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**Shattered Bonds and Resilient Spirits: Reshaping
Identity within Zainichi Diaspora in Min Jin Lee's
Pachinko.**

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Requirements for Master's Degree in Literature and Civilization.

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Declaration

We hereby declare that the thesis entitled “Shattered Bonds and Resilient Spirits: Reshaping Identity within Zainichi Diaspora in Min Jin Lee’s *Pachinko*” is our work and all the sources we have quoted have been acknowledged by means of references.

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With gratitude, we extend our dedication to this modest endeavour to our teachers and friends who have been instrumental in our academic journey. Throughout our years of study, they have offered their invaluable assistance and shared their wealth of knowledge, for which we are sincerely appreciative.

Dedication

I, **Nour El Houda CHERIF**, dedicate this dissertation to my parents **Djaafer** and **Hassiba**, to my dear sisters and my little brother Mahdi, and to my brother-in-law Mouaadh who helped me.

I, **Nessma Randa LOUGLITI**, dedicate this dissertation to my father **Zine Eddine**, my mother **Fatima**, and my little brother Massoud.

Abstract

The intricate interplay between diaspora and identity has been a subject of extensive academic inquiry, as scholars delve into the impact of displacement and identity in Min Jin Lee's "Pachinko" (2017), exploring how forced migration affects characters' psychological and emotional well-being. This dissertation highlights how people's lives are affected when they are forced to move from one place to another and how it shapes their sense of self. It also looks at how discrimination, displacement, and blending of cultures impact the relationship between Korea and Japan. The study sheds light on interconnected concepts like dislocation, homelessness, hybridity, mimicry, and belonging, within the backdrop of the Korea-Japan War. the primary goal of this dissertation is to investigate how colonialism forces individuals to negotiate personal and national identities and how diaspora communities influence self-perception, belonging, faith, and cultural identity. The study draws on the insights of scholars like Homi Bhabha, Edward Said, and Salman Rushdie in the realm of diaspora studies and postcolonial identity negotiation

Key Words: The Korean War, Diaspora, Displacement, Hybridity, Mimicry, Identity, Min Jin Lee

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General Introduction

In the world of postcolonial literature, the concept of diaspora holds a central position. It helps us understand how colonialism affected people and their cultures. Postcolonialism is a way of studying and talking about the lasting impact of colonial rule. It pays attention to the voices and experiences of groups that were treated unfairly. In this context, diasporas, which are groups of people who had to leave their homelands because of things like colonization or political changes, are a major focus. They help us see the challenges of living between different worlds with different identities and cultures. Even today, diaspora is still a significant and changing part of our global world.

Diaspora, as an encompassing term, encompasses a multitude of interconnected concepts, with the quest for a sense of belonging and the formation of identity being of paramount importance. This deep longing for belonging reflects a fundamental human yearning to create meaningful connections, establish roots in unfamiliar environments, and cultivate a sense of home while preserving a deep and enduring attachment to one's homeland. In this intricate tapestry of diasporic experiences, the construction of identity plays an important role, as individuals navigate the complexities of multiple cultural influences, heritage, and personal histories in their pursuit of a cohesive and authentic sense of self within the context of diaspora.

Diasporic writers, hailing from diverse cultural backgrounds and often living in multiple countries, occupy a significant place within the realm of literature. Their unique perspectives and experiences of displacement, migration, and the negotiation of multiple identities enrich the literary landscape and offer profound insights into the complexities of diasporic existence. They highlight their ability to capture the intricacies of cultural hybridity, the longing for belonging, and the challenges faced by displaced communities. Through their

works, these writers bridge cultural divides, challenge dominant narratives, and provide a platform for marginalized voices, fostering empathy, understanding, and cultural preservation.

In this regard, The Japanese annexation of Korea in 1910 marked a pivotal moment in Korean history, igniting a series of events that would shape the Korean diaspora. The annexation, which lasted until 1945, resulted in the subjugation of the Korean people under Japanese colonial rule and the displacement of many Koreans from their homeland. The Japanese government implemented policies aimed at erasing Korean culture and assimilating Koreans into the Japanese identity, leading to cultural suppression, forced assimilation, and discriminatory practices (Blakemore). As a result, the Japanese annexation unleashed a wave of forced migration, uprooting countless individuals and propelling them into unfamiliar territories. This significant historical event has reverberated throughout diaspora literature, leaving an indelible imprint on the works produced by those who have firsthand experience of displacement.

Writers from various parts of the world have engaged in thoughtful discussions and exploration of the Korean diaspora. This global interest in the subject has led to an abundance of literature that delves into the experiences, challenges, and cultural richness of the Korean diaspora community. Such as One of those writers is Min Jin Lee, a highly acclaimed Korean-American author known for her impactful storytelling and exploration of themes related to the Korean diaspora. Born in Seoul, South Korea, and raised in the United States, Lee brings a unique perspective to her writing, bridging cultural divides and shedding light on the experiences of Koreans living both in their homeland and abroad (Dizikes). Her novels have garnered critical acclaim and have resonated with readers around the world. Among Min Jin Lee's notable works are *Free Food for Millionaires* (2007) and *Pachinko* (2017).

Min Jin Lee was inspired to write *Pachinko* by her family history and a desire to shed light on the experiences of Koreans living in Japan. As a Korean-American author, Lee drew

from her heritage and personal connections to delve into the complexities of the Korean diaspora. She wanted to explore the struggles, resilience, and cultural dynamics of Korean immigrants and their descendants. Lee's interest in the topic was also fueled by the historical backdrop of the Korean diaspora in Japan, including events such as the Korean War, the division of Korea, and the subsequent waves of migration (Dizikes). These historical events shaped the lives of Koreans living in Japan, and Lee felt compelled to bring their stories to the forefront. *Pachinko* stands as a testament to her skill as a storyteller and her commitment to sharing the stories of the Korean diaspora as it was embodied in the journey of Sunja and her children from Korea to Japan going through difficulties such as discrimination and identity issues.

This dissertation aims to investigate the effects of Japanese colonialism on Korea as a colonized country and how these effects are portrayed in the novel. It explores how individuals are compelled to negotiate their personal and national identities due to the forced displacement caused by colonialism. This displacement often results in various psychological effects, traumas, and a yearning for a sense of home and hope for a return. Building upon the aforementioned points, this research seeks to explore and analyze how the experience of the Korean diaspora shapes and influences the individual and collective identities of the characters in the novel. It aims to delve into the complexities and nuances of identity formation and examine how being part of a diaspora community impacts notions of self, belonging, Faith in God, and cultural identity. It also explores how historical events and social dynamics, such as the Korean War and the discrimination faced by Koreans in Japan, contribute to forming their sense of nationalism and identity.

The choice of the novel *Pachinko* by Min Jin Lee for this research is inspired by the current global issues surrounding displacement and the struggles faced by marginalized communities. While *Pachinko* focuses specifically on the Korean diaspora in Japan, its themes

resonate with the experiences of many individuals and communities worldwide. Through Lee's skillful storytelling, the novel draws from the author's extensive research and personal connections to present a nuanced and authentic portrayal of the Korean diaspora. The significance of this dissertation lies in the fact that there is a limited body of research specifically exploring the experiences of the Korean diaspora as depicted in *Pachinko*. Unlike other diaspora authors, Min Jin Lee brings a unique perspective as a Korean-American writer. Her exploration of the Korean diaspora in Japan is informed by her heritage and connections to the Korean community. Lee takes us on a journey that uncovers the struggles, resilience, and cultural dynamics of the characters in *Pachinko*. It helps to bring attention to the narratives of marginalized groups and deepen understanding of the challenges they encounter.

The novel *Pachinko* by Min Jin Lee delineates the character emergency and identity crises, discrimination, and partiality confronted by Korean foreigners in Japan. The story unfurls in a multi-narrative way to grant diverse stories of Korean personality emergencies. This can be her long-anticipated moment novel where she has specified the battle and enduring of the ordinary Korean people and the workers in Japan. Different journalists and critics have depicted their sees on this novel by raising different issues from different points of view.

Krys Lee one of the reviewers composes her opinion around the novel in *The New York Times* under the title "In 'Pachinko,' a Stunning Family Saga Where History Itself Is a Character" (2017). She states that Min Jin Lee's captivating novel, *Pachinko*, takes readers on a multi-generational journey of an ethnic Korean family, spanning from Japanese-occupied Korea to post-World War II Japan.

Pachinko chronicles four generations of an ethnic Korean family, first in Japanese-occupied Korea in the early 20th century, then in Japan itself from the years before World War II to the late 1980s. *pachinko*, the slot-machine-like game ubiquitous throughout Japan, unifies the central concerns of identity,

homeland, and belonging. For the ethnic Korean population in Japan, discriminated against and shut out of traditional occupations, pachinko parlors are the primary mode of finding work and accumulating wealth.

Through its compelling narrative and thematic depth, the novel raises profound questions about identity, homeland, and the challenges faced by the Korean diaspora in Japan. This academic literary review delves into the key themes of identity, belonging, and discrimination as portrayed in *Pachinko* shedding light on the significance of Min Jin Lee's work within the broader discourse of diaspora literature.

The Irish journalist John Boyne reviews the novel in *The Irish Times* in his work "Pachinko: A Masterpiece of Empathy, Integrity, and Family Loyalty" (2017). He states that the appalling degrees of hardship, disregard, and inhumanity suffered by the Koreans make for excruciating perusing. They live in destitute circumstances, are paid less than their Japanese partners, are talked to as if they were mutts, are forced to enlist time, and once more as untouchables in an arrival in which numerous of them have been born. He states

Pachinko tells the story of Korean immigrants living in Japan between 1910 and today, a family saga that explores the effects of poverty, abuse, war, suicide, and the accumulation of wealth over multiple generations. When the novel opens, we are introduced to Hoonie, "born with a cleft palate and a twisted foot", who enters into an arranged marriage with Yangjin despite their age difference – he is 28, she is 15 – a mutual respect and affection build between them, not least because of their shared love for daughter Sunja. (n.p)

In the world of Pachinko, the majority of characters embody the virtues of honor and humility. Husbands demonstrate deep affection for their wives, while children exhibit a profound respect for their parents. Despite Koh Hansu's earlier indiscretions with a young girl, he dedicates decades of his life to aiding Sunja. Although Sunja becomes indifferent towards him in later

years, their relationship continues to captivate readers as one of the most intriguing dynamics in the book.

The Japanese writer Tain Maloney depicts his see in *The Japan Times*. He explains in his review“ ‘*Pachinko*’: Min Jin Lee Writes the Struggle of an Ethnic Korean Family in Japan”(2017) that Min Jin Lee’s novel, *Pachinko*, charts the fortunes and misfortunes of four eras of a Korean family. The emphasis is bleak: the enduring of Koreans under Japanese occupation, the abuse of outside nationals and Christians, and the ongoing discrimination against Zainichi Koreans. According to Maloney, an especially moving incident in the novel shows Solomon on his 20th birthday applying for a visa to remain within the nation of his birth.

In a poignant and reflective review for *The Guardian* by Tash Aw titled “Pachinko – Rich Story of the Immigrant Experience” (2017), he states that Min Jin Lee's novel *Pachinko* is praised for its patient and sprawling portrayal of a Korean family in Japan. He highlights a key character, Nobuo Ban, who grapples with his dual identity and the burdens it brings. Nobuo, living a seemingly content but unremarkable life in Nagano, Japan, is confronted with the weight of his secret: he is Korean, not Japanese. He describes his existence as a “small, invisible life,” overshadowed by a constant fear of being exposed and rejected by the society he has immersed himself in. As manager of a pachinko gambling joint, he navigates a world that reflects the novel’s title, with its themes of chance and uncertainty. Tash Aw draws attention to Nobuo’s struggle to form emotional connections, even within his own family, due to his internal conflicts. Nobuo’s commitment to the Japanese language, culture, and manners only serves to magnify his fear of being unmasked, highlighting the impossibility of achieving true equality or redemption. The reviewer aptly captures the essence of Nobuo's predicament, emphasizing that his story encapsulates the anxieties faced by Koreans in Japan and immigrants in general.

Another review of the novel under the title “Culture Clash, Survival and Hope In *Pachinko* By Jean Zimmerman. He highlights how owning pachinko parlors becomes a means for the depicted clan to escape poverty, but also emphasizes the inescapability of destiny's influence. Comparing *Pachinko* to Thomas Mann's classic novel *Buddenbrooks* (1901), Jean underscores the epic scope of Min Jin Lee's work, which spans seven decades and traces the trajectory of a family dynasty. Despite its vastness, the narrative maintains an intimate quality, thanks to Lee's masterful characterization and the emotional depth she infuses into her storytelling.

This being said, the research is divided into two main chapters. The first one is about the socio-historical context and theoretical background of the present work, which starts by providing a historical overview of the Japanese Annexation of the Korean Peninsula and its impact. The second section is about the Korean Liberation Army and The Japanese Surrender. The third section discusses the idea of “The Korean Roots and Zainichi Routes” to define the ethnic Koreans residing in Japan after the colonial displacement. After that, the chapter discusses the various consequences of the Japanese colonialism of Korea with a special focus on its effect on dividing Korean families and the issue of “Comfort women.” It additionally provides a brief overview of a set of different diasporas to further contextualize the Korean Diaspora. The last part focuses on the theoretical framework of this research and tackles concepts of Diaspora, Displacement, and Fragmented Identities by introducing key texts of significant figures in the field of Postcolonialism, mainly: Homie Bhabha, Salman Rushdie, and Frantz Fanon.

The second chapter deals with the ideas of Homeland, Displacement, and Identity Crisis in *Pachinko*, where the issues of displacement and identity that refugees suffer from will be examined in Min Jin Lee's novel. The first section introduces Min Jin Lee's personal life and sheds light on how the writer started working on the novel and why she chose the title of

Pachinko. The second section tackles the faith journey and its role in helping some characters overcome the challenge of displacement. It delves into the spiritual and emotional aspects of displacement depicted in *Pachinko* by exploring how characters in the novel navigate their faith and draw strength from their beliefs in the face of displacement and adversity. The third section tackles displacement, discrimination, and the struggle for equality. It analyzes the various forms of discrimination faced by characters, such as racial, ethnic, and social biases. The next one highlights hybridity, mimicry, and loss of identity in *Pachinko*. This section delves into the complexities of identity in the context of displacement and cultural assimilation. In the end, it examines the idea of national belonging and the loss of the character's dear homeland. It explores how characters grapple with their sense of national identity, the longing for their lost homeland, and how they negotiate their connection to their native country.

