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Rootlessness in Dilloway's *How to be an American Housewife*

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By

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Letter of Recommendation

This is to certify that SurajPariyar has completed his thesis entitled" Rootlessness in Dilloway's *How to be an American Housewife*"under my supervision and guidance. I, hereby recommend his thesis to be submitted for viva voce.

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Letter of Approval

This thesis entitled “Rootlessness in Dilloway's *How to be an American Housewife* ” submitted to the Central Department of English, Tribhuvan University by Ms. SurajPariyar, has been approved by the undersigned members of the Research Committee.

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Abstract

This research analyzes Dilloway's*How to be an American Housewife* from the perspective of diasporic studies. The major thrust of this research is to expose the post-colonial issues about their migration and its impact on character whether mother or daughter. Likewise, this research also focuses on cultural quest. The characters of this story collection are migrated to America for better life. They migrated there because their own native country lacks education, good relation, and lack of infrastructure, political instability, economic condition, corruption and unemployment which are the main causes of migration. As immigrants, they have to face problems. However, this migration endeavors wide range of pessimisms, dislocation and suffers in between's. I have brought ideas fromStaurt Hall and Bill Aschcroft. So, all the characters have to suffer physically and mentally as immigrants in America. This project explores the condition of Japanese people in general and Dilloway's characters in particular who suffer both in America. Protagonist's mother returns to Japan and other characters settle in the USA working as a slave where they find themselves as inferior creature with no opportunity.

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I. Rootlessness in Dilloway's*How to Be an American Housewife*

This present research explores the issues of displacement and diasporic life of the characters in MagaretDilloway's novel *How to Be an American Housewife*. Besides this, project explores the issues of dislocation, and sense of alienation in Margaret Dilloway'snovel. Protagonist Shoko Morgan is happened to leave their homelands into new region and could not assimilate them fully with foreign land. The haunting memory of their homeland while living in the America and difficulties Shoko Morgan faces to adjust in the new land artistically represented in the novel*How to Be an American Housewife.*

The protagonist of the novel, Shoko Morgan, is a Japanese woman married to an American serviceman. She married American as a way of improving her and her family's fortunes, moves with him to the United States, and tries to learn how to be a proper American housewife; her grown daughter Sue who finds her own life as an American housewife which is not at all what her mother would have wanted for her, or even what Sue has hoped for herself. Her grown daughter Sue who finds her own life as an American housewife which is not at all what her mother would have wanted for her. Sue is hopeful for herself. Shoko always remembers her past life: childhood, motherland and religion and culture of Japan from America. The book weaves in old and new stories as Shoko reminisces about her homeland, Japan. She is too elderly to return to Japan before she dies, but asks her daughter Sue to go for her, to visit her brother and to deliver a hand-written letter. Sue is to report back all that she discovers. She wants to go back to Home.

This research tried to excavate the issue of diasporic issues of the characters life in alien land America in MagaretDilloway's novel *How to Be an American Housewife*. The protagonist of the novel, Shoko Morgan, is a Japanese woman

married to an American serviceman. She married American as a way of improving her and her family's fortunes, moves with him to the United States, and tries to learn how to be a proper American housewife; her grown daughter Sue who finds her own life as an American housewife, which is not at all what her mother would have wanted for her, or even what Sue has hoped for herself. Shoko always remembers her past life: childhood, motherland and religion and culture of Japan from America. She shares her own experience of her diasporic life.

The book weaves in old and sides of the same coin. The full meaning of person can be grasped properly only in relation to the other. Home is not simply where one lives. It is also one's national, cultural and spiritual identity. Home is where person belongs. It is the soil that has nurtured one's body and spirit. Home is the place with which we remain intimate even in moments of intense alienation from it. So, Home is security and identity too. By birth in Japan, Shoko spends her whole life in foreign land America where she is alienated from her own culture and tradition and makes her exiles in their own lands. She talks about nostalgic sensibilities and feeling, articulating a pain for the loss of secure home that has been left behind.

How to Be an American Housewife is about the warmth and uniqueness of own tradition culture and heritage, and the lure and cost of tradition. Set in California and Japan, it tells the story of Shoko, a Japanese woman who herself is alienated, displaced and frustrated in a new place. World without ancestors, without cause and effect, no hope of future, lost and lonely in strange and hostile land and memory of the homeland and feeling of homesickness are some of the key issues depicted in this book, *How to Be and American Housewife.*

Most of the migrant characters are undergoing the pain of identity crisis, sense of loss caused by cross cultural situation which however helps them mediate

between the native culture and the ways of life in the new land.It is to this world-wide crisis of homelessness that Dilloway's work is a sensitive response of such situation. Regarding the issue of the novel as pictured by Margaret Dilloway,different literary critics have reviewed this novel from numerous perspectives. S Krishna hasanalyzed the novel from the perspective of marginalized voice in his article as:

> Relate to in the book since I'm the biracial child of an interracial marriage from a man in the air force who married a woman in Korea, and being biracial and having parents of such differing cultures has had a significant impact good and bad on who I am. So I would hate if that was downplayed, but otherwise sounds so good. I'll have to get this one right away! (6)

The relative weights of the various factors that affect the durations of those transitory periods, such as the social, political, and economic situations in host countries, homelands, and alternative host countries, as well as the legal and political requirements for obtaining

Citizenship in host countries, also vary considerably. Therefore, what should be examined in this context is first and foremost the preliminary question to what extent the choice of permanent settlement in host countries is made by migrants before or after their arrival in host countries.

