

## Immigrant's Sense of Dislocation and Identity Crisis

*This research aims to illustrate the Immigrant's sense of dislocation and identity crisis in Min Jin Lee's Pachinko. This project explores the hardship and suffering of Korean immigrants to settle in new cultural environment. This research is done under the theoretical light of Salman Rushdie's notion of sense of belongingness and past memory, Straut Halls' concept of cultural identity, Homi K Bhabha's notion of mimicry, ambivalence and hybridity, and Ashcroft, Griffith and Tiffin's idea of hybridity. In the novel, Sunja feels alienated and dislocated when she finds that others have neglected her authentic identity. When Japanese people dominate Koreans considering the latter as savage, the Koreans go through alienation and identity crisis. Sunja suffers just because she is not Japanese. It is something like ignoring second person's existence. Another major character Noa faces identity crisis in terms of class, culture, ethnicity, and prejudices. He shows civilized behavior and acquires the life of Japanese people but when Japanese people treat him as other he loses his sense of identity and commits suicide. Thus, the Korean's sense of identity is questioned, problematized, and troubled in Japan.*

Keywords: Diaspora, Dislocation, Discrimination, Hybridity, Identity crisis

Min Jin Lee's *Pachinko* deals with the diasporic experiences like dislocation and identity crisis of the characters who leave Korea and move to Japan. Most of the characters in the novel move from Korea to Japan and few of them move from Korea to the United States. The plot revolves around the hardship of Korean immigrant in Japan. They face the diaspora situation in foreign land and feel dislocated. They are discriminated by Japanese everywhere like in working places, streets, public places, and school as well. The characters of the novel voluntarily and forcibly move from their homeland to the adopted land. After moving to the adopted land, they face many

situations of identity crises and the main character Sunja is among the one who becomes more victim of such identity crises situation.

Min Jin Lee's *Pachinko* spans eight decades and four generations of a Korean family that immigrates to Japan during the era of Imperial rule and struggles to make a home there as they weather the Great Depression, World War II and the Cold War that eventually divides their motherland. The novel portrays the Diaspora situation of the people in the foreign land where they undergo feeling of dislocation and identity crisis. Sunja is the teenage daughter of Korean family Hoone and Yagjin. After the death of her father, Sunja and her mother open a boarding house in Busan. Sunja met one of the boarders Beak Isak, a minister recovering from tuberculosis, offers to marry Sunja. She got married to the Isak who is Korean-Japanese. They move to Osaka in Japan. Though they never return to Korea, as their lives adjust to the profound challenges of war, the question of home is rarely forgotten.

Korean immigrants suffer from poverty, language problem, ethnic value, and religion. Lee describes the struggle of Korean people during World War II in Japan. Lee tells the story of Sunja and the family she created with the regular scenes of poverty, disrespect, and inhumane conditions endured by Koreans in Japan during World War II. It is their mission to raise their families and maintain a sense of dignity in spite of the obstacles.

Family struggles with Japanese perceptions of Koreans in limited opportunities. Majority of characters in the new location experience dislocated self, loss, and identity crisis. While living in the foreign land they confront rootless situation. They face difficulty to assimilate in the foreign landscape because of their strong attachment with past life in Korea. Sunja feels dislocated when she gets difficulty to survive herself and children because of poverty. Children were growing

up and they suffer from poverty because Isak was arrested and sentenced to the jail. Sunja lives in her brother-in-law's home. Sunja and her sister-in-law started to sell the Kimchi in local market because they do not get the good job in Osaka. She fails to earn enough money because of her Korean identity and prejudices toward her.

Japanese people judge Korean immigrants according to their innate identity. They give an unfair and unreasonable opinion or feeling, especially without enough thought or knowledge about Korean people. Japanese people think Koreans are filthy and they have no choice and money. Even if they have a job and money, they cannot find place to live. No one Japanese ready to give their house in rent to the Korean because of their inherent identity. Korean immigrants feel humiliated in different social environment and due to feeling of dislocation in society they do struggle to search for their identity and equal respect.

The dissatisfaction and alienation appear in the mind of the Noa when he cannot get the job though he is qualified. Noa leaves school and goes far from his family, traveling to Nagano, Japan to begin a new life. There, he assumes a Japanese identity and name, and finds a job at a pachinko parlor. He hides his real Korean identity for good will. After revealing his real Korean identity he commits suicide. While reading this novel *Pachinko* I was puzzled with the question like, why Noa wants to hide his real Korean identity? How Koreans cope up with their identity crisis?

Sunja, Noa, and Mozasu are humiliated and discriminated in public places like school, restaurant, and pachinko parlor by Japanese because of their job level and Korean identity. Noa was regarded as successful man till he disguised himself as Japanese person but when his real Korean identity is revealed; he committed suicide because of humiliation and self-realization. Korean immigrants get low level job like

cleaner, cook, and guard and they are also compelled to engage in agriculture sector as they are recognized as uneducated , uncivilized and outsider.

The novel *Pachinko* by Min Jin Lee depicts the identity crisis, discrimination, and prejudice faced by Korean immigrants. The story unfolds in multi-narrative way to give different story of Korean identity crises. This is her long awaited second novel where she has mentioned the struggle and suffering of the Korean immigrants in Japan. Various critics have portrayed their views on this novel by raising different issues from multiple perspectives.

