

Mimicry' & 'Cultural Hybridity' From Homi Bhabha to Junichiro Tanizaki (Post-Colonial Studies)

by Yulis Setyowati

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Yulis Setyowati, S.Pd., M.Pd.



PENERBIT "FAJAR SATRIA"

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PENERBIT FAJAR SATRIA

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The Writer

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The Writer

CHAPTER I: PRELIMINARY

I. 1. INTRODUCTION

A. Background of the Study

Tanizaki is regarded as an important figure in contemporary Japanese literature. In comparison to other Japanese writers, Tanizaki has a unique trait which distinguishes him from others. One of them is that Tanizaki started his debut since 1910, and until his death in 1965, Tanizaki continued to be a popular, top-selling writer. It can be said that for 55 years, Tanizaki never stopped writing and his works never stopped selling.

Another feature of Tanizaki is that he was able to survive the changes going on in the Japanese society, from the Meiji era (1868- 1912), all the way through Taisho (1912-1926) and the pre-war and post-war Showa (1926-1989). During that time Tanizaki kept publishing, selling and maintaining his popularity for such a long time.

In early years of his writing, Tanizaki is infatuated with the West and all modern things. His first debuts are often discussed as part of the general tendency in the literary movements of the time. It had been noted that at 1920's in Japan the motion picture was introduced as well as other elements of modern culture, and Tanizaki was the first Japanese to found and run a film company. In line with these changing, Tanizaki changed both his writing style (from one who is infatuated with the West and all modern things to purely Japanese one) and the contents of his novels.

Tanizaki's changing style seems to be also influenced by his moving up to Okamoto. After the Great Kanto earthquake in 1923, Tanizaki decided to move to Okamoto- an area in which rich Japanese tradition was still alive and represents Japan's old culture- which is totally different from Tokyo. Living in Okamoto triggered him to write classical Japanese beauty. As a result, at this phase most of Tanizaki's masterpieces reveal the theme of clash between traditional culture and the urge to be modern country.

In a way, Tanizaki is a controversial author who subtly portrays the dynamics of family life in the context of the rapid changes in 20th-century Japanese society. Frequently his stories are narrated in the context of a search for cultural identity in which constructions of "the West" and "Japanese tradition" are juxtaposed.

Sei Ito notes, "If we removed this writer from our contemporary literature, it would surely create a huge emptiness." It is clearly shown that Tanizaki puts himself in a towering position amongst the famous writers in Japan. He started his career as a writer in 1910 when he was a student at Tokyo University. His debut work *Shisie* (The Tattooer) was well accepted. Then, his first work invites Kafu Nagai to comment entitled Tanizaki Jun'ichiro shi no sakuhin (Mr. Tanizaki Jun'chiro's works, 1911). In his critique Nagai remarks that Tanizaki produced a series of works either on exotic setting or describing strange feeling or phenomenon.

Tanizaki's fiction collection has a "Tanbiha" tone (Powell, 1983: 88). "Tanibiha" tone is sometimes can be called romanticism which newly emerged in Meiji era. It is believed that literary works possess their own characteristics and they are not always related to the writers. Moreover, in Tanbiha "focuses on the structurism or the form of the aesthetics of the literary works itself. It puts the arts of works above all. Consequently, Tanizaki is much influenced of

Poe, Oscar Wilde and Baudelaire. Tanizaki's works are portrayed "the juxtaposition of the two very different cultures that is "West" and "Japanese tradition". Those are *Some Prefer Nettles*, *Naomi*, *The Makioka Sisters* and others.

During the 1920s and 1930s, Japan saw modernity take over everything, from artistic manifestations to economic development. Some of Tanizaki's novels provide readers with an insight into the problems related to modernity which happened in that era. In this research the writer will take two novels of Tanizaki namely, *Naomi and Some Prefer Nettles*, which is considered portray the modernity in Japan.

The first novel of this research's subject is *Naomi* written in 1924 and recently regarded as one of the two or three works for which Tanizaki is best remembered in Japan. The novel portrays a vivid rapid change and development of Japanese culture in which World War I and the great Kanto earthquake occurred at that time. *Naomi* which the original title *Chijin no Ai*, has been often translated as *A Fool's love*, was written only the earthquake at the end of the Taisho period.

Naomi or *Chijin no ai* (literally A Fool's love) tells the heroine Naomi who looks like the Western actress Mary Pickford and is trained to behave like a Westerner, become the object of the hero's worship. The novel encompasses the fears of modern men and the rise of modern woman. Joji the main male character in the novel struggles to understand Naomi the main female character who represents a means of transcending the rapidly changing modern times.

Naomi or *Chijin No Ai* was first serialized in the Osaka *Asahi* Newspaper from March to June 1924 and then continued in *Josei* Magazine after a five-month interruption. The interruption was done by the government censors and the readers. At that time they considered that Naomi was immoral and too vulgar. In a fact, the work drive a certain group of reader who enjoy reading *Naomi* create the term "Naomism". The term conveys the image of a modern girl who wants to be free from Japan convention.

Tanizaki presents in the novel not only the form (the name) but also the description of the girl indeed reconstructs the charm and inadequacies of the "West". Naomi is described as "western-looking" and has west" ideology. In a way, the name, Naomi itself, sum up the great theme of the novel that is modernization.

The second novel is *Tade kuu mushi, Some Prefer Nettles*, which is generally regarded as one of Tanizaki's masterpieces. It deals with the conflict between the Westernized present and the traditional past, each one represented by a beauty who is described with some exaggeration to emphasize what they stand for. The two female characters in the novel can be regarded as the symbol of the quiet charm of the Kyoto woman; Ohisa, the Eurasian prostitute Louise and the stylish young matron of the future, Misako.

Some prefer Nettles is considered as an autobiographical one, since the central situation is unhappy marriage between two people who do not interest each other sexually and who feel a tormenting uncertainty over what to do about it. In August 1930 Tanizaki divorced his wife, who by previous arrangement. Perhaps, Tanizaki was thinking of his own marriage when he published *Some Prefer Nettles* two years before divorce.

Tanizaki (1886 -1965) is Japanese modern writer who lived in Meiji Restoration Era (1868 – 1912) which modernization is tied to ideas of industrialization, foreign involvement, and radical change. In Meiji Restoration, there were tremendous changes, a huge turning point for the country: it opened the nation to foreign trade, customs, and industry. The name 'Meiji Restoration' simply refers to a restructuring of government power, but that is perhaps

an oversimplification of the military conflicts and political disputes that characterized the period.

The events of the Meiji Restoration were unique in the progression of Japanese history, and those events and their perpetrators have left an indelible mark on Japanese society. These people and events can be seen in media as varied as movies, dramas, novels, and etc. Some of the masterpiece of Tanizaki depict this tremendous change and try to “criticize” the society in such way.

Modernization which occurred in Japan creates a new paradigm way of life among Japanese. The paradigm involves a complex and varied cultural contact, interaction and counter-globalization movements . Thus it leads to the civilization of a “new modern culture”. In line with this “new modern culture”, Homi Bhabha, a leading voice in postcolonial studies remarks those circumstances as “mimicry” and “hybridity”

Mimicry refers to adopting and adapting or even copying. It is exaggeration copying of language, culture, manners, and ideas (Bhabha, 1994: 86). Bhabha’s analysis of mimicry in his essay ‘Of Mimicry and Man’ is largely based on the Lacanian vision of mimicry as camouflage resulting in colonial ambivalence. He sees the colonizer as a snake in the grass who, speaks in "a tongue that is forked," and produces a mimetic representation that "... emerges as one of the most elusive and effective strategies of colonial power and knowledge"(Bhabha 1994: 122).

In postcolonial studies ‘mimicry’ is considered as unsettling imitations that are characteristic of postcolonial cultures. For Homi K. Bhabha, “colonial mimicry is the desire for a reformed, recognizable ‘Other’, as a subject of difference that is almost the same, but not quite” (Bhabha, 1994: 122). He is the foremost contemporary critic who has tried to unveil the contradictions inherent in colonial discourse in order to highlight the colonizer's ambivalence with respect to his attitude towards the colonized Other and vice versa. He continues: The menace of mimicry is its double vision which in disclosing the ambivalence of colonial discourse also disrupts its authority. (Bhabha1994: 126)

Both novels of Tanizaki *Naomi* and *Some prefers to Nettles* imply the complicated situation of combining new traditions with old ones. It indicates the problems which arrived together with the Meiji restoration. The community in the novels is described to accept the new standards: “Hybridity is the perplexity of the living as it interrupts the representation of the fullness of life” (Bhabha: 1990: 314). Hybridity neglects the old traditions and way of life and creates a mixture of a new one; something that bring new way of life, ideology and customs to the people.

Hybridity is one of the terms that are most commonly deployed in current postcolonial studies. Hybridity is not only a subject of intellectual inquiry but also a critical tool through which cultures and identities are analyzed. In the constantly mutating intellectual terrain of the postcolonial sphere, hybridity is perpetually being reworked and appropriated by critics and theorists in different parts of the world. Homi Bhabha has developed his concept of hybridity from literary and cultural theory to describe the construction of culture and identity within conditions of colonial antagonism and inequity (ibid, p: 210).

The two terms, ‘mimicry’ and ‘cultural hybridity’ are the focus of this research. Hence, the study will discuss Bhabha’s notion mimicry and ‘cultural hybridity’ found in the two novels and executively relate to theme of the novels. Since this research concerns on postcolonial studies, postcolonial approach will be applied to analyze the two novels, *Naomi* and *Some Prefer Nettles*.

B. Originality of The Research

This research attempts to describe Bhabha's notion of mimicry and cultural hybridity in the two novels of Tanizaki, *Naomi*, and *Some Prefer Nettles*. Yet, the writer has not found research or paper deal with postcolonial issue in Tanizaki's Novels. What have been done is that issue relating to aesthetics of distance in *Naomi*. This study doesn't contribute much to the present research. But still will give an overview of main of characters since the paper focusing on the aesthetics of them. So far the writer has not found the research or article which discussing on *Some Prefer to Nettles*. Perhaps this current research will be the first paper which studies the novels.

C. Statement of The Problems

Based on the background of the study presented above, the problems of the study can be stated as follows:

1. How is Bhabha's notion of mimicry presented in *Naomi* and *Some Prefer Nettles*?
2. How is Bhabha's notion of cultural hybridity presented in *Naomi* and *Some Prefer Nettles*?
3. What are the similarities of Bhabha's notion of mimicry presented in *Naomi* and *Some Prefer Nettles*?
4. What are the similarities of Bhabha's notion of cultural hybridity presented in *Naomi* and *Some Prefer Nettles*?
5. What are the differences of Bhabha's notion of mimicry presented in *Naomi* and *Some Prefer Nettles*?
6. What are the differences of Bhabha's notion of cultural hybridity presented in *Naomi* and *Some Prefer Nettles*?

D. Objective of the Study

In line with the problems, the objectives are:

1. To describe how Bhabha's notion of mimicry used in *Naomi* and *Some Prefer Nettles*
2. To describe how Bhabha's notion of cultural hybridity used in *Naomi* and *Some Prefer Nettles*
3. To describe the similarities Bhabha's notion of mimicry used in *Naomi* and *Some Prefer Nettles*
4. To describe the similarities Bhabha's notion of cultural hybridity used in *Naomi* and *Some Prefer Nettles*
5. To describe the differences Bhabha's notion of cultural hybridity used in *Naomi* and *Some Prefer Nettles*
6. To describe the differences Bhabha's notion of mimicry used in *Naomi* and *Some Prefer Nettles*

E. Significance of the study

The analysis of the study is intended to give meaningful contribution for both the writer and the readers to get a vivid and deeper comprehending on Bhabha's concept of mimicry and cultural hybridity. It is expected that after reading this study, the readers is able to learn more Bhabha's ideas of the two terms. Specifically, this research is hoped to provide

worthy knowledge not only for literature insight but also for teaching atmosphere. The following paragraphs will give details on that contribution.

In relation to literary teaching, it is expected this research enlarge the knowledge both for teachers and students. For teachers, this research can be an alternative material to the class. Indeed as teacher, s/he needs to broaden her/his mind, and one of the way is can be done by reading literature. Through reading literature, someone could widen the horizon of thinking, find the art of life or even entertain themselves. For students, they can get many aspects of life, learn features of language, or are able to enhance their ability to read novel intelligently. Furthermore, since this study deals with cultural globalization, the students will be able to raise their multicultural awareness and to get various perspectives of a different society.

In relation to literary creativity, this research is expected able to sharpen one's literary creativity by giving the interpretation and criticism to achieve a higher degree. Thus, this study lets someone to have a chance to exploit their thought or creativity to employ other researches on Tanizaki's works.

Besides, having reading literary works intensively, one will not only get literal message of the work but also implied values. Moreover, s/he could catch the side of the story from her/his own perspective, which then inspire her/his to write their own creative work.

In relation to the theory being use⁵ in this research, it is highly hoped that the finding of this study will strengthen the theory of Bhabha's notion of mimicry and cultural hybridity. Thus, it will enrich the reader's insight of postcolonial studies. Then, this research is expected to give theoretical contribution to literary study, exclusively on prose (novel). While none of the students in UNESA have ever been studied Tanizaki's novels *Naomi* and *Some Prefer Nettles* particularly study on Bhabha's concept of mimicry and cultural hybridity.

F. Scope and Limitation

To have sharp analyses, this s⁶ly within the scope of postcolonial studies. The theory will be used to analyze the data is the concept of mimicry and cultural hybridity by Homi Bhabha. The concept of Homi Bhabha is chosen because Bhabha is considered as a leading figure in postcolonial studies.

The study is limited mainly on Tanizaki's novels namely *Some Prefer Nettles* and *Naomi*. *Naomi* is written by Jun'ichirō and translated by Chambers, A.H. in 1986. It was published 1985 in Boston, by Tuttle Publishing. *Some Prefer Nettles* was published in Singapore in 1955, by Turtles Publishing. The⁷ major female characters in the both novels are taken to be the focus of the analysis, namely Naomi in *Naomi* and Misako in *Some Prefer Nettles*.