Chapter one:
**The Japanese Korean Annexation: Colonialism, Displacement,
and Zainichi Diaspora.**

1. Introduction

The population map of Koreans living abroad exposes the colonialism remnants in terms of World War II, the Korean War, and the Cold War especially Japanese colonial ideology in Korea. In 1910, The Japanese colonization of Korea led to the mass migration of Koreans to Japan which led them to face discrimination and difficult circumstances, however, the current generation has greater life opportunities because of the sacrifices of their forebears who were displaced from their homelands of origin and lost their families, and lives. The initial section of this work focuses on the socio-historical context and theoretical foundations. It begins by providing an overview of the Japanese annexation of Korea, delving into the history of the Korean-Japanese War and its significant events. This section aims to shed light on the historical background that underpins the present study.

The subsequent section examines the roots of the Korean people who were forced to move to Japan and their migration paths, specifically exploring the consequences of Japanese colonialism on Koreans. The third section concludes by defining the main concepts explored in this work: diaspora, displacement, and fragmented identities. To provide a deeper understanding of these concepts, influential figures in the field of Postcolonialism, such as Edward Said and Salman Rushdie, are introduced through their key texts. These texts offer valuable insights into

the complexities of diaspora, displacement, and fragmented identities, enriching the study's theoretical framework.

2. The Japanese Annexation of the Korean Peninsula and its Impact:

Japan, one of the world's most powerful countries, and its neighbor South Korea have never had a good relationship throughout the previous century. It was established in the early twentieth century when the Japanese Empire seized Korea. After years of conflict, intimidation, and political maneuvering, Japan annexed Korea. Korea became a protectorate of Japan as a result of the Japan-Korea Treaty of 1905, and the nation was administered indirectly by the Japanese via the Resident General of Korea. Japan formally conquered Korea in 1910. Yet, the Japan-Korea Annexation Treaty was quickly signed without the assent of Goon, the Regent of the Korean Emperor. The Japanese had made the Korean Peninsula their foreign colony of Japan and dominated Korea with almost total authority (History Maps).

In the article entitled "The Japanese Annexation of Korea as Viewed from the British and American Press: Focus on *The Times* and *The New York Times*," the writer Kim Ji-Hyung states that: "the official declaration of Korea's annexation by the Japanese imperial government took place on August 29, 1910, although the actual signing of the annexation occurred on August 22. To prevent strong opposition from the Korean population, Japan intentionally delayed the announcement of the annexation and imposed strict censorship on the media"(1). Public speeches and gatherings were strictly forbidden in Korea, and individuals were routinely interrogated whenever more than two people congregated. Through a combination of a heavy military presence and tight control over the press, Imperial Japan effectively annexed Korea without encountering significant resistance from its people (kim1).

The Annexation Treaty consisted of a preamble and eight articles. The preamble justified the decision to proceed with annexation by emphasizing the goals of maintaining peace and stability in Korea, promoting Koreans' well-being, and ensuring foreign residents' safety. Article 1 involved the Emperor of Korea formally ceding all sovereignty rights over Korea to the Emperor of Japan. Article 2 confirmed Japan's acceptance of the cession and the complete annexation of Korea to the Japanese Empire (93). This portrayal of a letter sent by the Korean emperor to his Japanese counterpart, seemingly requesting the annexation, was a facade designed to obscure the coercive and violent nature of Japan's forced annexation. The Japanese government swiftly notified major powers of the Annexation Treaty's conclusion and the related proclamation. However, due to concerns about potential resistance from the Korean people, Japan withheld this information in both Japan and Korea for a little longer (93).

The Japanese promptly worked on exerting complete control right after the annexation. This can be seen in acts such as regulating press coverage, prohibiting speeches and gatherings, and preemptively arresting hundreds of individuals on blacklists. On August 28, foreign reporters residing in Seoul were summoned to the Japanese Resident-General's office, where they were informed about the Annexation Treaty. Japan demanded that all newspapers publish this announcement en masse on August 29. Consequently, Japan officially announced the Japan-Korea Annexation Treaty one week after its actual signing (94).

Japanese rule was given precedence. The Japanese in Korea continued industrialization begun by the Guangmu Reform, constructing public works, and combating the Korean independence movement. Following the annexation, Japan sought to suppress Korean customs and culture while developing and enforcing regulations largely for Japanese advantage. Its leaders built European-style transportation and communication networks across the country to extract resources and labor. The financial system was strengthened, and the Korean currency was phased out. The Japanese removed the Hosen hierarchy and destroyed much of the Yongbukkong

Palace (Situating north of Gwanghwamun Square; Gyeongbokgung Palace holds great significance in Korea due to its rich and extensive past. Its construction was finalized in 1395, marking the early years of the Joseon Dynasty under the reign of King Taejo. Gyeongbokgung Palace, aptly named "palace greatly blessed by Heaven," was strategically erected in the heart of Seoul, encompassed by the natural beauty of Mount Bugaksan and Mount Namsan, the most powerful symbols of Korean sovereignty, and replaced with the government office building (The Seoul Guide).

After Emperor Gojong died in January 1919 amid suspicions of poisoning, statewide independence marches against Japanese invaders took place two months later, commonly known as the March 1 Movement. This movement was violently repressed. The March 1 Movement, like earlier nonviolent and pro-libertarian marches in Korea, was inspired in part by US President Woodrow Wilson's One Nine address, which declared support for the right to self-determination and the abolition of colonial control. Following World War I, the Republic of Korea's temporary government was created in Shanghai, China (History Maps).

As a reaction to the Japanese Annexation, the Koreans led a movement on the 1st of March, 1919; also known as the Samil Independence Movement. It was a series of protests that aimed to secure Korean national independence from Japan. It commenced on March 1, 1919, in Seoul, the capital city of Korea, and swiftly spread across the entire country. Over the course of 12 months, until its eventual suppression by the Japanese, around 2,000,000 Koreans participated in over 1,500 demonstrations. Tragically, the Japanese police and soldiers caused the deaths of approximately 7,000 individuals, while 16,000 others sustained injuries. Additionally, the movement destroyed 715 private houses, 47 churches, and 2 school buildings due to fires. Moreover, around 46,000 people were arrested, with roughly 10,000 of them being tried and convicted (Britannica).

The movement was initiated by 33 prominent Korean cultural and religious leaders who, after almost a decade under Japanese rule, drafted a "Proclamation of Independence" and organized a large-scale demonstration in Seoul on March 1, 1919, which coincided with the commemoration day of their late emperor. On the designated day, the 33 leaders signed and read the proclamation, aiming to exert international pressure on Japan to end its colonial rule in Korea. Their co-conspirators read the proclamation in townships throughout the country. The pent-up anti-Japanese sentiment among Koreans erupted in a tremendous display, leading to mass demonstrations in various parts of the nation, constituting the largest nationwide protests against foreign domination in Korean history (Britannica). While the March First Movement did not succeed in achieving its primary objective of national independence, it played a crucial role in bolstering national cohesion, resulting in the establishment of the Korean Provisional Government in Shanghai and garnering international recognition. Furthermore, the movement's ultimate failure significantly contributed to the emergence of the Korean communist party. Presently, March 1 is celebrated as a national holiday in both North and South Korea (Britannica).

The nationwide uprising of students in November 1929. This led the Japanese to strengthen their military rules in 1931 Following the new world peace and proposed the establishment of a League of Nations. These principles resonated with Koreans, who asserted their right to govern themselves as an independent nation. However, the Japanese government held a contrasting perspective and brutally suppressed the uprising. Numerous individuals who participated in demonstrations or were perceived to sympathize with the independence movement were arrested and imprisoned. Tragically, many Koreans suffered beatings, and torture, and endured dismal prison conditions, leading to loss of life. Others sought refuge in exile and continued their efforts for Korean independence in regions such as Manchuria, Shanghai, or the United States (Korea Society 59).

the Japanese government, in response to criticism regarding its oppressive rule in Korea, partially relaxed some of its restrictive policies. They permitted the publication of certain books and magazines in the Korean language and began investing in education, infrastructure development, and governmental structures. The Japanese claimed that they were modernizing Korea and fostering trade opportunities. However, by the 1930s, the Japanese government itself increasingly fell under the influence of the military. Moderate officials who advocated leniency in dealing with Korea were assassinated, both in Korea and Japan. As Japan initiated its conquest of Manchuria and China, it perceived Korean independence as a potential threat. The government proclaimed that Koreans were an integral part of the Japanese empire, thereby requiring them to adopt the Japanese language, religion, and culture (Korea Society 59).

During World War II, Japan conscripted Koreans into its military and subjected them to perilous, slave-like conditions. Many Koreans were forcibly taken by the Japanese military, particularly young girls and women, and compelled to serve as "comfort women," enduring sexual violence by Japanese soldiers. Japan, to this day, refuses to accept responsibility for this policy, leading to a deep-rooted and contentious issue between Korea and Japan. (Korea Society 59). Japan forcibly conscripted Koreans into its military and subjected them to deplorable conditions akin to slavery. It specifically mentions the horrific practice of "comfort women," where young Korean girls and women were forcibly taken and subjected to sexual violence by Japanese soldiers. The unresolved nature of this issue, with Japan refusing to take responsibility for its actions, has created a longstanding and contentious dispute between Korea and Japan. This serves as a reminder of the deep wounds and complex historical grievances that continue to shape the relationship between the two countries

As a result, worship at Japanese Shinto shrines was made compulsory and the school curriculum was radically changed to exclude teaching on Korean language and history. Additionally, The Korean language was prohibited. Koreans were compelled to take Japanese

names, and newspapers were not allowed to be printed in Korean. Several Korean cultural artifacts were destroyed or transported to Japan. According to a South Korean government probe, 75,311 cultural items were removed from Korea (Korea Society 59).

3. Korean Liberation Army and the Japanese Surrender:

The Korean Liberation Army was the armed force of the Provisional Government of the Republic of Korea, founded on September 17, 1940, in Chung King China. Throughout the 1920s, various Korean guerrilla forces emerged in northern Korea, Manchuria, and mainland China. After the Provisional Government declared war on Japan and Germany in December 1941, elements of the Korean Liberation Army fought on the Allied side in the Chinese and Southeast Asian theaters. From its humble beginnings, with an officer corps of 30 men at its foundation, the army grew to a substantial force with 339 acts of service by the end of the war, Japanese rule over Korea ended on 15th August 1945 (History Maps). Upon the surrender of Japan in World War II, the armed forces of the United States and the Soviet Union occupied the territory. The Korean Peninsula was divided into two governments and economic systems, with the Northern Soviet civil administration and the Southern United States Army.

During World War II, Koreans at home joined or were forced to support the Japanese war effort. Hundreds of thousands of men were conscripted into Japan's military. Around 200,000 girls and women from Korea and China were forced into sexual slavery for Japanese soldiers, with an emphasis on comfort women in the early 21st century. The phrase "Comfort Women" is a euphemism used to refer to the victims of sexual slavery from the 1930s until the end of World War II, a period when Japan invaded neighboring countries. The Imperial Japanese Army orchestrated a systematic operation that involved the trafficking of hundreds of thousands of girls and young women, predominantly from Korea, China, the Philippines, and Indonesia (then known as the Dutch East Indies). These women were coerced into sexual servitude, and compelled to provide sexual services to Japanese soldiers (Comfort Women Justice Coalition).

Former Korean comfort women have continued to protest the Japanese government and have sought compensation for their sufferings during the war.

In 1965, the Treaty of Basic Relations between Japan and South Korea declared the unequal treaties between Japan and Korea established in 1905 and 1910 were already null and void at the time of the promulgation. While Japan asserts that the treaty was concluded legally, Korea disputes this argument. The treaty was not signed as required by the Emperor of Korea and therefore breached the International Convention on External Pressures on Treaties. In March 2010, during the 100th anniversary of the Japan-Korea Treaty of 1910, 109 major Korean intellectuals and 105 major Japanese intellectuals convened and proclaimed the annexation pact null and invalid. They made these declarations in their respective capital cities, Seoul and Tokyo (History Maps).

At the press conference, they stated that the Japanese Empire exerted pressure on the Korean Empire, and people imposed the Japan-Korea Treaty of 1910. The complete text of the treaty was fake, as was the text of the agreement. On October 5, 1995, Prime Minister Murayama of Japan made a statement affirming the "legal" nature of the Treaty of Annexation between the Empire of Japan and the Empire of Korea, signed on August 22, 1910. This remark essentially reiterated the longstanding official position of the Japanese government. However, the statement sparked strong criticism from the governments of both the Republic of Korea (South Korea) and the Democratic People's Republic of Korea (North Korea). Both governments firmly believe that the 1910 treaty was illegitimate and reached through illegal means (Australasian Legal Information Institute (AustLII). Additionally, The official position of Japan has consistently maintained that the Treaty was legally concluded and remained valid until the Japanese colonial rule came to an end due to their defeat in World War II. In contrast, both the Korean governments argue that the 1910 Treaty was the result of coercion by Japanese military force, rendering it illegal and null from its inception (Australasian Legal Information Institute (AustLII).

In the present day, the issue of Japanese rule continues to be a source of contention in both North and South Korea. The repercussions of this rule, including the implementation of an industrialization plan that solely benefited Japan, the exploitation of the Korean people, the marginalization of Korean history and culture, as well as the environmental exploitation of the Korean peninsula, persistently impacted these nations.

