miracle that exemplifies that; even between extreme opposites, affection can penetrate.

At first, I looked down on his existence with pity.
When I stood in front of him, I became sorrowful, and my pitying heart covered my sight.
When I look back, there won't be an existing creature happier than a tree.
Even within a stone-, a stone that has no comparison in its sturdiness, exists nutrients, even if it may slightly lack. So, why wouldn't it be possible to grow roots of life wherever we go? Why wouldn't we have complaints about mundane life wherever we stand?
When it feels dull, a light breeze is bound to blow. When boredom hits, a bird will come to sing before its flight. When famished, a line of rain will fall. In the nighttime, conversations with stars, all gathered warmly in closeness, will unfold. A tree does not need to encounter the assignment of directed action. Whether by the happenstance or by an artificial means, a tree just needs to 'be' in its ground of birth, absorbing plentiful and endless nutrients from the earth, letting brilliant light in-, sustaining its life with graceful ease, peering towards the sky, its arms stretching in growth. Isn't this happiness incomparable with anything else?

In this night, the heart of this tree transfers into my heart, my heart that feels pity towards self, due to an unresolved assignment. For the fact is, I cannot pride myself in the boastful action, and this pain is felt right into my bones-, and there is no elder here and there that I can hold trust in. Then, should I be consulting this clever tree for the rightful direction?

What direction must I move towards-? Where is east, where is south? oh! That star streams down like a lightning.
Where that star fell must be where I must go.
If so-, dear shooting star! Please fall where you were destined to fall.

Appendix D: Final Reflection and A Poetry of Yun Dong-ju

I understand that typically, appendices are not additionally included at the end of a hermeneutic exploration. However, I felt a sudden and profound desire to do so as it aligns with the essence of this journey. The poem “Prelude” (Yun, 1986) only came to my attention as I completed the writing and formatting of this dissertation. Around the same time, a friend sent me a quote from a book, reflecting on the symbol of the chrysalis that I explored in this dissertation, that was inspired and formed by my personal encounters with butterflies.

> Serving the Self and doing inner work can come with the price of tremendous psychic pain, an experience of dying and becoming. This Phoenix experience in analysis also reminds me of Nietzsche’s dictum in Thus Spoke Zarathustra: “you must wish to consume yourself in your own flame: how could you wish to become new unless you had first become ashes!” (Nietzsche 1968, p. 64). (Gudait & Kelly, 2022)

The process of burning psychic pain and, therefore, suffering, of the soul's death and rebirth, has been an experience of my recent months. This is also observed in Yun Dong-ju's poetry, as explored in this dissertation. The concept of psychological alchemical burning is further explored by Marie-Louise von Franz (1980), accompanied by the illustration below:

Figure 2
Burning a Salamander from Musaeum Hermeticum, 1678 (engraving)

Fig. 2. German School. (17th century). *Burning a Salamander from Musaeum Hermeticum, 1678 (engraving)*. [engraving]. Private location.

The endings experienced in our lives serve as transitions into multiple beginnings, signifying recurring cycles of death and rebirth within our psyche. The essence gained through this process, which brings strength to our inner life, was symbolized as a star in this dissertation in relation to Yun Dong-ju. As this work concludes, alongside the days and experiences that parallel this journey, lies a prelude to something I cannot fully articulate at this moment. Something stirs within me—in my inner self, within my psyche, within my soul. Therefore, I have translated and included this poem using the same method discussed in Chapter Two under the heading 'A Note on the Validity of Translations.' In this section, I present the translation of Yun Dong-ju's poem "Prelude" (Yun, 1986) along with the underlying thoughts and feelings about endings and beginnings. This serves as a prelude, anticipating a new beginning into the unknown.

Prelude
Written: November 20, 1941

Until the day I die, facing the sky,
My wish is to leave no trace of shame,
I have suffered
Even from the gently passing wind that stirs a single leaf.
I shall love everything that is dying
With a heart that sings of the stars,
And I shall walk the path
Bestowed upon me.

On this night, it seems, a star is brushed by the passing wind.