Similarly, in the book *Imaginary Homelands* Rushdie talks about the people who migrate to another country their real identity gets in trouble. When they get trouble in their identity theybecome frustrated when they do not get what they want. Losing one country, language and culture, and finding oneself forced to forged within align norms and values, they in real sense feel identitylessness. In this regards Neil Gaiman is worthy to quote here as:

> Shoko's story of growing up in Japan and then marrying an American serviceman gave me insight not only into Japanese culture at that time, but also made me think about how difficult it would be to marry (into a completely different culture.The way that Dilloway writes, I felt like Shoko really came alive as I was reading, and I felt sympathetic as she experienced love, and loss. She's one of those kinds of luminous characters sometimes, she was a little feisty, and sometimes she gave in to a situation, but I always felt like there was a bit of a glow around her. (13)

Half a century later, Shoko is living in California as Charlie's wife; she's been an American more than twice as long as she's been Japanese. Her son, Mike, is himself already middle-aged, although he's back living at home. In contrast, her daughter Sue verges on too independent, a divorced single mother with whom Shoko has a distanced relationship at best. Gerard Genette another critics puts forth her opinion from the perspective of feminism. She looks into the issue of this novel and makes the following remarks:

> The choice of central character allows the protagonistto deal with issues of oppression and abuse of women, isolation and ideas of empathy. It also mimics some of the stylistic approaches of bildungsroman employing ideas of personal growth and coming to age, but representing a character who in fact does not gain in virtue. (6)

In the houses of upper middle class elites, there was the danger that females can be dominated. Robert Bernard reveals the hidden theme of the double consciousness of those women who are unknowingly conscious of the growing effects of passionate upsurge. Due to the excessive sobriety of the author, the doctrine of feminism can

hardly be used in the analysis of text.Meghan views, "From the novel's first words to its rapid conclusion, I was enchanted with everything about Dilloway's story. In the cover blurb, author Jamie Ford calls the story "tender and captivating" — a description I second whole-heartedly. I can think of little I disliked about Housewife, except that for me it ended far too soon " (11). The assertion of this community identity based on wider definition of 'Indianness' also spreads across the rather tense lines between 'India Indians' and 'Fiji Indians' in Liverpool. The assertions of individual and collective identities between the two groups have resulted in highly publicized and divisive debates on origins and identities.

The narrator has lost the grace and benefit of coherent consciousness. She is prone to double consciousness. Bernard opines the following views:

> Having both passion and security is too much to ask. She may be intelligent and educated, but she can also be terribly immature and irrational. She's not a heroine I'd aspire to be but I admire the fact that she articulates and struggles with her conflicts. There is no stability and integrity in the entire gamut of endeavors and thoughts. (37)

Bernard sees no difference between the lives of author and normal female individuals. He traces the similar proximity between authorial life and the individual life of protagonist. Either female is author or individual, she is obliged to face her destine as designated patriarchy. The core essence of this work is to portray how the trend to celebrate extended leisure time far in the tower and uncanny landscape give rise to the innovative and experimental way of living.

Stephen Wade treats the novel as the partly subtle and partly straight forward text. Additional ideas about the novel are mentioned by Stephen Wade in the following citation:

> The narration is very lucid in a very simple language. The story is set in different areas of North and South , and the author has managed to do justice to beauty of both these locations. Lies, treachery, deceit, love, lust, money, name, fame and power. All this comes to life in the pages of this book as you accompany her on her life's journey. (7)

In these lines, Dilloway talks about the worldly things and female beauty in a simple way as generally women idealized in American society. She gives the glimpse of women's hardship as it is difficult to maintain her ennobled feelings when they were tested by flesh and blood. The frequent dilemma of the females is at the center of this novel.

Similarly, another critics Muller takes this novel as unrestrained romantic document. He is the first critic to point out the presence of romantic love at the heart of the novel. Certain degree of romantic exuberance is necessary in order that progressive transformation could arise. In this regard, Muller makes the novel as:

> The setting is exotic, the subject is erotic, but the story is necrotic. Even the parents are in extra marital relationships. For more than one hundred pages of ironic dithering about who will have sex with whom, the climax is endlessly delayed. The protagonist is a romantic - - granted, a libidinous, easily shocked romantic. (4)

Setting, subject and theme are interwoven in such a complex way that it is not easy to guess what sort of effect is likely to arise from such combination. The ineffectuality of tradition and disintegration of life-affirming grace are brought to the public acknowledgement so that people will feel tempted to cast aside their obsolete customs and adopt the new outlook on life. The restrictive thoughts of the past should be

dismissed however painful it might be. A good deal of headstrong disposition is instrumental in stabilizing some of the progressive changes that have appeared in life.

Cultureand migration are two major issues of post-colonial theory in modern culture which incorporator, which are related to hybridity, diaspora, alienation, identity crisis, globalization, marginality, dislocation. The study examines the experience of Japanese people why they leave their country or why they migrate and their struggle abroad. 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 society is the result of transportation from one country to another by slavery or imprisonment, by invasion and settlement. As quoted by Stuart Hall, Ernesto Lau defines dislocation as a structure that is characterized by a never-ending process. He claims, "a dislocated structure is one whose center is displaced and replaced by another" (278). Diasporic movement seems to be the beginning of dislocation and alienation as well. As defined in the *Oxford Talking Dictionary* “it is the result of transportation from one country to another by slavery or imprisonment … a consequence of willing and unwilling, movement from a known to unknown location” (317). In this sense, 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.

Dislocation is the outcome of willing or unwilling movements from known to unknown location. It is the result of transportation from one country to another by slavery or imprisonment, by invasion and settlement. In postcolonial discourse dislocation is the outcome of transformation from one country to another. In defining the term dislocation Ashcroft, Griffiths and Tiffin write:

> A term for both the occasion of displacement that occurs as result of imperial occupation and the experiences associated with this event the term is used to describe the experience of those who have willingly moved from the imperial 'Home' to the colonial margin, but it affects all those who, as a result of colonialism, have been placed in a location that, because of colonial hegemonic practices, needs, in a sense, to be 'reinvented' in language, in narrative and in myth. (73)

Dislocation can also be extended further to include psychological and personal dislocation resulting from cultural denigration as well as voluntarily chosen status. In many cases, dislocation exists within the country as well. Ashcroft, Griffiths and Tiffin add "dislocation is a feature of all invaded colonies where indigenous or original cultures are, if not annihilated often literally dislocated i.e. moved off what was their territory" (75). Furthermore, dislocation is related to 'homelessness.' Someone who has been abandoned by tradition is a 'homeless' man, who is 'alienated' and haunted by the same (17). People often realize this fact of loss when they are displaced and dislocated. This displacement is dislocation of the subject, which gives them the sense of alienation.

In modern society, there are a number of internal rupture and fragmentation in cultures resulting in dislocation and displacement. Regarding this Hall writes:"A dislocated structure is one whose center is displaced and replaced by another, but by a plurality of power centers, and the societies have no center, no single articulating or organizing principle. It is constantly being decentred or dislocated by force outside itself (278)". It is customary for Hall to see the face of society with ruptures where no stable identity of individual is possible. Withstanding the instability of identities, the

dislocation and the displacement can be created with the social structure itself where the role of representation is vital.

