“Issues of Postcolonial Theories in Zainichi Literature: Hybridity and Mimicry in Tachihara Masaaki’s *Tsurugigasaki* and *Tsumugi no Sato*”

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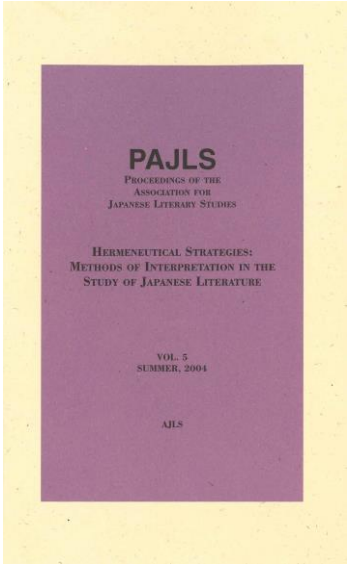

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ISSUES OF POSTCOLONIAL THEORIES IN *ZAINICHI LITERATURE*: HYBRIDITY AND MIMICRY IN TACHIHARA MASAAKI'S *TSURUGIGASAKI* AND *TSUMUGI NO SATO*

Yoshiko Matsuura

Postcolonial concepts such as hybridity, third space, and mimicry function as an effective vehicle for the analysis of *zainichi literature*; however, a facile application of these concepts results in distorted images of *zainichi* literary works. This paper will analyze the controversial points of the above-mentioned postcolonial concepts by way of analyzing literary works by Tachihara Masaaki (立原正秋, 1926-1980), a Korean Japanese writer who immigrated to Japan during the colonial period and whose work presents an intricate stance toward hybridity and assimilation.

It is not until Takai Yūichi published the book, *Tachihara Seishū* (立原正秋), in 1991, that Tachihara came to be known as a full Korean. Previous literary criticism on Tachihara's works had focused on the manner in which the theme of medieval aesthetics is handled by the author, the son of a Korean nobleman married to a Japanese woman. For example, Miki Taku confesses in his book review of Takai's *Tachihara Seishū* that before he read the book, he had attributed Tachihara's profound knowledge of Japanese tradition to his Japanese blood (Miki, 17). Several critics discuss Tachihara's literary works by connecting them to the Japanese medieval tradition[1] or by analyzing the kimonos that Tachihara's characters wear.[2] Even after Takai revealed Tachihara's ethnic background, some critics still focus on Tachihara's imprint on Nō drama,[3] and very few critics regard Tachihara's literary works as being part of *zainichi literature*. Takai elaborately portrays the writer Tachihara Masaaki, but never sufficiently analyzes Tachihara's works. Kawamura Minato dedicates one chapter to *zainichi literature* in *Sengo bungaku o tou* (戦後文学を問う [*Questioning Postwar Literature*], 1995) and mentions Tachihara's background, only providing a brief discussion of *Tsurugigasaki* (剣ヶ崎

[1] Takeda Katsuhiko discusses Tachihara's literature by referring to Zeami's *Kadensho*, and Masuda Shōzō questions Tachihara's perception of Nō.

[2] Kōno Hisako analyzes the texture, dyeing, and colors of the kimonos portrayed in Tachihara's works.

[3] Hashizume Shizuko and Tatsumi Toshi discuss Tachihara's *Takigi Nō* by referring to Nō drama.

[*Cliff's Edge*], 1965). Yomota Inuhiko's article, "Tachihara Masaaki: Nihon no Marāno bungaku (Tachihara Masaaki: Marano literature in Japan)," is the only one that provides an in-depth discussion of Tachihara's novels by considering Tachihara's Koreanness. Yomota deals with Tachihara's novel, *Seirusuman Tsuda Junichi* (セールスマン・津田順一 [*A Salesman, Tsuda Junichi*], 1956), and considers Tachihara's work in conjunction with Marano literature. The critical attempts, satisfactory or unsatisfactory, made after the publication of Takai's book, clarify that the conventional way of reading Tachihara's works overlooked this author's position as a Resident Korean.

