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Japanese diaspora in Margaret Dilloway's *How to be an American Housewife*

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Abstract

In today's borderless world, people move quickly, forming diaspora communities with complex cultural lives. The culture shock that causes mental health disruption is common in these diaspora communities. Therefore, the study of this diaspora is crucial to be conducted. The novel entitled How to be an American Housewife represents the difficulties of becoming a diaspora subject in a new country with a new culture. This study focuses on the diaspora experience undergone by Shoko Morgan. The study aims to show the construction of diaspora identity, the condition of the Japanese diaspora community in America, and the author's critical position. This descriptive qualitative research utilized the cultural identity and diaspora theory proposed by Stuart Hall to unveil the diaspora identity in the novel. This research reveals that identity is always in some process of adaptation, transformation, and differences from new environments. The literary work under scrutiny shows the experience of Japanese immigrants at that time, such as feeling alienated, isolated, and discriminated against. Through this novel, Margaret Dilloway has represented her mother's challenging life experiences as a diaspora subject in the USA.

Keywords: American diaspora; diaspora identity; immigrant; Japanese war bride

INTRODUCTION

The term diaspora comes from the Greek word **diasprien**. **Dia-** means across, and **sprain** means to spread the seeds (Braziel & Mannur, 2003). Galván, (2008) designates diaspora as sowing or scattering seeds because the term diaspora derives from the Greek *diá* 'through', and the verb *speírein* 'to sow', 'to scatter'. Diaspora is not an ordinary trip. Diaspora is a relatively complicated process of adaptation to a new homeland. Understanding the challenges of being a diaspora subject will better prepare one to survive in finding one's identity and agency (Manzenreiter, 2017; Takezawa & Kina, 2019; Takezawa & Kina, 2020). In this modern era, citizens of the world no longer only include men, but women also immigrate and become citizens of the world. These women have a variety of reasons for immigrating to other countries. Some of them leave their homelands to be female workers. Other women are interested in continuing their educations abroad, while some choose to immigrate to marry a person from a different

country. In this case, they find adapting to the new culture challenging. People involved in diasporas will discover a new place with a unique culture; they should take steps to balance the new place's different cultures from their former homeland culture. Diasporas must sort through the good and the bad in new places because some people think something good for them is not always good for others (Chan, 2015; Kubai, 2016).

Many scholars have conducted research on diaspora from various perspectives due to the complex problems related to the multifaceted lives of diaspora. The migration of people into a new community and the mixing of more than one culture produce the complexity of transnational identities. Dynamic human movements have inevitably constructed a non-single ethnicity and formed a diaspora community with in-between cultural characteristics that are different from the home culture and the new culture they enter. This interaction between diaspora and non-diaspora contributes to forming a multicultural society (Ben-Rafael, 2013) as well as the issues of diaspora conflicts (Demmers, 2002). Comprehensive researches on diaspora can provide new insights to solve the various problems encountered by diaspora subjects.

The increasing number of diaspora in the global North countries leaves problems in the fields of politics and culture (Ndhlovu, 2016). In the United States, the problems faced by the diaspora have received the attention of researchers because the harsh social and economic life places a heavy psychological burden on the diaspora which in turn creates social problems. The education model for the diaspora is one of the solutions offered to improve their lives (Wallace et al., 2021). Interestingly, many educators utilize diaspora stories as the learning materials in the classes to heal the soul of young black children (Boutte et al., 2017).

There are some reasons why researchers need to study the Japanese diaspora in the USA. First, Manzenreiter (2017) argued that researchers have scantily conducted academic research on the Japanese diaspora. Second, the Japanese diaspora in the United States has a rich history that dates back to the late 1800s. Studying this history helps us better understand the experiences of Japanese immigrants and their descendants and the challenges they faced, such as discrimination and internment during World War II. Third, Japanese immigrants brought unique cultural practices, traditions, and values to the United States. The study of the Japanese diaspora helps to increase our understanding of the diversity of American culture and how various immigrant groups in multiculturalism have shaped it (Takezawa & Kina, 2019). The current research on the diaspora subject's experience depicted in the novel will be an alternative to enriching a tapestry of the experiences of the Japanese diaspora community in the United States.