Dislocation makes the individuals feel a loss of their cultural belonging giving a victim a sense of cultural alienation. It comprises the dimension of powerlessness, meaninglessness, isolation, normlessness and self-estrangement of the individuals. Uprooting of migrants from their societies and cultures of origin creates the problems of identity a lot. The problems related to culture and identity can be solved in relation to culture itself. Culture is the defining principle of mankind which provides them their valuable identity. Moreover, culture is the power that is related to both repulsion and attraction. As Huntington says that the "peoples and countries with different cultures are coming apart", and at the same time, he insists the fact that "cultural identities are the central factor shaping a country's association and antagonism" to others (125).

Diaspora, originated from the Greek word meaning ‘to disperse’, it is related to the dispersion and scattering of people throughout the world. Conventionally, a diaspora is the movement of the Jews away from their own country to live and work in the other countries. At present, it is taken as "the movement of people from any nation or group away from their own country" (421). Diaspora involves traveling and border crossing and it has been adopted to describe a similar range of cultural affiliations connecting other groups who have been dispersed or migrated across national boundaries. It refers to the territorial dislocation, forced like slavery or voluntary like migration. Simply the diasporic people forcibly or voluntarily leave their homelands and move to foreign lands. In the new regions, they suffer from the sense of loss of their real homelands and try to retain that homeland by creating another nostalgic situation. In other words, Diaspora as located between cultures and

between majority and minority, nation and non-nation, citizen and foreigner, original and hybrid often goes beyond the centering theories of humanities. Before discussing the various arguments about Diaspora, different definitions of the term must to be considered. Drawing upon the notion of Stuart Hall's *Cultural Identity and Diaspora*, and Salman Rushdie's *Imaginary Homelands*, this project analyses the Dilloway's*How to Be an American Housewife* from the viewpoint of diaspora.

Consequently, the ensuing economic exploitation of the settled areas necessitated large amount of labour that could not be fulfilled by the local populace. This led to the diaspora resulting from the enslavement of the Africans and their relocation to places like the British Colonies. After slavery was outlawed, the continued demand for workers created indentured labor. This produced large bodies of people from poor areas of India, China and others to the West Indies, Malaya, Fiji, Eastern and Southern Africa, and Southeast Asia etc.

As diaspora manifests its multiple facts, it seeks for obsession towards its root. When people fragmented and deviated of a particular nation become scattered and settle in other countries, they frequently haunted by the past memory and triggers vehemently which creates a kind confusion in their life. In this issue,Salman Rushdie beautifullydiscloses the melancholic situation in his novel *Imaginary Homeland.* Diasporic people frequently haunted by the memory of their real homelands and they suffer from the sense of displacement and restlessness. They try to connect themselves with their root. But their physical alienation prevents them reclaiming their homelands physically. So they try to connect to their homelands by creating imaginary homelands:

> I’ve been in a minority group all my life-a member of an Indian Muslim family in Bombay, then of a Mohajir-migrant-family in

> Pakistan, and now as a British Asian" and the writers in my position, either exile or expatriate or immigrant, are always haunted by the memory of their homeless and some try to retain that homeland by creating imaginary homeland. (4)

Salman Rushdie describes his identity as an Indian writer in England as being “made up of bits and fragments from here and there” (10). In his brilliant *Imaginary Homelands* (1991), Rushdie asserts “that literature is an expression of nationality” and “books are always praised for using motifs and symbols out of the author’s own national tradition [. . .] and when the influences at work upon the writer can be seen to be wholly internal to the culture from which he springs" (14). This very idea influenced all diasporic writers worldwide. Living in one country and writing about their own has been the primordial purpose of diasporic writers Nationalist in thoughts, native in cultures and indigenous in languages are the main instruments of diasporic writings. In this regard Rushdie further asserts:

> Exile or emigrants or expatriates are haunted by some sense of loss, some argue to reclaim, to look back even at the risk of being mutated into pillars of salt. But 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 fictions, not actual cities or villages, but invisible ones, imaginary homelands, Indians of the mind. (13)

According to Rushdie diasporic people are frequently haunted by the memory of their real homelands and they suffer from the sense of displacement and restlessness. They try to connect themselves with their root. But their physical alienation prevents them

reclaiming their homelands physically. So they try to connect to their homelands by creating imaginary homelands. The research attempts to dig out the gap between native and new location with its impact in life.

II. Construction of Imaginary Homelands in Dilloway's*How to Be an AmericanHousewife*

This research is conducted on the theoretical basis of diaspora and the additional, insights of theorist likeHomi K. Bhabha, and Bill Ashcroft. The collection of short stories fromDilloway reveals the complex and often sad reality for modern day Japanese.The novelby Dilloway explores the lives of Japanese both at home in problematic and sometimes life threatening post-colonial settings and discomfortingly, as green card immigrants to the United States. In most cases happiness is at a premium, and loss and sadness are fellow travelers.

> The war had changed my life's direction from East to West. I heard about Pearl Harbor from my father. I was in third grade. Father, a priest in a religion that believed in peace was worried. America is so big he fretted. They will destroy us. Mother reassured him. "If the Emperor says we will win, it will be fine. Japan is mighty. (28)

Once her parents realized that Japan was going to be defeated, they encouraged Shoko to marry an American and obtain a better life. She did so at the expense of her relationship with her brother, Taso, who could not forgive her for betraying her country. Going back towards his earlier time, the narrative of thenovel portrays Shoko Morgan could to be the best American housewife. She now longs to return to Japan and reunite with Taso, but she is too ill to travel. She enlists the help of her daughter, Sue, whose own failings as a housewife have caused a rift between the women. Despite their strained relationship, Sue makes the trip and discovers another side to her mother, and family secrets that have come between them. Dilloway narrates from both women's perspectives, sensitively dramatizing the difficulties and struggle of Shoko and Sue faced in being Japanese, American, and housewives.

The people in diaspora live in between the old world from where they have come, and new world where they are trying to create their own identity. It is at this juncture, the struggle takes place where they try to replace a traditional way of life with a modern one in a country, which is not theirs. She is in the position of displacement. Dislocation makes the individuals feel a loss of their cultural belonging giving a victim a sense of cultural alienation. It comprises the dimension of powerlessness, meaninglessness, isolation, normlessness and self-estrangement of the individuals.