As recent criticism shows, Tachihara's literary works need to be read from a perspective that considers his Korean background, that is, a perspective that incorporates postcolonial elements; however, his literature cannot entirely hold postcolonial interpretations because it includes elements that do not simply praise Homi Bhabha's concept of hybridity. Thus Tachihara's works cannot be interpreted through a monolithic approach, either a conventional or a postcolonial one. In this paper, I will apply Bhabha's concept of hybridity to Tachihara's *Tsurugigasaki*, as well as this critic's concept of mimicry to *Tsumugi no sato* (紬の里 [*Village of Pongee*], 1970-71), analyzing whether those concepts sufficiently explain the complexity of Tachihara's two novels or not. I will then address both the practical and impractical aspects of Bhabha's "hybridity," suggest the effectiveness of applying Bhabha's "mimicry" to *Tsumugi no sato*, and then investigate the potential of future postcolonial analyses of *zainichi literature*.

In *The Location of Culture,* Bhabha analyzes the hybridization of the Bible in colonial India in the chapter entitled "Signs Taken for Wonder," focusing on the ambivalent relationship between the colonizer and the colonized. He defines the concept of "hybridity" as follows: "Hybridity is a problematic of colonial representation and individuation that reverses the effects of the colonialist disavowal, so that other 'denied' [sic] knowledges enter upon the dominant discourse and estrange the basis of the authority - its rules of recognition" (114). Bhabha deconstructs the dominant discourse by indicating the unfeasibility of it maintaining the purity of the Bible. Some resident Korean writers adopt Bhabha's hybridity as a writing style strategy. Since most *zainichi* literary works are written in Japanese, the language of the majority, they appear similar to mainstream Japanese literature. However, a careful reading of *zainichi* literary works reveals linguistic hybrid situations that challenge mainstream Japanese literature. [4]

[4] By analyzing the linguistic hybridity in *zainichi literature* as represented by Ri Kaisei, Kin Kaukei, and Tachihara Masaaki, I have found that the authors

For example, Ri Kaisei (李恢成) inserts Korean words in *Kinuta o utsu onna* (砧をうつ女 [*The Woman who Fulled Clothes*], 1972) to impress the reader with the gap between Japanese and Korean, and Kin Kakuei (金鶴泳) creates his own writing style by embodying his stuttering in *Kogoeru kuchi* (凍える口[*The Benumbed Mouth*], 1966) and repeating loaned words and words related to "I" or "self." Compared to these two writers, linguistically, Tachihara does not make a drastic attempt to undercut mainstream writing; he nevertheless succeeds in creating hybrid characters in *Tsurugigasaki*.

An important aspect of *Tsurugigasaki* is that all the main characters, who are biologically hybrid, show various attitudes toward ethnicity. The story portrays ordeals that the brothers, born to a Japanese mother and a father of Korean heritage, endure. Their father deserted the Japanese army and returned to Korea during World War II. After their father left Japan, the two brothers lived in Tsurugigasaki, a real place located southeast of the Kanagawa prefecture. The older brother, Tarō, regards himself as being neither Korean nor Japanese. Rather, he views himself merely as a "dangling man" who oscillates between two polarities, Korean on the one hand and Japanese on the other. Tarō makes the following statement about hybridity in *Tsurugigasaki*:

> 「……摑みどころのない世界、これが混血の世界だ。混血児の内面の動きは、平行運動に似ている。平面上の二つの直線が、または直線と平面とが、あるいは二つの平面が、いくら延長しても交わらない、混血の内部はそんな世界だ。……」(103)

> We live in a hybrid world, nothing is ever clear cut. The inner movements of a person with mixed blood are like the movement of parallels. If you have two parallel lines, they will never cross no matter how far you extend them. The world is composed of that kind of hybrid, always side by side, but never meeting. (27)[5]

The hierarchy between these two lines, the oppressor and the oppressed, created in the colonial period, still exists in the postcolonial age. Tarō

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intentionally or unintentionally create linguistic hybrids, which impact mainstream literature. See Matsuura.

[5] The quotes from *Tsurugigasaki* are taken from Stephen W. Kohl's translation.

refers to this type of hybridity, describing the dissonance between the two lines:

> 「……俺のなかでは、圧迫者と被圧迫者の血が平行して流れ、いつまでたっても終りのない葛藤を続けている。……」(103)

> I have the blood of the oppressor and the blood of the oppressed flowing in me in equal parts, and that conflict will go on forever. (27)