The American journalist, Tash Aw reviews the novel in *The Guardian*. He claims that *Pachinko* shows a vivid multigenerational story about life for Koreans in Japan through a tale of hardness and poignant emotional conflict.

In the latter stages of Korean-American author Min Jin Lee's patient, sprawling story of a Korean family in Japan, Nobuo Ban, one of the novel's principal characters, allows himself a moment of reflection. Noa's predicament is a terrifying embodiment of the anxieties of Koreans in Japan – he stands to lose his family and job if his true identity is revealed – and indeed of immigrants in general. His desire to assimilate is constantly tempered by the fear of rejection, a tension that works its way into virtually every scene in the novel.

*Pachinko* is the terrified story of Korean people in Japan. Korean people have a desire to get equal respect and treatment as a Japanese people in Japan but they appear unsuccessful. Noa does struggle to get respect and treats himself as Japanese. He hides his real Korean identity because to get equal respect as Japanese.

Another critic Krys Lee writes her view about novel in *The New York Times*. She says *Pachinko* is about outsiders, minorities and the politically disenfranchised.

Lee brings different issues together like Japan's colonization of Korea, World War II, Christianity, family, love, and the changing role of women.

*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.

*Pachinko* tells the diasporic story of Korean immigrants in Japan. Because of their Korean identity and prejudices, Korean immigrants discriminated in Japan. Noa struggles to get his real identity but he fails. It tells the effects of poverty, racism, domestic abuse, suicide, and loss of identity.

The Irish journalist John Boyne reviews the novel in a newspaper *The Irish Times*. He states that the horrible degrees of hardship, disrespect, and inhumanity suffered by the Koreans make for painful reading. They live in poor circumstances, are paid less than their Japanese counterparts, are spoken to as if they were dogs, are forced to register time and again as outsiders in a land in which many of them have in fact been born.

*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 on 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 and despite

their age difference – he is 28, she is 15 – a mutual respect and affection builds between them, not least because of their shared love for daughter Sunja. In *Pachinko* most of the characters are honorable and down to earth. Husbands love their wives, children respect their parents. Even Koh Hansu, who has played fast and loose with the affections of a young girl, spends decades trying to help Sunja, and although she is uncaring of him in later life, their relationship remains one of the most intriguing in the book.

The Japanese journalist Tain Maloney portrays his view in *The Japan Times*. He writes Min Jin Lee's second novel, *Pachinko*, charts the fortunes and misfortunes of four generations of a Korean family.

The emphasis is bleak: the suffering of Koreans under Japanese occupation, the persecution of foreign nationals and Christians, and the ongoing discrimination against *Zainichi* Koreans. A particularly moving scene shows Solomon on his 20th birthday applying for a visa to stay in the country of his birth. The family does prosper over the decades, albeit in the only industry really open to them: pachinko. The philosophical heart of *Pachinko* resides in a line given to Solomon: "Sure there were assholes in Japan, but there were assholes everywhere." As an examination of immigration over generations, in its depth and empathy, *Pachinko* is peerless.

She states that, Lee traces the Korean Diaspora back to the time of Japan's annexation of Korea in 1910. Some chapters of the novel are intertwined with discussions of political and social realities, and all points of relevant history are touched upon and examined through the experiences of a family member.

Another critic Arifa Akbar portrays her view in the *Financial Times*. She states that the story that follows is a deeply related to one of migration, circling

around themes of in-between identities, belonging and acceptance. The last is never granted for Sunja's family: the Korean in Japan remains an unending outsider in *Pachinko*.

Lee's exploration of the immigrant experience highlights different kinds of trauma, including that which is passed down the generations — from Sunja to her sons, Noa and Mozasu, and grandson, Solomon. While Mozasu rebels against the expectation to be a pliant, obedient “good Korean”, Noa lives behind a carefully composed façade of “Japaneseness” to survive in his hostile environment. Solomon, meanwhile, is distanced from anti-Korean prejudice by his father's wealth and an American education, but despite his privilege he must still negotiate questions of identity.

*Pachinko* tells many people's stories and precisely brings its large group of characters. Some characters' untimely death makes reader more painful.

It shows us how migration can break a family far beyond a single generation. Almost characters of the novel are traumatized because of disrespect and discrimination in hostile land.

Jonathan Soble writes his view about novel in *The New York Times*. He states that *Pachinko* is a beautifully textured, assured, and complete story on the life of Korean immigrants living in Japan from 1910 through today. As she collected more stories, the novel grew in series. It also became more feminine. Ms. Lee expanded the role of Sunja, Solomon's quietly stubborn grandmother, who leaves her Korean fishing village for Osaka as a young bride in the 1930s.

It is a fitting place to meet Min Jin Lee, a chronicler of the Korean diaspora whose encompassing yet intimate historical novel *Pachinko* is a finalist for this year's National Book Award. The migrants, whose story Ms. Lee tells

in *Pachinko*, congregated in slums and performed mostly low-paid labor. Discrimination was rampant. The eventual liberation of their homeland at the end of World War II was a mixed blessing: No longer had subjects of the Japanese emperor, Koreans lost the right to reside in Japan. Many had no homes or jobs to return to, so they stayed on anyway, prompting decades of wrangling over their legal status.