Multiculturalism is the background of diaspora writers, conveyed in their literary works, such as Margaret Dilloway, an American author of Japanese descent, in the novel- *How to be an American Housewife*. This novel tells about a Japanese woman, namely Shoko, who marries an American gentleman, one of the many occupiers of her island nation after World War II, and now she moves with him to the USA. The mixing of the two different cultures emerged,

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west and east. In the USA, she finds not only great prosperity but also loneliness accompanied by discrimination.

Leaving the home country and integrating the main character with a new culture will reconstruct a continuous diaspora identity because, as a migrant, someone no longer lives in the place where he first constructed his identity. Margaret Dilloway shows that cultural identity is a substance of becoming. The novel depicts the identity formation of the main character that lives her life as a Japanese diaspora living in the USA. Cultural identities have histories and undergo constant transformation (Hall, 1998; Hall, 2019). According to Hall's theory, Margaret Dilloway wants to show us that cultural identity is never complete in Shoko's transformation from Japanese to new American. It is always in the process of becoming. Based on the facts above, this research will answer the following questions: 1) How is Shoko Morgan's diaspora identity constructed in the novel? 2) How is the contextual condition of the Japanese diaspora community? 3) what is the critical position of the author?

Diaspora and literature

Diaspora is a dispersion of people, languages, or cultures that were formerly flocked in one place. The term diaspora has been used since ancient times as a means of describing the Jewish experience. Yet, the term no longer applies only to the Jewish or African people. It now means ethnic communities separated by state borders or a transnational community (Dufoix, 2008; Dufoix, 2017). Grossman (2019) argues that diaspora at least has the features as "dispersal or immigration, location outside a homeland, community, orientation to a homeland, transnationalism, and group identity".

Diaspora literature involves thoughts about a homeland, the sites from which displacement occurs, and narratives of hard journeys undertaken because of economic impetus (Cohen & Fischer, 2018). The author writes about the fictional characters' immigrant or diaspora experiences in their works. The diaspora literature can be scrutinized using several vital features. First, it is related to the idea of the homeland, the place of displacement. Second, diaspora literature provides a narrative of tough journeys carried out for various reasons. Thirdly, the diaspora provides accounts of another "sense of place" away from the homeland. Fourthly, one can read how "homeland-made" protagonists perform in a distant land, either adopting or rejecting new cultural codes of their new "sense of place." Diaspora literature can also represent and explore concepts such as nostalgia, memory, and even lamentations for the loss of one's mother tongue, homeland, friends, and so on.

Cultural identity and diaspora

Identity is a relational concept relating to the identification, social origin, or a socio-historical specific condition. This process can last for centuries. The process of changing identities can be seen and identified through observing the behavior transformation. Even the identity is not only inherited vertically from the ancestor but instead is constructed by the influence of environments horizontally. Hall believes that different environments bring different histories, cultures, and experiences, which emerge with varying impacts on identity

development. Therefore, identity is an unstable product, made and changed within the histories, cultures, and life backgrounds (Hall, 1990).

Hall emphasizes two dissimilar ways of thinking about cultural identity: the identity of being and the identity of becoming. **Identity of being** is in the first position to define cultural identity in terms of a shared, collective culture of one true self that hides within many other, more superficial or artificially imposed 'selves', shared by people with a common history and ancestry. Cultural identity is a stable, unchanging and sustainable frame of reference and meaning under the changing divisions and changes of our true history (Hall, 1990). The second is **the identity of being**, the main point of Hall's concept. Cultural identity is a matter of being at the same time being. It belongs to the future as much as the past. Not something that already exists, but beyond place, time, history, and culture. Cultural identity comes from somewhere they have an account. But, like everything historical, they undergo continuous transformation (1990).