Most readers of *Tsurugigasaki* at the time it was published might have no doubt that immigrants cannot avoid being involved in the binary search for a unitary self. Tachihara seems to recognize this hegemonic trend and presents the concept of hybridity not as a challenge to the reader's unitary self, but as an obstacle for hybrid immigrants in their pursuit of a stable identity, Japanese or Korean. Tachihara superficially represents Tarō as a hybrid character, who suffers from his unstable identity. However, when readers witness Tarō repeating acrimonious comments about mixed blood, they realize Tachihara's hidden intentions to question the binary selection between the oppressor (Japanese) and the oppressed (Korean). Tachihara makes Tarō deny the feasibility of either his father or uncle becoming fully Korean or fully Japanese in the following dialogue, which takes place between Tarō and his younger brother, Jirō:

> 「……考えてもみろ。叔父貴や俺達の親父が、それぞれ日本人になり、朝鮮人になり切れると思うか？できやしないよ。間の子ってのは、どっちにもなり得ないよ。言わば、そこら辺をうろついている雑種の犬と同じだ」(95)

> Think about it. Is it really possible for one to become a Korean and the other to be a Japanese? Of course not. Mixed bloods can't be one or the other. They are like that mongrel dog that hangs around here. (16)

This statement means that mixed bloods are destined to stick to hybridity; therefore, a binary search for a unitary self, whether Japanese or Korean, is impossible. Tarō intentionally behaves as a Japanese in front of his Korean classmate and as a Korean in front of the Japanese. He chooses to be

neither, and dangles between the two identities, that is, remains in a liminal space. Bhabha describes the "liminal space" as the "in-between space" in the following passage: "The stairwell as liminal space, in-between the designations of identity, becomes the process of symbolic interaction, the connective tissue that constructs the difference between upper and lower, black and white. The hither and thither of the stairwell, the temporal movement and passage that it allows, prevents identities at either end of it from settling into primordial polarities" (4). Tachihara adopts Bhabha's concept of liminality and deconstructs the dichotomy between Japanese and Korean identities. Thus Tachihara's real intention is not to regard hybridity as an obstacle in the path of attaining a unitary self, but to adhere to it instead.

Tarō continuously challenges the belief in a unitary self, symbolizing an adherence to Bhabha's hybridity; nonetheless, the story is not concluded in a way that praises this hybridity. Tachihara displays the positions of other characters, which are opposed to Tarō's insistence on the impossibility of identifying with one of the two lines, Japan or Korea, and his adherence to hybridity. For example, Tarō's father chooses to become a Korean soldier, his uncle opts to be a Japanese soldier, and his younger brother, Jirō, becomes a professor of Japanese medieval literature. In other words, Tarō's father identifies himself with the oppressed, his uncle with the oppressor, and Jirō locates himself very close to the oppressor. Here, it becomes evident that only Tarō adopts the concept of hybridity and the other characters try to situate themselves as either Japanese or Korean. Moreover, Tarō's cousin Kenkichi, who as a fanatic right-wing believes in the purity of Japanese people, abhors a bond developed between his sister and Tarō, and kills Tarō, a hybrid creature. Jirō considers hybridity to be a cause of his brother's death:

> 「兄さんは、頚動脈を竹槍で切られていたのです。私は、兄さんの咽喉元から噴きだす血を気の遠くなる思いで視つめ、これが混血の血だ、この血のために兄さんは殺された、と怒りがこみあげてきました。憲吉や日本の社会に対しての怒りではなく、混血である自分自身に対しての怒りだったと思います。……」(132)

> Tarō's carotid artery had been severed by the spear. I stared at the blood gushing from his throat and felt dizzy. I thought, "This is mixed blood, it was because of this blood that Tarō was killed." I began to feel angry. It was not anger at Kenkichi,

> or at Japanese society, rather it was anger at myself and my own mixed blood. (68)

Here, hybridity functions not as "the strategic reversal," which Bhabha advocates, but as a vehicle promoting the protagonist to death. Tarō, unable to endure his hybridity, chooses to be killed. In *Tsurugigasaki*, Tachihara creates complicated positions, which include both an adherence to hybridity and an escape from it. However, escaping from hybridity is never simply equated with assimilation into one of the two polarities. Rather, Tachihara portrays Tarō as a mixed blood protagonist at a dead-end, who realizes the impossibility of identifying with a unitary self and, at the same time, faces the unbearable hardship in remaining between the two identities. If Tachihara's complicated literary world can be called hybrid, this space is unlike Bhabha's hybridity, which is defined as a positive act of oscillating between two polarities. By analyzing the multilayered and complicated aspect of Tachihara's *Tsurugigasaki,* the limits of applying Bhabha's concept of hybridity became more evident. Antony Easthope points out this limit, saying, "As with his critique of Said, Bhabha's account of hybridity can be understood as an adversarial definition; that is, it is very clear what hybridity is defined *against*, what is not hybridic" ("Bhabha" 342). Moreover, in his book *Privileging Difference,* Easthope shows some shortcomings of Bhabha's concept, and concludes the section "Hybridity" by quoting Rod Edmond's words: "For many people the position of "in-between" is life-threatening, and their fragmented identities are the sign of damage rather than of discursive possibility" (58). As if applying this statement, Tachihara kills Tarō and terminates Tarō's predicament of forever remaining in between two polarities.