*Pachinko* is a beautiful story of immigrants' hardship in foreign land that earns readers attention on every page. Koreans have suffered from the discrimination that all immigrants face, plus an added dimension that comes from their having been colonial subjects. It's not lost on the reader that while the pool hall parlor game pachinko is the family business, it can also be seen as a metaphor for the lives of the characters themselves. They will be shot out into the world at birth, and they will bounce against one side of the game and hit another.

All these reviewers have explored that Min Jin Lee's *Pachinko* is a book of family struggle, poverty, war, discrimination, and class consciousness in foreign land. Most of the scholars argue that this novel visualizes the Korean immigrant's struggle in Japan during Second World War. This research paper tries to show the immigrants' sense of dislocation and identity crisis through the interdisciplinary diasporic studies. Korean people feel dislocated because of Japanese people's behavior towards them. Japanese people accuse Korean as a more violent, dirty, and wild. They are deprived of opportunities in most of the sectors. Their identity is in crisis because of Japanese people's prejudices and disrespect towards Korean. Some Korean people have hybrid identity and they are recognized as outsider, criminal and uncivilized. Even they want to open pachinko parlor but they hardly became success because of being outsider. Lee

gives the account of Korean family across four generations who were victim of identity crises.

This research is based on primary and secondary recourses as well as material available in the library, Journals and internet websites. This paper has taken theoretical insights from various theorists like Straut Hall's *Cultural Identity and Diaspora*, Homi K Bhabha's *The Location of Culture*, Salman Rushdie's *Imaginary Homeland*, and Bill Ashcroft, Gareth Grifith, and Helen Tiffin's *The Post-colonial Studies Reader*.

Diaspora is the situation of any group of people dispersed, whether forcibly or voluntarily, throughout the world. In Min Jin Lee's *Pachinko*, Sunja voluntarily leaves her own country Korea to move to Japan. She gets married to the Korean-Japanese man and leave Korea. She has a great expectation that after going to Japan her life will be happy. She imagines she will get equal respect and Japanese people will easily accept in their society but her imagination fails and she recalls her past life. Lee describes:

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. (234)

Because of her past memory and emotional attachment of her nation she wants to move again to Korea. For Sunja, Japan becomes the big bad world because she dreams a high hope and achievement but she gets disrespect and discrimination. She

feels pang of homesickness and remember the moment which she passes in the homeland and wants to move Korea. In Busan she had a boarding house and she worked as a housekeeper for Japanese merchant but now she lost it and she has only images of Buasn in her memory. Memory becomes the raw materials to connect the homeland.

In *The Location of Culture* an Indian English scholar and critical theorist Homi K Bhabha explains that diasporic people's movement to foreign land is not a new horizon for them. They can never leave their past life totally nor can they accept new location as a new horizon. Diasporic people always find their position in-between of two cultures, due to their existence in two cultures, their identity becomes complex. They find their position hybrid. Hybridity means the mixture of different two cultures in societies due to the influences of colonization, emigration, and commercialization. Bhabha explains about the diasporic condition in this way:

The 'beyond' is neither a new horizon, nor a leaving behind of the past.

Beginnings and endings may be the sustaining myths of the middle years; but in the fin de siècle, we find ourselves in the moment of transit where space and time cross to produce complex figures of difference and identity, past and present, inside and outside, inclusion and exclusion. For there a sense of disorientation, a disturbance of direction, in the 'beyond'; an exploratory, restless movement caught so well in the French rendition of the words au-dela-here and there, on all sides, fort/da, hither and thither, back and forth. (1)

Diaspora is the movement of the people from known location (their homeland) to the unknown location. Hence, it creates the sense of dislocation and alienation because they would not adjust themselves in new location and culture. Physically they leave their nation voluntarily or forcefully but they always have emotional attachment.

Once they feel dislocation they start to raise question toward themselves who we are? What is our identity? According to time and space they get new identity. Immigrants' identity is not stable.

Diasporic people are emotionally attached with their homeland which is the center for their culture and tradition. When they come in touch with different cultures in the foreign land, diasporic situation becomes visible. Migration is a cultural factor and postcolonial discourse that intensifies the hybridity and creates alienation and identity crisis. Migration breeds the state of cultural and geographical rootlessness leading to alienation and estrangement. Thus, migration brings diasporic experience such as hybridity, dislocation, alienation, identity crisis and so on. People in the diaspora are culturally displaced and forced into exile accepting plural and partial identity. Sense of loss and rootlessness always haunts them creating feeling of dislocation.

Sunja's eldest son Noa feels dislocated when he is discriminated and humiliated in the school though he is good in study. Korean children are dominated in school by teacher and Japanese students. Because of being immigrant Korean people hardly get good job. So, they are compelled to engage in manual jobs like farming, cooking, and household works. Noa feels alienated and dislocated in Japan.

Like all the other Korean children at the local school, Noa was taunted and pushed around, but now that his clean-looking clothes smelled immutably of onions, chili, garlic, and shrimp paste, the teacher himself made Noa sit in the back of the classroom next to the group of Korean children whose mothers raised pigs in their homes. Everyone at school called the children who lived with pigs *buta*. Noa, *tsumei* was Nobou, sat with the *buta* children and was called garlic turd. (183)

Almost of the characters of the novel are stereotyped by Japanese people and relate negative character attributes with them. Unlike other Korean children Noa always wears the clean clothes but he is compelled to detach from Japanese students in school. Because of discrimination, Noa asks his mother for snacks and meals that do not contain garlic, hoping this would keep the Japanese children from saying bad things. Teacher himself creates discrimination between Korean and Japanese children. Because of teacher's negative behavior Mozasu hates school. "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"(249). He feels comfortable in farm rather than school. In school he is always humiliated by Japanese student and teacher because of being Korean child.