Diaspora, in its relevance to the dynamic movement of people leaving the native country, contributes to identity formation. The old single identity and stability transform on the position which stands on an identity. Identity and diaspora have a complex connection. Identity gives a significant influence on the life of the diaspora. The displacement may make the diasporas feel confused on their identity. The novel under scrutiny portrays the process of cultural identity construction experienced by the Japanese diaspora in America. Diaspora identity has specific characteristics, which include ambivalence and contradiction as a result of self-incorporation into a different society. It has become an essential issue in the process of migrants who were uprooted and then replanted into the new homeland. The self-adaptation process to the new country generalizes a unique identity in multilayers. The process leaving their own country to integrate themselves into a new country supports the reconstruction of a continuous diaspora identity because the migrant continuously adjusts to the new cultural environment.

METHOD

Type of research

This research utilizes the descriptive qualitative research method. Descriptive qualitative research describes a phenomenon by analyzing narrative non-numerical data and written words used as data (Crossman, 2020). We garnered the primary data from the novel entitled *How to be an American Housewife* as the object of the study. The data were in the form of narrations and statements connected to the issue of diaspora. The secondary data were the information taken from books, scholarly journal articles, and internet sources related to the author so as to dismantle the critical position.

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Data source

The data of this research were in the form of words, phrases and sentences related to the life of the diaspora subject which is narrated in the novel *How to be American Housewife* written by Margaret Dilloway. This novel was first published by G. P. Putnam's Sons in 2010. To answer the question about the author's critical position, this research also requires information from various books and writings about the author as well as interviews with the author that have been conducted and published on the author's or publisher's website.

Data analysis

The analysis began by categorizing and classifying every point of view, event, and feature related to the characteristic of diaspora identity and applies the cultural identity theory by Stuart Hall to find out the contextual condition of the Japanese diaspora community at the time. It leads to the author's position concerning the diaspora identity of immigrants.

When we operate the theory of diaspora identity, researchers will trace the development of the main character's identity in the novel, in this case, Shoko who is explicitly narrated as a diaspora character because Shoko is a Japanese girl married to an American soldier, who served in Japan in World War II, named Charlie Morgan. After the war terminated, Charlie Morgan had to return to the United States and take Shoko with him. When we apply the theory of diaspora identity, researchers will trace the development of the main character's identity in the novel, in this case, Shoko who is explicitly narrated as a diaspora character because Shoko is a Japanese girl married to an American soldier who served in Japan in World War II named Charlie Morgan. After the war terminated, Charlie Morgan had to return to the United States and take Shoko with him. The analysis initiated with the event of Shoko's dispersion from Japan and how she started to struggle and adapt to be accepted by the community in her new country. This struggle is certainly uneasy because of the shadows of homeland culture and the vast longing for her Japanese family.

Further analysis delved into the contextual conditions of the story that aligned with the actual conditions of the Japanese diaspora community in the United States in the early 21st century when the author wrote her literary work. In several interviews on the website, Dilloway admitted that the novel *How to Be an American Housewife* was inspired by the complexities of her mother's life as a diaspora in the United States. Information about the novelist's life helps reveal her critical positioning

RESULTS AND DISCUSSION**Findings*****Dispersion from the homeland***

One of the features of diaspora literary works is the presence of dispersion from the homeland, which is usually caused by a reason, for example, economic, political, and social reasons. Diaspora subjects always feel the journey is complicated and full of challenges (Bruneau, 2010). In *How to be An American Housewife*, Shoko is the first older daughter in her family. Once during World War II, her father realized that Japan would be defeated. Her father encouraged

Shoko to marry an American serviceman in Japan at the time and obtain a better life. **"My father heard about the ban lifted. The next time I visited home, he sat down. Shoko, it is your opportunity"** (Dilloway, 2010, p. 83). Her father is convinced that marrying the American man will bring happiness to his daughter because she will have a better economic condition. Shoko decides to marry Charlie Morgan after some Americans approach her. At that time, interracial marriage regulations are stringent. Many factors contributed to the military's attempts to prevent these marriages between Americans and Japanese. The government strictly restricted Asian immigration to the United States. The US government specially excluded the Japanese from immigrating to America in the Oriental Exclusion Act of 1924 (Cullinane, 2014; Yuill, 2014).