G. Definition of key terms.

The following is the operational definitions of the key terms used in the present study:

1. Postcolonial Study
Postcolonial study is a study which critically discusses and analyzes literature works from countries that have been former colonies. It also discusses a problematic way in which the colonized people gain a sense of belonging with a strong national feeling. Postcolonial study concerns with the positive and negative effects of the mixing of people and culture.
2. Mimicry
Mimicry is copying, adapting, imitating of a language, culture, manners or idea.
3. Cultural Hybridity
Hybridity is a concept in colonialized country that mainly talks about how cultural blend of cultures or traditions. It portrays the situation whereby individuals and groups belong simultaneously to more than one culture.

II. 2. METHODOLOGY

This chapter explains and depicts method of the research, which are used to collect and analyze the data of this research. It features theoretical approach, research object, data sources, data collection techniques, data analysis technique and procedure. Finally all of these features would be revealed thoroughly below:

A. Theoretical Approach

Since this research employs postcolonial approach, postcolonial criticism are used in the study. Postcolonial theory proposed by Bertens (2007) and combines with the one proposed by Robert Young (2001) are main concepts to be employed in this study. Bertens and Young claims that Postcolonial studies examines how two different cultures meet at the beginning, and one of them dominates another with their superiority and finally become new culture and civilization (2007: 174 & 2001: 69). In this case, this study intends to focus on analyzing the cultural clash between Japanese culture and Western which become hybrid. This is because of the Meiji Restoration in Japan at that time.

Dealing with the achievement of an intended goal in answering the research problems on chapter one, this research entitled Bhaba's Notion "mimicry" and "cultural Hybridity" in Tanizaki's novels *Naomi* and *Some Prefer Nettles*, the ground theory which is applied is the Bhabha's concept of the two terms (Mimicry and cultural Hybridity). Mimicry is an exaggeration of copying of ideas, language, manners, and culture of the dominant culture that differentiates it from mere imitation. While hybridity is a blending culture and identity within condition of colonial antagonism and inequity. It is the process by which the colonial governing undertakes to translate the identity of the colonized within a singular universal framework, but then fails producing something familiar but new.

1 The notion are taken from Bhabha's books called *The Location of Culture* (1994) and *Nation and Narration* (1994). By these theories, the writer tries to find out Bhabha's notion of mimicry and cultural in both novels *Naomi* and *Some Prefer Nettles*. Here, comparative study is applied to reveal the mimicry and cultural hybridity beyond the similarities and differences represented in the two of Tanizaki's novels. The data for this research are gathered by reading books, taking notes, and getting online to e-books, journals and articles related to the object of the study.

B. Data and Source of Data

5 The data employed in the present study are the Bhabha's notion of mimicry and cultural hybridity which composed in dialogue and description, for example about characters, setting of time, setting of places, etc., in both Tanizaki's novels *Naomi* and *Some Prefer Nettles*. The main data was taken from Tanizaki's novels *Naomi* and *Some Prefer Nettles*. The first novel, *Naomi* was originally written in Japanese published in New York, by Vinatage International, translated into English by Anthony H. Chambers. Meanwhile, the second novel *Some Prefer Nettles* was written in Japanese published in Singapore by Tuttle Publishing, translated into English by Edward G. Seindensticker. The additional data or supporting data here refers related journals of literature, e-books, and internet references. In addition, the concept of Bhabha's mimicry and cultural hybridity were applied to analyze the findings.

C. Technique of Data Collection

5 This research has aims to describe Bhabha's notion of mimicry and cultural hybridity in Tanizaki's novels *Naomi* and *Some Prefer Nettles*. Furthermore, the technique of the data collection was arranged and guided into procedure of data collection which incorporates the information about the data; main data was taken from the two novels, whereas supporting data was taken from articles, journal of literature, and other related sources which have close correlation with the main data. In addition, the collecting data method includes several steps, as follows; intensive close reading, noting the data, highlighting, exacting data from the novels were chosen in doing this research from beginning to produce the result of this research.

The data was collected through documentation techniques, because the data of this research are written documents. Upon documentation techniques, the methods were arranged into five steps, as follows:

1. Intensive close reading
In this stage, the reading activity consisted of skimming and scanning. Skimming is intended to get a general idea what the two novels, *Naomi*, and *Some Prefer Nettles* are about, while scanning is done to seek about something specific or to get a particular piece of information from the novels, i.e., cultural hybridity in found the novels.
2. Noting the data
While rereading some parts and reading for details, the note-taking of the details was done. The details cover the mimicry and cultural hybridity in each novel. After the selecting data, the discussion by scholar and informants were done due to validate and clarify the data analysis.

3. Highlighting

These activities were to give codes and highlight with different colors so as to obtain the necessary data for further analysis in related to theories of used in this research.

4. Selecting and extracting data from the novels

The data was selected by classifying based on the formulation of statement problems stated in the first chapter. This step was done to make the data sorted and filtered and classified properly according to the problems of the study.

5. Interpreting and discussing the data

This was done in order to make the data meaningful, meanwhile the discussion was completed to validate and clarify the data analysis.

D. Data Analysis

This study used multi-discipline research as the technique of analyzing data. As stated by Ratna (2009: 330) multi-discipline research is a research which combining more than one discipline. This study combined the data in the form of literary text and Bhabha's concepts of mimicry and cultural hybridity. The notion of Bhabha's mimicry and cultural hybridity which was described through the female of main character's manners and actions, the similarities and differences of the notion of mimicry and cultural hybridity in *Naomi and Some Prefer Nettles* were analyzed as explained in the previous chapter, review of related literature in order to obtain the specific data. After the two novels had been analyzed, then the data were displayed which been discussed previously. Then the data which describes Bhabha's mimicry and cultural hybridity, the similarities and differences Bhabha's mimicry and cultural hybridity in Tanizaki's novel *Naomi and Some Prefer Nettles* were described to get the findings. The findings were described and analyzed deeply then. The next chapter contains of discussion which elaborate the findings had been founded. Using Bhabha's concept of mimicry and cultural hybridity, and also the framework of Postcolonial Criticism, this study analyzed main character's speech, action, attitude, thought and other characters' perceptions in both novels to investigate how Bhabha's notion of mimicry and cultural hybridity were applied.

E. Verification of the Data

Verification of the data or triangulation used to verify the trustworthiness of the findings. There are three types of triangulation. The first types are "Data Sources Triangulation". It involves the convergence of multiple data sources. The second types are "Methodological Triangulation" that includes the convergence of data from multiple data collection procedures. "Expert triangulation" is used when a researcher uses expert or master to check or validate the validity of data obtain. (Denzim, 1989:71).

However, in this research, the research writer only combined two types of triangulation. First, triangulation with multiple data sources triangulation by checking the data findings related to the source or the data in how Bhabha's mimicry and cultural hybridity in Tanizaki's novels *Naomi and Some Prefer Nettles* and how the female characters in the two novels perform their action and manners which is a reflection of Bhabha's notion of mimicry and cultural hybridity then the similarities and differences of the notion of mimicry and cultural hybridity in Tanizaki's novels using Comparative Study. Second using "Expert triangulation", the research writer asked and consulted to the advisor who master in literary works. The researcher uses both types of triangulation to strengthen the data and achieve a valid result.

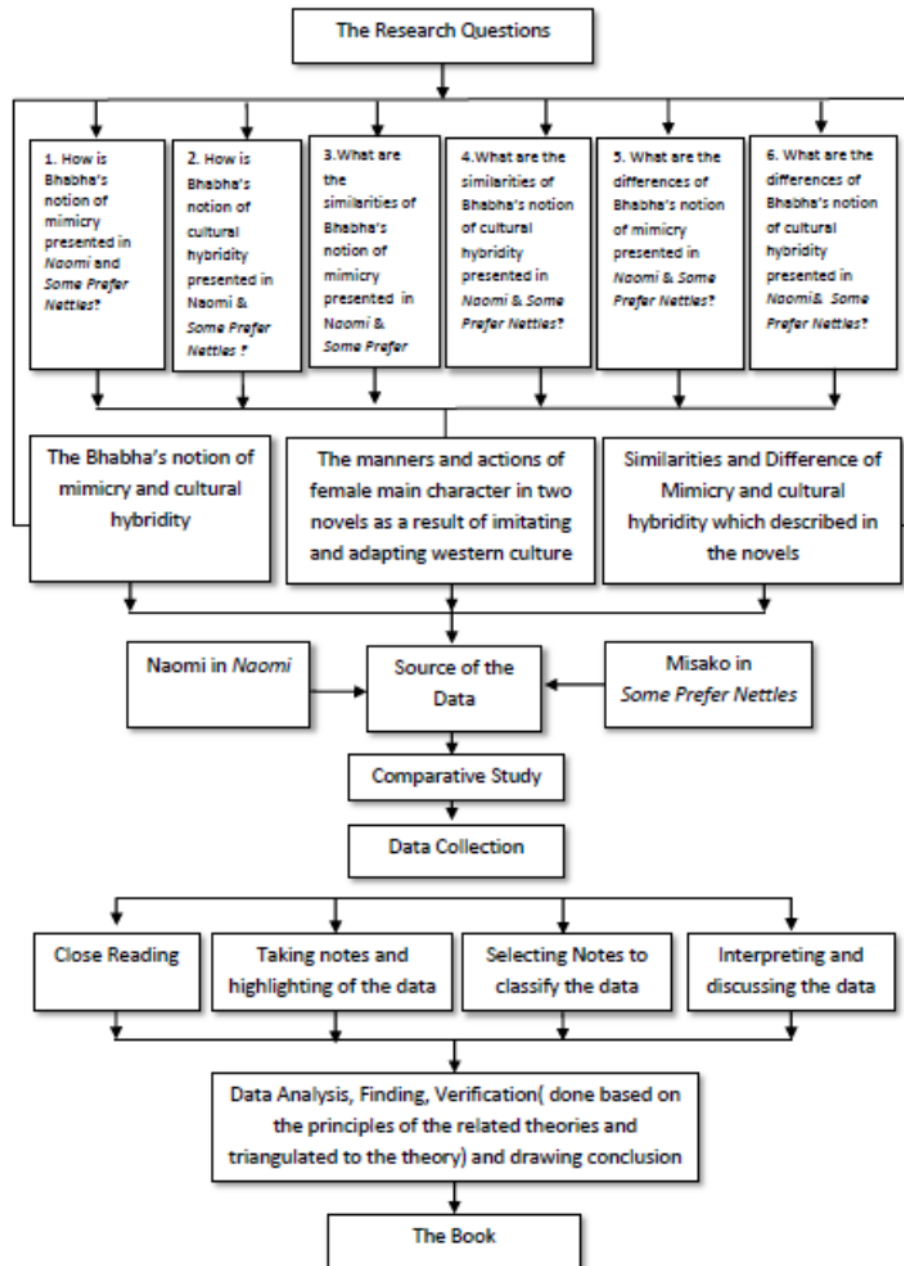


Figure 1: Framework of Methodology

CHAPTER II REVIEW OF THE RELATED LITERATURE

In this second chapter the researcher presents Bhabha theories on mimicry and hybridity which related to the statement of the problems that have been mentioned in the previous chapter. Those theories are used to verify the study, the data collection, and data analysis during the study. This chapter is divided into several sections: review of related previous studies, post-colonial approach, and followed by a general outlook of Homi Bhabha, Bhabha's notion of mimicry, Bhabha's notion of cultural hybridity, Bhabha's notion of hybridity and the last section of the discussion on culture and hybridity.

A. REVIEW OF RELATED PREVIOUS STUDIES

This part features some previous studies which have been explored by some researchers to distinguish this research and other studies that have been conducted. It is due to validate the authenticity of this study. The researcher has been observed her university library and finds no studies and researchers on Bhabha's notion of mimicry and cultural hybridity or within the object of Tanizaki's novels *Naomi* and *Some Prefer Nettles*. But there are several other studies and articles outside the university which have correlation to this research.

The first relevant previous study is "A Capstone Experience" Manuscript composed and presented by Eva Becker of Commonwealth College in 2009. The Manuscript is entitled *Inversion and Subversion, Alterity and Ambivalence: "Mimicry and Hybridity" in Sherman Alexie's Ten Little Indians*. In this manuscript, Becker analyzes inversion and subversion, alterity and ambivalence through mimicry and hybridity in the collection of short stories of Sherman Alexie, *Ten Little Indians*. Her Becker uses post-colonial studies and combines with historical approach. Becker applied namely Ranajit Guha's, Edward Said's, and Homi Bhabha's theories.

Becker in this study intends to apply Guha's concept of "inversion," as well as Said's "Orientalism," to support the foundation in considering how the "Other" has historically been represented by colonial authority and how it is necessary to invert traditional discourse in order to begin to recover subaltern agency. Then she also uses Bhabha's notion that the colonial relationship, as embodied in his conception of "stereotypical discourses". She claims that "an ambivalent one that is able to be deconstructed and thus subverted through "hybridity" and "mimicry" illustrates how Alexie's characters have recovered cultural agency" (Becker, 2009: 12).

Through Becker's manuscript, it is found out that the postcolonial theory successfully illustrate how Alexie's characters extend the scope of the subaltern to include the aboriginal diaspora of the Spokane Indians. The finding is that Alexie's characters cannot be considered "subaltern," as they exist within the realm of cultural hegemony. This classical postcolonial argument, which assumes that the relationship between the hegemonic classes and the subaltern is inherently binary, is negated by way of Bhabha's notion of "hybridity," in which both states of consciousness need not be mutually exclusive. Thus, the binarism inherent in Guha and Said's work must be reconsidered in light of the deconstruction necessary to negate traditional colonial authority.

Indeed, the unique perspective of Alexie's characters, may effectively illustrate how the "colonial mimicry" of cultural hegemony is a form of subversion, rather than submission. It exemplify how the characters are, through mimicry, able to reclaim cultural agency first through an understanding of hegemony and subsequently through an opportunism that takes advantage of "otherness" and stereotypical knowledges and works to their own benefit. Finally, Alexie's characters recover agency not only through the subversion of mimicry of hegemony, but a mimicry of indigenuity, as well, thus truly making them subversive characters that possess the ability to critique, mimic, and take advantage of both cultural states of consciousness. In effect, this ultimate display of subversion and reclamation illustrates how *Ten Little Indians* presents a powerful subaltern voice that seeks to illuminate an alternative view of indigenous self-representation in literature (ibid, 13-14).