As a diasporic character Sunja is frequently haunted by the memory of her homeland and mother. Because of belongingness, Sunja wants to go back in her homeland Korea. So, Sunja asks Kim about current situation about Busan:

Can I go back home? To Busan? There is nothing to eat there, and it isn't safe for you. Women are being taken away from smaller villages in greater numbers. Sunja looks puzzled. I have told you before: never listen to anyone who tells you there's good factory work in China or any of the other colonies. Those jobs don't exist. Do you understand me? His expression grew severe. Is my mother all right? She is not young so they won't take her. I'll try to find out. (222)

The memory plays an immensely important role for the diasporic people. Diasporic people always bring their home in their memories, make plan to return to the land and search for past identity that the homeland provides. It means that a person can be outside from his/her homeland but not his/her mind. The main character Sunja imagines her homeland and mother and wants to go back to Busan. At first when

Sunja was in Busan she feels that there is no opportunity in Korea. So she left Busan in search of great career opportunity and good job. But after moving to Japan she realizes that Busan was far better than her current working place. Therefore, her past memory obliged her to go back to Busan because her life was far better in Busan than Osaka.

A British Indian novelist and essayist Salman Rushdie's *Imaginary Homelands* describes about the feeling of belonging nowhere. The Feeling of insecurity always remains there in his mind which got reflected in his work. He is spending diasporic life because he was born in Bombay, India, spent few years in Pakistan and now he lives in United Kingdom and he has got a citizenship of United Kingdom. Thus, there is not a fixed identity/root which he can claim. Even in Britain he is physically accepted as a member of that country but not mentally and emotionally. Diasporic people forcibly adjust in new social environment but they often claim their belonging to the country once they abandon to leave. And they even could not completely mingle with the new one, as the memory of the past does not allow them to accept new environment. They oscillate between two cultures, two languages, two nations, and lost identity. So, Rushdie declared that to live in British society is to face everyday problems of definition. Regarding these issues Salman Rushdie says:

It may be that writers in my position, exiles or emigrants or expertise, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutated into pillars of salt. But if we do look back, we must also do so in the knowledge- which gives rise to profound uncertainties- that our physical alienation from India almost inevitably means that we will not be capable of reclaiming precisely the thing that was lost; that we will, in short,

create fiction, not actual cities or villages, but invisible ones, imaginary homelands, India of the mind. (10)

According to Rushdie, the diaspora are haunted by some sense of loss and they look back their past which is far affordable for them. They appear incapable to achieve their past lifestyle. So, the memory only the means that enables them to reach their homelands.

Diasporic people's identity is changed according to culture and social norms where they are currently living. In Min Jin Lee's *Pachinko* Koreans identity is in flux. Their identity is changed according to the Japanese culture. Most Koreans in Japan have multiple names.

“How can we help you today, Boku-san?” Tanka-san asked. Even after two months, it still surprised Sunja to hear her husband's family name pronounced in its Japanese forms. Due to the colonial government's requirements, it was normal for Koreans to have at least two or three names, but back home she'd had little use for the Japanese *tsumei*- Junko Kaneda- written in her identity papers, because Sunja didn't go to school and had nothing to do with official business. Sunja was born a Korea, yet in Japan, where women went by their husband's family name, she was Sunja Beak, which was translated into Sunja Boku, and on her identity papers, her *tsumei* was now Junko Bando. (139)

Identity is cultural phenomenon that provides different characteristics to a person. On that sense, identity is determined by culture, race, gender, class, language, and sexuality. Sunja gets her new identity as a Boku-san according to Japanese culture. Diasporic people's identity is in crisis. Their identity is changed according to the time, place, and culture where they have been living. Sunja gets her husband's family name according to the Japanese culture. Japanese government promulgated the law for

Korean Immigrants that Korean people must have Japanese name in their Japanese residency papers. While they get new name in their residency papers they lost original identity.

Similarly, Sunja's son Mozasu has three names. "Mozasu went by Boku, the Japanization of Moses Beak, and rarely used his Japanese surname, Bando, the *tsumei* 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" (269). Mozasu's name is changed in school documents and residency papers even though he wants to establish as a Korean man. Japanese people and school friends use to bother him because of his Korean name. Diasporic people often feel dislocation if they do not get equal respect as native people. Diasporic character Noa's name is also changed. "At school, he went by his Japanese name, Nobuo Boku, rather than Noa Beak; and everyone in his class knew he was Korean from his Japanized surname, if he met anyone who didn't know this fact, Noa wasn't forthcoming about this detail" (195). Noa has also multiple names like other Korean immigrants. His parent and other Korean people call him Noa but his school teacher and school friends call him Japanese name Nobuo Boku.