"It took some people years to get the proper marriage paperwork. The Navy always changed the rules, saying if you filled out the blue form but not the green, then fill out the yellow with three copies. It was worse than taxes, they said. But Charlie filled out everything the next day. And then, with no problem, like magic, the Navy approved it." (Dilloway, 2010, pp, 102-103).

To be a married American need to get all the proper documentation, as the quotation above shows that Charlie Morgan luckily completed all the documentation that is needed quickly. Charlie is a serviceman that The Navy has to approve the marriage paperwork. After going through a long, complicated process of marriage documentation, Shoko finally married legally as an American wife and immigrated to the USA with her husband.

Memory of the homeland

According to Corporaal (2017), diaspora members retained a collective memory of 'their original homeland'; they idealized their 'ancestral home.' They committed to restoring "the original homeland" and continued to "relate that homeland" in various ways. **How to be an American Housewife** depicts some acts of Japanese maintenance of homeland memory through the main character, Shoko. She seems to maintain her homeland memory through the way she keeps following Japanese traditions in America. One of the pieces of evidence that prove it is when Shoko decorates her room like a Japanese room. She decorates her home as a Japanese room because she wants to get comfortable and feels like she were in Japan. Shoko is retaining 'the homeland decoration' of the room to relieve her homesickness in the origin country.

*"I got dressed. In my bedroom, I had **crammed pieces of Japan everywhere, all covered up...decorated our home to the be the best of my ability.**" with my Japanese furniture that Charlie and I had taken equal delight in picking out and that the Navy had shipped over: the Japanese screen painted with a waterfall and peacocks: ink-painted scrolls: statue's of badgers and lions: and silk satin floor cushions I'd made."* (Dilloway, 2010, p.19).

Two significant differences from western homes are that people do not wear shoes or sandals inside the house - Japanese design at least one room in the Japanese style with a tatami floor. Shoes are taken off when entering the

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place to keep the floor clean. Shoko considers her origin country as her true ideal home in Japan.

As the characteristic of diaspora subject, nostalgia for the homeland, can be seen clearly in the novel *How to be An American Housewife*. Shoko, who comes from Japan, can never forget the values that were instilled by her ancestors, including her belief in something unrelated. She lives between two cultures- Japanese culture and American culture. She cannot separate the memory of Japan from her daily life. She keeps teaching her daughter not to do certain things when pregnant or something terrible will happen. It shows that the Japanese are superstitious while Americans are not. The following excerpt shows the evidence.

*"Mom also advised me to clean the toilet bowl when I was pregnant, "so have pretty baby." **Spider shouldn't be killed in the morning; they were good luck.** At night it was okay. Flowers had to be arranged in trio. "It for balance. Sun, earth, sky." (Dilloway, 2010, p. 248)*

Even though Shoko now spends her old time in America, she realizes that her homeland is always Japan. Shoko wants to let her children know where they came from and their mother's ancestors; Shoko's willingness to go to Japan is strong, but the financial condition is not appropriate yet. Although Shoko has a great life with her family in America, she cannot deny that Japan is her motherland, where she misses a lot. Japan considered the USA as the enemy since the USA bombed Japan in World War II.

As a Japanese living in America, sometimes Shoko feels lonely and alienated. All she wants is nothing more than to visit her brother, Taro, in a village not far from Nagasaki. In her 60s with a heart condition, Shoko is too ill to fulfill her desire to travel to Japan to meet her brother. Because of this, Shoko orders her divorced daughter, Sue, to visit her uncle in Japan and deliver a letter. Shoko realizes that Taro is the only family still alive after her sister passed away.

Diaspora Identity of Shoko Morgan Style Adaptation

Diaspora identity is a result of a process of assimilation between homeland and host culture. These differences happen because every person has a different impression of the assimilation process (Mavroudi, 2007). The transformation of Shoko from Japanese turns into a new American is also assisted by the book given by her husband. She has Japanese cultural values and also adjusts to American culture. Shoko lives in two cultures, Japan's and America's; the diaspora subject's life is divided into two situations; they know the position which alienated them. They have to balance these two situations (Ayu, 2015, p.7). Therefore, Shoko has to blend the two cultures to build an identity as an immigrant. Marrying an American GI is the tool for Shoko to move from Japan because she thinks that America promises a brighter life than life in Japan.