> Most of all, for a good ten minutes, I prayed for my brother. Charlie came in with more laundry. Why do you already have your good clothes on? Your appointment's not until after lunch." "I like get ready early." I sat on my dressing stool. *I want to go to Japan,* I wanted to say. *I want you to come.* (38)

Language articulates a man's identity. Losing one's original language entails the loss of one's original culture and indigenous identity. From Japan to USA, Shoko is constantly drifting from one place to another, and losing his native language. In this novel Shoko's language is Japanese; English language is not root her language of Shoko so she can not feel comfortable with English. Shoko's English is very fragmented. Dilloway's mother was, like Shoko, a Japanese immigrant married to an American. It's clear that Shoko's story was heavily influenced by her mother's experience only. So thefirst part of the novel, from Shoko's point of view, That includes reading her spoken thoughts in broken English as a way to get across her lack of knowledge of the English language. Shoko-chan's voice but in the same time it create the dislocation language.

> Pidgin English was quicker to learn than standard, especially because Charlie was gone too much to teach me proper English. When the

> Americans first took over Japan, my father said to me, “Shoko. You must learn English. Now we all have to be like Americans. My heart beat faster. “You speak English real well.” I bowed my head. “Thank you, sir.” (109)

Alternating between Shoko’s memories of her early life and teenage years across the Pacific and the present in California, Dilloway seamlessly moves us from time to the next. Shoko herself tells us her story, providing background and details in flawless language. Shoko has faced discrimination in forms: especially after she arrived in the U.S. and her English language skills are limited and her accent hard to understand. But as a narrator, Shoko is intelligent, witty, deft; she’s wonderful. The details Dilloway shares strike the impeccably perfect balance between telling and showing.

When Shoko left her rural Japanese home and went to the city to find a job and a better life, she couldn't know all that would happen what chain of events would conspire to change her life. When she marries Charlie, she leaves her Japanese life and her family behind. She knows she may never come back. She knows that her brother Taro will never speak to her again and considers her a traitor. All she had to guide her was a book.

Shoko is isolated from her home and she thought that when Americans are gathering their ritual feast at that time she recalls her homeland. Further she says that when Americans enjoyed and became happy, she felt herself dying because of her migration Shoko imagines the relationships between homeland and their dispersed peoples. In the following words:

> For the first years of my marriage, it has been my handbook, my guide for doing everything. Rules for living, American style, sometimes it

> was right, sometimes it was not. Sometimes I liked it and sometimes I didn't. But that was just like life. You don't always get what you want, do you?(139)

Sue is Shoko's daughter. Growing up with parents almost old enough to be her grandparents wasn't easy. Growing up with Shoko as a mother was even harder. It seemed to Sue that almost nothing she did made her mother happy and she wants to make her mother proud of her. She had dreams of fabulous careers, but after marrying her high school boyfriend and having a child by the age of 20 her goal becomes to be a better mother than her mother had been. What Sue doesn't know is that her mother has secrets in her past ones that she'll have to unravel and journey far to find. Diioway gives situation of a woman, combining her present and past with an eyewitness account of Japanese's history and live in United Sates. The notion of diaspora in practice has been productive in its attention to the real-life movement throughout the world, whether these migrations have been through choice or compulsion. This issue of sense of alienation and the complexities of being alienated are expressed on the following words:

> If you are lucky enough to become a mother to a son, do not attempt to raise him in the American way. Raise him in the Japanese way and he will become a fine young man in the Japanese tradition. This means treating him better than you treat your husband. Prepare all your son’s favorite meals, buy him toys when he desires them, and try to accommodate all his desires before he can voice them. In this way, you will gain his respect and appreciation. (73)

Cultural dislocation is the main issues of the novel where the main character is isolated from his root culture for the different purpose. The second half of the book is

told from Suiko's voice. She talks of her relationship with her family and how she vowed to raise her own daughter very differently than how Shoko raised her. When Shoko's health declines, she asks Suiko to travel to Japan, find her family and deliver a message. Suiko agrees and takes Helena, a bright, wise thirteen year old eager for adventure.

Margaret Dilloway, the author, reveals that while this story is fiction, it is loosely based on her own mother's life, and some of the stories of Shoko's are actual stories from her mother. In this novel centering on identity, growth, healing and motherhood, our protagonists are Shoko and Suiko, or Sue. The Japanese wife of a former American GI, Shoko has become American through assimilation. She chose to marry Charlie, a shy redheaded military man, and left her native Japan after the bombings of Nagasaki and Hiroshima left her culture, land and family devastated. Sue is Shoko and Charlie's divorced American daughter, a lovely woman with a twelve year-old daughter, Helena, who understands her mother little and their Japanese heritage even less. Each chapter begins with an excerpt from a guide, *How to Be an American Housewife* written for Japanese women attempting to adapt to the customs and culture of American life. The guide mirrors the narrative, as it not only moves between narrators but also between Shoko's past life in Japan and the new life she builds after marrying an American serviceman at the end of second world war. Although she leaves her life in Japan behind, Shoko lives with the hope of some day reconciling with the brother who denies her very existence because of the shame she brought upon her family through her relationship with an Eta, an "untouchable" in Japanese society:

> My brother hated Americans and me as well, both for marrying an American and for other reasons I had long preferred not to think about.

> But fifty years was a long time to hold a grudge, even for someone who thought forgiveness was a weakness. Japanese culture is different from American. We do not forgive readily. Sometimes we accept, which is different from forgiveness. In cases like this, where I'd done something Taro thought was evil, the taint would cling to me forever. (29)

Main protagonist Shoko enjoys in new worlds with new identity and curses herself as being the Japanese. She follows the American rule, custom and forgets her Vietnamese tradition. Being happy with new country she expresses her desire. She presents herself into two different circumstances to show the changeable nature of her ethnic identity. Outwardly, she is showing her American new identity but inwardly she is devoted to her Japanese ethnic identity. She has left her Japanese culture and also failed to assimilate with the new American culture. In this merging, she wishes not to lose her older cultural identity. Being Japanese in America she feels herself like a back warded a poor woman and appreciates American custom and tradition. Here, Shoko looks back to her Japanese culture, which is far distant, but closely tied up with her identity. She feels alone in an alien land and hates her Japanese body structure. In the world of America, Shoko is totally dissatisfied with her white husband's family because American lifestyle is different from that of Japan. Because in terms of religion, culture and so on. She finds out her Japanese self as an ethnic self that defers to her American status. Due to frustration and loneliness she allows the next man in her life. Moreover, she is happy in the United States with her sons and husband. Her economic status is also higher, but onside of her heart core she still remains her Japan. She seeks her existence and searches for her true identity in America. Shoko with her own experiences of Japanese in the United States thinks that her desires to love a full

life, enjoying the double benefits, belonging to two distinct cultures are broken down miserably.