The crisis of identity is seen as a part of wider process of change. It fragments the central structure and social process. In *Cultural Identity and Diaspora*, cultural theorist Stuart Hall argues that cultural identities are never fixed or complete in any sense. Identities are social and cultural formations and constructions essentially subject to the differences of time and place. Diaspora's identities are those which are constantly producing and reproducing themselves a new through transformation and difference. Cultural identity is not just a matter of the past, a past which have to be restored, but it is also a matter of the future. Cultural identities no longer signify an

accomplished set of practices which is already there; they are subject to ‘play’ of history, power, and culture. Hall considers the roll of globalization to be crucial to bring the crisis of identity. Hall says:

If we feel we have a unified identity, from birth to death, it is only because we construct a confronting story or “narrative of the self” about ourselves. The fully unified, completed and secure and coherent identity is a fantasy. Instead, as the system of meaning and cultural representation multiply, we are confronted by a bewildering, fleeting multiplicity of possible identities any one which, we could identify with at least temporary. (228)

According to Hall, globalization suggests that global culture is brought about by variety of social and cultural development. The role of globalization and the impact of migration create the situation of multicultural, multiracial, multiethnic and so on. And it craves the way of the hybridity. Diasporic people feel the crisis of identity when people have been dispersed temporarily from their homelands and cultures are cut and assimilated to other.

Mimicry is an important term in post-colonial theory, because it has come to describe the ambivalent relationship between native and foreign. Mimicry is never very far from mockery where Noa shows the characteristic Japanese culture and behavior. Noa mimics the Japanese and their lifestyle by adopting the cultural habits, assumptions, in accordance with situation and context.

“Yes. He goes by Nobuo Bando. He’s been there continuously for sixteen years. He’ married to a Japanese woman and has four children.”

“Soloman has four cousins! Why couldn’t he tell us?”

“He is now Japanese. No one in Nagano knows he’s Korean. His wife and children don’t know. Everyone in his world thinks he is pure Japanese.”

“Why?”

“Because he does not want anyone to know about his past.”

“Is it easy to do this?”

“It’s easy enough, and in his world, no one cares enough to dig around.”

“What do you mean?”

“He runs a Pachinko parlor” (419-420)

Noa has been living in Nagano, passing as Japanese called name Nobuo Bando. He is a manager of pachinko parlor and settled into small, invisible life. He hides his real Korean identity and treats himself as Japanese. From his childhood he tried to mimic Japanese culture to preserve from discrimination. Noa mimics the Japanese values which he considers to be superior to his own culture. The novel shows how mimicry creates disown his own culture and mimics Japanese culture but ultimately fail miserably to become a part of the culture he mimics. As a result, she is alienated from both of the cultures and suffers from the crippling sense of dislocation and identity crisis. He feels his culture, costumes, and tradition to be inferior to that of Japanese culture, society, and language.

Most of the diasporic characters in the novel are trying to adopt the Japanese culture and lifestyle. Noa’s uncle Yoseb also dress like other Japanese people. “The police didn’t know he was a Korean, because Yoseb’s manner and dress wouldn’t have given him away. Yoseb wore the street clothes of a modest workingman in Osaka- plain trouser, a western-style dress shirt, and a heavy woolen coat”(107). Yoseb had been working as the foreman at a biscuit factory, overseeing thirty girls and two Japanese but he never distinguished from these people because of adopted manner and sense of dress. He always wears the neat and clean clothes like his Japanese boss. Because of the colonization, Japanese people also have been adopting

the western culture so they feel superior if they wear the western dress like trouser, woolen coat, shirt, and so on. The main character of the novel Sunja is compelled to wear the Japanese dress. After the death of her husband, she suffers from the poverty and she starts to sell food Kimchi in street. She gets success for few days but not last long and again she begins to suffer from poverty. She gets offer of job in restaurant where she needs to wear Japanese dress. “The sight of the young woman surprised him. She wore Japanese trousers and a blue padded jacket that had faded from wear”(186). She does not have any option rather accept it. Diasporic people are compelled to mimic the other culture. According to time, place, and environment they need to compromise and change themselves by adopting others lifestyle.

In *The Location of Culture*, Bhabha uses concepts such as mimicry and hybridity, to argue that cultural production is always most productive where it is most ambivalent. Mimicry is the desire for a reformed, recognizable other, as a subject of a difference that is almost the same, but not quite. Mimicry is the sign of double articulation which emerges as the representation of a difference that is itself a process of rejection. Mimicry caused displacement to Noa in Japan when he changed his identity and tried to adopt their culture and behavior too. At the last stage, he neither leaves nor totally adopts the Japanese culture and commits suicide. Homi K. Bhabha says:

The copying of the colonizing culture, behavior, manner, and values by colonized contains both mockery and certain menace, so that mimicry is at once resemblance and menace. Mimicry the process by which the colonized subject is reproduced as almost the same, but not quite. It reveals the limitation in the authority of colonial discourse, almost as though colonial authority inevitably embodies the seeds of its own destruction. (86)

Mimicry shows the original characteristics of colonizer and caused their own destruction. The society influences with colonizers culture, behavior, manner, and values which is never far from ambivalence relation between native and foreigner. The imitation or mimicry is always mediated by the fact that a colonized person is not one of the colonizers. The colonized subject therefore develops a double vision, recognizing both the culture of the other and his own alienation from it. Mimicry is thus an attempt to attain some of the power of colonizer through adoption of their culture.

Dislocation refers to the lack of fit when one person moves from known to an unknown location. It is the outcome of willing or unwilling movement from known to unknown place. The phenomenon of dislocation in modern societies is the result of transportation from one country to another country by slavery or imprisonment, by invasion and settlement. Displacement is crucial feature of post-colonial discourse. It is a society where no stable identity of individual is possible. It is caused by the declination of old identities, which stabilizes the social world so long. It gives rise to new identities and fragments to the modern subjects.