Tarō, however, does not just accept death brought to him by hybridity. He observes hybridity with subjectivity and attempts to release himself from the chaotic condition by believing in beauty, saying,

> 「……そして疲れ果て、しまいには虚しさと絶望がやってくる。そして、混血自体が一種の罪悪だという気がしてくる。そんなとき、一行の詩が、一枚の画が、俺を支えてくれた。ピアノの鍵を叩く。音がする。音は瞬時に消え去る。しかしその音は、ちょうど釘を打ちこむようなかたちで俺の内面に入りこんできた。そんな世界がいちばん素直に信じられたわけだ。……」(103)

> It exhausts me and in the end brings nothing but emptiness and despair. I think of having mixed blood as a kind of sin. At times like that, the only thing I can turn to is a painting or a line of poetry. I hit the piano keys. Sound comes out. In a moment the sound is gone. Nevertheless, that sound pierces my being just as though a nail is being driven in. That is the kind of world I can believe in most honestly. (27-28)

After hearing this statement, Jirō remembers *Tonio Kröger* as a novel describing the conflict between life and art, and confesses that he is impressed by the fact that Tonio is of mixed blood. Tarō's desire to pursue art is not prominently exposed in *Tsurugigasaki*, but his admiration for art is suggested as a salvation for him. Kawamura indicates in *Sengobungaku o tou* that Tachihara regards beauty as a universal thing that transcends ethnicity or blood (213). Thus Tachihara develops his own aesthetics in his ensuing literary works by imitating Japanese medieval and modern aesthetics in order to surmount the dilemma of hybridity. In the next section, I will discuss how Tachihara mimics his precursors and how his mimicry relates to his conflictual attitudes toward assimilation.

After *Tsurugigasaki* became a candidate for the Akutagawa prize, Tachihara received the Naoki literary award for *Shiroi keshi* (白い罌粟 [*White Poppies*], 1965) in 1966. Then Tachihara started writing stories with an attempt to pursue Japanese medieval beauty by following the medieval artists such as Zeami (世阿弥), Sesshū (雪舟), and Sōeki (宗易), and Japanese modern literary mainstream authors such as Kobayashi Hideo, Kawabata Yasunari, and Tanizaki Junichirō. Tachihara believes that all these modern writers have achieved an aesthetic sense comparable to the above-mentioned medieval artists.[6] When fabricating his ethnic identity as a Japanese-Korean (in fact, he is a full Korean), Tachihara may have subconsciously intended to mimic Japanese precursors. Although he gave his readers the impression that he sincerely desired to have an aesthetic sense as keen as Kawabata and Kobayashi and aspired to follow these precursors' ideas of beauty in his works, he may have realized that his mimicry would end up a strategy. Without knowing Tachihara's intention, his readers might easily mistake him as a writer of Japanese heritage who embodies the aesthetics of medieval Japan in his works.

Tachihara's mimicry develops in a text created by a Korean Japanese whose land used to be colonized; therefore, his form of mimicry differs from that of Bhabha, which exists in a colonial discourse. Bhabha indicates that when the colonizer forces the colonized to mimic the

[6] Tachihara praises these writers in his essays, *Hisureba hana* and others.