4. Korean Roots and Zainichi Routes:

As a result of the long years of annexation and occupation, millions of Koreans reside outside of the Korean peninsula. Sonia Ryang and John Lie state in their Book *Diaspora without Homeland, Being Korean in Japan*, that

Millions more Koreans live outside the Korean peninsula According to one set of data, as of 1995, there were 4,938,345 Koreans residing permanently overseas, with 1,661,034 in the United States and 659,323 in Japan; other significant areas of concentration were China (two million) and the former Soviet Union, notably Kazakhstan (about 490,000). The 2004 U.S. census recorded 1,251,092 Koreans, while the 2004 statistics from Japan's Ministry of Justice documented 607,419 Koreans registered as aliens (Yau 2004, United States Bureau of the Census 2007, Japan Ministry of Justice 2004). (1)

These numerical representations undergo rapid changes, influenced by various factors such as temporary or permanent return to one's home country, migration, immigration, naturalization, obtaining a new residence, and other residential arrangements. Depending on the legal systems and population recording methods of the country of residence, the term "Korea" in this context can refer to individuals of Korean ethnicity who hold citizenship in the host country, or it can pertain to individuals who hold actual Korean nationality but have been stripped of their citizenship and rendered stateless in their country of birth. (Ryang & Lie 1).

Others may be able to identify the paths taken by their ancestors as they dispersed across the globe as a result of numerous persecutions and evictions—the first generation of Koreans in Japan, was a generation uprooted from its homeland and relocated to the colonial metropolitan area. Ryang and Lie explain that:

the generation that was uprooted from its homeland and displaced to the colonial metropolis, it would seem that we are talking precisely about a classical diaspora — especially when we remember that colonial-era Koreans reached not only Japan but also Manchuria, Russia, North, and South America, and the Pacific Islands, and Southeast Asia during the war, and after the war, their homeland was artificially partitioned, thereby further complicating any return. (3)

During the war, colonial-era Koreans not only traveled to Japan but also to Manchuria, Russia, North and South America, the Pacific Islands, and Southeast Asia, and their native land was artificially divided after the war.

As a result, “Korean Roots and Zainichi Routes” became a phrase that refers to the process of rediscovering and reclaiming Korean identity and culture among Koreans living in Japan. During the period of Japanese colonization of Korea (1910-1945), Koreans living in Japan were subjected to forced assimilation into Japanese culture and were denied access to their Korean heritage. The suppression of Korean identity and culture continued even after Japan's defeat in World War II and the establishment of a Korean government in exile in 1948 (Ryang & Lie 4). The reinvention of Korean roots and zainichi routes reflects the ongoing struggle of zainichi Koreans to assert their Korean identity and culture in the face of historical and contemporary challenges (4). It also highlights the resilience and creativity of Zainichi Koreans in adapting to changing social and political contexts in Japan.

Koreans residing in Japan are known by names such as resident Koreans, zainichi Koreans, or Korean Japanese. They are identified with numerous names in Japanese literature,

including *zainichi chōsenjin*, *zainichi kankokujin*, *zainichi kankoku chōsenjin*, *zainichi korian*, or simply *zainichi* or *korian*. More recently, they have been referred to as *ōrudo kamā*; “old-comers,” or “old timers,” denoting former colonial immigrants and their descendants (4). These names were not given inadvertently; instead, they represent attempts to avoid stereotypes and reject ethnic identification while still being caught in a cycle that reinforces stereotypes, promotes ethnic segregation, and creates cultural discrimination. Moreover, this demonstrates the historical context of the Korean diaspora in Japan. Due to the separation between one's original Korean name (for the ancestor) and a newly constructed Japanese name, Koreans began to feel a double identity (5).

The change of the original Korean names started within the Japanese household registry, only one family name [*uji*], that of the household head, was entered; the wife took her husband's name. Ryang & Lie mention in their book:

In the Japanese household registry, by contrast, each family name embodied one unit within the emperor's extended family and hence only one family name [*uji*], that of the household head, was entered; the wife took her husband's name. (In cases of son-in-law adoption, the heiress's last name would be the only name.) Accordingly, under the reform all Korean household registries were unified under one name, that of the household head. This reform, referred to in Japanese as *sōshikaimei* (creating the last name and reforming the first name), became decisive in changing the subject position of Koreans in the empire, for this made them eligible to be enlisted in the emperor's army and to serve as civilian subordinates and sex slaves for the military (as did hundreds of women). (6)

The discriminatory and oppressive nature of the Japanese household registry system and its implications for Koreans. It underscores the ways in which legal and administrative practices can be utilized to assert power, control, and subjugation over a specific group of people. By shedding

light on these historical dynamics, the quote invites reflection and a deeper understanding of the complex and often devastating consequences of such policies on marginalized communities

5. Consequences of Japanese Colonialism on Korea:

Zainichi Koreans in Japan are considered one of the largest minority groups in the country. Zainichi Koreans have faced various forms of discrimination and marginalization due to The Japanese colonization of Korea which profoundly impacted Korean society, economy, and politics. Colonization was marked by forced assimilation, cultural suppression, and economic exploitation, and it left a legacy of trauma and resentment that still lingers today.

One of the most devastating impacts of Japanese colonization was the loss of Korean sovereignty and national identity. Japan sought to erase Korean culture and language and replace them with Japanese culture and language. This led to the suppression of the Korean language, literature, and history, and the forced assimilation of Koreans into Japanese society. Japan then instituted a dark era during which all of Korea's politics and culture were repressed. Without police authorization, it was against the law for organizations to gather, and any nationalist protests were greeted with death and arrest. It was this event that started the modernization process for Korea, which up until that point had primarily been an agrarian society (Aaron 2) .

This procedure was carried out aggressively. Korean churches and books were torched by several Japanese forces. The Shinto way of life was forced onto the whole Korean population, and it was decreed that all-important books would be written in Japanese. In his work entitled Korea Korea-Japanese Conflict, Aaron explains that it was evident that the Japanese were attempting to establish themselves as the dominant culture by eradicating the local Korean culture. By all means necessary, the Japanese sought to enslave the Korean people. One instance is when Japanese forces decided to send a message in reaction to nationalist demonstrations by imprisoning several Koreans in a church, torching it, and burning them all alive together with

those in other nearby villages. By instilling terror, the Japanese hoped to force people to conform (Aaron 2) .

Aaron explains in his work “Korean-Japanese Conflict” that:

During world war II, they sent many Korean women to the female worker corps where they became comfort women, which was a sex slave for the Japanese army. The Japanese army even went as far as to push pregnant women to be sex slaves. The number of victims of this practice is thought to be around 200,000 women, making this event one that has echoed throughout history. This event has caused much tension between Korea and Japan because Japan has been so resistant to admit these war atrocities in the past. (2)

During World War II, many Korean women were forced into sexual slavery by the Japanese military, in what is known as the "comfort women" system, and transformed into female labor corps, which they used as sex slaves (including even pregnant women) by the Japanese army. This tragedy has reverberated throughout history and has greatly tensed relations between Korea and Japan.

When Japan finally admitted to this wrongdoing, it created a foundation using contributions collected by the Japanese people. There has been much discussion over how the donation was insufficient and that the money should have come from the Japanese government rather than the Japanese people (Aaron 3). The Korean people wanted Japan to recognize that the events surrounding the comfort women broke up many Korean families and removed many women from Korea, changing the social structure of Korean families a great deal.

Following World War II, Korea regained its independence and capacity for self-government. They desired their freedom back at that time since they were under Japanese domination. The Korean people split into two factions: the cultural party sought a peaceful end to Japanese imperialism via literature, education, and national cohesion. This strategy was

significantly influenced by the West and other Western socialists (2). The extreme nationalists were the opposing group; they favored regaining control of Korea by armed force. The radicals ran the risk of being branded as nationalists and accused of cooperation, a crime for which many were being executed by the Japanese, making the second strategy much tougher and riskier (3).

This is the term “colonialism” and how it connected the Korean people with Japanese economic exploitation and social oppression. The forced migration of Koreans to Japan and Central Asia the lineup of the Korean-Japanese persons (the Korean roots in Japan), the conscription of men and youths into the Japanese army, and the forced recruitment of women and girls into a prostitute corps dubbed "comfort women" established by the Japanese imperial army during World War II are all events that Koreans still remember today. They still harbor animosity and mistrust against Japan as a result of these recollections of imperial aggression. Many political and cultural conflicts still arise as a result of this hostility as Hu Y. Jeong and Johanna Ray Volhardt explain in their book *Different collective memories of Japanese Colonization* in Korea. Japanese colonialists compelled Koreans to adopt Japanese names and outlawed the use of the Korean language and Korean history in schools in the late 1930s. Japanese colonialists created false perceptions about the Korean people and their historical growth in addition to their attempts to undermine Korean culture and identity (Hu Y. Jeong 393) .

6. Diaspora, Displacement, and Fragmented Identities:

Human beings may very well have a nesting instinct and a deep desire to settle down, but they have also uprooted themselves out of necessity or volition. Diaspora is “Groups of persons of the same ethnonational origin who themselves, or their ancestors, voluntarily or under coercion migrated from one place to another, or several other places, settled in these other places, and maintain their identity and various kinds of contacts with their place of origin” (The Princeton Encyclopedia of Self-Determination). In its literal sense, Masouda Raja explains that the term “diaspora” referred to the early Greek communities that were dispersed to establish other

lands. But in the traditional meaning, the name "Diaspora" has always been associated with the "spreading" of the Jewish people following their several forcible evacuations from the Levant and then from Spain (1).

Diaspora was a term used to characterize Jewish migrations following the fall of Jerusalem in the sixth century BCE. It has now been used in other cases of mass migration or forced displacement. Diasporic communities frequently have strong social and cultural links to their country, but they may also have many cultural identities. Several forms of diasporas are often defined by the reason for the diasporic population's departure from its country. They are divided into four types: victim, imperial/colonial, trade, and labor diasporas. Victim diasporas are the outcome of a group's deportation from a territory. Political expansion results in imperial or colonial diasporas. Business operations result in trade diasporas. Labor diasporas are the product of a worldwide labor market. Labor diasporas are the result of a global pursuit for work (National Geographic Society).

Another interpretation of diaspora is having an ambivalent experience, whether literally or metaphorically displaced, yet having the impression of being possessed by the other. It is connected to the problem of personality that immigrants face, even when they are at home but are dislocated by the other society (S. A. Dizayi 11) . Martin Genetsch suggests that displacement is not recognized as a possibility or as a set of constraints; yet “relocation is conceptualized as the social frameworks loss which have enriched an individual’s existence with significance and psycho-social stability” (209). According to Sandra Ponsazi, postcolonial expression includes displacement as it is moreover one of the migration consequences (11). The multifaceted nature of diaspora and the experiences of individuals who find themselves displaced, whether in a literal or metaphorical sense. It introduces the concept of an ambivalent experience, where individuals may feel a sense of being possessed by the "other," highlighting the complexities of identity and belonging that immigrants often grapple with.

Hundreds of migratory movements have occurred throughout history, creating and continuing to develop diasporic communities. The majority of the Jewish people spent their entire lives as a diaspora. Sargon II, the Assyrian monarch, attacked and destroyed Israel in 722 BCE, forcing people to flee and scattering Jews throughout the Middle East. Jews have developed methods to exist in exile; they used to accept this reality as a gift from God since they claimed to be God's chosen people. The first permanent Jewish dispersion was the community in Babylon established by Nebuchadnezzar's deportations from Judah in the 590s-580s [BCE]. Although the Babylonian Jews returned to Jerusalem in many waves throughout the Persian period, a sizable Jewish population remained in Mesopotamia and... played a significant part in Jewish intellectual history beginning in the third century CE (Seltzer). To our day, the Jewish people are still in the state of diasporic people having stretched from their motherland.

Equally prominent, the African diaspora is highlighted through the years, which began during the Transatlantic Slave Trade (16th-19th century) where large numbers of Africans were displaced and sold into slavery in the Americas. They were taken away from their homeland in the form of slaves to Europe and America by the trans-Atlantic slave trade which was the single largest immigration of Africans that contributed primarily to the creation of a large community of African origins in the American continent from the Old World to the New World (Fasil Tekola-Ayele 1).

According to Kwame Nkrumah, President of Ghana in 1960, the year 16 African countries joined the UN, years:

Africa has been the footstool of colonialism imperialism, exploitation, and degradation. ... Those days are gone and gone forever, and now I, an African, stand before this august Assembly of the United Nations and speak with a voice

of peace and freedom, proclaiming to the world the dawn of a new era ... There are now 22 of us and there are yet more to come. (UNA_UK)

According to Kwame Nkrumah and all African writers, Africa exists with its history and voice, and after all the discrimination, racism, slavery, and inequality, African people succeed in demonstrating their existence with a loud voice of victory. Africa has always been seen as inferior, but not any longer.

Another noteworthy diaspora is the diaspora of the Armenian people. Armenia is a unique case among diaspora communities in that there are currently more Armenians living outside of Armenia than within its borders - the current Armenian population is approximately three million, whereas the global Armenian population outside of Armenia is approximately ten million (Thandi 1). The Armenian diaspora is frequently characterized in terms of the Armenian Genocide and the resulting forced exodus. Yet, Armenian migration happened both before and after the massacre. For millennia, the Armenian diaspora has existed, sometimes as a result of displacement due to bloodshed and war, but often for labor and financial reasons (Bolsajian 30). As a result, Armenians have a wide mix of cultural roots and hybrid identities, yet they are united in their shared links to Armenia, their motherland.

The conflict in Japan resulted in the birth of a new type of dispersion; the dispersion of one ethnic race. As previously stated, many Koreans were deported to Japan and separated from their country. The Korean populace was profoundly and continuously shaken by the impending prospect of colonial subjugation, as well as the demise of a long-lasting monarchy, the nascent but tumultuous growth of capitalist industrialization. Moreover, the discipline and cruelty of Japanese colonialism, the slaughter and mayhem of fratricidal war the resultant separation of the putative homeland, and the churnings of urbanization and modernization that followed (Lie 12).

The Korean diaspora, which refers to the dispersion of Koreans outside of Korea, has given rise to a new diasporic identity in Japan known as Zainichi, which translates as "residing

in Japan," with an obvious accent on its impermanence. One can be Zainichi Chinese or Zainichi American, although the word generally always refers to a group of colonial-era migrants from the Korean peninsula who landed in the Japanese archipelago and their descendants—by ethnic Japanese and ethnic Koreans alike (Lie ix).