Sunja feels a sense of loss and dislocation in Japanese society after living for long twenty years. She is not feeling comfortable and adjusted in Japanese society. Busan seemed peaceful place like another life compared to Osaka, their little rocky island, stayed impossibly fresh and sunny in her memory.

When Isak had tried to explain heaven, she has imagined her hometown as paradise- a clear, shimmering beauty. Even the memory of the moon and stars in Korea seemed different than the cold moon here; no matter how much people complained about how bad things were back home, it was difficult for Sunja to imagine anything but the bright, sturdy house that her father had

taken care of so well by the green, glassy sea, the bountiful garden that had given them watermelons, lettuces, and squash, and the open-air market that never ran out of anything delicious. When she was there, she had not loved it enough. (264)

After spent twenty years in Japan, Sunja knew the importance of homeland. She remembers the whole things like garden, room, market, and so on. This case is not only the condition of Sunja but also the case of all diasporic people like a theorist Salman Rushdie. Rushdie as a diasporic writer reflects his past life in India while living in England. He has depicted the postcolonial scenarios in his essays and reflected the politicizing ideas and techniques in literature, religion, and culture. He seeks the memory of past in the homeland life. He exposes his identity, alienation, and nostalgic event of past the *Imaginary Homeland* in this way:

It may be argued that the past is a country, from which we have all emigrated, that its loss is part of our common humanity. Which seems to me self-evidently true; but I suggest that the writer who is out-of-country and even out-of-language may experience this loss in an intensified form. It is made more concrete for him by the physical fact of discontinuity, of his present being in a different place from his past, of his being 'elsewhere'." (12)

For writers like Rushdie, who are exiled, emigrants, or expatriates, are haunted by some sense of loss, some urge to reclaim, to look back, even at the risk of being mutilated pillars of salt. He rightly points out that he knows that the feeling of belonging is just momentary for writers like him and soon it will wash out, but still they take risk at list temporary they felt they exist. People can physically stay far from their homeland but not emotionally and mentally. They recall some memories about past life while spending foreign life.

Hybridity refers to the creation of trans-cultural forms within the contact zone produced by the diasporic situation. The term trans-culture refers to a process whereby subjugated people cannot rapidly control what originates from the dominant culture. And cultural identity always emerges in the borderless, contradictory and ambivalence space. So trans-culture creates a borderless and hybrid culture where fixed, independent, and absolute identity is impossible. Korean immigrant's identity is not fixed in Japan. They have double identity where they cannot accept themselves totally neither Korean nor Japanese. Because of dual identity they are discriminated in both countries.

Listen man there is nothing you can do. This country isn't going to change. Koreans like me can't leave. Where 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 fuck? All those people who went back to the North are starving to death or scared shitless. (416-417)

Mozasu confesses his frustration to another Korean immigrant Haruki. They are following two cultures, languages, religions and so on. Their identity is not fixed. Because of dual identity, they humiliated from both countries people. Even they have enough money and good behavior they recognized in Japan as filthy Korean and in Korea Japanese bastard.

Haruki and Mozasu are sharing each other frustration while facing diasporic situation. "When I was a boy, I wanted to die," Haruki said. "Me too. Every fucking 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). They are discriminated and humiliated in new land. Before left school, Mozasu wanted to die because he is

humiliated and discriminated in school by Japanese students and teacher. They both have a horrific experience about childhood. They have been psychologically haunted by childhood memory. They always tried to be a good Korean but they never are good Koreans. Cultural hybridity brings the sense of alienation, isolation, rootlessness and displacement.

Sunja's Grandchildren have a hybrid identity. Noa and Mozasu get married to the Japanese girls. Soloman is a son of Mozasu and Yami. As Korean Japanese educated person in the state, Soloman is both a local and a foreigner. At the same time Noa lives in Nagano away from his mother and got married with Japanese girl Risa. They have two sons but they don't know what their real identity is because Noa never tells about himself. Even Noa's wife Risa doesn't know a person with whom she got married is a Korean man.

In context to Noa, he wants to abandon his original Korean self and adopt new Japanese identity, the gap between his real-self and dreamed identity makes him the hybrid. His Hybridity is largely reflected in his behavior when Noa ignores meeting and playing with Korean children. But unfortunately neither he could never fully abandon his real Korean identity nor could he ever manage to convince other or himself that he is Japanese. Ashcroft, Griffiths, and Tiffin, write in the *Post-colonial Studies Reader* this way:

Hybridity occurs in post-colonial societies both as a result of conscious moments of cultural suppressions, as when the colonial power invades to consolidate political and economic control, or when settler, invaders disposes indigenous peoples and force them to assimilate to new social pattern. It may also occur in latter periods when patterns of immigration from the

metropolitan societies and from other imperial areas of influences continue to produce complex cultural palimpsests with the past colonized world. (183)

The colonizers forcefully invite the new territory and force the indigenous people to assimilate the colonizers culture. The movements like migration exile or supply of labor lead to the creation of hybrid culture and identity. Migration is the major factor that leads towards the cultural hybridity.