colonizer's culture and language, the intention is not for the colonized to fully transform into the colonizer. Thus mimicry, being something other than a simple reproduction of the colonizer, brings about ambivalence. The most intriguing point of Bhabha's mimicry is that the ambivalence of mimicry is a menace to the dominant group. Bhabha defines the menace of mimicry as being located in "its *double* vision which in disclosing the ambivalence of colonial discourse also disrupts its authority" (88). Since Tachihara's text is not a colonial discourse but a discourse of the post-colonized, this process cannot simply be applied to his literary text. However, it is possible to expand the interpretation of Bhabha's statement by exchanging the positions of the colonizer and the colonized. [7] Thus, when the post-colonized mimics the colonizer's discourse, the post-colonized never wants to be exactly the same as the colonizer. As if to prove this concept, Tachihara mimics and at the same time deviates from his precursors. However, the conventional readings of Tachihara's works focus on his mimicry and overlook his deviation from Japanese mainstream literature. After Takai revealed Tachihara's ethnic background, some readers who used to believe that Tachihara was of Japanese heritage are driven to reread Tachihara's works, seeking to discover the elements that hinder the detection of the signs showing Tachihara's Koreanness. Some readers who believe that only a writer with a Japanese heritage can construct a pure Japanese culture find their ethnocentric attitudes challenged by Tachihara. By examining *Tsumugi no sato*, I will analyze how Tachihara mimics and deviates from his precursors, thus challenging and undercutting simplistic readings of his works.

Tachihara wrote *Tsumugi no sato* as *taishūshōsetsu* (大衆小説 [popular stories]). The first chapter of this story appeared in a popular magazine, *Shōsetsu seven,* in May 1970, and the second, third, and fourth chapters also appeared in a popular magazine, *Shōsetsu shinchō,* in July, August, and September of 1971. Some readers may have the impression that *Tsumugi no sato* was a popularization of Kawabata's *Yukiguni* (雪国 [Snow Country], 1935-47) because the characters and the setting are remarkably similar to Yukiguni's. Because of the close resemblance, Tachihara received severe criticism in a Kanagawa newspaper article dated January 12, 1972, stating that the story is a parody of *Yukiguni. Yukiguni* has three main characters who encounter one another in a snow country:

[7] Tachihara immigrated to Japan from Korea during the colonial age and started writing after the war, in the postcolonial age. Here, I call him and his native land the post-colonized and define Japan and its people as the colonizer because there are still colonial traces in the post-colonized.

the protagonist Shimamura, a ballet critic living with his wife and children in Tokyo, Komako, a geisha, and Yōko, a beautiful and young village girl. Tachihara also sets *Tsumugi no sato* in a snow country and creates characters that are similar to the ones in *Yukiguni*: the protagonist Takashina, a university professor and textile researcher living with his wife and daughter in Tokyo, Shihoko, a widow and weaver, and Orie, a young geisha. Some readers might come to the conclusion that the characters and the setting of *Tsumugi no sato* are modeled on those of *Yukiguni*; but at the same time, these similarities paradoxically reveal differences between the two works in terms of the symbolism of femininity and the accomplishment of aesthetics.

In *Yukiguni*, Kawabata represents a perfect form of beauty by uniting Komako's sexual maturity and Yōko's virginity. The male protagonist Shimamura, a dilettante, enjoys the beauty that is established by integrating those two different elements of Komako and Yōko. Although Shimamura feels guilty because of Komako's affection toward him, he never relinquishes his attitude as a connoisseur of art to appreciate the beauty of the two women. On the other hand, in *Tsumugi no sato*, both Shihoko and Orie are close to the type of Komako, a realistic woman, not to Yōko, a heavenly creature. Following Kawabata, Tachihara uses the expression "ii onna da" (いい女だ) (*Tsumugi no sato* 85, 129), which is quoted from Shimamura's line of *Yukiguni*, "kimi wa ii onna dane" (君はいい女だね [You're a good woman (146)])[8] (68), which can be interpreted as a way to sexually praise women. In *Yukiguni*, Kawabata uses this expression only when addressing Komako, but never uses it with Yōko. Komako feels unhappy to hear Shimamura use this expression and starts weeping because she realizes that Shimamura regards her as a woman who has lost her purity, which Yōko still protects. In contrast, Tachihara applies this expression in reference to both Shihoko and Orie because he ultimately regards them as the same type of women. Tachihara's Shihoko and Orie reply in similar ways, without being hurt when they hear Takashina use the expression. Takashina, with a wry smile, finds Orie asking him the same question as Shihoko, "Atashi no doko ga iino?" (あたしのどこがいいの [Which part of me is good?])[9] (129) This episode shows that both Shihoko and Orie are similar in that they both accept being regarded as the protagonist's sexual object.