Shoko Morgan faces to all this problems. Diasporic people always seek for their ethnic identity but being migrate, it is always in flux. They are welding their two selves in to one identity. It is similar to the case of Shoko Morgan who gets married with an American old man goes to America and does not get her ethnic identity. For that, she amuses and shows her confusion because of her two selves. Her ethnic identity is not fixed; it is at once plural partial and hybrid. This kind of straddle people position of the Japanese raises the problem of definition of their true ethnic identity. She is just adjusting herself in new world. She loses her old tradition, old identity and looks out in the new world with great trust and happiness with newness.

The novel *How to Be an American Housewife* recapitulates the theme of exile, dislocation and consequent loss of identity. Through the story of Shoko, Dilloway presents the ironical existence of Diaspora. The novel opens with the beginning of Shoko's search for his roots. She also tells us her American story, her husband, Charlie, her children, Mike and Sue. Shoko tries to fit in being "American", while struggling with her Japanese traditions. She has distant relationships with her adult children, and as her health declines, a secret she has kept hidden needs to be revealed and forgiveness and family relations need to be repaired. Shoko relies on her daughter, Suiko, and granddaughter, Helena, to help her in this quest. It is a story of relationships, most notably the one between mother and daughter as well as Japanese root and American living. The novel is presented in equal parts by Japanese war bride Shoko and her American daughter Sue and nostalgic feeling of Japanese culture. It explores the obvious cultural divide between them as well as the emotional and physical distance between Shoko and her brother Taro back in Japan. Each chapter

begins with a snippet from the fictionalized issue within the book *How to Be an American Housewife*.

Migration, similarly, is not a new phenomenon. In the contemporary world, migration touches more people than it did ever before and has become an important political issue. This is partly the case because many people are uprooted and forced to leave their homes behind, thus posing humanitarian and other challenges to neighboring countries and also to the developed nations of the West. The subsequent waves of voluntary and forced migrations continue to challenge the cultural and demographic stability of the western world as well as other regional area of the globe. Due to migration or immigration countries are becoming the 'melting pots'.

Margaret Dilloway uses real life events for this story, her own mother was a war bride from Japan eventually developing a failing heart, her father the military man, and Margaret herself the irritated daughter of this out of place mother who found it difficult to relate to her mother's heritage and customs. Dilloway could have taken advantage of all the first hand accounting of this story and really dug deep below the surface of these people but instead her writing is guarded and cautious, barely scratching the surface. This is Dilloway's tribute to her mother and I think she is afraid to let the reader get below the surface of their lives, so all the characters are very simple and predictable; the irascible uncle finally comes around, the belligerent teen comes to love and understand her foreign mother, the sharply opinionated mother becomes softer, etc.

The novel features a (fictional, thank heaven) instructional document that attempts to educate Japanese women immigrating to the US in their new country’s cultural expectations and domestic duties. It is, as you would expect, astonishingly

offensive, but very telling of the time period's social mores. Shoko is encouraged to cut ties with Japan and focus on assimilation. As is the case with most novels focusing on Asian immigrant mothers and their American born daughters, Shoko and her daughter Sue have a rather rocky relationship. As Shoko ages and her health fails, she desperately wants to make a trip back to Japan to mend fences with her brother. Because she is too frail to do so, she enlists Sue's help to make the trip in her stead. Family secrets and heartbreak dovetail with hope and warmth making. Shoko tries to know American culture and also wants to live a good life (future) of her soon. Shoko in modern worlds finds too easy to forget the past and her ethnic religious community in the name of the free individual that changes her true identity perspective and definition which seemed secure. This novel traces the life and uneasy situation across the 'homeland' or 'place of birth'. It portrays immigrant and relocation to the United States in term of loss of the original Vietnamese culture in exchange for the new culture that repose to the loss or transmission of the native culture. She neither gives up her native Japanese values nor can completely assimilate with the new Westernized culture of America. She is in the diasporic world, has lost her homelands and also bears a sad and bitter experience of sense of displacement. Diasporic situation gives her hybrid identity, which at once is partial and plural.

Regarding this views, Shoko thought about her ancestors' land and feels dislocated and rootless. There is no one to take care of her seriously even in her difficult situation. She is with her husband but she is suffering from her feelings of. In the novel, she is living in the world of diaspora and experiencing trauma of migration, displacement, rootlessness and haunted by some sense of loss, and some urge to reclaim or look back to the home country. Because of her deep desire for the

formation of true ethnic identity, she wants to return her home country physically as well as spiritually to find out her natural and original ethnic identity.

Shoko is also challenged when it comes to bringing up her children in America. She raises her son, Mike, in typical Japanese fashion, pampering him and doing everything for him, and thus ends up with an overgrown child who shirks responsibility. She takes the opposite tack with her daughter, Sue, expecting more out of her and treating her more harshly. But this also backfires. The focal point of the story hinges on the relationship between Shoko and Sue, neither of whom seems able to understand the other. The one common bond they share is Sue's daughter and Shoko's granddaughter, Helena, and their mutual love for her. *How to Be an American Housewife* is a story of mother and her child, Shoko and Sue, who are very different in cultural assimilation, mother form Japanese culture and her daughter, was born in American culture, but both are trying to find happiness. Shoko was born in Japan and married an American people. Another important issue involved in the historical and temporal dimensions of the origins of ethno-national diasporism and of specific diasporas is the distinction that should be made between diasporas and other ethnic groups residing outside their national states or homelands. Shoko always thinks about her root and she creates imaginary homeland. Excerpts from this book begin each chapter instruct Japanese women on how to live with their nostalgic feelings and fit in to American society.