The second previous study is written by Nadeschda Lisa Bachem. She wrote a research which provides a short insight of Yi Yang-ji's work into the concepts of postcolonial and cultural studies. It is entitled *Reading the Work of Yi Yang-ji from a Postcolonial and Cultural Studies Perspective*. In her research she employs the theory of Homi Bhabha of Identity, hybridity, mimicry, and desire in colonial discourse. She also applies the cultural studies of Stuart Hall. For the approach, Bachem uses postcolonial criticism purposed by Ashcroft, Griffith, and Tiffin in their work *The Empire Writes Back*.

It reveals that Yi Yang-ji's work is a powerful example of the hardships a single postcolonial individual in diaspora has to endure. Bachem claims that Yang-ji's work depicts the readers more than simply the story of one female with a troubled life. It demonstrates how inclusion into and exclusion from a dominant group and the process of the minority's (and majority's) building of identity work. It reveals invisible barriers within society that can still have psychological and even physical effects on the excluded subject. And finally, it proves that hierarchies and relations within society are much more fluid and multilayered than appears at first glance (Bachem, 2010: 64).

Then it includes that the myth of Japanese homogeneity shape how the main character (Aiko) perceives her identity the incommensurability of the images with the main character's real hybrid cause Aiko's identity crisis. She is made the ethnic as well as the female Other, the margin from which Japanese society is defined. The complexity of the process of identity building became obvious in Aiko's relation to her family. It is also shown from Homi Bhabha's perspective, how the relationship between the dominant (Japanese, male) and inferior (Korean-Japanese, female) part are much more arbitrary than they appear at first glance. It also tells that the relationship between both agents is marked by desire, repulsion, distrust, mutual dependence and that the dominant part is in desperate need for his or her Other to support their supremacy (ibid, 65).

From the two previous studies above, the researcher convinced that both of them will contribute a lot to this research as they have similar issues that is Bhabha's notion of mimicry and cultural hybridity. Despite sharing the same object, Tanizaki's novels *Some Prefer Nettles*, and *Naomi* has not been yet critically discuss from postcolonial studies perspective. But still it is needed to give an insight of the two novels has been discussed from different side from postcolonial approach.

Next discussion will present the research written by Yasuka Kanayama of The University of British Columbia in April 1997. The goals of Kanayama's research is 'to examine the transformation and development of Tanizaki's Aesthetics of distance' as well as in main characters' perception of reality, in three novels of Tanizaki's novels namely *Chijin no ai* (Naomi), *Shunkinsho* (The story of Shunkin) and *Futen rojin nikki* (*A Diary of a Mad Old Man*). The Title of Kanayama's research is that *The Aesthetics of Distance and Jun'ichiro Tanizaki*. This research does not give many contributions to the present research but it will help the researcher to understand more about the characters in *Naomi*. It Kanayama's research, it reveals that Tanizaki develops the art of beauty through remoteness (distance) from man's existence. She concludes that in *Naomi* how 'male-protagonist Joji destroys the pleasure of distance'(Kanayama, 1997, 23& 57).

Eventhough the essay does not concern on Postcolonial studies, indeed this article very helpful which portray the male and female character in *Naomi*. Yet, the researcher still has not find research or article or even paper which critically discussed Tanizaki's novel *Some Prefer Nettles*.

B. POSTCOLONIAL APPROACH

To start with the theory, Post colonialism as a literary theory, emerged in the late 19th century and thrived throughout the 20th century. Post colonialism is a literary approach that gives a kind of psychological relief to the people (the colonized) for whom it was born. According to Bertens, "Postcolonial studies critically analysis the relationship between colonizer and colonized, from the earliest days of exploration and colonization (2007:174). From that explanation, it shows how postcolonial examines two different cultures meet at the beginning, and one of them dominates another with their superiority and finally become new culture and civilization.

Postcolonial theory is a way to critically discuss and analyze literature written by authors from countries that have been former colonies. It also discusses the problematic way in which the colonized people gain a sense of belonging with a strong national feeling. "Postcolonial theory is always concerned with the positive and the negative effects of the mixing of peoples and cultures" (Young, 2001: 69).

Meanwhile Bertens claims that the "postcolonial theory and criticism emphasizes the tension between the metropolis and the (former) colonies, between what within the colonial framework were the metropolitan, imperial centre and its colonial satellites" (2007: 159). From this statement, it can be inferred that postcolonial theory also deals with the tensions that happen inside colonial satellites. The study also seek to realize how two different cultures become new culture in new civilization when one culture tries to dominate and combines another culture.

The next perspective about Postcolonial theory is quoted from Bhabha who believes that Postcolonial comes from Third World countries as their point of view about colonization situation and some issues like culture, social, and gender. It leads to the formulation of critical revisions around issues of cultural difference, social authority, and political discrimination in order to reveal the antagonistic and ambivalent moments within the 'rationalizations' of modernity.

Post colonialism also studies the process and the effects of cultural displacement that inevitably followed colonial conquest and rule and its consequences for personal and communal identities, and it studies the ways in which the displaced have culturally defended themselves (ibid, 160). It studies how displacement of culture gives benefit to the colonial and on the other hand makes native culture of colonial satellites countries become struggle in maintaining their original culture, behavior, and even their language itself.

Bhabha claims that “postcolonial criticism bears witness to the unequal and universal forces of cultural representation” that are involved in a constant competition for political and economic control in the contemporary world. Moreover, Bhabha sees postcolonial critique emerging from colonial experiences. He argues “Postcolonial perspectives emerge from the colonial testimony of Third World countries and the discourses of “minorities” within the geopolitical divisions of East and West, North and South. They intervene in those ideological discourses of modernity that attempt to give a hegemonic “normality” to the uneven development and the differential, often disadvantaged, histories of nations, race, communities, peoples. (1994:171)

Postcolonial theory formulates its critique around the social histories, cultural differences and political discrimination that are practiced and normalized by colonial and imperial machineries. It allows people emerging from socio-political and economic domination. It gives them a negotiating space for equity (Young: 2001:1-11, 57-69).

From those explanations, it can be summarized that postcolonial approach describes certain base of discourse of all the culture affected by the imperial process from the moment of colonization to the present day. It also covers culture juxtaposed.

C. JUNICHIRO TANIZAKI

Junichiro Tanizaki is first and foremost modern and temporary Japanese writers. Perhaps, he is the most popular author after Natsume Soseki. He was born at 24 July 1886 in Nihombashi –the old downtown merchant- in the commercial district near Tokyo Bay. His father failed at one enterprise after another and it was grandfather and mother who influenced and cultivated him. His grandfather was a successful merchant who kneeled before St. Maria. In his retrospective essay, *Yoshojidai* (Childhood Years, 1955-56) Tanizaki confessed that his worship of the West and women was influenced by his grandfather.

He started his career as a writer in 1910 when he was a student at Tokyo University. His debut work *Shisei* (The Tattoer) was warmly received by the critics. Since his family’s finances got worst, Tanizaki was forced to live his school and reside in another household as a tutor. It is noted that Tanizaki studied in the Literature Department of Tokyo Imperial University but forced to drop out in 1911, due to his inability to pay for tuition.

His first work, a one-act stage play, was published in a literary magazine which he helped found. In his early years Tanizaki became infatuated with the West and all the things modern. In 1922 he went so far to move to Yokohama, which had a large expatriate population, living briefly in a Western-style house and leading a decidedly bohemian lifestyle. This outlook is reflected in some of his early writings.

Tanizaki's masterpieces are well known as a rather shocking world of sexuality and destructive erotic obsessions; others, less sensational, subtly portray the dynamics of family life in the context of the rapid changes in 20th-century identity in which constructions of the "West" and "Japanese tradition" are juxtaposed. The results are complex, ironic, demure, and provocative.

Tanizaki's first debut was the publication of short story *Shisei (The Tattooer)* in 1910, when he was in the age of 24 and then made him become widely known and put him as reputable writer. 'The Tattooer', his best short stories, many said that it is the proof that Tanizaki was influenced so much of Edgar Allan Poe, the French Decadents, and particularly Oscar Wilde. In the story the character of a young woman starts to change when she has taken a tattoo. When in Wilde's novel the painting displays the decay of the subject of the subject, in Tanizaki's tale the artist design is the cause of the woman transformation. The theme of feminine beauty and moral integrity marked his following stories, among them 'Whirlpool' in which an evil woman poses as a Buddhist for an artist's drawing.

Tanizaki then transformed and made a change after the Great Kanto Earthquake. His previous works are noted to be infatuated with the West and all modern things. Then after the earthquake he turned to a classical Japanese beauty writer. He wrote Japanese beauty and its culture. His writing began to reflect more social concerns. His novels of this period examine the modernization to traditional Japanese values. Because of the earthquake Tanizaki moved to Kansai, an area in which rich Japanese traditions were still alive, opened Tanizaki's eyes and triggered the return of 'classicism'.

A Fool's Love, or Naomi (Chijin No Ai) is Tanizaki first novel after the Great Kanto earth quake was translated into English in 1985. It was serialized in the mid-20's, which tells a 28-year-old engineer, Joji, went through his love affair with a very young girl (Naomi), who was totally immersed into Western culture. The novel is about a man, Joji who falls in love with a little bar girl who reminds him of Mary Pickford. Between 1931 and 1935 Tanizaki turned out series of short historical novels, all of them dreamy anthems to a day when a beauty did not seem compelled to fight against its time.

Some Prefer Nettles or Tade Kuu Mushi (1928-29) Tanizaki continued the theme of clash between traditional values and modern culture and made Tokyo and Osaka symbols of the conflict. The protagonist, Kaname, considered himself a man of his time, but eventually abandoned the modern world. At the time of writing "professor Rado" (1925-28), an erotic story about an eccentric bachelor professor, Tanizaki's second marriage was ending. His third wife, Matsuko, become again for the author a target of worship, as many other women in his life.

Several of his stories had been made into films, in Japan and other countries. For *The Makioka Sisters* he received the Imperial Prize in 1949. In his later years Tanizaki lived mostly in the Kansai, the area around Kyoto-Osaka-Kobe. Mishima Yukio, from the younger generation of writers, was an ardent admirer of Tanizaki; they both were committed aesthetes. Tanizaki died of heart attack in Yugawara, Kanagawa, south-west of Tokyo, on 30 July 1965, shortly after celebrating his 79th birthday. His childhood memoirs appeared sincerely in a Japanese magazine in 1955-56, and published in English in 1988.

The table below contains the some works written by Tanizaki during the 1920s and 1930s as well as the media they were published in and its periods.

No	Year/Month	Title	Magazine/Newspaper	Period
1.	1910	<i>Shisei(TheTattooer)</i>		Estheticism
	1913	<i>Kyofu (The Terror)</i>		Estheticism
	1915	<i>Otsuya-gorosi (The Murder of Otsuya)</i>		Estheticism
	1918	<i>Kin to Gin (Gold and Silver)</i>		Estheticism
2.	1924/3	<i>Chijin no Ai (Naomi)</i>	Osaka Asahi, Josei	Interest for urban consumerist, film
	1928/3	<i>Kuroshiro</i>	Kaizo	Interest for urban consumerist, film
	1928/10	<i>Tade Kuu Mushi (Some Prefer Nettles)</i>	Tokyo Asahi, Osaka Asahi, Osaka Mainichi	Interest for urban consumerist, film
3.	1930/5	<i>Rangiku Monogatari</i>		Interest for urban consumerist, film
	1931/1	<i>Momoku Monogatari (A Blind Man's Tale)</i>	Chuo Koron	Rediscovery of Japanese (Return to classicism)
	1931/10	<i>History of the Lord of Musashi</i>	Shinseinen	Rediscovery of Japanese (Return to classicism)
	1932/11	<i>Ashikari</i>		Rediscovery of Japanese (Return to classicism)
	1933/6	<i>Shunkinsho (A Portrait of Musashi)</i>	Kaizo, Chuo Koron	Rediscovery of Japanese (Return to classicism)
	1936/1	<i>Neko to Shazo to Futari no Onna</i>	Tokyo Ninchinichi	Rediscovery of Japanese (Return to classicism)
4.	1943	<i>Sasame Yuki (The Makioka Sister)</i>		Rediscovery of Japanese (Return to classicism)
5.	1956	<i>Kagi (The Key)</i>		Interest in contemporary manners

6.	1960	<i>Yume no Ukihashi</i> (<i>The Bridge of Dreams</i>)		Interest in contemporary manners
	1962	<i>Futen Rojin Nikki</i> (<i>A Diary of an Old Mad Man</i>)		Interest in contemporary manners

Taken from Yoshiki Hidaka in *Modernity and Tanizaki Jun'ichiro's Style Reform: The Thought Process Leading To "The Taste For Classical Japanese History or Literature.*

http://cogito.ucdc.ro/2012/vol4n1/en/16_modernityandtanizakijunichirostylereformhethoughtprocessleadingtothetasteforclassicaljapanesehistoryorliteratureyoshihidaka.pdf

D. HOMI BHABHA

Homi K. Bhabha is regarded as a crucial thinker for 21st century. He is one of the most important thinkers in postcolonial criticism. He was born in Bombay in 1949 and grew up in the shade of Fire Temple. He studied in Bombay University then he took his M.A., D.Phil. in Christ Church, Oxford University. He was a lecturer in English Department of the University of Sussex. He is currently a professor in the Humanities at the University of Chicago where he teaches in Department of English and Arts.

Bhabha's works in postcolonial theory is greatly influenced by poststructuralist: Jacques Derrida and deconstruction; Jacques Lacan and Lacanian psychoanalysis and the work of Michel Foucault give a tremendous effect to Bhabha's thought. Furthermore, he also stated in his interview that Edward Said is the writer who has most influenced his works. From the explanation it can be seen that Bhabha is highly influenced by Western poststructuralists.