The endings of the two stories also show the difference between them in terms of the accomplishment of aesthetics. Kawabata concludes *Yukiguni* by stating: "sā to oto o tatete ama no gawa ga Shimamura no

[8] The quotes from *Yukiguni* are taken from Edward G. Seidensticker's translation.
[9] The quotes from *Tsumugi no sato* are translated by Matsuura.

naka e nagareochiru yō de atta" (さあと音を立てて天の河が島村のなかへ流れ落ちるようであった [the Milky Way flowed down inside him with a roar (175)]) (80). This statement represents Shimamura's assimilation into the ultimate essence of femininity. On the other hand, Tachihara ends the story with Shihoko's lamentation: "ā watashi wa koko de shinukamoshirenai! shihoko wa moeteiru yukiyama o mitsumete koe o ageta" (ああ、わたしはここで死ぬかもしれない! 志保子は燃えている雪山を視つめて声をあげた [Ah, I may be dying here! Sihoko cried, watching the burning snow mountain]) (177). While Kawabata establishes aesthetics by complementing the two different elements of Komako and Yōko, Tachihara does not reach this aesthetic goal because Shihoko and Orie, instead of opposing each other as characters, are similar to each other. Thus the purpose of Tachihara's writing *Tsumugi no sato* seems to be focused on delineating a protagonist's feelings toward a love triangle rather than developing a certain aesthetic approach. Tachihara concentrates on portraying Takashina as a protagonist who has difficulties creating a balance between his feelings toward Shihoko and Orie.

Besides representing femininity and aesthetics, there is a conspicuous contrast between *Yukiguni* and *Tsumugi no sato* in terms of the representation of the relationship between the protagonist and the female characters. The protagonist of *Yukiguni* does not get deeply involved with the female characters, and the end of the story implies that he will leave for Tokyo after he reaches the metaphysical stage by assimilating into the ultimate essence of femininity in the snow country. Shimamura is a traveler who has a place to return to; in other words, he does not let go of his way back home. Kawabata's protagonist in *Izu no odoriko* (伊豆の踊子[*The Izu Dancer*], 1926) shows the same inclination; he also goes home after he enjoys the aesthetic culmination, which is brought on by traveling with a young dancer in the Izu district. On the other hand, the protagonist of *Tsumugi no sato* decides to divorce his wife, moves to the snow country, rents a room, and gets involved with both Shihoko and Orie. Consequently, he finds himself being confined by the two women and finds it difficult to escape from their clutches. Takashina continues oscillating between the two women indecisively. Like the author Tachihara, who lives in the diaspora and never returns to his homeland Korea, Takashina, a traveler, has lost his way home. Tachihara describes the deadlock in which Takashina exists as a traveler of Heimat-loss or the loss of home:

> これだけ棲みついてしまえば旅の思いは消えるはずなのに、高階はいまだに旅にいる思いをしていた。<私に言わせれば、あのひとはまだ見つける事が出来ないので、

> 旅をしているのです>[10]またこの言葉がおもいかえされた。もしかしたら俺は無方向に歩いているのかも知れない……。そういえば、いつも暮れ方になり、一日が終ったといった感じがしなかった。朝もそうだった。これから一日がはじまる感じを味わったこともなかった。（159）
>
> Since he has lived here this long, the feeling that he is traveling must have disappeared; however, Takashina feels that he is still traveling. Again he thinks about the words, "If you ask me, that person cannot find the thing, so he is still traveling." Takashina thinks, "I may walk aimlessly… Well, I never feel that the day is over at sunset. I feel the same way in the morning. I have never had the sense that the day begins."

Because the protagonist wanders aimlessly, the ending of *Tsumugi no sato* is incomplete and ambiguous. At the end of the story, Tachihara depicts Shihoko as a heroine at an impasse who is driven into a corner because she is tired from the triangle relationship and frustrated with her lover's enigmatic behavior. Not only Shihoko, but the readers as well, are confused by Takashina's statement:

> 三人三様に行きくれたとしたら、それはそれでいいではないか。行きくれて困るということはなかった。ある価値のために自己否定をした、というのであれば、行きくれてそれほど困るわけはないだろう、と高階は考えたのである。（168）
>
> It would be alright that the three of us would be stalled respectively. We will not be in trouble even if we are stalled. Takashina thought, "There will be no reason that we will suffer from being stalled if we negate each ego for a certain value."