Koreans, like any other diasporic population, were suffering from being separated from their country, where they were frequently discriminated against and mistreated by the Japanese. Many were compelled to work in dangerous factories or mines. Furthermore, the Korean diaspora sowed social and economic schisms among the Korean community. Those who stayed in Korea frequently saw those who fled as traitors, while diaspora Koreans battled to preserve their cultural identity while adapting to new circumstances. During the Japanese occupation and Korean War, the Korean diaspora greatly influenced the Korean people, leading to social and economic differences and causing obstacles. (FSI | SPICE - SPICE Home)

Diaspora is marked by a deep sense of attachment to one's homeland (or place of origin), which the dispersed community collectively mourns when it is lost. There are several concepts associated with the term "diaspora," including "displacement," "homelessness," "hybridity," and "identification," which may manifest form of "collective memory," "myth," "nostalgia," "desire to return," "organized action," or "commitment to homecoming desire (Ryang and Lie 2). Hall observes that the diaspora experience is characterized:

not by essence or purity, but by the recognition of a necessary heterogeneity and diversity; by a conception of identity which lives with and through, not despite, difference; hybridity. Diaspora identities are those which are constantly producing and reproducing themselves anew, through transformation and difference. (91)

Such concerns are becoming more relevant by the day; the reason why they have been often addressed in Diaspora studies and Postcolonial writings. Indeed, great works by great figures

have been produced in light of the above-mentioned issues like: *Out of Place: A Memoir* by Edward Said, *Black Skin, White Masks* by Frantz Fanon, *Midnight's Children* by Salman Rushdie, *We Need New Names* By Noviolet Bulawayo, *Unaccustomed Earth* by Jhumpa Lahiri, *Homegoing* by Yaa Gyasi, *Half of a Yellow Sun* by Chimamanda Ngozi Adichie, *On Earth We're Briefly Gorgeous* by Ocean Vuong, *Crying in H Mart* by Michelle Zauner and Dislocation from the nation-state or geographical location of origin and relocation in one or more nation-states, territories, or nations" is what the term "diaspora" refers to.

For a native, the concept of "home" denotes a safe location and a sense of belonging. A home is a place where people interact, create bonds, and store a collection of experiences that, when scattered, take on characteristics of nativity and identity and evoke longing. Home is the place where feelings of identification and belonging originate through regular and unanticipated daily experiences. So being away from home is the same as being far away from yourself, from your identity, and your memories. The idea of home is key to understanding diaspora as it routes itself to the identity of the diasporic subjects (Raj 91).

The concern with location and displacement is a defining characteristic of post-colonial writing. The preoccupation with the creation or recovery of an effective identifying relationship between self and place is where the unique post-colonial identity crisis of this time arises. Dislocation brought on by migration, the experience of slavery, travel, or "voluntary" removal for bonded labor may have weakened a person's sense of self. Ben-Yosef explains about displacement:

moving from one home to another, between countries, cultures, and languages is not only a matter of 'physical displacement but of interior experience as well. Different places create different experiences which in turn create different memories. And memory plays a significant role in the construction of identity.

(118)

Ben-Yosef's words mean that displacement plays a big role in one's life. Although postcolonial subjects in reality struggle to cope with this displacement, it also offers benefits to advance the position (Saha). According to Aroop Saha's "Displacement & its Consequences in the Postcolonial Literature," there will unavoidably be some degree of cultural hybridization as a result of this experience of relocating individuals from their own country to other nations and cultures. For the sake of a new and safe existence, displaced individuals were compelled to leave their homes, cultures, languages, and customs.

7. Literature of Exile: Displacement and the Identity Debate

Authors like Mr. Biswas and Rushdie are some of the leading voices on the topic of displacement; they have no real home but instead, imagine various homelands. They and other writers have fled their home countries more than once yet continue to breathe the same air. Virtual dwellings are created by imagination, but virtualism is not the same as realism (Tiwari 1) . The immigrant writers have been compelled by cultural dislocation to acknowledge the liminal nature of all certainty and truth. It is almost impossible for migrants to emotionally recall their place of nativity and origin. As a result, this displacement creates a dual identity that is both singular and plural as well as partial. Rushdie repeats these in *Imaginary Homelands* (2).

In *Imaginary Homelands* (1991) Rushdie echoes: "Our identity is at once plural and partial. Sometimes we feel that we straddle two cultures, at other times we fall between two stools. However, ambiguous and shifting this ground maybe it is not an infertile territory for a writer to occupy" (15). Salman Rushdie is a well-known and divisive British-Indian author of essays and other works of postcolonial and postmodern fiction. He is a migrant who has developed a distinct viewpoint as a result of leading an unusual life. Rushdie was born in India and was educated in England before being forcibly deported to Pakistan by his parents before returning to England. None of his homes have ever accepted him. He was regarded as being

exceedingly exotic and foreign in England. He endured mockery from his classmates in India due to his flawless British accent. Even the materialist West has regarded him as corrupt and deluded (SANTHI & J. ASHA 3)

Rushdie's words capture the intense agony of a shattered vision. He looks at migratory life and investigates the global mystique of birth and the identity-related conundrum. Rushdie has been on an identity search his entire life. His themes of "double identity," "fragmented perspective of existence," "split selves," and "shadow figures" are his main concerns. The significance of the past and memories for those living in exile is depicted in Rushdie's subsequent book, *Midnight's Children* (1981), an unexpected critical and commercial triumph that brought him international acclaim (SANTHI & J.ASHA 1). Rushdie knows how it felt to be unharmed and the lack of intimacy and warmth he experienced in every new place he was living in. That feeling of being stuck between cultures.

Like many refugees, Salman Rushdie has had to let go of his sense of history and identity. Roots are "intended to hold us in our place," as he states in *Shame* (86). These roots allow the immigrant to maintain a connection to his roots, and the effects of these pedigrees are difficult to shake. One must have an origin for one's derivation to make sense (Tiwari 3). Even though displacement keeps people away from home, they never forget about their roots and origins because it's the only thing that keeps them attached to their own identities.

The identity debate is the main topic of this ex-pat understanding. Because of these geographical migrations, an immigrant's identity changes as he/she moves from place to place and region to region. The migrants may settle in new places, but that is simply their "imagined homeland"; According to Rushdie, the goal of authors is to push themselves to the maximum to overcome problems, and if a writer wants to write about something, he or she must do so without fear or favor. They may face risks that could put their lives in peril, but they must deal with them and perform their jobs diligently (Rushdie 15). The author then discusses the hybrid

identities of writers from diverse backgrounds. Their shared identity is who they are. They therefore cannot be denied the opportunity to be a part of both their country of origin and the host nation (Rushdie 15) they never feel at ease there. They reside as Bhabha says “in between two geographical cultural locations, which is often perilous and marginalizing,” and these “in-between places provide the terrain of elaborating strategies of selfhood singular or communal—that initiates new signs of identity” (Bhabha 17).

Identity is described as “the certainty of being who or what a man or thing is” as per the Oxford English definition. The Latin word “*identitas*”, which means “sameness,” is where the word identity as a noun originates. The features, individualities, beliefs, expressions, and ideas that make up an individual or a group are included in the psychological definition of identity. While social appearance, self-awareness, and physical characteristics that indicate an individual's individuality and set them apart from others—such as a person's nationality, culture, or gender—are considered key components of identity in sociology (Dizayi 12).

Dizayi argues that: “the most discussed and important issue in postcolonial studies. Since the end of World War II, theorists and critics have given careful consideration to the breakdown of postcolonial identities, theorizing these formations and crises”(85). According to him, A sense of identity and belonging has been lost by colonial subjects as a result of the colonial powers' systematic influence on them. Imagining one's self from two perspectives, such as seeing one's home from the outside and vice versa, is one way to envision one's identity through displacement (85). As Roger Bromley claims, «marginalized identities »are how uprooted people are described the struggle for places to gather has been sparked by migration and dispersal (Dizayi 15). The concept of "marginalized identities" and their connection to the experiences of uprooted individuals suggests that the struggle for marginalized communities to find spaces where they can gather and belong is often intensified by migration and dispersal. Roger Bromley's statement emphasizes the challenges faced by marginalized groups in terms

of finding a sense of place and community. The process of uprooting, whether due to migration or other factors, can disrupt individuals' connections to their familiar environments and cultural contexts, leading to a search for spaces where they can reclaim their identities and form supportive communities.

The question of identity has been regarded by theorists and critics as one of vital interchange and the actual subjects. There are several interpretations and claims that the existence and complexity of the quandary constitute the major conclusion and explicit consequences of colonialism about theorists' arguments about identity formation and its crises in the postcolonial era. One of the most significant writers in black Atlantic thought throughout the anti-colonial liberation fight was Omar Franz Fanon (1925–1961). His writing draws inspiration from a variety of literary genres as well as psychology, philosophy, and political theory, and it has had a significant, long-lasting impact on the global South. *Black Skin, White Masks* (*Peau Noire, Masques Blancs*), published in 1952, and *The Wretched of the Earth* in 1961, released during his lifetime, are two of his most important original works (Drabinski 1).

The intense historical link between the colonized and the colonizers served as the foundation for Fanon's conception of identity. In his theoretical claims, he attributes a more significant goal to the results of colonialism and the change framed by the experience of immigration; he examines, as Ryan state in the introduction to criticism that the experience of donning "white masks" to deal with the West or turning from one's own unique identity to present to the colonizer in an image that prevents all debased attributes that show the colonized as "primitive" (11).

One of the coping mechanisms of the displaced ex-colonized subjects is "Assimilation" to fit in within the colonizer's cultural agenda. They assimilate their language, style of clothing, habits, culture, and lifestyle neglecting their own identity, traditions, and beliefs. This has been embodied within the title Fanon chose for his book "white masks." This

entails that they were ashamed of their appearance and culture which reveals their inferior status and denies their identity. Therefore, they tried to hide under a white mask to be like the whites as Fanon explains:

every colonized people—in other words, every people in whose soul an inferiority complex has been created by the death and burial of its local cultural originality—finds itself face to face with the language of the civilizing nation; that is, with the culture of the mother country. The colonized is elevated above his jungle status in proportion to his adoption of the mother country's cultural standards. He becomes whiter as he renounces his blackness, his jungle. (9)

This suggests that the colonized are forced to adopt the cultural standards of the colonizers to gain any semblance of social elevation, perpetuating the notion that whiteness and renouncing one's heritage is equated with progress and acceptance in the colonized society. Fanon highlights how the colonizers impose their language and culture on the colonized, eroding their own cultural identity and fostering an inferiority complex. Therefore, the actual identity is limited to the contrast between black and white, the skin, and the veil. Under the influence of colonial impact, which forces blacks to act naturally, the black guy covers his face with a veil. In this regard, S. A. Dizayi explains that the colonial subject looks into the effects of colonialism's brainwashing on people's awareness, as well as the confusion and loss of identity that emerge as a result (25).

The identity question for displaced people has always garnered attention and generated heated debates. The dilemma of the immigrant's experience outside their homelands and their search for a sense of identity has been of immense importance for writers such as Naipaul and Selvon. *The Mimic Men* (1967) by Naipaul and *The Lonely Londoners* (1956) by Selvon both eloquently illustrate how immigrants battle for the creation of identity and resistance to maintain it after discovering a new world and new customs to which they must

adapt while fighting to preserve their recognizable forms of identity. *The Lonely Londoners* illustrates how transients deal with feelings of displacement and identity loss while living in London. Selyon emphasizes this idea through characters who experience issues due to their race; they have trouble finding work or a place to live and earn meager wages (Dizayi 19). Immigrants experience a great deal of prejudice since they are different and seen as the “other.” They are seen by white Londoners as being black, uneducated, unskilled laborers who act and behave in a way that is inferior to that of the indigenous people. Black immigrants feel uncomfortable because they are perceived as the other and are not welcomed as members of the community (Dizayi 19).

However, the culture and the society in which a person lives have an impact on how they perceive themselves. When two or more cultures come together, they may merge, adapt, or even create a combination. One may attempt to emulate another culture by repressing his or her own or engaging in hybridity without losing one's roots. Identity, hybridity, and mimicry are frequently highlighted as the major problems in the journey of displaced people and have been important themes in postcolonial literature. Homi Bhabha is another outstanding figure of postcolonial studies. He developed the notion of hybridity from literary and cultural theory to illustrate how culture and identity are created under the hostile and unfair conditions of colonialism. According to Bhabha states in his book *The Location of Culture*: “Hybridity is a productive cultural fusion formed by the cultural contact between the colonizer and the colonized” (112). Hybridity is the process by which the colonial controlling authority attempts to interpret the identity of the colonized (the Other) under a single universal framework, but fails to do so and instead creates something that is both familiar and novel. Bhabha contends that any essentialist cultural identity is challenged by the emergence of a new hybrid identity or subject position from the blending of aspects from the colonizer and colonized (Bhabah 39).

On the other hand, Mimicry is the requirement that the colonized return the image that the colonizer offers, giving the colonized neither identity nor distinctiveness. One of the most mysterious and successful methods of colonizing power and knowledge seems to be imitation. Bhabha views mimicry as a dual perspective that describes how native people are shaped by their language to fit society while yet being subject to authority. Being English and being Anglicized are fundamentally different things; the colonized is unable to fully embody or represent the original. Identity representations are based on the inherent characteristics of the colonized, which serve only as camouflage (Sersour 5). Bhabha states:

Mimicry reveals something in so far as it is distinct from what might be called itself behind. The effect of mimicry is camouflage ... It is not a question of harmonizing with the background, but against a mottled background, of becoming mottled – exactly like the technique of camouflage practiced in human warfare. (99)

In Lahiri's *The Lowland*, the characters encounter linguistic hybridity, which offers them a good influence since it spurs resistance; it has an effect on their lives where they experience hybridity and mimicry both in their own country and the host country. It affords them solitude and a sense of nostalgia. As for mimicry, while it aids the characters in attaining their objectives, it also hurts them because doing so requires one to repress their own culture and identity. The circumstances mentioned above cause the protagonists to experience double consciousness, where the world is divided in two. His colonizers' culture made up the other part, while his original culture made up the first. The identity of the individuals is ultimately impacted by this mental separation. They are caught between these two civilizations, and they can never satisfy both (Isatari 69).