In Bhabha's masterpiece on postcolonial studies, *Nation and Narration* (1990) he claims that all sense of nationhood is narrativized. Then, he made a major contribution to postcolonial studies by saying that how there is always ambivalence at side of colonial dominance. In the *Location of Culture* (1994) Bhabha creates concepts mimicry, hybridity and liminality. He also contributes a set of theory such as the Uncanny, the Nation, Otherness, Ambivalence and the Stereotypes to postcolonial theory. By giving those theory, it seems that Bhabha puts himself in a high rank of figure in post colonialism studies. Moreover, Bhabha presents that colonialism's histories and cultures that intrude on the present demanding to transform an understanding of cross-cultural relations. In colonialism issues, a period of complex and varied cultural contact and interaction emerge importantly as oppression, domination, and violence.

In *The Location of Culture*, a collection of his important essays, Bhabha presents a series of concepts that work to undermine the simple polarization of the world into Self and Other. In the book, he shows a fundamental understanding of cultural analysis in the West away from metaphysics. He explains that a basis for West to maintain less violent relationships with other cultures. In Bhabha's thought, the source of the Western compulsion to colonize is due in large part to traditional Western representations of foreign cultures.

Bhabha's work, *The Location of Culture* is flavored by the ideas of 'ambivalence', 'mimicry', and 'hybridity' which deal with analysis of terms of inter-cultural engagement. It seems that for Bhabha, the question of the ambivalence of mimicry as the problematic of colonial subjection arises from the colonial encounter between the two communities. Then it leads an image of the colonizer neither identity nor difference. Thus the 'mimic man' who occupies the impossible space between cultures is the effect of colonial mimesis. According to Bhabha, occupying the precarious area between mimicry and mockery, the mimic man seems to iconic both of the enforcement of colonial authority and its strategic failure.

Hybridity is the next issue in the book deals with the cultural change. Bhabha sees hybridity as 'problematic of colonial representation'. The production of hybridization not only shows the condition of colonial enunciation but also marks the possibility of counter colonial resistance. Hybridity presents those moments of civil disobedience within the discipline of civility as a sign of a spectacular resistance.

E. BHABHA'S NOTION OF MIMICRY

Bhabha's mimicry is a part of a larger concept of visualizing the postcolonial situation. It is a such kind of a binary opposition between authority and oppression. Bhabha states that 'all modes of imposition in including the demand on the colonized to be like the colonizer results in mimicry. Bhabha believes that the mode of asserting authority over the colonized gave rise to mimicry.

It can be seen that there is an anxiety of colonizer which is expected to open a space for the colonized to resist colonial discourse. This anxiety deals with mimicry, Mimicry relates to the colonized adopting and adapting the colonizer's culture. But mimicry is not totally imitation and the colonized is not being assimilated into dominant or even superior culture. As Bhabha explains that mimicry is an exaggeration copying of language, culture, manners, and ideas, thus mimicry is repetition with difference. Mimicry is also one response to the circulation of stereotypes (1994: 122).

Moreover, Bhabha gives further definition on mimicry as the following quotation:

Colonial mimicry is the desire for a reformed recognizable Other, as a subject of difference that is almost the same, but not quite which is to say, that the discourse of mimicry is constructed around an ambivalence; in order to be effective, mimicry must continually produce its slippage, its excesses, its difference. (1994:86)

From that quotation, it reveals that the idea of ambivalence is constructed along with mimicry itself. It undermines colonialism's grand discourses of humanism, enlightenment. So he states that there is an obvious disjunction between the material effects of colonialism and its discourses of moral and intellectual *superiority*. He argues further that mimicry does not merely rupture 'the discourse, but becomes transformed into an uncertainty which fixes the colonial subject as a partial' presence. According to him, the play between equivalence and excess makes the colonized both reassuringly similar and also terrifying: so mimicry is at once resemblance and menace. (1994:86)

Homi Bhabha suggests that the partiality of presence in colonial discourse leads to a kind of drive to become authentic. He adds that the desire to emerge as authentic through mimicry- through a process of writing and repetition- is the final irony of partial representation (1994:88). The colonial discourse at once demands both similarity and difference in the figures of the colonized. The mimicry conceals no presence or identity behind its mask. In mimicry, identity is never identical with itself. It is pointed out that identity normally operates in terms of metaphor, but that in mimicry it explicitly operates through metonymy. (ibid)

Mimicry being a strategy is characteristically visual. Bhabha insists on the visual as the key element in mimicry, making the connections with stereotype absolutely clear. He states that the visibility of the mimicry is always produced at the site of interdiction. Mimicry is itself a markedly ambivalent phenomenon. Bhabha's idea of mimicry needs to be, thought of as a process that mimics no fixed, final, foundational identity. The colonizer does not have absolute pre-existence identity which can be mimicked, and the colonized likewise has no real identity which he or she is betraying through mimicry. Bhabha suggests that the structure of mimicry derives from a fundamental but unstable urge on the part of colonial authority. There must be intermediaries or collaborators with whom the colonial power can work in the exercise of its authority and these intermediaries are come to seem a little too similar to the colonizer, undermining ideologies of superiority. A further consequence of mimicry is the undermining of the colonizer's apparently stable original identity. The identity of the colonizer is constantly slipping away, being undermined by effects of writing, joking, sly civility and repetition. In conclusion, Mimicry is when someone tries to copy someone else in some way and mimicry implicitly offers an opening for agency, and even a model for agency.

F. BHABHA'S NOTION OF HYBRIDITY

Hybridity is a key feature of Postcolonial identity. It is Bhabha's concept of how cultural blends from its original tradition. The culture blends (the colonized) with colonist culture. Bhabha has developed his concept of hybridity from literary and cultural theory to describe the blending of culture and identity within condition of colonial antagonism and inequity (Bhabha, 1994: 34). Hybridity according to Bhabha is the process by which the colonial governing undertakes to translate the identity of the colonized within a singular universal framework, but then fails producing something familiar but new.

The concept of hybridity refers to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures. Homi Bhabha states that the assimilation and adaptation of cultural practices, the cross-fertilization of cultures, can be seen as positive, enriching, and dynamic, as well as oppressive. He further states that it is also useful concept for helping to break down the false sense that colonized cultures- or colonizing cultures for that matter- are monolithic, or have essential, unchanging features. The term, hybridity of Homi Bhabha is very much important and is currently in fashion with postcolonial critics. It relates to the kind of political and cultural negotiation between the colonizer and the colonized. Postcolonial studies have been preoccupied with issues of hybridity, creolization, and with the in-betweenness, diasporas, mobility and cross-overs of ideas and identities generated by colonialism.

Homi Bhabha generated the concept of hybridity of cultures refers to mixedness or impurity of cultures knowing that no culture is really pure. According to Bhabha, every culture is an original mixedness within every form of identity. He states that the cultures are not discrete phenomena, but being always in contact with one another, it is mixedness of phenomena. Bhabha insists on hybridity's ongoing process- hybridization. He further asserts that no cultures that come together leading to hybrid forms but cultures are the consequence of attempts to still the flux of cultural hybridities. He directs our attention to what happens on the borderlines of cultures, and in-between cultures. He used the term, liminal on the border or the threshold that stresses the idea that what is in between settled cultural forms or identities is central to the creation of new cultural meaning. Then he further states that hybridity and liminality do not refer only to space, but also to time. It asserts that the people living in different spaces are living at different stages of progress.

Homi Bhabha observed the society and found the unexpected forms of resistance of colonized and unexpected anxieties that plagued the colonizer despite his apparent mastery. He achieves these ends simultaneously, by picking on one phenomenon in which both colonizer and colonized participated, such as the circulation of colonial stereotypes. Bhabha also tries to challenge and transform our ideas of what it means to be modern. He states that modernity and post-colonialism are inescapably connected. He suggests the post-colonial perspective on modernity. He states further that modernity has repressed its colonial origins. It is needed to have a new analysis of modernity to uncover this repression. Bhabha's project foregrounds modernity's complex hybridity. Therefore, modernity should be seen as something that needs to be hybridized (ibid, 54). It should acknowledged and explored that all that contributions are complete understanding of the modern world. In his article, *Signs Taken for Wonders*, Homi Bhabha addresses the problematic of colonial representations of authority. In the article he provides a compelling philosophical framework for analyzing native interrogation and British authority in relation to the hybridization of power and discourse. He uses the term, hybridization, to describe the effects of the relative transparency of colonial presence on the acknowledgement of its authority.

G. CULTURE AND HYBRIDITY

Homi Bhabha, in the essay *The Commitment to Theory* (1988), employs the terms as oppositions to draw a distinction between two ways of representing culture. Bhabha argues about cultural diversity as stated; that it is insufficient to record signifiers of cultural diversity which merely acknowledge a range of separate and distinct systems of behavior, attitudes and values. Such a framework may even continue to suggest that such differences are merely aberrant or exotic, as was implicit in imperialistic ethnographies. References to cultural diversity based on an assumption of 'pre-given cultural "contents" and customs' give rise to anodyne liberal notions of multiculturalism, cultural exchange or the culture of humanity. (Ashcroft, *et al*, 2007:53)

On the other hand, Homi Bhabha (1988) also gives explanation about cultural differences as said from his explanation as also stated from the essay "The Commitment to Theory" which said Cultural difference, on the other hand, suggests that cultural authority resides not in a series of fixed and determined diverse objects but in the process of how these objects come to be known and so come into being. This process of coming to be known is what brings into being and discriminates between the various 'statements of culture or on culture' and gives authority to the production of the fields of references by which we order them. By stressing the process by which we know and can know cultures as totalities, the term 'cultural difference' emphasizes our awareness of the 'homogenising effects of cultural symbols and icons' and places the emphasis on a questioning attitude towards 'the authority of cultural synresearch in general' (Bhabha, 1994:20).

It can be concluded that cultural diversity focuses on recognition of distinct system such as behavior and values in the society like a structure that suggest the differences is abnormal because of imperialistic ethnographies. While cultural differences suggest that cultures are not fixed but in the process of how different objects/culture come to be known and the process itself that create the situation like discrimination.

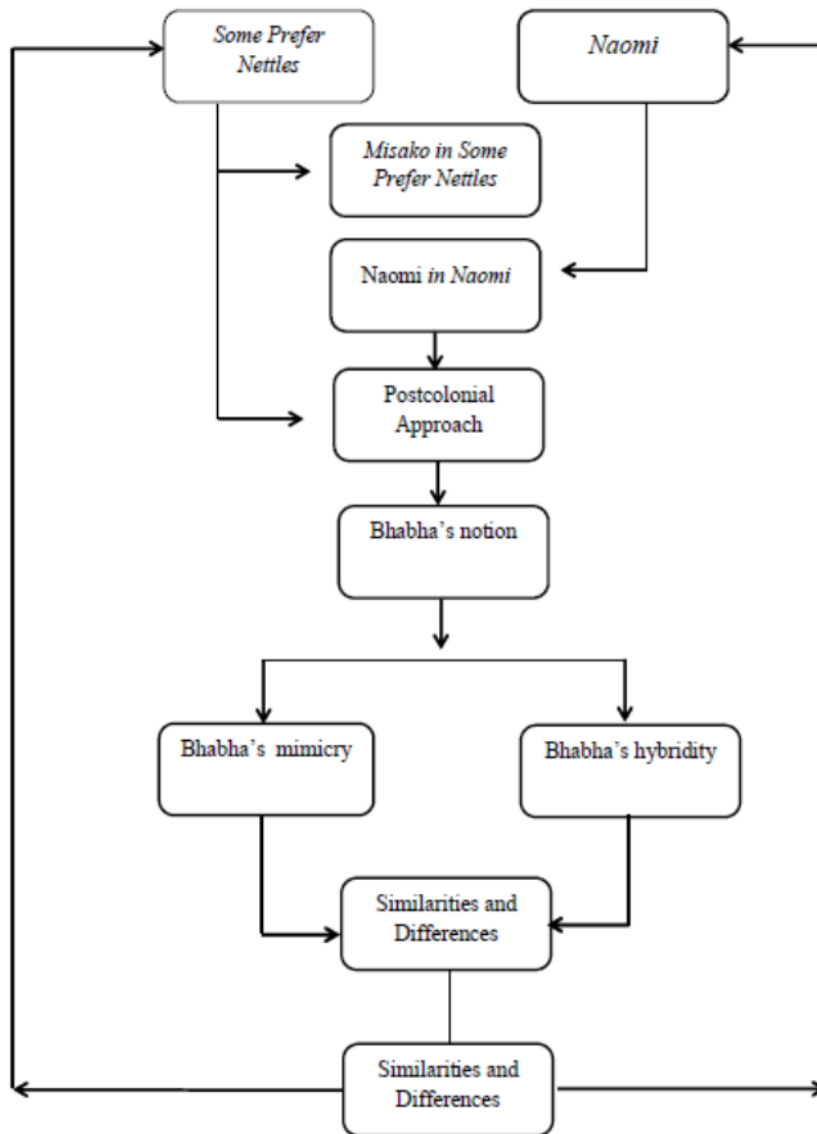


Figure 2: Theoretical Framework of the research

CHAPTER IV: FINDING AND ANALYSIS

As Bhabha explains that mimicry is an exaggeration copying of language, culture, manners, and ideas, thus mimicry is repetition with difference. In this case, the two novels depict the female main character does mimicry the Westerner's manner, language or ideology. Moreover, they also conduct the notion of cultural hybridity in which the action of mixing or blending two different cultures into one action or performance. In this case, the female main character, Naomi in *Naomi* and Misako in *Some Prefer Nettles* are chosen to be the central character that being analyzed and indeed they do the notion of key term of Homi Bhabha's concept in post-colonial study that is the notion of mimicry and cultural hybridity. The following explanation will describe those circumstances.

1. A. The notion of Mimicry in *Naomi*

A. 1. Naomi's manners as a result of imitating and adapting western culture

As it is stated that mimicry discusses the copying of language, culture, manners or ideas, Naomi the main female character that is discussed in this research does mimicry. Her deeds of doing mimicry cannot be separated from her intimacy with her spouse, Joji. Joji asks her to be "a fine woman". "A fine woman" in this context refers to the ideal lady of Western. According to Joji an ideal Western woman should be physically interesting and have a good intellectual. She must also speak English very well. Furthermore Joji requires,

"...A woman who wanted to be "the equal of Westerners" and a "fine woman" wasn't very promising if she had no aptitude for systematic thinking and analysis (Tanizaki, 1985, 44).