Shoko, in the novel, is depicted as influenced by the process of assimilation to a new culture in the new country. Even though Shoko clings to her homeland's principles, the new environment may break it slowly. This thing happens because she is apart from his former custom in Japan, which sticks to

norms, cultures, and traditions. Now she is living in America with a new culture totally different from Japan. America serves a better life and happiness than Japan. She gets everything that she has been dreaming about through her husband.

"Very nice. I smiled at him. I was learning English little by little. Charlie said when we went to America, he'd buy me a TV set and I'd pick it up no time. We had no money left for furniture, so we had to wait for his next paycheck to buy that. Every payday after that, Charlie bought me lots of beautiful clothes. I went to a tailor and had several fashionable American-styled dresses made, a yellow silk suit, handmade shoes. My husband loved pretty things as much as I did. I went to the beauty parlor every week to get my hair done. For the first time in my life, I didn't have to work. I felt rich. I loved to show off my beautiful wife, he said, giving me hugs. Charlie would always take care of me." (Dilloway, 2010, p. 103)

Different countries have different ways of appropriate dress. The quotation above shows Shoko's point of view about the appearance of American girls who look fashionable in modern outfits. Shoko realizes that she must adopt the style of Americans if she does not want to be the minority. She wants to be equal to other Americans.

When Charlie wasn't home to explain my odd ways to people, I went to the store alone, with Mike bundled up in a thousand layers in his stroller. I made sure to dress up. My favorite outfit was a pencil skirt, button-up black blouse with white pipe trim, and heels. It wasn't the most comfortable thing to take care of child in. But I was young and didn't care. I wanted to look presentable, not like a maid or Jap with buckteeth, and wild hair, but an American girl (Dilloway, 2010, p. 21).

Shoko is a descendant of a royal family who married an American G.I and fled to America after World War II. She used to wear proper Japanese dress in her home. Therefore, early in her life in America, she experienced cultural turbulence. Shoko always tries to show that she does not retain her customs in America. She wants to adjust to local culture, especially in the case of fashion. Shoko attempts to convince those around them that she can be American. She changes her appearance to be like another American woman and to look presentable, although the clothes are not comfortable. The appearance itself is a factor that helps to establish her cultural identity as American. To get a position in American society, Shoko's appearance must be of the American girl who wears a skirt and blouse with high heels, unlike the Japanese woman with buckteeth and wild hair.

Food challenge

Food is an essential vector in the cultural representation of identity (Manzenreiter, 2017). This awareness seems to influence Shoko to learn to cook favourite meals for her husband and those around her. Becoming an American housewife is a challenge for Shoko. She has to adapt to the new environment and be a good housewife for her American husband. One of the requirements of being a good housewife is the ability to serve good food for the family and people surrounding her. Her transformation and assimilation into the American housewife are assisted by a guidebook printed in Japanese and English given by her husband, Charlie, *How to be an American Housewife*, which is the title of the novel under the current study.

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"The spaghetti recipe was in the new American cookbook that Charlie gave me, How to be an American Housewife. Written in Japanese and in English, it also taught the American way of housekeeping. I had never imagined that I would need such a book, since my mother and my high school had prepared me for being an excellent wife, but I had to admit, American ways were different. I took the book very seriously and made the spaghetti exactly as it said." (Dilloway, 2010, p 33)

Becoming an American, especially a housewife, causes Shoko to learn how to cook American food. Japan and America have different food. She must learn how to cook one of her husband's favorite meals, spaghetti. It proves that Shoko really wants to be a good wife for her husband and just as good as other American wives in terms of cooking.

Being and becoming An American

Psychologically, everyone needs a sense of solidarity, which is often related to acceptance with groups with specific identity markers or certain ethnicities through language. We agree with the opinion that language cannot be separated from ethnic identity (Michael, 2015). To be accepted as a member of the American community means Shoko has to be able to speak English to communicate with others because it is the primary language in America. She will not win social acceptance until she learns the American language and culture. While living in Norfolk, Shoko learned to adapt to the English Language by herself and from her husband and her Japanese friend, Toyoko. The fact that Shoko needs to speak English better makes other Americans not understand what she says, although Shoko has lived in America for a long time.