The ideas of identity issues, hybridity, and mimicry that are presented by many writers such as Franz Fanon and Bhabha will help to understand the struggle of the displaced

people in the Korean crisis. Korean families in Japan faced many indignities because of their origin, from being segregated in squalid housing to being forced to take Japanese names. And the younger generations, rather than casting off their outsidership, were stuck in between whether they stripped off their own identity or assimilated into the other culture to fit in or kept their selves. Being in the third space was the hardest journey for the Korean refugees even though they have the same ethnic origins as the Japanese.

8. Conclusion

In conclusion, this chapter explores the Japan-Korea annexation in general and the identity crisis that hit the dislocated population and Koreans in specific. Thus, the Korean case is exceptional as the dislocated Koreans feel a sense of disconnection from their cultural heritage and struggle to reconcile traditional values and practices. The Japanese annexation of Korea remains a controversial and sensitive issue in both Japan and Korea, and it continues to affect the relationship between the two countries today. With the use of some critical and literary works that have a relation to the topic, the following chapter will use Min Jin Lee's novel *Pachinko* as a case study to offer insights into the struggle of the Korean people in the diaspora because of the Japanese Korean annexation.

CHAPTER TWO:

Homeland, Displacement, and Identity Crisis in Min Jin Lee's

Pachinko.

1. Introduction

Pachinko is more than just a Korean family narrative. Lee has provided a detailed explanation of many of the challenges that displaced individuals face throughout their dying journeys. Furthermore, displacement, trauma, homelessness, cultural shock, nostalgia and memory, and religion were all excellent motivations for the creation of *Pachinko*. Min Jin Lee also authentically reflects earlier concerns, which makes her story a valuable case study. As a result, this chapter examines the many facets of the topics described in this work, such as relocation, to offer readers a true sense of depicting the terrible narrative of Koreans living in Japan during Japanese colonialism in Korea. It also examines the journey of faith that the characters go through as they struggle with having a religious identity through their journey of displacement.

In this chapter, we undertake a comprehensive analysis of the novel, exploring the profound struggles faced by its characters in terms of cultural assimilation, discrimination, and an enduring sense of displacement. It unravels the intricate and multifaceted ways in which these challenges impact their identities, shedding light on the complexities that arise from living in a foreign environment. Through the examination, it aims to deepen our understanding of the characters' journeys, their constant negotiation of cultural belonging, and the profound effects of displacement on their sense of self.

2. Min Jin Lee and *Pachinko*:

Literary works are often influenced by the historical, social, and cultural context in which they were written. Min Jin Lee, a Korean author, was born in Seoul, South Korea, and moved with her family to Queens, New York when she was seven years old. She attended Yale College and Georgetown University, where she majored in history and law. Lee worked as a lawyer for two years before turning to writing. She resides in New York City and teaches fiction and essay writing at Amherst College. Lee's award-winning work delves into the intersections of race, ethnicity, immigration, class, religion, gender, and diasporic identity (Steven Barclay Agency).

Min Jee Lee is well-known for her writing achievements in the books *Free Food for Millionaires* and *Pachinko*, which were released in 2007 and 2017, respectively. While the former was a literary powerhouse at the time of its release, the latter went on to be a finalist for the 2017 National Book Award. *Pachinko*, regarded as Min Jin Lee's greatest work, traces the journey of an impoverished Korean family down to the fourth generation. The book, which is rich in immigrant cultures and experiences, was nominated for the National Book Award for Fiction. The writer refers to the events of Japanese colonialism in Korea in her book which is based on the real events of war victims (bookanalysis.com).

The novel tells the story of a Korean family spanning four generations, from the early 20th century to the late 1980s. The book is set primarily in Korea and Japan and explores themes of identity, family, sacrifice, and the immigrant experience. The story begins in the early 1900s in a small fishing village in Korea, where the impoverished Sunja, the daughter of a fisherman Hoonie, and Yangjin, becomes pregnant by a wealthy married man Ku Hansu. She rejects his offer to become his mistress and instead accepts a proposal of marriage from a young Christian minister named Baek Isak, who offers her a chance at a new life in Japan. When Sunja and Isak move to Osaka, Japan, they are welcomed by Isak's brother, Yoseb, and his wife, Kyunghee. She gives birth to Noa, a son, who grows up hating being identified as Korean because of the unfair

treatment apportioned to them. Around six years later, Noa welcomes a brother, Mozasu. The whole family faces discrimination as Korean immigrants struggle to make a living by running a pachinko parlor. The novel follows Sunja's children and grandchild Solomon, Mozasu's son, as they navigate their identities as Koreans in Japan, face discrimination and prejudice, and make sacrifices for their families. The characters grapple with issues such as colonialism, nationalism, and the tension between tradition and modernity.

The title of the book *Pachinko* by Min Jin Lee refers to a popular mechanical gambling game that may be found in tens of thousands of arcades around Japan. The player shoots Pachinko balls (ball bearings) into a vertical, virtually two-dimensional arena filled with horizontal pins, spinners, winning pockets that reward the player with extra balls, and so on. Balls were released using a mechanical flipper, similar to pinball machines, from its conception in the 1920s until the 1980s, but more current Pachinko machines incorporate electrically controlled automated ball launching and slot-machine features. The word "Pachinko" is derived from the Japanese term "*pachi pachi*," which imitates the sound of metal balls striking metal pins (Akitaya 226).

Lee's personal immigration experience inspired her to collect data from authentic Koreans living in Japan for her final draft of *Pachinko*. Because she was writing about the experiences of Koreans in Japan, Lee realized that she needed to go beyond her perspective to incorporate that of those who were experiencing life (Book Analysis). Lee believed that through well-crafted fiction, it is possible for readers to feel deeply for those persons and stories outside of their experience. This is how she understands the fact that she has read great Western literature and has felt seen by writers who are unlike her ("Min Jin Lee's *Pachinko* Shows How Life Can Be Rigged Against Korean-Japanese Families").

The destitute Koreans who fled their conquered nation found living in Japan difficult. After the war, pachinko parlors began to spring up throughout Japan, and Korean Japanese were unable to obtain legal employment for seven or eight decades. Despite its popularity, the Japanese see pachinko parlors as gambling dens with criminal ties, and one of the novel's protagonists flourishes in the business (npr.org). Through the novel, Min Jin Lee shows how difficult it is to ignore the parallel between the lives of the characters and the trajectory of Pachinko balls as if fate has decided how their lives will unfold from the moment the plunger hits the balls and how difficult it is to win in a system that is rigged against them. Because stillness was never an option, their lives were like a pachinko game.

The losses they experience covertly reinforce their optimism that things will improve and that they would even “win.” It is type of metaphor that the writer uses to depict how being a Korean was an exhausting reality for people who were attempting to save their lives from the sorrow of colonialism that cost them a lot as a faded identity. The novel has been critically acclaimed for its vivid portrayal of the immigrant experience and its exploration of complex issues such as cultural identity and the search for belonging.

3. The Faith Journey: Overcoming the Challenge of Displacement

Pachinko by Min Jin Lee covers eight decades and four generations of a Korean family who immigrated to Japan during the time of Imperial control and struggled to survive the Great Depression there. The novel is focused on the challenges of Korean immigrants in Japan. In addition to being moved from their home countries to Japan, Lee talks about how the characters were displaced from losing faith to ultimately becoming Believers in God.

Pachinko smoothly incorporates religion; Min Jin Lee was greatly inspired by the Bible, particularly the narrative of Joseph, as she states in an interview:

I changed because I read Joseph's story. I'm so moved by his response and the active way he responded to the deep injustices of his life. After all—it's not like strangers sold him into slavery. His brothers sold him into slavery. They sent him down this rabbit hole of incredible unfairness. But he was able to see in his misfortune, a call towards righteousness, and a sign that the world bends toward justice. I try to adopt this incredibly hopeful stance in my writing, even as I consider the worst suffering of my characters. Books simulate a moral universe, microcosms with the power to change how we respond to our troubled circumstances. By reading the story of Joseph's transformation, I was transformed, too. (The Atlantic)

Lee's commitment to adopting an incredibly hopeful stance in her writing, even in the face of profound suffering, explores the depths of human experience while simultaneously offering glimpses of redemption and justice speaks to the potential of storytelling to illuminate the path toward a better world.

Religious persecution plays a part in the fabric of this novel in the way the characters are named after Biblical characters and they embody the fate of those figures in different ways. It's interesting to compare the pachinko metaphor with the biblical allusions in the book because the two allusions are actually in opposition to each other: the randomness of the game contrasts with the certain, teleological thrust of salvation history from Isak Baek (named after Isaac, son of Abraham), to Yoseb (Joseph), to Noa (Noah), to Mozasu (Moses), and on to Solomon (Solomon), (Tablizo 121).

There is an undercurrent of Christian faith that runs throughout the book, and the author captures the religion's meaning by portraying it as a Light at the end of the tunnel. Isak, Sunja's husband, is a kind and gentle upright man who showed love through sacrifice and humility with a protective and generous heart. He was seeking to introduce faith in God into lost souls

trying to find the only way out. The writer highlights his role as a clergyman who listens to others' tragedies and seeks to heal them through God. A significant turning point occurs with the entrance of Methodist minister Baek Isak from Pyongyang. It can be seen in his discussion with the boardinghouse keeper Yangjin, Sunja's mother. The mother ends up talking to Isak about Sunja's secret pregnancy "I don't know. She won't speak of him. I haven't told anyone except for you. I know it's your job to counsel people, but we aren't Christians. I'm sorry" (*Pachinko* 65). As Yangjin was worrying about her daughter after she got pregnant out of wedlock, somehow she felt comfortable telling Isak the truth even though she was not a Christian. She was shocked by the reaction of Isak, as he says "Sunja seems like a very responsible young woman; there must be some reason for this. Ajumoni, this must feel very terrible now, but a child is a gift from God" (66). After that, Isak asks her the most debatable question "Ajumoni, do you believe in God?" (66). Isak as a character was requesting the faith of others trying to change their minds by clearing the image of God.

The book features a lot of characters who lost their connection with God or rather whispered about the existence of God because of their traumas, as was the case for Sunja's mother who was in a deep debate with the pastor Isak. After he asks her whether she believes in God or not, Yangjin says

My husband thought it was unnecessary. He told me so, but I still make his favorite foods and prepare a shrine for him. I do it for his parents and my own. His parents thought it was important. They were very good to me. I clean their graves and the ones for all my dead babies. I talk to the dead although I don't believe in ghosts. But it makes me feel good to speak with them. Maybe that is what God is. A good God wouldn't have let my babies die. I can't believe that. My babies did nothing wrong. (67)

This quote highlights Yangjin's questioning of God's role in the loss of her babies indicating her struggle to reconcile her faith with the tragic events she has experienced. She expresses her disbelief that a benevolent God would allow such suffering to befall innocent infants, emphasizing their innocence and suggesting that they did nothing to deserve their fate.

Isak plays the role of the prophet in the novel who tries to clear the image of God and give the other characters hope to start having faith again. However, his role was also highlighted when he decides to marry Sunja. Isak goes to the church to see Pastor Shin to tell him about Sunja's out-of-marriage pregnancy and to take his opinion about marrying her, Isak says "Sir, the daughter is pregnant, and she has been abandoned by the father of the child. She is unmarried and the child will not have a name...I think I should ask her to marry me, and if she says yes, I will take her to Japan as my wife. If she says yes, I would ask you to marry us before we go. I would be honored if" (72). Even though Isak knew about her out-of-marriage pregnancy, which is considered a sin in the religion, he still offers to marry her. Isak embodies faith and trust in God the Merciful by showing mercy and compassion from his side regardless of the other's circumstances. He sacrifices a lot when he marries Sunja to keep her out of dishonor, and he refuses to bow to the Japanese emperor, so Isak becomes a martyr for his Christian faith.

The marriage and redemption of Sunja are used as a metaphor for the book of Hosea in the Bible, in a continuation of Isak's conversation with Pastor Shin about the book of Hosea they discuss:

Isak asks: "God makes the prophet Hosea marry a harlot and raise children he didn't father. I suppose the Lord does this to teach the prophet what it feels like to be wedded to a people who continually betray him. Isn't that, right?"

Pastor Shin says: “Well, yes, among other things. And the prophet Hosea obeys the Lord’s request, ... The Lord continues to be committed to us even when we sin. He continues to love us. In some ways, the nature of his love for us resembles an enduring marriage, or how a father or mother may love a misbegotten child. Hosea was being called to be like God when he had to love a person who would have been difficult to love. We are difficult to love when we sin; sin is always a transgression against the Lord.” (72)

This metaphor demonstrates that a person must sincerely acknowledge their sins and ask for forgiveness before they may get mercy. At the same time, it shows the similarity between Isak and a man of faith like a prophet. That is why, he ends up filling people’s hearts with faith in God.

Sunja truly apologizes for her error and begs God to pardon her. Isak explains to Pastor Shin that the morning before Yangjin talked to him, he had been studying Hosea and that he feels led to do this by God. He thinks that although his life won't have the same impact as Samoel's, he can still make a small difference in the lives of a few individuals. He tells the Pastor “Yesterday morning, I had begun the study of Hosea, and then a few hours later, the boarding house alumni told me about her pregnant daughter. By evening, I knew. The Lord was speaking to me. This has never happened to me before. I’ve never felt that kind of clarity” (74). This quote highlights the mysterious ways in which life's events align to convey a message as if the threads of the universe are woven together with purpose. Isak's newfound clarity and the convergence of his study of Hosea with the news of the pregnant Sunja exemplify the profound impact of these synchronicities. It serves as a reminder of the transformative power of faith and how it can bring moments of extraordinary clarity and insight.