From that quotation, it is learned that Joji's figure of 'a fine woman' should have a good intellectual and she should be able to think systematically and analytically.

Then, Naomi learns the western value that conducts her manner based on the systematic thought, therefore she appreciates the manner of coming on time like the western people do. Naomi also has western people manner when she appreciates the idea of time efficiency. The following quotation shows the statement:

She was always on time and never broke an appointment. Sometimes I was late for one reason or another, and would worry that she might have gone home; but she was always right there waiting for me (ibid, p. 11).

The quotation above shows that Naomi thinks like a western people because she does not want to break a promise to meet someone else and comes on time. While many easterners behave that coming on time is not really important. Joji himself the man who wants to make Naomi live as a western people cannot keep his promise to come on time. This event indicates that Naomi is really influenced to live as western people with the manner that appreciates the coming on time and keeping promise. Because she appreciates the manner of coming on time the western people do, it can be said that Naomi does mimicry. She learns the value from the western people by imitating being punctual and never breaking the appointment that she has made.

To make his dream of figuring Naomi as 'a fine woman', Joji demands Naomi to quit working as hostess at the Café Diamond. Naomi must resign the job since she must learn and study finally she should turn to be 'a fine woman' as Joji asks.

The following quotation shows how Joji's ambition to make Naomi to be "a fine woman"

"...If you're willing to quit this job, I wouldn't mind looking after you. I'll take full responsibility and bring you up as 'a fine and splendid woman'" (ibid, 13).

The quotation above shows that Joji has a strong will to make Naomi to "a fine woman" which refers to western woman as he dreams. Joji is really convinced that he wants to make Naomi to a perfect Western lady. Later on, in the next phase in novel, Joji finds out that Naomi is not as intellectual that Joji expects. To be 'a fine woman', Naomi must be able to speak English perfectly. After taking a private English lesson for quite a long time, Joji tests her English and Joji notices that Naomi's English is not good at all in grammar. Knowing Naomi's unintellectual weakness, Joji doubts whether Naomi could become 'fine woman' as he dreams. As it is proved,

...But more than that, I doubted now whether Naomi could become the 'fine woman' we'd talked about (ibid, 43).

The lines above present that Joji is asking to himself on Naomi's intellectual. By judging Naomi's English Grammar, he begins to think that Naomi would not be able to be a fine woman' as Joji requires.

Naomi's effort to fulfill Joji's desire is imitating like the western girl figure that dreams of Joji. The following quotation describes the statements as follows:

"What would you like to study?"

"I want to study English."
English andanything else?" (ibid, p: 12)

The above quotation describes Joji's will that Naomi has to be like a western girl. This will is line with Naomi's own will. By understanding her own will to study English, it can be analyzed that she is pleased to learn western culture and does the way of like of western people. By mastering the English language, she wants to understand the way of life of western people.

The eagerness of studying English is part of her will to learn English literary works, especially prose. The following quotation shows her eagerness of learning English deals with her will to enjoy English prose, "Lying the sofa, she'd put aside the novel (ibid, 57).

The above quotation shows that Naomi wants to learn English so she looks like a western people who understand English. She does mimicry because she thinks that by understanding English she can develop herself with the manner and ideas of the western people that can be gained from the activities of reading English novels. Reading novel is not only the way to look like a western people so that she just imitates the culture, but is a way to understand the manner and ideas of western people, and English becomes the means.

However it is not easy for Naomi to have good manner as a fine woman by the western standard that is held by Joji. The following quotation describes the statement:

A woman who wanted to be "the equal of Westerners" and a "fine woman" wasn't very promising if she had no aptitude for systematic thinking and analysis (ibid, p:44).

The quotation above describes Joji's thought on a westernized Naomi. For Joji, Naomi is not western enough if she does not the capacity of thinking systematically and analytically. It means that to be a westerner must have a western manner that is intellegency in which for Joji, Naomi does not have the capability as it is seen from this quotation, "Naomi was not as intelligent as I'd hoped" (ibid, p: 48).

The quotation above shows the disappointment of Joji that Naomi cannot do mimicry well because she is not smart. The disappointment happens after Joji knows that Naomi cannot understand English well showing that she does not have the manner quality of western people like they want. The disappointment makes Joji think that Naomi can do mimicry only on the surface but not the deep inside of manner as it is stated in this quotation below, "I had failed with the spiritual side but succeeded splendidly on the physical (ibid, p:49).

Joji's statement describes the conclusion that Joji has after knowing the westernization that Naomi does can be attained only on the surface which means her physical appearance, such as her beautiful face and the fond of eating western food, but she cannot be a western people from deep inside her brain because she does not understand English as it is expected her to do.

Other Naomi's manners which shows as imitating and copying western civilization is Naomi's preference on western materialism such as luxury things that she demands to have. It is described that Naomi is a girl who spends much money to fulfill her desire on western product for example luxury house, kimono with western fabric and western food. This manners lead to the idea that Naomi conducts consumerism. Consumerism is a behavior or action buying luxury thing excessively thus by having luxury thing is a measurement of happiness. The proof of Naomi's consumerism is, "By then my monthly salary could no longer keep up with her extravagance (ibid, p: 71). From this statement it can be inferred that Joji's salary cannot meet and end Naomi's need since Naomi always desire extravagance things. Joji' is engineering with a good salary but his salary is not enough for Naomi's desire. Another proof that Naomi is someone who is spends a lot of money is Joji's sentence, " It'd be no exanggeration to say that I spent my entire income on Naomi" (ibid, p: 75). It can be concluded that Joji spends all his income to save Naomi's extravagance and her luxury way of life.

In end of story, Naomi is described takes control over Joji and she dominates their relationship. It is shown that even they are married they sleep in separate room and Naomi is free to have westerner friends and she can do everything that she wishes to do. When she has western male friends in the house she will entertain them and have some fun. It is proved,

Naomi's friends have changed frequently. Hamada and Kumagai stopped coming together. McConnel seemed to be her favorite for a while, he was soon replaced a man named Dugan. After Dugan came a friend named Eustace. This person was even more disagreeable than McConnel. He was very good at ingratiating himself with Naomi (ibid, 236).

From that quotation it can be studied that Naomi is able to have a lot of male westerner friends and Joji cannot complain or even jealous. Naomi frequently spends her time with westerners. It can be judged from Naomi's freedom of having male westerner friends that Naomi leads her married with Joji freely. Their marriage is more freely compare to the traditional Japanese society. In traditional Japanese community, a married woman cannot have a male friend freely, since she must asks her husband permission to do that action.

Thua, Naomi regards to make a friends with male westerner is more fun than Japanese one as Naomi says, "From now on, I'm going to spend my time with Westerners. They're more fun than Japanese." This statement clearly shows that Naomi prefer to spend her time with westerner to Japanese, thus it can inferred that Naomi is truly does mimicry and apply it into her daily life. She socializes with westerner and get along with them.

A. 2. Naomi's action as a cultural product of imitating and adapting western culture

Naomi's mimicry cannot be separated from her intimacy with Joji, someone who adores western civilization. He wants to see Naomi become like his idol, A Canadian actress Mary Pickford, and even Naomi's own name sounding like a western name interests Joji. The following quotation describes Naomi's mimicry that is started from her own name:

Everyone called her "Nao-chan" When I asked about it one day, I learned that her real name was Naomi, written with three Chinese characters. The name excited my curiosity. A splendid name, I thought; written in Roman letters, it could be a western name, she began to take on an intelligent, Western look. (ibid, p:4)

The above quotation explains that Naomi's own name sounds like a western name, so she does mimicry in order to be like a western people. There is no certain proof that her name is genuine that she gets since her birth, because the narrator, Joji does not know about her family background. It can be analyzed that Naomi does not mind to have a western name and does mimicry to due to the fact that she does not protest to have the name while the majority of Japanese have the Japanese names.

Naomi enjoys western culture so that she visits movies and enjoys watching movies. The following statement shows the depiction, "Naomi was fond of the movies" (ibid, p:8).

The quotation clearly shows that Naomi does an activity that the western people do in their countries that is watching films in movies. When somebody watches films in movies that means the person watches western films because the eastern people usually enjoy their own performances in the form of traditional theatre that is not seen through cinema. It can be concluded that Naomi does mimicry because watching films in movies is the activity that is done by the western people at the time when many eastern people enjoy amusement at the traditional theatre.

Naomi herself shows her eagerness that she wants to study something west out of her own Japanese background without the instruction of Joji. The following quotation supports the statement, " I want to study English." (ibid, p:12). The quotation depicts the idea that Naomi is a Japanese girl that wants to do mimicry. Because she wants to understand English like the western people communicate and enjoy western culture in English., it can be said that Naomi does mimicry.

Not only English, but Naomi also wants to understand music as it is seen in the following quotation:

“English and ...anything else?”
“music” (ibid, p:13).

The quotation above shows Naomi is not a traditional eastern woman. She wants to develop herself by understanding music. Music means the western one because Naomi is eager to learn something that she thinks more beautiful and better and she finds it in the new culture, the progress that is possessed by the western people. It can be said that she does mimicry because she wants to behave like the western people who know the music of the western people after she knows also English, the language of the western people.

The music that she thinks to make her look like a western and therefore she becomes a civilized person is to be able to play a western music instrument, piano. The following quotation shows the statement:

“Oh, yes, yes. I’m going to buy a piano soon. You’ll be such a lady, you won’t even be ashamed to mix with Westerners.” (ibid, p:36).

The above quotation shows that Naomi does mimicry because she prefers the western music instrument, piano to the traditional ones to play. Her reason to do the action is that Naomi thinks by mastering in playing piano, she can be accepted as a part of people that behave like the civilized persons, the westerners.

Naomi’s fond of western things is also found when she does not only love the language and music but also western flowers. The statement is supported by the following quotation:

The blossoms remind me that she loved Western flowers and knew the names- troublesome English names- of many flowers that I was unfamiliar with (ibid, p:15).

From the above quotation shows that Naomi is a lover of western culture that is flowers. She knows better the flowers’ names in English even when Joji that is westernized before does not know the things and moreover the names. It can be learned that Naomi doe mimicry because she really loves the culture of the western people who love the English flowers and even call the flowers with their English names.

Naomi's fond of western culture is when the couple chooses a western style house to live in. The following quotation supports the statement:

Search as we might, a good house wasn't easy to find. Eventually we wanted a shoddy Western-style house near the tracks of the National Electric Line, twelve or thirteen blocks from Omori Station. Modern and simple, it was I suppose (ibid, p:16).

The quotation above shows that Naomi does mimicry with her couple, Joji. She likes to behave like a western people so she lives in a house that is constructed with the style of western people. Naomi copies what the western people do, the choice of the house is the proof. A mimicry doer like Naomi thinks that by imitating a western way of life, she can be a civilized person. Therefore, it can be understood that Naomi wants to have a house, a house that is very typical with the western sense.

The above quotation shows that Naomi wants to live in a modern and simple house. What she means as a modern and simple house is in line with the western taste. The style of the house is described in the following quotation:

Modern and simple house, it was, I suppose, what people would nowadays call a "Culture Home," though the term was not yet in vogue then. More half of it consisted of a step roof covered with red slate. The white exterior walls made it look like a matchbox; rectangular glass windows had been cut into them here and there (ibid, 16).

The above quotation shows what a modern and simple house looks like. The house is not a Japanese conventional house. The house has characteristics of western house. It depicts the ideal house of western house with certain characteristics of western taste.

The house imitation can be found on the construction of the toilet of the house that must be in the line of the western life. The following quotation shows the statement:

Finally I installed a western-style bathtub with a bathmat in a corner of the atelier and enclosed it with a standing screen (ibid, p:31).

The above quotation shows that the house is westernized even on the toilet. The couple does mimicry by constructing a bathtub that is installed in the toilet.

Naomi's fondness for western culture can be found when she buys western style of furniture. The following quotation supports the statement:

At a Shibaguchi shop that specialized in Western furniture, we found an old rattan chair, a sofa, an easy chair, and a table, all of which we set out in the atelier. On the walls we hung photographs of Mary Pickford and several other American movie actresses (ibid, p:20).

The quotation above shows the way the couple, Joji and Naomi who both love western culture and imitate what the western people do. It can be learned that Naomi herself does mimicry, and it is easier to be done. She can do freely to imitate the western culture because Joji supports and develops her to do that.

The next habit that Naomi adapts from Westerners is about the food. It is depicted that both Naomi and Joji have a taste for Western's meal. They prefer eating steak or cocktail to Japanese ones. It is proved from the quotation below:

We got by with bread, milk, and jam or piece of Western pastry. For dinner we had noodles or went to a Western-style restaurant in the neighborhood, (ibid, 20).

Another quotation that shows Naomi's flavor of Western's meal is

We sometimes stopped at Western Restaurant on the way home from the beach (ibid, 30).

From the two above quotations it can be learned Naomi loves western food. She imitates what menu the western people eat. Understanding these actions, Naomi can be said as a western imitator from the things she eats.

The western food that is stated in the novel is the form of beefsteak as it is proved in the following quotation:

As a child, Naomi had been satisfied to eat beefsteak ala carte, but now she'd become something of a gourmet and at every meal demanded special delicacies out of keeping with her age. To make it worse, she didn't want to be bothered with shopping and cooking the placed orders with nearby restaurants (ibid, p:72).

The above quotation shows that the western food that is enjoyed since her life with Joji is beefsteak. This menu indicates that Naomi has different food with the majority of Japanese people that hold the Japanese Buddhist value that does not consume beef and pig but only fishes. Therefore it can be said that Naomi does mimicry like the culture of western people.

Besides her fondness for western food, Naomi also loves drinking western alcoholic beverages. This statement is supported by the following quotation:

“*Fruit cocktail?*” I wondered how Naomi knew about a drink I’d never heard of. “If it’s a cocktail, it has liquor in it, right?” (Tanizaki, 1985:88).

From the quotation above it is learnt that Naomi does mimicry by imitating and enjoying western cultural products like drinking fruit cocktail. This kind of alcoholic beverage is a product of western culture that even Joji does not know.