> When you marry and integrate with Americans, it is only natural not to have friends. Most American women will dislike you. Perhapslooking for other Japanese women will be possible, but probably not. Expect to be alone much of the time. Children help relieve this melancholy. You must work as hard as you can to prove yourself more than equal--the

> most polite, the best worker, an adept English learner, the most well-turned-out Housewife your husband could ever ask for. This is your duty, to both your home country and to your new one. (18)

Shoko reminisces about her life in Japan and coming to America, chapters in the first half of the book also focus on her current life with the alienated feeling. Shoko's heart has always been bad, but now it is seriously failing. However, she still wants to go to Japan to reconcile with her brother Taro who shunned her for marrying an American. Unfortunately she is too ill to travel, so she must ask her daughter, Sue, to go in her stead. When Shoko's illness prevents her from making a long-awaited trip to Japan to be reunited with her brother, she asks Sue to go in her place, and the trip changes both women's lives in unexpected ways. With beautifully delineated characters and unique entertaining glimpses into Japanese and American family life and contradictions, this is also a moving mother and daughter story.

After World War II, some Japanese women chose to marry American GI's and move to the United States. These war brides faced both language and cultural barriers, along with racial prejudice and feelings of isolation. Many Japanese immigrants to the United States have preserved some of their own cultural traits including domestic rules of relationship, marriage celebration customs, languages, and forms of worship. In addition, most of the immigrants have maintained contacts with their family members and friends back in Japan. But despite these cultural and relational attachments to Japan, many Japanese people immigrating to the United States appear to be overwhelmed as they grapple with marital and family issues often occasioned by the new environment. Having been isolated from their Japanese cultural environment, the immigrants lack the marital checks and balances that made their marriages work before they immigrated and apparently fail to maintain their

traditional ways as the host culture impacts their lifestyles and worldviews. After living in the United States for a number of years, hence, many Kenyan immigrants eventually succumb to the influence of American culture in positive and negative ways.

Shoko grew up in the honor and tradition of pre Second World War Japan. After the badly downfall of Japan, Japanese people including the protagonist of the novel, Shoko perceives American culture as a superior one and she herself wants to make her superior by making relationship and gets married American service men, which ultimately degenerates diaspora. She eventually marries an American soldier and moves to the US, carrying with her a secret that will gnaw at her her entire life. Struggling to adapt to and raise her children in a new culture, Shoko's primary guide is the book her husband gave her upon their marriage, in span of the time the novelist has contextualized the problem of migrants as projected in the narrative of *How To Be An American Housewife.* In this novel, author has brought and representative story which occurs frequently in world.

Now a divorced single mother, unhappy in her job, with a critically ill mother with whom she never felt close to or identified with, Sue agrees to travel in her mother's stead to Japan and search out relatives she has heard of but never had any contact with. With the help of her precocious pre-teen daughter Helena, Sue's visit to Japan teaches her more than she ever imagined about her mother, her history and herself.

Dilloway's, *How to Be an American Housewife* is divided into two parts: the Japanese war bride, Shoku, first recounts her life in Japan and subsequently, the United States, followed by her daughter's narration of her own upbringing, marriage and eventual divorce. What bridges this touching mother-daughter story is about

Shoku's illness, which stands in the way of her returning to her homeland and seeking reconciliation with her long-estranged brother. Unable to travel, Shoku decides to send her daughter, Susan, as her emissary, a journey that has a transformative effect on both women. This very novel conveys complex themes and emotions with nostalgic and disperse that Shoko is in the position of ambivalence and identity loss in foreign land. It excels the issues of many spheres: cultures, genders, families, and generations. Each chapter starts with a quote from a book on how to be a successful American housewife. In other side, the book compares Western life to Japanese life and encourages the Japanese wife to adapt to American ways. By showing the different family traditions, relationships and expectations of Shoko with her childhood family and then later as an American with her husband and children, Shoko walks the line between her worlds, stuck in the middle trying to maintain aspects of her Japanese heritage while being the typical American wife and mother she feels pressured to be. Shoko, both gentle and harsh; Sue both strong and insecure; Charlie both loving and ignorant, the characters are all well developed and Dilloway shows you their dispositions in such elegant and creative ways. Many features of the book symbolize the diasporic life of characters in foreign land.

In the novel, the story has depth because it has several plot lines, past, future and present and struggle, trauma and feelings of Shoko in foreign land depicted the diasporic life of character. One is constantly wondering how the past is going to change the future, what's going to happen to Mike, what about Helena, the granddaughter? Will everyone finally make peace? Wondering what will happen when everyone can communicate as they should, compels reader to read on and endears the characters. Shoko and her antics both as a young girl and stubborn old woman makes us laugh. Sue with her doubts and excuses makes us frustrated and the

way that everyone needlessly keeps themselves at a distance from each other, their own family members, make us cry. But amidst all there is still family and hope for forgiveness and happiness and love.

More thoughtful author Dilloway has taken the issues past identities, family's communities. Excerpts from an imaginary manual for Japanese war brides, *How to Be an American Housewife*, preface each chapter, with advice on cooking, cleaning, childcare, cultural differences and more, reflecting a mindset unique to that period in time. Shoku'scharacter often flies in the face of the subservience counseled in this guide: she is strong-willed, practical and tough given her life experiences, she could be a member of the walking to wounded way, but she is most definitely not. The plain-spoken style and humor in this novel mirror Shoku, a woman who "talked first, thought later." Dilloway's character-driven tale excels in its exploration of mother-daughter relationships. With regrets about her parenting of Susan, Shoku regards her granddaughter, Helena, as her "do-over daughter" (23). Susan and Shoku often seem diametrically opposed in their approaches to life, but as they share secrets, they gain understandingof each other. Dilloway's depiction of life in Japan, as well as Shoku's struggle with cultural assimilation in the United States,helps readers to appreciate the hardships that these women and their families confronted. It also gives the theme of multicultural, women's fiction should check out *How to Be an American Housewife*.

Novel by Margaret Dilloway Nope, this novel is not a Mad Men style throw back but a nuanced debut about what happens when expectations and cultures collide in a family. Shoko is a Japanese immigrant who spent her adult life trying to be the perfect American wife. When her grown daughter, Sue, gets a divorce, Shoko feels that Sue has thrown away the American dream. Does she have a point? And what is the American dream anyway? Put on the snacks and the Shiraz and get ready for this

novel to spark a late-into-the-night book-club gabfest. Dilloway mines her own family's history to produce the story of Japanese war bride Shoko, her American daughter, Sue, and their challenging relationship. Following the end of WWII, Japanese shop girl Shoko realizes that her best chance for a future is with an American husband, a decision that causes a decades-long rift with her only brother, Taro. While Shoko blossoms in America with her Mormon husband, GI Charlie Morgan, and their two children, she's constantly reminded that she's an outsider reinforced by passages from the fictional handbook How to Be an American Housewife. Shoko's attempts to become the perfect American wife hide a secret regarding her son, Mike, and lead her to impossible expectations for Sue. The strained mother-daughter bond begins to shift, however, when a now-grown Sue and her teenage daughter agree to go to Japan in place of Shoko, recently fallen ill, to reunite with Taro. Dilloway splits her narrative gracefully between mother and daughter (giving Shoko the first half, Sue the second), making a beautifully realized whole.