Isak had only one condition to marry Sunja, he must ask her if one day she could believe in God. He asks Sunja “Do you think you can love God?” He inhaled. “If you could love God, then I know everything will be all right. It’s a lot, I think, to ask of you. It might not make sense now. It will take time. I do understand that” (84). Sunja felt that among the other spirits and gods, she could love his god, especially if his god could encourage Baek Isak to be such a kind and thoughtful person, therefore she tells him that she can love his God. Throughout the book, we can see the author's attempt to create the ideal representation of religion by having Isak, the angelic protector, go on a mission to convert those who don't believe in God. He tells Sunja “I think we can have a good marriage if we share this faith” (84). So Isak marries a pregnant Sunja, reenacting Hosea's story and exhibiting a selfless and sacrificial disposition similar to Isak in the Bible.

Isak Baek's brother Yoseb is similarly named after the prophet Joseph, Joseph gains the pharaoh's trust and positions himself as his advisor in the Bible, which is known as the Old Testament to Christians. Joseph's leadership prevented a famine in Egypt (The Story of Joseph in the Bible). Similarly to this, Yoseb in the book is in charge of providing for his family's needs after his brother Isak was arrested. Yoseb then has the responsibility of looking after his family

Yoseb couldn't speak. He was working two full-time jobs—managing two factories for Shimamura-san, who paid him half the salary of one Japanese foreman. Lately, he repaired broken metal presses for a Korean factory owner after hours... He hadn't mentioned this recent job to his wife, because he preferred for her to think of him working as a manager rather than as a mechanic. Before he got home, he'd scrub his hands ruthlessly with a bristle brush, using diluted lye to get out the machine oil stains from beneath his fingernails. (*Pachinko* 177)

This shows the tremendous dedication and selflessness of Yoseb, who silently endures the burden of two demanding jobs to make ends meet. Yoseb 's relentless efforts to conceal his toil and his rigorous cleaning rituals after work shed light on the lengths he goes to protect his pride and maintain a sense of dignity with his family.

In a way, Sunja's second son, and her only child with Isaak, Mozasu—who shares the name of the biblical Moses—becomes the “savior of his people.” Mozasu is trained in the pachinko business and subsequently becomes a pachinko empire in Japan thanks to the assistance of a family friend Goro-san. Their family initially experiences poverty and misery. Mozasu had been saving carefully for his mother Sunja's confection shop and they were pretty close to having enough to buy a small store near the train station. Mozasu was proud of the fact that he was helping his mother, as was mentioned in the novel

Mozasu felt proud handing his mother his fat pay envelope; she'd tried to increase his allowance, but he had refused except for his bus fare. He didn't need much, since he ate his meals at the employee cafeteria and Goro bought him his work clothes. Mozasu worked seven days a week and slept at home; if it was very late, he slept in one of the spare employee dorm rooms at the parlor.
(283)

Mozasu's dedication to his work and frugal lifestyle demonstrates his focus on financial stability and his willingness to make sacrifices for his family and the future.

Similar to how his biblical namesake, Moses, led his people out of slavery in Egypt, Mozasu's success in the pachinko industry helped him pull his family out of poverty. Because of Japan's growth, the 1960s and 1970s historically represent an improvement in Zainichi's socioeconomic situation. Despite being an honest businessman who raises his family out of

poverty, he is always despised by the Japanese because they think he is a yakuza (gangster). He ends up being the second main character because so much of the plot centers around him.

Another figure, named Solomon, is inspired by the biblical Solomon, who was the greatest king of Israel and the wisest person ever (The Basilica). *Pachinko's* Solomon, the sole child of Mozasu and the grandson of Sunja, is gifted with a sharp mind and can attend college in the United States, even though he is not particularly clever (he was occasionally oblivious). He makes silly errors, but he also wants to learn from them and become better. He is possibly the most forgiving and patient member of his close-knit family. His interactions with his tough step-sister Hana, who finally turned down the love and care extended to her, serve as the clearest example of this. Even though she was dying, Solomon never gave up on her and still had love in his heart for her.

Regardless of whether they were religious or not, many Zainichi searched for a church in Japan. These religious organizations frequently operated as a community for Korean immigrants and provided them with connections to other Koreans. The pastor served as a leader in this community and served as a counselor and healer (Seok and Chung 431). As we have seen in the example of pastor Isak, he was found to be violating the worship of the Japanese Emperor, the strong civic religion, and he was imprisoned. Regarding these issues, the author of *Pachinko* promoted faith as much as possible in support of Biblical truth. Isak passed away soon after he was released from prison, his spiritual legacy provided a blueprint for how a devout person ought to live. Isak always made an effort to help out his needy neighbors. His unwavering faith served as a model to follow, and Sunja held onto the memory of him to give her peace and comfort

As the novel starts with a lack of faith in most of the characters it ends up changing certain ideas about who God is. After breakfast, Sunja goes to the cemetery to clean Isak's grave:

Sunja bought ivory-colored chrysanthemums from the old Korean woman's stall. She had been there for years. The way Isak had explained it, when it was time to be with the Lord, your real body would be in heaven ... It made no sense to bring a buried body's favorite foods or incense or flowers. There was no need for bowing since we were all equal in the eyes of the Lord, he'd said. And yet Sunja couldn't help wanting to bring something lovely to the grave. In life, he had asked for so little from her, and when she thought of him now, she remembered her husband as someone who had praised the beauty that God had made. (*Pachinko* 470)

This moment resonates with the idea that faith is a deeply personal and evolving experience. It shows that, despite the logical arguments presented by Isak, individuals may still find solace and meaning in traditional rituals and acts of devotion. The novel leaves room for interpretation and allows readers to contemplate the existence of God and the significance of faith in different ways.

4. Displacement, Discrimination, and The Struggle for Equality

Pachinko portrays various forms of Racial, gender, and class discrimination. these types of prejudice significantly affect the lives of the protagonists and reduce their chances for success and happiness. The first line of *Pachinko* begins with "History has failed us, but no matter" (3), to reflect that the previous Zainachi generations endured severe sociopolitical, economic, and cultural discrimination at the hands of the Japanese. The underlying assumption is that the history of the next generation must not be one of failure but rather of success. In

other words, due to institutional exploitation and the cultural scorn of Japanese society, Zainich did not lead a healthy life from 1910 to 1989 (Choi 430). However, despite these sufferings, Koreans emerged victorious like a phoenix from the ashes by understanding the purpose of their existence (Seok and Chung 430).

Japan's zainichi are an underappreciated group of people. In her novel, Lee sheds light on a set of people's issues that the majority of people in the world were unaware even existed. In *-Pachinko*, Sunja voluntarily leaves her own country Korea to move to Japan. She gets married to the Korean-Japanese Isak and leaves Korea. She has high hopes that her life will be pleasant after she returns from Japan. She fantasizes that she will be treated equally and accepted by Japanese people without difficulty, but when her fantasy falls short, she remembers her previous existence. Lee highlights the period of the American-Japan war as the Americans were going to bomb Osaka in a matter of days. Hansu, the father of Noa, met Sunja at that time and asked her to leave Osaka and make her settle with all her family on his friend's farm. After the war, she is wondering where to go

Sunja wondered how they would manage then. After the war, she had planned on going back to Yeongdo, but her mother said there is nothing left. The government had assessed taxes on the boarding house owner, and the owner had sold the buildings to the Japanese family. The servant girls had taken factory jobs in Manchuria, and there had been no news of them. When Hansu had located Yangjin, she had been working as a housekeeper for a Japanese merchant in Busan, sleeping in the store room. (*Pachinko* 213)

This quote serves as a stark reminder of the far-reaching consequences of war and the immense challenges that individuals and families endure in its aftermath. It elicits a sense of empathy

for Sunja and the other characters and sheds light on the larger historical context in which their stories unfold.

The novel portrays how the Korean people were treated severely as the object of Japanese colonialism, especially the Korean women who were represented by Sunja, one of the novel's central characters who experienced discrimination. In one incident, after she was done with her shopping, she was physically assaulted by three Japanese students:

The third boy, the shortest, pulled out the oxtails from the bottom of the basket. “Yobos eat dogs and now they’re stealing the food of dogs! Do girls like you eat bones? You stupid.” Sunja swiped at the air, trying to get the soup bones back. The only word she understood for certain was yobo, which normally meant “dear” but was also a derogatory epithet used by the Japanese to describe Koreans. The short boy held up a bone, then sniffed it. He made a face: “Disgusting! How do these yobos eat this ...?”

“Hey, that’s expensive! Put that back!” Sunja shouted, unable to cry.

“What? I don’t understand you, you stupid Korean. Why can’t you speak Japanese? All of the Emperor’s loyal subjects are supposed to know how to speak Japanese! Aren’t you a loyal subject? (39-40)

This scene serves as a reminder of the systemic discrimination faced by Koreans during this period and the power dynamics that influenced their daily lives. It highlights the struggles and challenges endured by individuals like Sunja, who are subjected to verbal and physical abuse based solely on their ethnic background.

The character of Sunja, who becomes pregnant out of wedlock and experiences social stigma and ostracism from her community, serves as a strong representation of the prejudice against women that is prevalent throughout the book, both within the Korean community and the Japanese. Since Yanjin is very busy with lodgers she asks Sunja to buy some stuff and

during her shopping, an ajumma at the market asks her about her mother's work adding this quote

Of course, she is! Sunja-ya, a woman's life is endless work and suffering. There is suffering and then more suffering. It's better to expect it, you know. You're becoming a woman now, so you should be told this. For a woman, the man you marry will determine the quality of her life completely. A good man has a decent life, and a bad man has a cursed life—but no matter what, always expect suffering, and just keep working hard. No one will take care of a poor woman—just ourselves. (37)

This quote captures a lot of what happens to the female characters in *Pachinko* as they navigate life, including having children and raising them, as well as making decisions for both themselves and other people. Sunja's experiences serve as a metaphor for the book as a whole because she never submits to her circumstances passively and never stops fighting for herself and those she loves. Her decisions affect the pathways taken by future generations. Although it may be true that a woman's lot is suffering, Sunja's options as a woman were restricted, and she had to rely on her family and the males in her life for support to live. Kyunghee, another character, is also abused physically and psychologically while being treated like a commodity. Women are also required to play traditional gender roles throughout the book, such as being obedient wives and mothers. Lee shows that women have the power and agency to deal with suffering by drawing on their inner strength and wisdom.

Noa, Sunja's oldest son, feels alienated when he is treated unfairly and humiliated at school despite being a bright student. Japanese pupils and teachers dominate the classrooms of Korean students. Noa feels out of place and alienated in Japan. Like all the other Korean students at the school, he was teased and bullied; one reason is that his neatly dressed clothes

perpetually smelled of onions, chile, garlic, and shrimp paste as these tend to be essential ingredients in traditional Korean cooking. To prevent the Japanese kids from saying negative things, he asks his mother for snacks and meals that don't contain garlic. On the other hand, his younger brother Mozasu detested school due to the prejudice and bad behavior of the teacher. During Japan's war, Sunja and her family settled on Hansu's friend's farm because it was the safest place for them "I want to stay at the farm," Mozasu interrupts. "That's not fair. I don't want to go back to school. I hate school". (*Pachinko* 249). He felt comfortable on the farm rather than at school. In school, he was humiliated by Japanese students and teachers because of being a Korean child.

To prevent future instances of systematic prejudice against Zainich, Min Jin Lee contends that she felt driven to create this book and discuss it. The precise instance of the historical event she wishes to discuss is the tale of a 12-year-old boy who committed suicide by jumping from a skyscraper. He was of Korean descent but was born in Japan. (Min Jin Lee's 'Pachinko' Confronts Discrimination of Koreans in Japan). Lee embodies this story in her novel *Pachinko*, as she portrays this incident in relation to a retiring detective who had failed to complete a report of a suicide, and eventually, it landed on Haruki's desk, a friend of Mozasu. the parents of the 12-year-old boy who committed suicide were willing to meet Haruki that night after they finished work. When Huruki goes to their house the father gives him a yearbook that they have discovered in their son's backpack while they searched for a motive for his suicide. The following handwritten notes from the boy's Japanese classmates were sent to him:

"Die, you ugly Korean."

"Stop collecting welfare. Koreans are ruining this country."

"Poor people smell like farts."

“If you kill yourself, our high school next year will have one less filthy Korean.”

“Nobody likes you.”

“Koreans are troublemakers and pigs. Get the hell out. Why are you here anyway?” “You smell like garlic and garbage!!! If I could, I’d cut your head off myself, but I don’t want to get my knife dirty”. (*Pachinko* 368)

Realizing that the pupils lost true friendship by acting with harsh prejudice only because their classmate was Zainich is quite upsetting. Boyne argues in *The Irish Times* “The regrettable Korean tragedy was brought to the attention of an American, who rightly noted the monstrous degrees of hardships, disrespect, and inhumanity.” Before placing the blame for this environment on the Japanese students present at the time, it is necessary to examine the systemic and internalized oppression of Japanese society. This prejudice stems from the mistaken historical perception that the Japanese are superior and Koreans are inferior. The argument that whites are superior to blacks has a sense in this way (Seok and Chung 435).

Koreans had a terrible time coping with life at that time because of classism and racial discrimination, as well as housing concerns.

Yoo laughed. “No one will rent to the Koreans. As a pastor, you’ll get a chance to see how the Koreans live here. You can’t imagine a dozen in a room that should be for two, men and families sleeping in shifts. Pigs and chickens inside homes. No running water. No heat. The Japanese think Koreans are filthy, but they have no choice but to live in squalor. I’ve seen aristocrats from Seoul reduced to nothing, with no money for bathhouses, wearing rags for clothing, shoeless, and unable to get work as porters in the markets. There’s nowhere for them to go. Even the ones with work and money can’t find a place to live. Some are squatting illegally. (*Pachinko* 125)

By depicting these harsh realities, the quote underscores the social and economic challenges faced by the Korean characters. It sheds light on the inequality and prejudice embedded in the society they inhabit and serves as a powerful reminder of the resilience and endurance demonstrated by the Korean community within Japanese society.