In this paragraph, Tachihara suddenly uses the word "jiko hitei" without explaining why the three characters negate each of their egos. "Jiko hitei" is actually to deny the egos that the characters have internalized, and "aru kachi" is what the complex triangle relationship will

[10] Tachihara mentions that the protagonist quotes this phrase from a French novel in a previous section of *Tsumugi no sato*.

bring to them. When considering that Tachihara believes in Zen Buddhism, "jiko hitei" is an indispensable step toward Zen transcendence, and "aru kachi" is the aesthetic culmination that the transcendence will bring about. However, since Tachihara never provides any clues about "jiko hitei" and "aru kachi" in *Tsumugi no sato*, it is impossible to specify what they refer to. His readers just note that the protagonist Takashina accepts the fact that the three characters cannot transcend the physical world in order to achieve the metaphysical stage. In his essay "Nihon no niwa" (日本の庭 [Japanese Gardens], 1977), Tachihara confesses that the negation of his ego is incomplete without showing repentance. Moreover, he sympathizes with Musō Soseki (夢窓疎石, 1275-1351), a Zen Buddhist, who lived during the medieval period and was not able to reach the ideal state because of his vulgarity.

Unlike Kawabata, whose protagonist reaches metaphysical beauty, Tachihara chooses to keep his characters gratifying their lusts in the real world for a certain reason, which he does not disclose to his readers. Consciously or subconsciously, Tachihara might hesitate to mimic Kawabata's metaphysical beauty, which leads him to totally assimilating into Japanese mainstream literature. As a result, his characters keep aimlessly wandering in a physical world. As mentioned before, *Tsumugi no sato* is written as a popular story; however, this story also deviates from the general concept of popular stories that are supposed to provide readers with an explicit interpretation of the characters' psychological states and a sense of closure at the end. Tachihara neither accomplishes perfect mimicry nor follows the general concept of popular stories. As a result, the ambivalence is represented through the vanity of the protagonist, who keeps oscillating between the two women and cannot pursue the negation of his ego for a reason that readers do not grasp. The readers also find themselves being stalled with the characters in Tachihara's story.

Bhabha's concept of mimicry brings about a blow to colonial dominance. In contrast, Tachihara's mimicry does not have such a destructive power; instead, it creates an unstable story line that does not develop the way most readers expect it to. Even if readers read *Tsumugi no sato* without knowing Tachihara's ethnic background, they will surely realize that Tachihara does not simply imitate *Yukiguni,* but they will find an ambivalent space, that is, a gap between Kawabata's impeccable aesthetics and Tachihara's intangible literary world. Tachihara's *Tsumugi no sato* is not a simple reproduction of Japanese mainstream literature, and this writer's deviance from this mainstream creates an ambivalent and unstable space for his readers.

In the first half of this paper, I discuss the practical and impractical aspects of Bhabha's concept of hybridity by applying it to Tachihara's

Tsurugigasaki. Tachihara includes hybridity as a strategic device to resist Japanese society; at the same time, Tachihara admits that there are difficulties inherent in maintaining hybridity in mixed blood identities, a fact that highlights the difficulties involved in remaining in a liminal space. Tachihara demonstrates intricate evaluations of hybridity and presents his own hybrid space in *Tsurugigsaki*. For this reason, postcolonial theories are effective in interpreting Tachihara's works to some extent, although they do not entirely determine the works. Thus postcolonial theories need to be reexamined when applied to such *zainichi* literary works as the ones written by the likes of Tachihara, who is in a hybrid position, between deceptive assimilation and latent dissimilation. For the future study of *zainichi literature*, I suggest it would be necessary to further probe elements emerging out of postcolonial theories.

In the second half of this paper, I analyze Tachihara's mimicry. Tachihara tries to solve the impasse of being hybrid and transcends ethnicity by pursuing Japanese medieval aesthetics. He writes several works including *Tsumugi no sato* by mimicking his Japanese mainstream literary precursors. When reading Tachihara's works, readers will find that Tachihara mimics the previous works only as far as the surface elements are concerned, such as setting, characters, and quotations. However, the literary space that Tachihara creates is different from that of his precursors. Tachihara locates himself in the middle, between the two extremes of perfection and mediocrity, because he knows that he cannot assimilate perfectly into Japanese society, and he intentionally or unintentionally dislikes perfect mimicry, that is, assimilation into the oppressor's domain. In my analysis, I have found Bhabha's concept of mimicry to be applicable to the ambiguous and enigmatic behavior of Tachihara's protagonist Takashina. Based on this finding, I propose analyzing Tachihara's other popular stories as *zainichi* literature from a postcolonial perspective.

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