MargaretDilloway grew up in San Diego, California, the daughter of a Japanese mother and an American father of Irish-Welsh origin, if you must know. A writer since she could wield a pencil and make coherent words, Margaret dabbled in other art forms, including a major in Studio Art at Scripps College. After college, she worked as Contributing Editor for two weekly newspapers; wrote and sold *Bluetooth For Dummies* cancelled, but used the money for LASIK so it wasn’t a total loss; and did a lot of random online writing and mystery shopping to bring in income while she watched over her three kids and improved her fiction writing.

Margaret Dilloway was inspired by her Japanese mother's experiences when she wrote this novel, and especially by a book her father had given to her mother

called American Way of Housekeeping. She lives in Hawaii with her husband and three young children.

It is a novel about siblings and home. Most of all, it's a novel about how the past is never really just the past. When Shoko left her rural Japanese home and went to the city to find a job and a better life, she couldn't know all that would happen -- what chain of events would conspire to change her life. When she marries Charlie, she leaves her Japanese life and her family behind. She knows she may never come back. She knows that her brother Taro will never speak to her again and considers her a traitor. All she had to guide her was a book titled *How to Be an American Housewife*. Dilloway says:

> For the first years of my marriage, it has been my handbook, my guide for doing everything. Rules for living, American style, sometimes it was right, sometimes it was not. Sometimes I liked it and sometimes I didn't. But that was just like life. You don't always get what you want, do you? I had a whole bunch of life experience, read a lot, and practiced writing in a variety of forms. I won the Fine Arts Foundation award for best senior art exhibition. I was also awarded a Getty Multicultural Internship in Arts Education. (139)

Sue is Shoko's daughter. Growing up with parents almost old enough to be her grandparents wasn't easy. Growing up with Shoko as a mother was even harder. It seemed to Sue that almost nothing she did her mother happy and she so wanted to make her mother proud of her. She had dreams of fabulous careers, but after marrying her high school boyfriend and having a child by the age of 20 her goal becomes to be a better mother than her mother had been. What Sue doesn't know is that her mother has secrets in her past -- ones that she'll have to unravel and journey far to find.

Dilloway's novel is, in part, inspired by life. Her own mother left Japan after WW II for a new life in America. She also had heart problems and spoke a local dialect rather than what Shoko calls in the book "proper" Japanese. More than a decade ago, Dilloway was going through her parents' stuff and found a book titled *The American Way of Housekeeping*. Written in both English and Japanese, its purpose was to help eliminate the language barrier between American housewives and their Japanese maids, but Dilloway's research suggested that some Japanese brides used it to help themselves assimilate to American culture. With that book and her mother's inspiration, a story was born.

Every chapter are preceded by an excerpt from a fictitious handbook, *How to Be an American Housewife* that impartially and relatively diplomatically gives you an idea of the struggles of a Japanese army bride in the post-war era would face. This tip advises the woman how to balance between the Japanese customs with American ones:

> Americans are insulted if you do not finish everything on your plate. They consider it wasteful; though overeating only leads to being fat. Your host may be openly hostile if you leave food, though in Japan, this is only politeness. Take small portions and try to finish it all to signal you are done. (27)

Suiko reluctantly agrees to go to Japan because Shoko is not strong enough, and brings her 12-year-old daughter, Helena. It particularly impressed on Suiko's low self-esteem when she pondered, "Somehow I, Suiko Morgan Smith, had raised a kid who was everything I was not–ultra bright, ultra talented, ultra confident, ultra nice. I held my breath for her thirteenth birthday and hoped she wouldn't morph"(53).Helena is a really endearing character, young enough to have no filter on her speech, and has

a good rapport with her mother who is only twenty years older. Until Suiko takes on the important task of bringing Shoko's message to her estranged brother, the mother doesn't treat her children as being quite at an adult level, "but my mother kept me both close and at arm's distance (13)".She always felt her mother viewed the children as great disappointments but Suiko redeems herself in brokering reconciliation in Japan and have a cathartic experience in her motherland. The ending is one slightly different and built up to with Sue's unfabulous life in the United States. She has long wanted to be a teacher and realizes the opportunity to get started by joining a school that sends English teachers to Japan. It's uplifting that even a single mother with debt and, moreover, a child, could uproot and start a new life. Helena's attitude is fitting, soaking up the attention of being a quarter-Japanese American and trying to out-dress the fashion-wise Tokyo girls. Shoko's health improves and with her daughter in Japan, it is all the more reason to make her first trip back since immigrating and bringing along Charlie. That is, old married couple they might be, but they will travel together.

Loosely based on the life of Dilloway's mother, this debut novel is a beautifully told story of love of family, cultures, and survival. During the American occupation of Japan, Shoko, the beautiful eldest child of a lawyer-turned-Konko priest, obediently allowed her father to select a U.S. serviceman for her to marry. Now residing in San Diego with her husband, Charlie, Shoko is ailing from a heart condition, likely resulting from radiation exposure during the bombing of Nagasaki. She wants to return to Japan to reunite with her estranged brother, Taro, but the reunion is instead realized by her daughter Suiko/Sue, who narrates her search for her long-lost family in Japan with her own daughter in tow.Dilloway's writing is fluid, and she clearly knows how to draw the reader into her story. The only minor

drawback is the rather rushed ending, which ties things together a little too quickly and neatly. Nevertheless, readers who enjoyed stories set in similar times, such as Jamie Ford's Hotel on the Corner of Bitter and Sweet and Janice Y.K. Lee's The Piano Teacher, along with works by Lisa See, should also like this.