Pachinko accurately portrays its enormous cast of characters while telling the experiences of several people. Readers are led to feel more pain and empathy towards the Korean struggle by the untimely deaths of some characters. In actuality, the characters' expectations for living in Japan were unmet. As they struggle to make ends meet, they are forced to live in certain neighborhoods and experience prejudice, a lack of work options, and homesickness. At the izakaya, Mozasu ordered beer and poured Haruki his first drink. They sat at the long counter on carved wooden stools. Mozasu says:

Listen man there is nothing you can do. This country isn't going to change. Koreans like me can't leave. Where are we gonna go? But the Koreans back home aren't changing, either. In Seoul, people like me get called Japanese bastards, and in Japan, I'm just another dirty Korean no matter how much money I make or how nice I am. So what the ...? All those people who went back to the North are starving to death or scared." (*Pachinko* 372-373)

Mozasu confides in Haruki, another Korean immigrant, his frustration. They degraded citizens from both nations because they adhered to two cultures, languages, faiths, and other differences. Even if they are well-off and behave well, they are seen as dirty Koreans in Japan and bastards in Korea. When faced with a diasporic scenario, Haruki and Mozasu are communicating their frustrations with one another. "When I was a boy, I wanted to die," Haruki said. Mozasu responds with "Me too. Every day, I thought it would be better if I died, but I couldn't do it to my mother. Then after I left school, I didn't feel that way anymore" (417).

Mozasu intended to die before he left school because Japanese pupils and teachers had humiliated and discriminated against him. Both of them had terrible childhood memories. Even though they consistently tried, they were never good Koreans.

5. Hybridity, Mimicry, and Loss of Identity in *Pachinko*:

In his essay “Signs Taken for Wonders”, Homi Bhabha discusses the ambivalence and authority of colonial discourse and how it is constructed through the use of language. The essay also examines how colonialism has influenced the way people think about identity and culture. He states: “Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination” (154). Homi K. Bhabha implies that hybridity is the outcome of colonial power's creative and changing dynamics, which may both control and fix cultural identities.

Bhabha discusses in his book *The Location of Culture* the notion of hybridity, which signifies the dynamic nature of colonial power, encompassing its ever-changing forces and stable elements. Hybridity represents a deliberate tactical shift in the process of domination, wherein discriminatory identities are fashioned to establish a supposedly pure and authentic identity. This process involves disavowing and marginalizing local cultural traditions and practices (160). Yet, despite these efforts, the outcomes were not always successful. Instead, the encounters and interactions between the colonizer and the colonized often gave rise to hybrid cultural expressions and identities, incorporating elements from both sides.

Under this notion Lee's characters find themselves obliged to experience feeling disconnected from one's own cultural heritage or sense of self and start imitating or copying the behavior, customs, or practices of the Japanese culture. Most Koreans in Japan had at least three names. Mozasu went by Mozasu Boku, the Japanization of Moses Baek, and rarely used his Japanese surname, Bando “the tsume listed on his school documents and residency papers.

With a first name from a Western religion, an obvious Korean surname, and his ghetto address, everyone knew what he was—there was no point in denying it” (244). This demonstrates how the forceful adoption of the Japanese culture and lifestyle was affecting the Korean characters.

Noa faced different incidents in which he negotiated his identity and strived for acceptance and belonging in a society that sought to marginalize the Koreans. Noa was considered the older brother of Mozasu, the person who found himself stuck between two cultures and the brother who feared for his brother from the suffering that might befall him from Japanese society. He was always forced to teach him English and Japanese whereas Mozasu, on the other hand, does not share Noa's ambitions. Mozasu does not disguise his ethnicity and refuses to be treated unfairly because of it:

The Japanese kids would have nothing to do with him, but Mozasu no longer gave a shit. When he was younger, getting picked on used to bother him, though far less than it had bothered Noa, who had compensated by outperforming his classmates academically and athletically. Every day, before school began and after school ended, the bigger boys told Mozasu, “Go back to Korea, you smelly bastard.” If there was a crowd of them, Mozasu would keep walking; however, if there were only one or two assholes, he would hit them as hard as he could until he saw blood. (*Pachinko* 244)

This highlights the difference in the attitude of the two brothers, which would eventually lead them to different fates.

Police officers often arrested Koreans for stealing or home brewing. Every week, someone on his street got in trouble with the police. Noa would say that everyone got blamed because some Koreans broke the law. On every block in Ikaino, there was a man who beat his wife, and there were girls who worked in bars who were said to take money for favors. Noa

said that Koreans had to raise themselves by working harder and being better. Mozasu just wanted to hit everyone who said mean things. In Ikaino, some homely old women cussed, and men who were so drunk that they slept outside their houses. The Japanese didn't want Koreans to live near them, because they weren't clean, they lived with pigs, and the children had lice. Also, Koreans were said to be even lower than Burakumin because at least Burakumin had Japanese blood. Noa told Mozasu that his former teachers had told him he was a good Korean, and Mozasu understood that with his poor grades and bad manners, those same teachers would think Mozasu was a bad one (244).

Six days a week, Noa worked for Hoji san, the cheerful Japanese who owned most of the houses in their neighborhood. It was rumored that Hoji san was part Burakumin. Japan also possesses a caste system. Within this system, there exists a lower caste known as "the Burakumin," which originated in the 17th century and consists of the descendants of tanners and butchers. The term "Buraku," meaning 'hamlet people' in Japanese, underwent a shift in meaning during the Meiji era. Despite being granted "full rights" in 1871, discrimination against the Burakumin persists, particularly in terms of housing and employment opportunities, often resulting in them being relegated to menial jobs (The Burakumin and the Koreans: The Japanese Underclass and Their Achievement). Yet, no one says much about Hoji-San's shameful blood, since he was everyone's landlord

It was possible that the vicious rumor that he was not pure Japanese could have been started by an unhappy tenant, but Hoji-san did not seem to care. As his bookkeeper and secretary, Noa kept Hoji-san's ledgers in excellent order and wrote letters to the municipal offices in beautiful Japanese on his behalf. Despite his smiles and jokes, Hoji-san was ruthless when it came to getting his rent money. He paid Noa very little, but Noa did not complain. ...He wanted to work

in a Japanese office and have a desk job. Like nearly all Japanese business owners. (*Pachinko* 242)

It shows the image of pressure to assimilate into Japanese society while they were struggling with their Korean identity creating a complex dilemma like what happened to Hoji-san and Noa. The impact of Japanese colonialism on their lives, as well as the discrimination and marginalization that pushed them to find themselves obliged to hide their Korean identity and try to assimilate into the Japanese one. This encouraged Noa to leave and stay away from his family which was no easy task for him, but he knew that this was a crucial step towards personal growth intellectual development, and peace, he was immediately captivated by the atmosphere of the Japanese lifestyle and the rich tapestry of diversity that surrounded him.

Koh Hansu, originally from the Korean island of Jeju, has made his home in Osaka, Japan. He operates as a fish broker and is known to have connections with the yakuza, Japan's organized crime syndicate. There are whispers of Hansu's immense wealth, earning him the moniker "Boss" among those who know of him. He is Noa's real father, so later on he helps Noa settle near the university in Waseda:

...after two years at Waseda, Noa finally felt comfortable about his place there. Always an excellent student with good habits, after a few hiccups and several thoughtful attempts, Noa learned how to write English literature papers and take university-level exams. University life was glorious in contrast to secondary school ... None of his requirements even seemed like work; Waseda was pure joy to him. He read as much as he could without straining his eyes, and there was time to read and write and think... Hansu had procured for him a well-appointed apartment and gave him a generous allowance, so Noa did not have

to worry about housing, money, or food. He lived simply and managed to send some money home each month. (275)

Giving up on his Korean identity can be a transformative process in Noah's perspective, leading to a renewed sense of purpose and a clearer understanding of one's priorities. It allows for personal reinvention and the pursuit of a more realistic and fulfilling life. Recognizing the inherent impermanence of his identity as Korean and embracing the fluidity of existence, makes him think that one can embark on a path of growth, resilience, and self-discovery by giving up on his identity:

He knew well enough from schools past that the Japanese didn't want much to do with Koreans, so Noa kept to himself, no different than when he was a boy. There were some Koreans at Waseda, but he avoided them, too... he had an embarrassing wish, it was this: He would be a European from a long time ago... If anything, he wanted a very simple life filled with nature, books, and perhaps a few children. (276).

In terms of being ashamed of being Korean, when Hansu meets Noa and Akiko in his usual monthly meeting with Noa to motivate him, Akiko (Noa's first girlfriend from campus), who always attempts to know every detail of Noa's life because of her curiosity, especially toward Hansu the man that Noa meets monthly. With a mix of exasperation and genuine emotion, he confronted her, questioning her constant need to be right and her inclination to exert control over situations. He yearned for the autonomy to choose when and where he could introduce someone significant to him, emphasizing his commitment to respecting her privacy and never subjecting her to the same restrictions. Akiko stared at him not understanding anything

What is it? Is it that you are embarrassed that you are Korean?” “What?” Noa took a step back. He looked around to see if anyone could hear their argument. “What are you saying?” He looked at her as if she was deranged. Akiko grew calm and she spoke slowly. “I’m not embarrassed that you are Korean. I think it’s great that you are Korean. It doesn’t bother me at all. It might bother any ignorant person or even my racist parents, but I love that you are Korean. Koreans are smart and hardworking, and the men are so handsome,” she said, smiling at him like she was flirting. “You are upset. Listen, if you want, I can arrange for you to meet my whole family. They’d be lucky to meet such an excellent Korean. It would change the way they—” “No,” he said, shaking his head. “No. No more of this.” (306)

Noa found himself indifferent to his Korean identity. He felt unconcerned about his Korean or Japanese heritage in the presence of anyone. He desired to simply be himself, whatever that entailed, and occasionally escape from self-awareness. However, that longing remained unattainable. It would forever elude him, especially when he was with her.

After Akiko doubts that Hansu is considered as Noah's father, she leads Noah to look for clarification and understand the matter from his mother and to know the truth about his father, Ko Hansu. After knowing the reality, Noa can't accept it which further destabilizes his identity, being a Korean and as a child of Koh Hansu, a yakuza member. When Sunja tells him the truth, Noa says quietly as if he was learning this as he was saying it to her:

All my life, I have had Japanese telling me that my blood is Korean—that Koreans are angry, violent, cunning, and deceitful criminals. All my life, I had to endure this. I tried to be as honest and humble as Baek Isak was; I never raised my voice. But this blood, my blood is Korean, and now I learn that my

blood is yakuza blood. I can never change this, no matter what I do. It would have been better if I had never been born. How could you have ruined my life? How could you be so imprudent? A foolish mother and a criminal father. I am cursed. (310)

Social expectations imposed on him as a Korean-Japanese individual made him struggle to define his identity after recognizing his real father. He grappled with the sense of not fully belonging which was mixed with feelings of shame as one of a yakuza's sons while blaming his mother on everything “You. You took my life away. I am no longer myself,” he says pointing his finger at her. He turned around and walked back to the train” (310). This internal conflict leads Noa to question his place in the world and choose to search for his true self. He lives for nearly seven years in Nagano away from everyone starting a new life under the Japanese name Nobuo Ban, and he marries a woman called, Risa Iwamura.

After a long journey, Hansu finds Noa's address after he promises Sunja that he will bring her together with their son. When Sunja finally meets Noa and has a talk with him, she explains to him the conditions surrounding his birth and conception. Sunja did not realize that Hansu was married at the time, and she refused to be his mistress when she learned the truth. She reminds him that his father is Isak because he is the one who gave him a legitimate name and raised him. In response, Noa flatly states that he understood Sunja's actions, but firmly declares that his true biological father was Koh Hansu, a fact that could not be changed. He says

“I’m a Korean working in this filthy business. I suppose having yakuza in your blood is something that controls you. I can never be clean of him.” He laughed.
“This is my curse.”

“But you’re not a yakuza,” she protested. “Are you? Mozasu owns Pachinko parlors and he’s very honest. He’s always saying how it is possible to be a good employer and to avoid the bad people as long as you —” Noa shook his head. “Umma, I am honest, but there are people you cannot avoid in this business. I run a very large company, and I do what I have to do... No one knows I’m Korean. Not one person.”...“My wife doesn’t know. Her mother would never tolerate it. My children don’t know, and I will not tell them. My boss would fire me. He doesn’t employ foreigners. Umma, no one can know—” “Is it so terrible to be Korean?” “It is terrible to be me.” (*Pachinko* 379).

Noa cannot build a positive relationship with his Korean identity. The clash between his Korean cultural values and the values of the dominant society endows him with a sense of shame. He feels caught between his Korean heritage and the desire to assimilate into the Japanese environment. This conflict often forces him to suppress or disassociate from his Korean identity, leading to a disconnection from his roots to a deep sense of shame and mental instability. Noa does not phone his mother. The morning after Hansu phones and tells her “Noa had shot himself a few minutes after she’d left his office” (381).

6. National Belonging and The Loss of Homeland:

Nationalism, as a concept, emerged as a modern movement. While people have long held attachments to their homeland, ancestral customs, and established authorities, it was not until the late 18th century that nationalism gained widespread recognition as a shaping force in both public and private spheres. It has been regarded as one of the most influential factors in modern history, if not the most significant. Due to its enduring energy and widespread influence, nationalism is often misconceived as an ancient phenomenon and occasionally assumed to be a constant and unchanging element in political behavior (Britannica).

Benedict Anderson's influential work, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, initially published in 1983, has since become a seminal text on the subject of nations and nationalism. Over the years, it has been widely embraced as a standard reference by scholars in the field. Anderson explains that Nationalism is

imagined as a community, because, regardless of the actual inequality and exploitation that may prevail in each, the nation is always conceived as a deep, horizontal comradeship. Ultimately it is this fraternity that made it possible, over the past two centuries, for so many millions of people, not so much to kill, as willingly die for such limited imaginings. (7)

This statement sheds light on the concept of the nation as an imagined community. It suggests that despite the existence of inequality and exploitation within nations, there is a prevailing ideal of horizontal companionship, a sense of shared identity and belonging that transcends individual experiences. This collective fraternity has been instrumental in motivating countless individuals to make sacrifices, even to the point of willingly sacrificing their lives, for these limited and constructed notions of the nation. Therefore, the shared experiences between a set of people can give them a sense of belonging which draws attention to the power of imagined communities and the extent to which they can shape individuals' beliefs, actions, and allegiances.