Another of Naomi’s imitating western cultural products is seen from her magazine and her cigarette. Naomi’s flavor of having a cigarette is a western cigarette that *Dimitrino slims*. *Dimitrino slims* is an American brand which was famous and top branded. Her choice of cigarette shows that she does mimicry of western people. Then she also reads top American branded magazines that are *Classic* and *Vogue*. Thus two brands of magazines show her taste for western products and she chooses the extravagant one. The following statements support the above ideas,

Naomi stays in bed drowsily until after eleven o’clock, smoking or reading the newspapers. Her cigarette is *Dimitrino slims*; her newspaper, the *Miyako*. She also reads magazines like *Classic* and *Vogue* (ibid, p: 235).

Naomi’s imitation of western culture is found when she does not mind to behave like a western movie star, Annette Kellerman. The quotation below supports the statement:

“Naomi,” I said, “let me see you imitate Kellerman.” She stood up with her arms straight over her head and showed me her “diving” pose (ibid, p:19).

The above quotation shows the cultural imitation that is done by Naomi. Naomi is fond of western culture. She prefers western films to the traditional Japanese theatre, therefore she does not mind to imitate a western movie star because she knows well the actress’ habit and she loves doing it.

After becoming someone that looks like Annette Kellerman, Naomi is photographed as Mary Pickford. The following quotation shows the statement:

I bought a camera and photographed her face, which was looking more and more like Mary Pickford's, in different lighting and from various angles (ibid, p:34).

The quotation above shows the way Naomi imitates the western style in which can be described through the effort to make Naomi look like a western actress, Mary Pickford. It can be learnt that Naomi does mimicry by copying a western culture thing.

The pride of becoming a western people is described when Naomi performs her life so that she looks like a western girl. The following quotation supports the statement:

"Very good- better than any actor. Your face looks so Western"
"Does it? Where does it look Western?"
"Your nose and your teeth." (ibid, p:36).

The quotation above describes the theme that the couple has. Because both are western imitators, Naomi enjoys talking about their efforts to imitate western people. They are influenced by having obsession that they have to be like western people. They copy the culture, and they evaluate whether the measurement is gained or not.

When Naomi's knowledge about western culture increases, she becomes aware about the ethics about what to do and what not to do. The quotation below supports the statement:

"Joji! Don't you know anything?" she scolded, shooting an angry look at me." For an evening party, you have to wear a dark blue suit or a tuxedo...That's etiquette," (ibid, p:81).

The quotation above describes that Naomi has known better the ethics of western people because she tries to grow her knowledge to copy western culture.

B. The notion of Mimicry in *Some Prefer Nettles*

B. 1. Misako's manners as a result of imitating and adapting western culture

Some Prefer Nettles or *Tade kuu mushi* is a novel which apparently concerns on the struggle between East and West. Indeed in this novel, the female main character, Misako is depicted as a woman who performs her entire life as a modern woman while her husband adores very much to the beauties of traditional Japanese culture. Thus, Misako does mimicry to reveal her existence as a woman. Since mimicry is the idea of copying or adapting manner, ideas or culture. Mimicry which is conducted by Misako will be presented in the following paragraphs.

Misako is a wife who does not want to save her marriage with her husband Kaname. Get to the near of separateness, Misako has some love affair. She has 'boy friends' and Kaname says nothing about her love affair. Moreover, Kaname notices that Misako does adultery and still Kaname does not do anything about it. The evidence of Misako love affairs can be studied in the following texts;

After that Aso's visit stopped and Misako began 'going to Suma.'

Kaname closed his eyes to the affair (ibid, p: 107)

I've honestly thought so too. They say that in the West adultery is a common thing, at least among the upper class (ibid, p: 108)

From that statement it is clearly presented that Misako has love affairs and her husband closes eyes to this affairs. As a Japanese woman, Misako should not have love affair since she is Kaname's wife. But, in this case Misako perform mimicry of western values, that she thinks that doing adultery is just common thing. This adapting behavior indicates that Misako's belief to western norms.

As a typical Japanese woman, Misako should own general values of being Japanese woman, but in this novel Misako is depicted as a woman who own modern attitude and manner. Thus, this personality makes Kaname, her husband feels uncomfortable and disappointed. Kaname has his own values toward the perfect wife and woman. This is proved as follows:

Kaname required this not only in the works of art. A woman-worshipper, he looked for the same divine attributes in women, but had never come upon what he was looking for either in art or in women (ibid, p.36-37).

It can be learnt from text above that Kaname's ideal woman is woman who is always ready to devote her time to her family and her husband. For him, a lady must surrender herself to her family. Kaname continues explain the typical woman that he desires,

He found in foreign novels, music, movies something that satisfied it a little, probably because of the Occidental view of women.and the Occidental sees in the woman he loves the figure of a Greek goddess, the image of the Virgin Mother. The attitude so pervades the customs and tradition of the West.. (ibid, p. 37)

The quotation above describe Kaname's woman figure that he dreams of. It is explained,

For Kaname a woman had to be either a goddess or a plaything. Possibly the real reason for his failure with Misako was that she could be either (ibid, p: 101).

From the two quotations it is learned that Misako is not type of woman that Kaname dreams off since Misako is a woman who adores western culture while Kaname wants a woman who can be his doll or a woman who devotes her to family.

The next habit that Misako adapts from Westerner is about the food. It is depicted that Misako has taste to Western's meal. They prefer eating a sandwich and sausage to Japanese ones. It is proved from the quotation below:

Misako put together a sandwich of sausage andbrought it delicately to her mouth, (ibid, 87).

From the above quotation it can be learned Misako likes western food. She imitates what menu the western people eat. Understanding these actions, Misako can be said as a western imitator from the things she eats.

The western food that is stated in the novel is the form of a sandwich and a sausage. This menu indicates that Misako has different food with the majority of Japanese people that hold the Japanese Buddhist value that does not consume beef and pig but only fishes. Therefore it can be said that Misako does mimicry like the culture of western people.

Another evidence which performs Misako's mimicry of western food is that Misako prefers to choose German pastry to Japanese meals. When the German pastry doesn't available she will request for the toast. This preference can be observed when she has time with her family to have breakfast, and this is the proof,

"O-sayo, would you bring some toast, please?" She turned to the mulberry tea cabinet behind her."How about a German pastry? I have some good ones from Junchheim's." (ibid, p: 86).

It can be from that statement that Misako has taste of Western meal, instead of choosing Japanese food, she tends to eat toast and German pastry.

Another Misako's mimicry is copying and adapting western language. To be the one whom modern one, she or he should master foreign language. This will be proved by learning French. By understanding her own will to study French, it can be analyzed that she is pleased to learn western culture and does the way of like of western people. By mastering the French language, she wants to understand the way of life of western people. This culture can be proved in the following statement:

...Misako and Aso had become acquainted at a school in Kobe where Misako had taken up French...(ibid, p: 98).

b. 2. Misako's action as a cultural product of imitating and adapting western culture

Then Misako is described as a woman who is fond of foreign music, jazz. Among many western music she likes Jazz at best as it is described below:

"And by the same token, Misako, you've surrendered to foreign music."

"Indeed. I do (Tanizaki, 1955: 28)

From the above quotation it can be learned that Misako does mimicry in the form of loving the culture of western people, jazz music. As it is explained by Bhabha that someone who does mimicry will copy the western people's culture. The copy of western people's culture in this case jazz music is understood that Misako does it because she regards it as a part of old Japanese traditional value.

Because of the glorification of the western culture, moreover, Misako dislikes Japanese music. The feeling is shown from the way she is against her father when he praises Japanese music. It can be learned from the following evidence,

When they discussed Japanese music, Misako always formed an alliance against the old man (ibid, p: 35)

From the above quotation it can be learned that as the consequence of thinking that the western music is much better, she does not like the oriental music, Japanese, her own culture. Her dislike feeling on her own cultural music is related to her concept that the oriental music is closely connected with her father. Her father represents the old value that is decadent, which is completely different with the idealized western culture.

As a lover of western culture Misako wants to behave as westerner. This performance is described when Misako uses the western cosmetics. According to Misako a woman should maintain her physical performance by using cosmetics. This idea is shown in the following quotation,

“A compact is very convenient.” Misako turned to get a better light and taking, out a kiss-proof lipsticks, solemnly drew a line of crimson across her mouth (ibid, 29).

That passage shows that Misako does mimicry since powder and lipsticks indicate western cultural products. Cosmetics are cultural products of western people and imported to Japanese society. By using powder and lipsticks, it can be learned that Misako applies the concept of mimicry because she does not perform as a traditional Japanese woman like the majority of the ladies at the time at the Japanese society.

Another proof that Misako always uses powder whenever she needs as it presented on the quotation below:

Misako cupped a small compact in the palm of her hand and began powdering it her nose. “And so begins the dissertation,” the expression on her face seemed to say as she bit back a sardonic smile (ibid, p: 27).

From the above quotation it can be learnt that she has different performance compared with other traditional Japanese girls. Misako is westernized from her performance by using powder for her nose. This action is a western cultural product that is not done by many Japanese girls who hold the traditional Japanese value. By describing her action, it can be stated that Misako does mimicry because she takes a deed that is done by many women in the western culture not by eastern women in which she is a part of Japanese culture.

She ignores the people surround her, she keeps dressing up her face even though a lot of people perhaps look at her. Seeing this occurrence, Kaname comments

“It’s a shame there aren’t more people to see it.” (ibid).

From that sentence it can be understood that Misako does not have a feeling of being ashamed to apply powder into her face in public area. It seems that for Misako it is a normal for a woman like her to do that. But her father has a different point of view; her father sees it as an embarrassing thing.

The purpose of making up the face and using some cosmetics into her face, Misako wants to imitate the American actress. She mimics what the movie star does to make her beautiful by using powder and lipstick. It is proved,

The matter of the coating is important. It’s got so that to some extent every woman tries to make herself look like an American movie star...(ibid, p: 59).

1 The quotation above shows the way Misako copies the western style in which can be described through the effort to make Misako look like a western actress, An American movie star. It can be learnt that Misako does mimicry by imitating a western culture thing.

Misako’s taste of western’s furniture is the next discussion. In doing mimicry, she has taste of western product and in this case is furniture. The furniture is not Japanese furniture but indeed a sofa which is western type. The following quotation shows the proof, “Kaname spoke as if it were no problem of his and fell listlessly over on the sofa again” (ibid, p: 97). From the statement it can be studied that the house of Misako and Kaname has western furniture that is sofa. Generally the one who is responsible for the aesthetic of the home and the decorative thing is the wife. It is Misako as the wife who choose western chair/sofa to be her furniture.

Moreover, Misako also designs her house with western style, in her house in can be found that there is a room uses western style room and western veranda. It is described,

..but here in the tight Western-style room the combined smell of...(p.78)

..but Kaname seemed to be sitting in a rattan chair on the veranda of the Western-style wing” (p.67-69).

From the quotations above it can be seen that Misako in constructing her house is imitating and coping the western taste. Western construction is applied through veranda and a room. The design of the house that must be in the line of the western life. The above quotation shows that the house is westernized even on the veranda. The couple does mimicry by constructing a western style.

2. A. The notion of cultural hybridity which described in *Naomi*

Homi Babha states that cultural hybridity can take place due to the cultural blends. In *Naomi*, the cultural blends are started when the Japanese calls Naomi, Nao-chan which combines the culture of western and Japanese original name. The quotation below shows the cultural blend:

¹ Everyone called her “Nao-chan” When I asked about it one day, I learned that her real name was Naomi, written with three Chinese characters. The name excited my curiosity. A splendid name, I thought; written in Roman letters, it could be a western name, she began to take on an intelligent, Western look (Tanizaki, 1985:4)

The above quotation shows that Naomi is called with a cultural blend name which does not make her feel insulted. This acceptance shows that Naomi feels cultural hybridity because she feels comfortable living by combining two different cultures, the west and the east.

Naomi's cultural blend is also related to her physical appearance that looks like a western movie star, Mary Pickford but with an eastern cloth, kimono as it is stated in the following quotation:

¹¹ In fact, Naomi resembled the motion- picture actress Mary Pickford: there was something Western about her appearance. This isn't just my biased view; many others say so, even her body has a distinctly Western look when she's naked. I didn't learn this until later of course. At the time, I could only imagine the beauty of her limbs from the stylish way she wore her kimono (Tanizaki, 1985:4)

The above quotation depicts Joji, a man who admires her like others think that Naomi looks like a western girl, but wears kimono. This event shows that Naomi does a cultural hybridity because she combines the culture of the western and the eastern. By doing so, Naomi is someone that has a part of western culture through the way she has on her physical appearance and the eastern part of her performance on wearing kimono.

The combination of the western culture with the eastern one is shown from the habitual of Naomi who eats both western food and eastern ones as it is stated below:

¹¹ Afterwards we'd stop for a bite of Western food or some noodles (ibid, p:8).

¹¹ Then, when I asked, she'd tell me whether she wanted to eat western food or noodles (ibid, p:9)

The quotations that are seen above depict the nature of cultural blend that Naomi does. As Babha has shown that cultural blend is identified when it refers to the integration (or, mingling) of cultural signs and practices from the colonizing and the colonized cultures. Naomi can eat both food whether the food comes from western or east without any cultural conflict, she just enjoys both food. From the perspective it can be analyzed that Naomi does cultural blend, cultural hybridity. The choice of the house to live in however cannot be separated from the value of Japan. The following quotation shows the statement, 'Upstairs there were two small, Japanese-style rooms (ibid, p:16).

The above quotation shows that Naomi even though loves living in a house that is constructed with the style of western house in which it shows her tendency to imitate the way of life of western people but Naomi still wants to have two small Japanese-style rooms. This action shows that Naomi does a cultural hybridity. She blends the western style house with the rooms with Japanese style.

Naomi's cultural hybridity can be found also when she blends the traditional Japanese kimono with the western motif on it. The following quotation shows the statement:

¹¹ "Yes. She said it wasn't bad, but it's far too modern and stylish" (ibid, p:23).

The quotation above describes the cultural blend that is done by Naomi. She does not mind to wear the traditional and eastern Japanese kimono but it must be combined with the style of the modern western style. It can be learned that Naomi does a cultural hybridity because of her ability to combine two different cultures, the dominant and dominated in one thing, a kimono with the western motif.