> In *How to Be an American Housewife*, Margaret Dilloway creates an irresistible heroine. Shoko is stubborn, contrary, proud, a wonderful housewife, and full of deeply conflicted feelings. I wanted to shake her, even as I was cheering her on, and this cunningly structured novel allowed me to do both. It also took me on two intricate journeys, from postwar Japan and the shadow of Nagasaki to contemporary California, and from motherhood to daughterhood and back again. (3)

Shoko's determination and wit are a contrast to her daughter's passivity and indecision. However, over time, each can learn from the other if only they will let their guard down long enough. When Shoko is unable to make a trip to Japan to reunite with her estranged brother, she wrangles Sue and Helena into making the journey for her. This is a turning point in their mother/daughter relationship. On the trip, Sue comes to see her mother in a new way in the context of the land from which she came. Suddenly, Shoko makes more sense to her, and Sue sees herself in a new light as well. At long last, she is able to connect with the Japanese roots she previously eschewed. *How to Be an American Housewife* is a wonderful, touching and funny book guaranteed to make you smile. It will also likely make you phone your mother when you're finished. You can't help but love the prickly Shoko as she navigates her way through the murky waters of American life. Her ties to Japan and the old ways are endearing, and her efforts to be an American are enchanting. Whatever she does, right or wrong, Shoko gives it her full effort. This is a story that

any mother and daughter will relate to. The love of a mother for her child trumps all else, and the battle of a daughter to assert her independence while coming to understand her mother as an individual is as old as the human race. Margaret Dilloway brings that all to life in a moving, uplifting tale that will stay with you long after the book is closed.

III. Acceptance and Assimilation in Dilloway's, *How to Be an American Housewife*

The research explores the effect of social atmosphere and locale in those who come to imbibe and assimilate the new trends and norms of this locale. The characters of this story collection are dissatisfied with society in general and cannot communicate with the social milieu on one prefect or the other. They feel disturbed by the pretentiousness and violence in society. They nurture utopian dreams. Society demands compromises, which they egotistically abhor. Many characters lack individuality and commitment to some higher purpose in life. Theirquest for identity and meaning in life leads them to a point where they perceive the worthlessness of all art.

The story collectionis concern with the life of Japanese people after migration and cultural hybridity in the abroad has been portrayed. The characters of this story collection especially feel themselves detached from their homeland. Mother's death brings the emotions of all characters to the climax. At her funeral all characters feel the need of love and compassion from her husband but he refuses. She gives up too soon and leaves the pursuit of nothingness and futility. She is disillusioned with the outward glitter of the worldly success which attracts and binds other minor characters. She is engaged in an unequal fight against the social and commercial values of life which the abroad symbolizes.

The finding of this researchon novel is that Dilloway represents Japanese culture in such a way that it could meet some of the target assumptions and expectations of western readers. In novel, Japan looms as a develop country hovering on the verge of disintegration. In European country, crime, poverty, and various other dehumanizing practices have mushroomed. Dilloway is less sensitive to the exact

realities about Japanese woman. She is eager to address the longings of western people.

In this story collection, America is overburdened with population. Beggars, slums, migrants, thieves, thugs and several deviated gangs practice their own techniques of survival. Hundreds of thousands of slums and beggars are compelled to go to any extreme for the sake of earning money, to get good education and to spendslandered of life. Extreme lack of the proper management of wastages and sewerage adversely harmed the lives of dwellers in slum area. They are displaced by standard of life, good education, good job, good opportunities, social unrest and other disasters.

Extreme dehumanization has taken root where in the city. Stigma of poverty hasinflicted great agony in hundreds of thousands of characters. The migrants know that nothing is going to happen in their lives.Surrounded by extreme poverty, misery, disease and insecurity, they feel increasingly muted and stigmatized. Women cannot survive even a single daywithout going to do a hard work.

Thus, it can be reiterated that they are hardly recognized as members of a particular group. Personal identity arises in the area of close and intimate interaction. It is tied up with an aspiration to treat a partner in interaction in terms of their non-recurring nature and the recognition of their unique individualities. This thesis basically centers the issue of diaspora through displacement in Margaret Dilloway's novel, *How to Be an American Housewife.* Protagonist Shoko Morgan, a Japanese woman who marries a Navy medic not so much for love, but out of duty to her parents and for the opportunity of a new life in America. The novel begins with the narration of Shoko who always remembers her childhood and youth in Japan, her estrangement from her mother, brother Taro, and her root culture Japan and the challenges she faces

as a military wife in a biracial Marriage and as a mother witnessing the growing emotional and cultural gap between her and her two children, Mike and Sue. The book focuses on Shoko's life in America. Shoko has been suffered from ethnic identity crisis, nostalgic vision and ambivalence. She moves to the United States and gains a lot of and painful memories. This book also explores the condition of character that falls under the in-between of two countries, and cultures. In alien land, she searches for her ethnic identity and constructs the ‘imaginary homeland’ in her mind. In America she is in dilemma about her identity.

That is why she wants to moves to Japan from America to find out her ethnic identity. But she finds out her ethnic identity always in a state of flux far from being static and unchanging. Her understanding of ethnicity is always in contest so that she identifies herself as Japanese-American in hyphenated sense which is completely different from being original Japanese. Shoko speaks of her struggle to build a good life for family in America and her disastrous relationship with American man, her spiritual growth. Thus, culture is the source of meaning for people as it provides help to define them historically, linguistically and geographically. When people find themselves in new location they have to face problem of adjustment and assimilation and feel a loss of their cultural, linguistic and geographical "belonging" or "space". Due to the lack of 'fit' they are culturally dislocated, confused and alienated and in its apex they even lose the order of mind, which has been vehemently demonstrated by Dilloway. American daughter strives to live up to her mother's standards. The novel is about mothers and daughters, and the pull of tradition. It tells the story of Shoko, a Japanese woman who married an American serviceman, and her grown daughter, Sue, a divorced mother whose life as an American housewife hasn't been what she'd expected.

This research centers son identity, growth, healing and motherhood of the main characters Shoko and Sue. The Japanese wife of a former American GI, Shoko has become American through assimilation. She chose to marry Charlie, a shy redheaded military man, and left her native Japan after the bombings of Nagasaki and Hiroshima left her culture, land and family devastated. Sue is Shoko and Charlie's divorced American daughter, a lovely woman with a twelve years daughter, Helena, who understands her mother’s more and their Japanese heritage. Dilloway focus on the phenomenon of migration, the status of new immigrants and feeling of dislocation hybridity and alienation often experienced by expatiates. Shoko, the protagonist, finds herself difficult to adjust and assimilate with the new culture of Japan and England. Her position is hanged between the past that is gone, and present in which he gets herself culturally displaced and dislocated.

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