For Koreans, nationalism has played a complex role throughout history, shaping their cultural, social, and political dynamics. Across the pages of the book we see the character Kim Tchango, who is an employee of Hansu, hire Sunja and Kyunghee to work as servers in the restaurant he manages. During the closing years of the war, he stays in the countryside with Sunja's family. Throughout the novel, he witnesses and endures significant historical events, such as the Japanese colonization of Korea, World War II, and the post-war era. His experiences

provide him with insights into the socio-political landscape and its impact on individuals. His legacy, values, and cultural heritage shape his identity and decisions, illustrating the enduring power of his decision to return to Korea and participate in war.

In one incident, Kyunghee and Kim Tchang walk home together, enjoying the peaceful atmosphere of the empty road and the serene lighting of the setting sun. Despite her weariness, Kyunghee maintains a vibrant appearance. She confides in Kim about her husband's criticism of their children's education. Noa had ambitious dreams of attending a prestigious Japanese university, while Mozasu showed no interest in schooling. Kyunghee found humor in the contrast. With uncertainty surrounding their return to their homeland, she stresses the importance of the children's literacy. Overwhelmed by unexplained emotions, Kyunghee's tears well up. Contemplating the unpredictability of life, he acknowledged the limitations of control, recognizing the many things beyond their influence

“Do you want to go home?” Without looking at his face, she said, “. . . “But you can’t go back now. It’s dangerous. When things get better—”

“Do you think that will be soon?”

“Well, you know how we are.”

“What do you mean?” she asked.

“Koreans. We argue. Every man thinks he’s smarter than the next. I suppose whoever is in charge will fight very hard to keep his power.” He repeated only what Hansu had told him because Hansu was right, especially when it came to seeing the worst in people—in this, he was always right.

“So you’re not a communist, then?” she asked.

“What?” “You go to those political meetings. I thought if you went to them, then perhaps they’re not so bad. And they’re against the Japanese government, and they want to reunify the country, right? I mean, aren’t the Americans trying to

break up the country? I hear things at the market from others, but it's hard to know what to believe. My husband said that the communists are a bad lot; they're the ones who shot our parents." (*Pachinko* 236)

Kyunghee wonders if the communists had targeted and killed all landowners, regardless of their significance. Additionally, she was curious about Kim's perspective on the matter, as he was knowledgeable and had a good moral character while he navigated the complexities of identity and cultural assimilation and his intense longing to enlist in the military of Korea and contribute to his nation's cause. He is the only one who expresses his political belief in the homeland and leaves for the north.

Yoseb, the brother of Isak Baek and Kyunghee's husband, remains neutral in the conflict between the North and the South. He holds hope for a future where Korea will not remain divided indefinitely. Yoseb's attitude toward the matter was dubious. He went through the motions of nodding and affirming his Japanese boss's stories about the war, as was expected in such situations. However, to Yoseb and the Koreans he knew, Koreans privately held the belief that they should prioritize their survival and look out for their interests

Save your family. Feed your belly. Pay attention, and be skeptical of the people in charge. If the Korean nationalists couldn't get their country back, then let your kids learn Japanese and try to get ahead. Adapt... there were ten thousand compatriots on the ground and elsewhere who were just trying to eat. In the end, your belly was your emperor. (174)

This is a sentiment that Koh Hansu also shares but without being a nationalist. Neither of the men expresses a long-term intention to stay in Japan; they desire to go back to Korea (Chosun) only after reconciliation has taken place. The narrator mentions that "Hansu did not believe in nationalism, religion, or even love, but he trusted in education. Above all, he believed that a

man must learn constantly” (301). He prioritizes being educated rather than being a nationalist. They choose not to align themselves with either the North or the South political ideology, prioritizing the survival and safety of their families above all else.

In the novel, Sunja, Kyunghee, and Yangjin express their desire to visit the graves of their parents and in-laws and carry out the ancestral tribute known as Jesa. However, Sunja and Kyunghee, being Christians, are forbidden from participating in these traditions. For them, their homeland is deeply intertwined with tradition and culture. Therefore, when they discover that Phoebe, Solomon's Korean-American girlfriend, is not familiar with Korean cuisine and lacks cooking skills in that regard, they are taken aback and perceive her as "American," associating her Korean identity solely with her ethnicity. To them, being Korean encompasses both cultural practice and a connection to the homeland. The first generation, having grown up in Korea and fluent in the language, have a clear understanding of what the homeland signifies and do not confuse it with either the North or the South.

Sunja's nationalism is evident in her pride in Korean traditions, culture, and values. She holds a deep respect for her ancestors and upholds the importance of maintaining their legacy. She takes pride in her Korean identity and seeks to preserve it despite the challenges she faces as a Zainichi, a Korean living in Japan. Her actions demonstrate her belief in the strength and unity of her fellow Koreans, showcasing her dedication to their collective well-being. Sunja's nationalism is intertwined with her resistance against assimilation into Japanese society. She resists conforming to Japanese norms and values, maintaining her own distinct Korean identity. Sunja's refusal to give up her Korean heritage reflects her strong nationalist sentiment, as she remains steadfast in preserving her cultural roots and resisting the erasure of her identity.

As part of the second-generation Zainichi, Noa, and Mozasu, born and raised in Japan, face a complex set of challenges related to nationalism. As individuals with Korean heritage

living in a country where they are considered outsiders, their experiences shape their sense of nationalism, belonging, and their relationship with both Japan and Korea. Noa believes that “he would be normal” (211) he doesn't want to be an outsider. On the other hand, Mozasu rejects the Japanese influence and attempts to wash out his Korean heritage.

However, the development of nationalism problems among the second-generation Zainichi is not a uniform experience. Individuals may respond to their unique circumstances in diverse ways. Some may embrace their Korean heritage and actively engage in activities that promote Korean culture, language, and community solidarity. They may form grassroots organizations or participate in social movements that advocate for Zainichi rights and challenge discriminatory practices like Mozasu. But after Mozasu visits the country, he realizes that “Koreans like me can't leave. Where are we gonna go? But the Koreans back home aren't changing, either. In Seoul, people like me get called Japanese bastards, and in Japan, I'm just another dirty Korean no matter how much money I make or how nice I am” (377). Mozasu's nationalism crisis is reinforced after facing the ambiguity of being neither Korean nor Japanese. In contrast, Noa feels indifferent after his travels to his homeland; the only thing he has to say about it is “my *supposed* motherland” (384). This shows how the years he spent feeling ashamed of his origins because of bullying and discrimination compromised his attachment to his homeland.

Solomon, Sunja's grandson, and Mozasu's son, is the Baek family's third generation member. He experiences a sense of cultural dilution within their community. The dilution of cultural traditions, language, and practices can create a disconnection from their ancestral heritage, leading to the loss of their national belonging to the homeland. Solomon holds a contrasting viewpoint on this issue compared to his Korean girlfriend, Phoebe, who makes a broad generalization that all Japanese people are inherently evil due to their participation in World War II. However, Solomon disagrees with this perspective, asserting that it is important

to acknowledge that the Japanese people also endured immense suffering during that period (435). Phoebe's expression of her identity and nationality presents a contrast to that of the Zainichi community. As someone born in the United States, she does not face any challenges regarding her citizenship. Being part of a multicultural society, she embraces her ethnicity and is encouraged to embrace and celebrate her hybrid identity as a Korean-American.

In contrast, Solomon, as a Zainichi, grapples with issues surrounding citizenship and often conceals his ethnicity. When Phoebe proposes marriage as a means for Solomon to obtain American citizenship and work in the US, he declines because he prefers to reside in Japan. While he recognizes the practicality of acquiring Japanese citizenship, he remains uncertain about his decision “Was it better to be an American than a Japanese? He knew Koreans who had become naturalized Japanese, and it made sense to do so, but he didn’t want to do that now, either. Maybe one day. She (Phoebe) was right; it was weird that he was born in Japan and had a South Korean passport. He couldn’t rule out getting naturalized” (471).

7. Conclusion

In conclusion, Min Jin Lee's novel *Pachinko* is a powerful and captivating exploration of identity, resilience, and the enduring human spirit. Through the intricately woven narratives of the Baek family, Lee skillfully navigates the complex themes of identity, diaspora, and the pursuit of dreams against the backdrop of historical and cultural discrimination. Min Jin Lee's masterful storytelling and poignant exploration of the human condition make *Pachinko* a truly remarkable and thought-provoking literary work.

General Conclusion

The significance of homeland to dislocated people cannot be overstated. For individuals who have been forced to leave their homes due to conflicts, persecution, or natural disasters, the concept of homeland holds deep emotional, cultural, and psychological importance. Homeland represents a sense of belonging and identity. It is the place where individuals have their roots, where their families and ancestors lived, and where they have personal memories and attachments. The loss of homeland can create a profound sense of disconnection and displacement, leaving individuals with a feeling of uprootedness and a longing to return to familiar surroundings. Displacement can significantly impact one's sense of identity and lead to the emergence of hybrid identities. When individuals are uprooted from their homeland and

forced to adapt to new environments, they often encounter diverse cultures, languages, and traditions. This exposure to different influences can shape their identity in complex ways as explored in Min Jin Lee's *Pachinko*, a family saga spanning four generations

Displaced individuals may navigate a space where they grapple with the tension between their original identity rooted in their homeland and the new identities, they develop in their host communities. They may find themselves negotiating between different cultural, linguistic, and social norms, blending aspects of their heritage with the realities of their current situation. This process of identity negotiation. Additionally, Religion can also play a significant role in the formation of identity for displaced individuals. For many, religion provides a sense of belonging, community, and spiritual solace. Displaced individuals may find comfort and stability in their religious beliefs and practices, which can serve as anchors in the face of upheaval and uncertainty. Religion can contribute to the preservation of cultural heritage and traditions, and it can also provide a framework for individuals to make sense of their experiences of displacement.

The first chapter of this research provided a theoretical framework of the socio-historical events. this chapter delved into the Japan-Korea annexation, focusing on the identity crisis faced by the displaced population, particularly the Koreans. The Korean case is unique as dislocated Koreans experienced a disconnection from their cultural heritage and grappled with the challenge of reconciling traditional values and practices. The Japanese annexation of Korea remains a contentious and sensitive issue in both Japan and Korea, and its impact on the relationship between the two countries persists to this day. Furthermore, the chapter extensively explored significant concepts within the realm of Diaspora studies. It encompassed a comprehensive examination of the Diaspora as a global phenomenon, delving into its origins and development, and displacement with a special focus on the Korean Diaspora that emerged after Japanese colonialism.

In this chapter, notable figures such as Edward Said and Salman Rushdie have been introduced, along with their influential works and conceptual contributions. Their ideas and perspectives enrich our understanding of the subject matter at hand. Additionally, the chapter has introduced the works and concepts of other significant figures such as Franz Fanon, and Homi Bhabha who have made great contributions to Postcolonial and Diaspora studies. The works of those influential thinkers discuss different issues that are of high relevance to our research.

The second chapter of the study focused on a detailed analysis of Min Jin Lee's novel, *Pachinko*. It commenced by providing a concise introduction to the author, shedding light on her background, the inspirations that shaped her work, and her connection to immigrant communities. Lee's own lived experience mirrored that of the characters in her novel, fostering a deep understanding and empathy for the immigrant experience. Also, it provided a clear explanation of the title and the story of *Pachinko* as a metaphor. Moreover, this chapter supplied a summary of the novel, in addition to the main purpose and objective.

The subsequent section of the second chapter explored numerous themes encompassed within the overarching framework of multiple themes such as religious faith, discrimination, and struggle for equality due to displacement, in addition to hybridity, mimicry, and loss of identity and national belonging and what the characters lost between two countries. The characters in *Pachinko* confront economic hardships, social marginalization, and cultural clashes as they strive for survival and acceptance in a society that often excludes and oppresses them. The novel powerfully captures the resilience, sacrifices, and enduring spirit of the Korean community in Japan, shedding light on their untold stories and bringing attention to the profound challenges they face in their daily lives.

Through a careful analysis of the different experiences of the characters in the novel, the dissertation examined how displaced characters lost a sense of identity and attachment to their homeland. Some of them, like Noa, renounced their Korean identity and heritage out of shame caused by humiliation and discrimination. They assimilated to the Japanese norms hoping they would be accepted into this host community and find a sense of belonging, only to find out that they are rejected and can no longer fit in any of the cultural sets they are thrown into. On the other hand, some other characters, like Mozasu and Sunja to varying degrees, reject the host culture while trying to survive day by day. At the same time, they realize that the homeland was lost and can never be regained with its full significance.

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الملخص :

التفاعل المعقد بين الشتات والهوية كان موضوعاً للدراسات الأكاديمية الوافرة، حيث تعمق العلماء في تأثير التهجير والهوية في رواية "باتشينكو" (2017) للكاتبة مين جين لي، حيث استكشفوا كيف يؤثر النزوح على الصحة النفسية والعاطفية لشخصيات الرواية. تسلط هذه الأطروحة الضوء على كيفية تأثير تحرك الأشخاص من مكان إلى آخر على حياتهم وكيف يشكل ذلك إحساسهم بالذات. كما تنظر أيضاً في كيفية تأثير التمييز والتهجير وتداخل الثقافات على العلاقة بين كوريا واليابان. تلقي الدراسة الضوء على مفاهيم مترابطة مثل الانفصال، وعدم الاستقرار المسكني، والتمويه، والانتماء، في خلفية حرب كوريا واليابان. الهدف الرئيسي لهذه الأطروحة هو التحقيق في كيفية إجبار الاستعمار الأفراد على التفاوض بين هوياتهم الشخصية والوطنية، وكيف تؤثر مجتمعات الشتات على تصوّر الفرد لذاته وانتمائه وإيمانه وهويته الثقافية. تستند الدراسة إلى رؤى علماء مثل هومي بهابها، وإدوارد سعيد، وسلمان رشدي في ميدان دراسات الشتات وتفاوض الهوية ما بعد الاستعمار

الكلمات المفتاحية: الحرب الكورية، الشتات، النزوح، التهجين الثقافي، المحاكاة، الهوية، مين جين لي