Kimono with a western style which is discussed before is not enough for Naomi. She will be pleased if she can wear kimono that is made of western materials. The following quotation shows the statement:

¹¹ Run- of-the-mill drapers were of no use to us, so we went to cotton-rint dealers, carpet shops, and stores that specialized in western fabrics (ibid, p:37).

The quotation above describes the efforts of Naomi to blend the culture of the western and the eastern. By doing this effort, Naomi does a cultural hybridity because she combines the culture of the eastern people that is to wear kimono with the cultural product of western people, the western fabric.

The result of the experiment of blending the kimono with the western motif and fabric is that Naomi looks so beautiful in western dance. The following quotation supports the statement:

She's dancing well! I said to myself. Nothing to be ashamed of there... She is good when I let her do this sort of thing. Her colorful, long sleeves waved and danced as she spun around on tiptoe in her little sandals and formal white socks. With each step she took, the front flap of her kimono rose, fluttering like butterfly (ibid, p:90).

The quotation above shows Naomi does cultural hybridity in which it is proved when she takes a culture of western people in the form of modern dance and combines it with the custom she wears a kimono that is made of western fabric.

2. B. The notion of cultural hybridity which described in *Some Prefer Nettles*

Cultural hybridity is mixing two cultural norms and it blends from the original tradition. Moreover it is the assimilation and adaption of cultural practices or identity. When somebody practices this concept s/he will combine two cultures and may create new forms or identities. In *Some Prefer Nettles*, Misako is portrayed as a modern woman as she behaves like a westerner for example she loves jazz music, applies import cosmetics, enjoys movies and western food, and she prefers to get divorced from her husband. The reason for divorcing her husband is just because Kaname, her husband is a man who holds tightly traditional Japanese values while Misako adores too much to western culture.

In the novel, it is depicted that Misako conducts cultural hybridity when she chooses to get divorced from her husband while physically she performs just typical Japanese lady. In every moment and every day she wears a kimono, the traditional clothes Japan. It means that she still a pure traditional woman who still loves her tradition even though she owns a 'western ideology'. Misako's traditional performance can be observed in the following quotation,

Kaname was as careful about his clothes as Misako was about hers. A particular kimono required a particular cloak and particular sash and each ensemble was planned down even to the accessories. Only Misako understood the system well enough to be able to put everything together when she specified the kimono he would wear. Misako will take hours selecting her kimono and its accessories in every single their performance (Tanizaki, 1955, 8).

From the text above it can be understood that Misako is a lady who still hold the traditional clothes. She still wears the kimono as her identity as a Japanese lady and even she is selective in choosing it.

The next behavior which reflected Misako's cultural hybridity is when she eats sandwich of sausage she uses chopstick to take them. Sandwich is a western food which indicates the cultural products of westerner while chopstick is eastern table wares. Traditional Japanese society use chopstick as a mean to hold food from bowl and bring it into the mouth. Chopsticks reflects Japanese values and sandwich is western values, by combining this two cultural products Misako indeed conduct cultural hybridity due to the mixing of the two traditions. The evidence that support the explanation is

Using the chopsticks, Misako put together a sandwich of sausage and brought it delicately to her mouth,(ibid, 87).

From that quotation it can be seen that Misako applies cultural hybridity to her table manner. She combines the two different things from different cultures and mixing them then creates a new behavior.

3. Similarities of Bhabha's notion of Mimicry which described in *Naomi* and *Some Prefer Nettles*

There are two characters that are studied in the two compared novels namely ¹ Naomi in *Naomi* and Misako in *Some Prefer Nettles*. Both are the works of Tanizaki which express the responses of the Japanese girls on the western culture. The research writer finds that both characters do Bhabha's notion of mimicry in which they admire the western culture.

Both characters enjoy western cultural products in the forms of language, music, cosmetics, food and furniture. Both characters love western languages. They want to use the western languages because they think that the western culture is much more civilized than the oriental ones. By learning the languages of western people, both the studied characters want to upgrade their knowledge so that they can be more civilized people. By imitating and using the languages of the western people, both believe that it is a way to be like the western people who have good manner. The reason is that both find the condition that the manner codes and sciences are written in western languages.

The notion of mimicry is also done when they love music of the western people. Tanizaki describes the two characters are the types of Japanese girls who love western music. By showing the two girls' fond on western music, it can be learned that both are the Japanese girls who have different values compared to the majority of traditional Japanese girls at the time. Naomi loves playing piano, while Misako loves jazz music. From the fond of music and the instrument they love. It can be studied that the western culture has influenced the manner and culture of the Japanese young girls.

Both characters use the cosmetics of the western people. The usage of the western cosmetics indicates that both studied characters are influenced by the taste of the western people. They feel comfortable when they use the western cosmetics that means they regard the western culture is more civilized than their own. By using the cosmetics, the two girls consider their beauty from the western standard.

Unlike other many other Japanese who love their own cuisine, Naomi and Misako prefer the western food. Their preference on food based meat is not a custom for the Japanese people who still think the food is against the traditional dietary culture. Even though Naomi and Misako are Japanese people but they do not feel obliged to perform the law of the traditional Japanese dietary.

Because both want to live in the ways as they guess what the western people do, the two characters have problems with their spouses. They think that the western people's values allow people to have sexual intercourses with other men besides their spouses. The concept of traditional Japanese value of faithfulness is tested. Naomi's and Misako's adaption of the western value regarding the sexual intercourse causes their unfaithfulness against their spouses.

From the discussion above it can be studied that both characters have done mimicry. By adapting and copying the western people culture, both characters want to upgrade their level so that they feel they are on the same level of the western people whom they think as the model of the civilized people.

4. Similarities of Bhabha's notion of Cultural Hybridity which described in *Naomi and Some Prefer Nettles*

After analyzing both characters, Naomi and Misako, it can be noticed that the two characters indeed conduct the notion of cultural hybridity. Their similarities is laid on firstly, their physical performance. Both of them resemble a western movie star. For Naomi she imitates the appearance of Mary Pickford while Misako tries to copy the performance of American movie star. In *Some Prefer Nettles* the book does not clearly stated a certain actress it is just mention American movie star, while in Naomi it is stated that the actress is Mary Pickford.

As it is explained cultural hybridity is combining the two cultures or mixing two different values, the cultural hybridity done by the Naomi and Misako is that they apply the Japanese clothes and Western taste. It is portrayed that Naomi is wearing a kimono with a western material. The action of combining two different cultures is called cultural hybridity and it indicates that Naomi surely performs the notion of Homi Bhabha of hybridity.

While Misako in the novel is described as a modern woman who own western ideology and perform the values into their daily activities. Even Misako a woman who glorified the western norms she is depicted as a lady who still wear a kimono for her clothes. She is the one who is perfectionist on choosing the kimono. In short Naomi and Misako wear Kimono a traditional Japanese clothes even they are westomania.

The next similarities is that their taste cuisine. Both of them are fond of western food thus their preference on western meal is different from their dietary culture. As Japanese women, according to their culture, they are not supposed to eat meat, they should consume fish. Against this rule, they eat meat product such as beefsteak, sandwich, and sausage. But they are truly consume meat all the time for a couple time they choose eastern food or eat Japanese meal. Their habit of mixing western food and eastern food is combining two different cultures and it is called cultural hybridity. It is clear that Naomi and Misako indeed perform the notion of cultural hybridity of Homi Bhabha. Moreover, Misako not only combine the kind of food but also the table manner. When she enjoys eating sandwich and sausage she uses chopsticks, the traditional Japanese table manner. Misako eats western product but the table manner is in Japanese way.

5. Differences of Bhabha's notion of Mimicry which described in *Naomi and Some Prefer Nettles*

The differences of the notion of mimicry done by Naomi in *Naomi* and Misako in *Some Prefer Nettles* can be observed from the intention of being western lady. Naomi is a girl who is very young when she met Joji at the Café where she works then Joji asks her to quit the job and begins to live with him. Joji's eagerness of taking Naomi into his life is making Naomi to be 'fine woman' which refers to an ideal of western lady. From this explanation it can be studied that the intention of Naomi to become western people is because Joji's will. She is willing to turn out to be a young modern girl as Joji's demands. While in Misako is adult lady and she is already married and her husband Kaname does not want her to be western lady. Kaname prefers to have a wife who holds tightly Japanese values and performs the norms into her life. But in fact, Misako is a woman who adores western standard and she is totally practices all the values in her life. Due to this reason both Kaname and Misako feel that they don't interested into each other and worst they want to separate for the different values. In novel *Some Prefer Nettles* there is no statement or evidence that portray the intention of Misako to be western modern lady.

The next difference of the notion of mimicry performed by Naomi and Misako is that Naomi is a good imitator of western actress while Misako never imitate the behavior of the actress. Naomi often makes efforts to copy the movements such as the way the laugh, walk, behave or move their eyes. When Joji asks her to imitate Mary Pickford's certain action she will do perfectly and happily. This attitude can be studied from the following quotation,

11 Apparently she studied the actress's movements when we went to the movies, because she was very good at imitating them. In an instant she could capture the mood and idiosyncrasies of an actress. Pickford laughs like this, she'd say; Pina Menicheli moves her eyes like this; Geraldine Farrar does her hair up this way. Loosening her hair, she'd push it into this shape and that (Tanizaki, 1985:36).

The quotation above describes Naomi is a good western imitator, Naomi enjoys talking about their efforts to imitate western people. They are influenced by having obsession that they have to be like western people. They copy the culture, and they evaluate whether the measurement is gained or not.

Misako is different from Naomi, even she copies the physical performance of western standard particularly applying compact powder and lipsticks, Misako is told never do an effort to imitate a certain action of the western actress. In novel *Some Prefer Nettles* Misako indeed is described the one who has appearance resembling the western ways such as using compact powder and lipsticks to beautify herself.

The crucial matter of the implication of western values is shown from Naomi and Misako love affair. In the end of the story of *Naomi*, it is depicted that Naomi is the one who take control over their relationship. Naomi gives some conditions to Joji if he wants Naomi still live with Joji, He must give her a freedom for leading her life. In a fact, even Naomi and Joji are married they are sleep in a different room, and Joji cannot touch Naomi. The freedom for Naomi means that she can do whatever she wishes to do including having some male foreigner friends and the male foreigner friends are welcome to visit Naomi in in the house and Naomi can entertain them. Joji takes all the conditions that Naomi gives and sacrifice his feeling to see Naomi with other men in his own house.

Misako is a married woman who will get divorced to her husband. In the process of divorcing Kaname let his wife having a love fair with some men. Misako then has a special relationship with Aso and Suma. Worst, Kaname let his wife commit adultery with other man. Since Kaname does not have a lust anymore on Misako who has western appearance, Misako tries to have someone who can release her sex desire. In the novel, it is stated that Misako often sleep with Aso and Misako confess this adultery to her husband openly.

In short, the difference of the notion of mimicry performed by Naomi and Misako's physical appearance lead to a different love affair. For Naomi, she can still want to get the marriage even she enjoys having some entertainment with westerner men. But Misako rejects the marriage and want to get separate with Kaname. Having a son from Kaname does not make Misako to save her marriage. It seems that Misako holds her ideology upon everything and perhaps people will think that Misako is egoist lady who sacrifice her family for what she believes. Misako is westocentris since she puts the western values upon her family and her marriage.

6. Differences of Bhabha's notion of Cultural Hybridity which described in *Naomi and Some Prefer Nettles*

Even Naomi and Misako perform the cultural hybridity they are different in some ways, namely Misako still wear a traditional kimono even she glorifies western values. Misako who puts her western ideology upon everything still perform in a traditional Japanese way. She uses Kimono as her identity as Japanese woman. The other way around to Misako Naomi chooses a mix kimono to be her clothes. Naomi uses western fabric in her kimono, she doesn't use a traditional Japanese fabric as a main material for her clothes.

The next difference is that Naomi has mixing name that is Nao-chan. Nao-cha is the Japanese name for Naomi. It is written with Chinese characters. Nao-chan which combines the culture of western and Japanese original name reflects the cultural hybridity. It shows that Naomi is called with a cultural blend name which does not make her feel insulted. This acceptance shows that Naomi feels cultural hybridity because she feels comfortable living by combining two different cultures, the west and the east. Misako is other way she does not have the name just Naomi has.

Another difference of cultural hybridity is the combination of the western food. Naomi is fond both western and eastern food and it indicates the action of cultural hybridity. While Misako combines the western food with the table manner. The mixing of the western product that is sandwich and sausage and the table manner is applied by Misako. When she enjoys sandwich and sausage, she uses chopsticks the traditional Japanese table ware instead of uses western table manner. In short, the difference of cultural hybridity toward western food is about the meal and the table manner.

CHAPTER IV

DISCUSSION

The research writer applies a comparative study for two Tanizaki's novels namely *Naomi* and *Some Prefer Nettles*; both novels have the same themes which portray the different cultures, West and East. The two works are studied by applying Homi Bhabha's theories on mimicry and cultural hybridity and using post-colonial approach. Understanding this position, it is necessary to understand the theory and its application in the comparative study on the two literary works which are analyzed. Therefore, interpreting Naomi and Misako's deed in performing the notion of mimicry and cultural hybridity by applying comparative study and post-colonial is proper and appropriate.

In applying Bhabha's theory of mimicry and cultural hybridity to the two novels, *Naomi* and *Some Prefer Nettles*, the writer finds the phenomena in both novels that the female main character perform the notion of mimicry and cultural hybridity through their manners and action. The notion of mimicry and cultural hybridity is reflected through manners and action which copy, imitate or adapt the western culture. Moreover the writer finds many evidences and proves which are Naomi and Misako's manners and action that as a result of copying, imitating and adapting western norms. In *Naomi*, it is observed that the female character, Naomi, surely, perform the notion of mimicry and cultural hybridity through her deeds and her entirely performance. Then Naomi also conducts cultural hybridity which indicates that Naomi combines and mixes Japanese and western culture. There are many behaviors and attitudes which indicates Naomi's deed in applying cultural hybridity. While in *Some Prefer Nettles*, the notion of mimicry done by Misako is almost the same with Naomi's performance. For the notion of cultural hybridity, it can be only found two items which portray Misako's action through cultural hybridity. While in *Naomi* it can be found many occurrences and performances of Naomi which show her practices of cultural hybridity.