Diaspora is a situation in which one feels separation and unfriendliness to survive in the given condition. Diaspora feelings occur because of injustice treatment in the host society. The identity never moves in constant and stable way. Identity in every human being engages in dynamic exchange of believes, attitudes and ideologies and other states of consciousness. The culture of particular community greatly determines person's identity. Diasporic people can neither live in their past nor can they accept fully new location as a new horizon. They appear hunger for their root, race, culture, ethnicity, and nationality.

Korean people stay in Japan as a foreign visitor even they are born in Japan. Government does not allow them to get fundamental right of citizenship. They have temporary card which they need to renew every three years. Korean people are discriminated and dominated by Japanese government as well. Because of war, they suffer from poverty and loss. Because of poverty, Sunja central character of the novel loses her husband Isak. She voluntarily leaves her country for good will but trapped in loss, poverty, and disrespect.

Noa sees Japanese people's life is luxuries so he wants to spend his life like Japanese people from his childhood days. Whenever he is scolded and teased by Japanese children he never fights them because he wants to prove that Korean people can be a gentle and decent. He is very good in study and always gets first or second

position in academic rank in his school. “At school, Noa didn’t have any friends, and when the Korean children played in the streets, he didn’t join them” (183). On one hand he thinks that if he plays with Korean children he will be again discriminated in school so he never makes Korean friends but on the other hand Japanese children are not ready to be his friend. So, the only person he looks forward to seeing is his uncle Yoseb. He likes to stay at home rather than play with Korean children.

Noa is discriminated in school though he is good in study. He wants to equal respect as Japanese becoming educated person. Therefore, he expresses his interest in attending college. After finally being accepted in Waseda University, Noa asks the man he perceives as a family friend, Hansu, to pay for his college expenses. Hansu wholeheartedly agrees, refusing Sunja’s offer to eventually pay back. Soon after, Noa goes to Tokyo for further study. In Tokyo he is highly influenced by jazz music and English literature. “In his new life in Tokyo, he had discovered jazz music, and he liked going to bars by himself and listening to records that the owners would select from bins” (305). He tries to imitate other rich Japanese people’s lifestyle. From his childhood he believes that if he knows more English, he can get good job and earn enough money. He wants to become English teacher in private school but he fails to realize his dream. Noa is very passionate about learning English, so he reads about George Orwell, TS Eliot and some Victorian fiction. While reading fiction he has discovered some lines which he relates with his current situation. “Jews men are often seen as exceptionally brilliant and the women are often beautiful and tragic. Here we have a situation where a man does not know his own identity as an outsider” (308). Like a Jews person’s suffering Korean immigrants are facing same identity problem. In Japan, Noa is recognized as an outsider and other. Noa is creating himself as other unconsciously by adopting Japanese culture and life style. He is passionate to read

English literature, so that he can secure his future but having read English language, he does not know that he is unconsciously othering himself.

When Noa is studying in Waseda University he falls love with Japanese girl Akiko who belongs to upper-class family. While Akiko asks about Noa's family he does not reveal truth. "Not wishing to be a specimen under her glass, Noa didn't talk about his mother, who had paddled Kimchi and later, confections so he could go to school, or his father, who had died from harsh imprisonment during the colonial era" (332). These aspects of his biography had happened a long time ago as far as he was concerned. He feels ashamed to share everything about his family and their profession because of fear of discrimination. Because of frustration, Noa leaves college without completing masters in English literature from Waseda University. He moves to Nagano for good will without her parent's consent. Before it, he hates pachinko parlor business but now he want to get job in pachinko parlor and during his job interview he hides his Korean identity. "Where are your people from?" "Kansai," Noa replied. "What do your parents do?" "They are dead," Noa replied" (366). Noa gives wrong information about himself and his family to get job. His parents are in Osaka and they are alive but he gives wrong information. "You're not a foreigner, right? You swear." Noa tried to look surprised by such question. "No, sir.I am Japanese" (367). He treats himself as Japanese for good will. Though he was born in Japan from Korean family, his blood is Korean but he wants to spend his life passing as Japanese.

After changing his identity, Noa spends happy life in Nagano because he has Japanese permanent residency paper. He has Japanese wife and children and he becomes manager of pachinko parlor. He sends some money to his mother Sunja who is in Osaka. He never tells his address to his mother but one day Sunja gets Noa's address and goes to Nagano to meet Noa. She finds Noa's home and they talk about

present situation. “No one knows I’m Korean. Not one person.” “I won’t tell anyone. I understand. I’ll do whatever- “My wife doesn’t know. Her mother would never tolerate it. My own children don’t know, and I will not tell them. My boss would fire me. He doesn’t employ foreigners” (424). In such context, it is so terrible to be Korean. Noa is compelled to hide his real identity so he does it. In Nagano he never teased from anyone because nobody knows he is Korean. “I’m a Japanese citizen now, and I can travel. I went to South Korea to visit. To see my supposed motherland” (425). After getting Japanese citizenship he is spending freedom life. He can visit everywhere like Japanese people.

Noa tells his mother everything is going right during their conversation but that evening Sunja heard news that Noa committed suicide. “That evening, when Noa did not call her, she realizes that she had not given him her home number in Yokohama. In the morning, Hansu phoned her. Noa had shot himself a few minutes after she’d left his office” (426). Noa does not want to reveal himself as Korean so he was living away from his mother but his mother goes to Nagano to meet him and after their meeting Noa shoots himself. He thinks that my wife and neighbor will know about my real identity so he committed suicide before revealing truth.