The title of *Chijin ai ni* if it is translated literally *A Fool' love*, then "Chijin" means stupid or a fool. Furthermore, Powel states that Tanizaki in his novel *Naomi* actually wants to criticize Japanese society at that time which glorified the western civilization at Taisho era (1983, 145). Moreover, She explains that Tanizaki in his novel *Naomi* it can be observed that Tanizaki was influenced by Oscar Wilde from the style of "Satanism", since Tanizaki portrays Japanese society in which was greatly influenced by the modernization and westernization and endanger their own traditions and value.

Then it can be studied that Tanizaki shows the time when Japanese young women are challenged with the coming of western culture. They have different responses dealing with the coming of the foreign culture. Naomi is a 15 years old girl who does not study on higher level of education and confronts a western culture. She is introduced to western culture by someone else, her future spouse, Joji, while Misako is a young married woman who responds the western culture by adopting and copying the culture.

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Regarding their acceptance of western culture that can be seen through their fond of the cultural products of the western people, it can be analyzed that the western culture influences their life. Homi Bhabha thinks that the acceptance on the western culture indicates that the eastern people think that they part of western people and the people think that they are civilized than the majority of their own people. From this condition the research writer can think that Homi Bhabha is a scholar that wants to antagonize the culture of west and east by saying that the relation between the west and the east is a constant competition for political and economic control in the contemporary world.

By stating this statement, it can be analyzed that Bhabha does not see the mutual relation between western and eastern people. The research writer studies that for the eastern people the need to adapt to the western culture is not merely a problem of doing mimicry so that they want to become parts of western people, but it is related to the pragmatic value. The western culture in the forms of its technology has influenced almost all of people in all parts of the world including the eastern people. ATM, television programs, facebook are some of the western people's inventions that cannot be neglected to influence human beings' life. Technology, however should be counted as the elements of culture which becomes important culture to sharpen people's life. If so, Bhabha should recognize the advantage of the eastern people to adapt and copy this technology and even better can develop it.

The Japanese people are well known for their resistance to the value of western culture. The conflicts between the western people and the Japanese are written in many records in which the Japanese wanted to stop the influence. However, Tanizaki shows that the infiltration of the western culture cannot be stopped. The western influences on the Japanese ways of life can be formed in both manner and copy of culture in which the actions change the value and outlook of the girls presented in the stories. Considering this position, the research writer sees that Tanizaki shows his dislike on the influence⁶ of western value in the Japanese society that can be seen through Naomi and Misako. Naomi is portrayed as a westomania that just does mimicry without reservation so that she does not know the bad value of western people, such as having sexual intercourse that is against traditional Japanese value, and cannot think logically and systematically like the western people even she acts like western people. Misako is also portrayed as a woman who has ambition to be a fine woman by adapting and copying the western people way of life and as consequence she mocks her own cultural tradition that ruins her family, and finally she divorces. While her husband hopes to have a traditional wife, on the contrary Misako ruins the dream by adapting the ways of western people's life and even commits adultery, a deed that is against the traditional value of Japanese.

CHAPTER V

CONCLUSION AND SUGGESTION

A. CONCLUSION

This chapter is the ultimate part of study which presents the conclusion and suggestion. Once the data relates Naomi and Misako's manner which is as a result of their imitating and adapting western culture crossed to the theory of Bhabha's mimicry and cultural hybridity, the researcher can withdraw three conclusions.

The first is concerning with Naomi and Misako's manner and actions as reflection and cultural product to her copying and imitating of western norms. The second is regarding cultural hybridity which described in Tanizaki's novel *Naomi and Son* and *Some Prefer Nettles*. And the last is relating to the similarities and differences of Bhabha's *mimicry and cultural hybridity in two novels Naomi and Some Prefer Nettles*. All of these are revealed thoroughly in the following paragraphs.

The first conclusion that can be drawn is the female main character of *Naomi and Some Prefer Nettles* indeed imitate, copy, and adapt the western culture. Naomi and Misako in imitating, copying and adapting western norm through their physical appearances and using western products such as cosmetics, magazine, fabric, food and seeing movie and enjoying western music. Meanwhile their manners and behaviors confirm the applying of the notion of mimicry which is said as an imitating, copying and adapting the western culture. For Naomi she is described as good imitator of western culture not only in her physical appearances but also she performs some actions which mimic of western culture, those actions are being punctual if she has an appointment, and having a lot of male westerner friends. While Misako is a woman who has an ideology which is reflected western norm, she does not want save her marriage and want to divorce from husband Kaname because of her husband who glorifies traditional Japanese cultures. Misako also uses some western products and thinks based on western norm. In short, it can be said that Naomi and Misako's manner and action which are reflection and cultural product of copying and imitating western culture indicate that the theory of Homi Bhabha on mimicry and cultural hybridity is applicable and appropriate to analyze the two novels.

The second conclusion is dealing with cultural hybridity performed by Naomi and Misako. Both Naomi and Misako conduct cultural hybridity that is the mixing or blending of two cultures in this case the Japanese culture and western culture. Naomi and Misako enjoy and feel comfortable living by combining two different cultures, the west and the east. Naomi and Misako have a good capability to combine two different cultures, Japanese and western into a new custom or a new product. In this case, it is clearly shown that in *Naomi and Some Prefer Nettles* the female characters, Naomi and Misako is able to perform the mixing or blending culture towards their behaviors and action and they perform comfortably.

The last conclusion connects to similarities and differences of Naomi's and Misako's manners and actions as a result of imitating and adapting of western cultures. The first similarity of Naomi's and Misako's manners and behaviors which is a reflection of imitating and adapting the western culture is physical appearance. Both Naomi and Misako imitate western American movie star by using western products to beautify their appearance. Secondly, they learn western language in order to use the western languages and upgrade their knowledge so that they can be more civilized people. Thirdly, Their preference to western food, unlike other many other Japanese who love their own cuisine. The notion of mimicry is also done when Naomi and Misako love music of the western people. It is described that Naomi loves playing piano, while Misako loves jazz music. The last similarity is the choice of western furniture and western type of house. Their preference on western furniture and western type of house is imitating and copying from western taste. In short, the similarities both characters do Bhabha's notion of mimicry in which they admire the western culture through their manners and actions.

The next topic is the similarities of the notion of cultural hybridity as described in Tanizaki's novel, *Naomi* and *Some Prefer Nettles*. Both Naomi and Misako in the novel are described as a modern woman who own western ideology and perform the values into their daily activities but kimono, a traditional Japanese cloth. The next similarity is that both characters enjoy eastern and western food. The last is that having a traditional room of Japanese style even their main style of their house is western taste.

Talking about the differences of the notion of mimicry and cultural hybridity, it can be found out that the similarities are for the notion of mimicry, the intention of imitating, copying and adapting western culture. Naomi's intention to be like western girl is from Joji, her spouse while Misako's intention is not clearly stated in the novel. For the differences of cultural hybridity, it is noted that there is no significant difference; they are differ from the choosing of fabric of kimono. Naomi prefers Kimono with western motif while Misako is fond of wearing traditional Japanese kimono.

B. SUGGESTION

For the next researcher who will apply post-colonial approach to analyze literary works it is suggested that the approach is not applicable for the literary works which its author came from the former colonialized country but also applicable to the literary works whose author does not live in a county where colonialized is occurred. The post-colonial approach can be applied to a prose or poem whose author does not come from the background from colonialized county, since the study focuses on mental attitude or manners and behaviors which perform by the character if it is in a novel.

While students of English departments or the English teacher or even lecturer can gain a profound knowledge of the beauty of live and sharpen their interpretation and criticism on higher level. Moreover, the novels are a good example of collection of diction thus it can be studied further or even can be observed the stylistics of the novels. In addition, teacher can take the values of imitating western culture and deliver its positive effect of adapting a good side of western norms.

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APPENDIX Synopsis of *NAOMI*

The story of *Naomi* is focused around a man's obsession for a modern girl. The main character, Jōji, is a well-educated Japanese man who is an electrical engineer in the city, and comes from a wealthy landlord family. Jōji wishes to break away from his traditional Japanese culture, and becomes immersed in the strange new Westernized culture which was beginning to form in Japan. The physical representation of everything Western is embodied in a young girl named Naomi. Jōji sees Naomi for the first time in a café and instantly falls for her exotic "Eurasian" looks, Western-sounding name, and sophisticated mannerisms. Like the story of the prepubescent Murasaki in the classic novel *The Tale of Genji*, Jōji decides he will raise Naomi, a fifteen-year-old café hostess, to be his perfect woman: in this case he will forge her into a glamorous Western girl like Mary Pickford, a famous Canadian actress of the silent film era.

Jōji moves Naomi into his home and begins his efforts to make her a perfect Western wife. She turns out to be a very willing pupil. He pays for her English education, and though she has little grammar skills in it, she possesses beautiful pronunciation. He funds her Western activities, including her love of the theatre, dancing and magazines.

In the novel Naomi is described a girl who imitates, copies and adapts western values. In this case Naomi does the notion of mimicry. Naomi's mimicry can be seen through her physical performance which imitate and copies western silent movie actress, Mary Pickford. Beside, Naomi's manners and actions also are as reflection of her imitating and copying of cultural product of western norms. Thus, Naomi's actions confirm the notion of cultural hybridity since she mixes the traditional Japanese tradition with modern western civilization.

SYNOPSIS OF *SOME PREFER TO NETTLES*

Some Prefer Nettles which was written by Junichiro Tanizaki is a story of personal confession and the story of cultural conflict. The central situation, an unhappy marriage between two people, named Kaname and Misako who are not interested in each other anymore sexually and **to** feel a tormenting uncertainty over what to do about their marriage life. The real theme of *Some Prefer Nettles* is **the** the **clash between** the new **and the** old, the imported and domestic culture (American and Japanese culture).

Misako is modern woman who enjoys westerns cultural products such as cosmetics, food, furniture and she has western norms. While her husband Kaname tends to follow the traditional values of Japanese and face his daily life of the old Japanese way of life habits. This condition brings this couple to a complicated problem. Then, many problems occur. There is always misunderstanding happened in their communication because of different point of view and different way of thinking.

Misako is woman whose manners and behaviors confirm the western civilization. Knowing that her marriage is in edge of separation, Misako decides to have another relationship with another guy named Aso. Moreover, the nature of her relationship with Aso is more modern. Misako is willing to be with him without the promise of marriage, without legal and traditional legal validity. Misako also does adultery which against the traditional Japanese values.

Then, to end her problem, Misako decides to have a divorce with Kaname. Misako chooses her ideology which tends to be western principal to divorce from Kaname. She prefers to lose her family to save it since her husband is someone who glorifies Japanese traditional values. The Divorce indicates that Misako accept the western values very well and she responds it by adopting and copying it. Besides, Misako also performs the notion of cultural hybridity by mixing the two cultures, in this case is western culture and Japanese culture. The mixing is for example even though Misako is broad minded she still wears traditional Japanese Kimono. She also enjoys western food, sausage and sandwich with chopsticks. Chopsticks indicates the traditional table ware, while sausage and sandwich refers to western meal.

A BRIEF INFORMATION OF ANTHONY H. CHAMBERS

8 *Naomi* is a Japanese novel which translated into Anthony H. Chambers. Anthony H. Chambers, Professor of Japanese in the School of International Letters and Cultures, is an internationally known scholar and translator of Japanese literature. He attended Pomona College, International Christian University (Tokyo), Stanford University, the Inter-University Center for Japanese Language Study (Tokyo), and the University of Michigan, where he received his PhD under the direction of the late Edward Seidensticker. He came to ASU in 1971 as the university's first professor of Japanese literature. In 1975 he moved to Wesleyan University, where he chaired the Department of Asian Languages, then returned to ASU in 1998. He has also taught at the Associated Kyoto Program and the Kyoto Center (now the Kyoto Consortium) for Japanese Studies. He is particularly noted for his studies of the novelist Tanizaki Jun'ichiro (1886-1965), including 'The Secret Window: Ideal Worlds in Tanizaki's Fiction' (Harvard, 1994); for his translations of Tanizaki's fiction, including 'Naomi' and 'The Secret History of the Lord of Musashi' (Knopf, 1985 and 1982); and studies and translations of several classical masterpieces, including Ueda Akinari's 1776 collection of gothic stories, 'Tales of Moonlight and Rain' (Columbia, 2007), for which he received the 2007 Japan-United States Friendship Commission Prize for the outstanding translation of classical Japanese literature.

Taken From:

<https://webapp4.asu.edu/directory/person/1084>

A BRIEF INFORMATION OF EDWARD SEIDENTICKER

Some Prefer Nettles is a Japanese novel which translated into English by Edward Seidenticker. He was born on February 11, 1921 in Castle Rock, Colorado. He studied the Japanese language in 1942 at the University of Colorado at Boulder, with colleague Donald Keene. He studied Japanese literature at Harvard University and the University of Tokyo. He taught at Sophia University in Tokyo, at Stanford University (1962-1966), the University of Michigan (1966-1977), and Columbia (1977-1985) until his retirement in 1985. In his academic career, he is also credited with being a teacher for his peers.

He is a famous scholar and translator of many Japanese literatures. In 1968, he received the Nobel Prize in Literature. He also received the National Book Award specifically for translation in 1971. He has already translated the Tale of Genji, The Song of the Mountain, The Decay of the Angel, and many more. Edward Seidenticker also translated Junichiro Tanizaki's *The Makioka Sisters* and *Some Prefer Nettles* and authored important criticism on Tanizaki's places in 20th century Japanese literature.

Edward George Seidenticker was particularly known for his English version of *The Tale of Genji* (1976), which is counted among the preferred modern translations. He is also well known for his landmark translations of Yasunari Kawabata, which led to Kawabata's winning the Nobel Prize in Literature in 1968. Seidenticker has been sometimes described as "the best translator of Japanese that has ever lived"; and yet, he admitted that sometimes translation is a nearly impossible task. It becomes not only a matter of words, but also of rhythm. In a 2006 interview, he tried to explain by pointing to a well-known phrase in English -- the line at the end of Shakespeare's *Hamlet*: "Good night, sweet Prince, and flights of angels sing thee to thy rest."

Taken from:

http://en.wikipedia.org/wiki/Edward_Seidenticker



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