In the narrative, Sunja migrates from Busan to Osaka when she fantasies about the great carrier but the reality and fantasy function as large scale motivation factor for Sunja and Noa. When international capital shifts its need and production and technologies generate different needs, the dreams of diasporic populations become scattered. At first when Sunja migrated to Osaka, it was the capital center with lots of production and consumer values but due to some global shift in market, the context of market place changed and Sunja again becomes victim of unproductive market. Also because of the government policy towards migrant population, people constantly face

mobility barrier in public vehicle as well as in flights. In context of this novel, the Korean people in Japan are not privileged to move anywhere like Japanese do. “Most Koreans in Japan couldn’t travel if you wanted a Japanese passport, which would allow you to reenter without hassles, you had to become a Japanese citizen- which was almost impossible, and no one he knew would do that anyway” (378). If someone has got Japanese passport they can travel anywhere without any problem but the person inside Japan with Korean passport face many difficulties during travel.

Identity is carried out through multiple external and internal factors of life. Smith and Waston, theorist in the field of autobiography writing opine that, “Identity is socially constructed in gender, race, sexuality, ethnicity, nationality, class, family genealogy and religious and political ideologies, to cite the most obvious” (33). Sunja and Noa’s identity is formed by gender, race, class, society and so on in Lee’s *Pachinko*. Their identity is common with those who migrate from Korea to Japan and different from those immigrants who migrate from other countries. Korean immigrants get taboos like terrorist, dirty, poor, rapist Korean and even they get new identity, a people who live with pigs.

Another character of the novel, a Korean girl Etsuko feels lonely and she becomes stranger and isolated because of dislocation after getting a pamphlet from a middle-aged housewife. “Every day you are closer to death. You are half-dead already. Where does your identity come from? She tossed the pamphlet away almost as soon as she got it, but the picture stayed with her for a long while” (430). This pamphlet symbolizes almost Korean immigrants’ situation who are closer to death culturally and emotionally. They have lost their root, ethnicity, culture, and lifestyle. Now their identity is in between. They are in illusion because they do not know what their real identity is. The crisis of identity may happen due to the lack of location to a

specific culture and position. Etsuko was born in Korea and grew up in Japan. She undergoes cultural hybridity. She feels difference between the past and present time. She gets aware about her true identity when she interacts with social life or real life. In this regard Bill Ashcroft et al in *The Post-colonial Studies Reader* writes, “A fundamental ambivalence is embedded in term diaspora: a dual ontology in which diasporic subject is seen into two direction towards historical and cultural identity other hand, and the society of relocation on the other” (425). According to them, diasporic subject bears the hybrid personality along with the dual characteristics. So, the diasporic condition is the result of embodiment of two different cultures and tradition and the ways of life. The powerful cultures or cultural groups always dominate the minorities groups that always feel the sense of inferiority and loss of originality.

Min Jin Lee's *Pachinko* reflects postcolonial diaspora situation of people like dislocation, alienation, and identity crisis who move from motherland to foreign land. The central character Sunja represents people who voluntarily leave their homeland. The characters in the novel forcefully cope up with Japanese way of living by developing mixed nature of identity and undergo identity crisis. Being attached upon native Korean socio-cultural orientations, majority of characters do not easily adjust in new land or Japanese culture. Sunja represents the hardship and difficulty of diasporic people. She got married to Isak Beak, Korean Japanese man and then migrated to Japan. She comes to face the problem of getting adjusted in new cultural location. Her sense of identity is questioned, problematized, and troubled in Japan. For her, being a Korean in Japan is like a curse. Sunja feels disclosing about her real identity in foreign land is getting culturally victimized. She usually goes through sense of humiliation, dishonor, and embarrassment. She is in such a situation, where

neither she can totally accept Japanese culture nor leave her own tradition. She is of nowhere. She is something in between.

Another character Noa hides his actual identity in order to adjust in a new cultural environment of Japan. He believes that revealing his true identity among Japanese people is equivalent to bring domination and hatred in his life. His difficulty in finding job in new land makes him feel sense of dislocation, identity crisis, and cultural domination. He really feels traumatized when his expectation of getting job opportunity, equal treatment, and better life standard in Japan does not meet. The unfair and discriminated, treatment of foreign people compelled him to commit suicide.

Through this novel, Min Jin Lee shows the hardship of diasporic people in new land. Lee herself is spending diasporic life because she was born in Korea and lives in America. She migrated with her parents when she was seven years old. She has firsthand experience about diasporic situation. So, she has written this novel to show the Korean immigrants' hardship to adjust in Japan during colonization, cold war, and World War II. Sunja and Noa are the representative character of all those diasporic people who have been facing hardship culturally, socially and physically for a long time around the globe. Sense of dislocation, loss and crisis in identity have clearly depicted through the different characters. Through Noa's character, readers can witness the frustration, anxiety, and disappointment of displaced people. Dislocated and diasporic people always suffer from inferiority complex, marginalization, and prejudice. Thus, Lee's novel *Pachinko* portrays the experiences of the dislocation and identity crisis of the people who voluntarily move from their homeland to the foreign land. As an immigrant, Lee raises the voice of diasporic people through the representative characters of the novel such as Sunja and Noa

because she wants good treatment, equal respect, equal opportunity, and  
indiscriminate social environment in adopted land for the migrated people.

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