One situation is when she attends her son's end-of-season party after playing the little league in Oakland. Yet, when Shoko tried to make conversation with another American mother, she did not understand what Shoko told her. It happened because the way how Shoko pronounces the word, especially popcorn, at that time is hard to understand.

"Popacor-nu barus." She blinked. "I'm sorry. One more time?"
"Popacor-nu. Barus." I made the shape with my hands.
Jackie was silent, her head cocked to the side, the smile fading. The other mothers watched. Did they not understand, either? (Dilloway, 2010, p.3).

Shoko's transformation from her previous cultural identity to her new one is always in-process. Language is one of the features of identity (Rahman, 2009). Shoko's biological identity as Japanese cannot be denied, although she transforms into an American. She realizes that diaspora people have to adapt in order to be accepted in a new society.

The process of Shoko leaving her country and integrating into a new country demands the continuous reconstruction of a diaspora identity; she is a migrant who no longer lives in the place where her identity was first constructed. It refers to the terminology of 'being' and 'becoming'. According to Hall, identity emphasizes the concepts of 'being' while 'becoming' (Hall, 1990: 222). 'Being' is the state or fact of existing, and 'becoming' is the process of coming to be

something else. Shoko is a Japanese immigrant in the process of becoming something in her new country, which proves that identity constantly changes.

The condition of Japanese diaspora community in the USA

World War II, which occurred from 1939 to 1945, brought a lot of great disharmony between nations. The countries around the world fight for victory and honor of their governments. One of the great battles in World War II was the battle between Japan and America. On December 1941, Japan attacked Pearl Harbor in the United States, which led the United States to be directly involved in World War II. Since that year, half a million American soldiers and 5.000 civilians have come to Japan to work for the occupation. American soldiers that came to Japan had to adapt to the circumstances and culture, including marrying Japanese women. Many Japanese women take the benefit from this situation after the War. They met the Americans in their workplaces despite language barriers, and romances bloomed. Many of them go dating and even get married to Americans. It emerges Japanese war bride at the time (Cullison, 2012).

The Japanese term "***senso hanayome***" was used as the translation of a 'war bride.' According to Nakamura (2010), *a Japanese war bride* is a Japanese woman who married members of the allied occupation troops or U.S armed forces and immigrated to their husband's countries from the end of World War II through the 1950s (Nakamura, 2010; Cullison, 2012).

War brides in America went through many bitter experiences at the beginning of their arrival in the USA. Chun (2017) reported that like other non-white ethnic groups, they generally experienced rejection, alienation and stereotyped representation. Shoko, in the novel, is portrayed to experience the similar treatment. When meeting with many people, they usually whisper, and continue to pay attention to Shoko, causing Shoko to feel uncomfortable and feel strange in public places. When meeting with many people, they usually whisper, and continue to pay attention to Shoko, causing Shoko to feel uncomfortable and feel strange in public places. Moreover, Shoko realizes that Japan was America's enemy during the war, so Shoko feels as if all Americans hate her.

*"As I walked the two blocks from housing to the store, **people stopped and stared, whispering**, "There goes that Jap wife! I smiled and wave, even when mothers held their children against them" (Dilloway, 2010, p.21)*

*"When you marry and integrate with Americans, it is only natural not to have friends". Most American women will **dislike** you. Perhaps looking for other Japanese women will be possible, but probably not. Expect **to be alone much of the time.**" (Dilloway, 2010, p. 46).*

Jap is the abbreviation for **Japanese**, used by the American people during World War II. This term refers to Japanese people who lived in America after the War. It is a form of alienation and discrimination made by American people against the Japanese minority communities in America, which means an insult to Japanese people. Her experience makes it difficult to assimilate with her surroundings. The quotation above describes Shoko's condition in San Diego, being discriminated against by the people around her. The unwelcoming

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environment and people create distance among them. Shoko also has difficulty communicating with Americans due to a lack of fluency in the language. As a result, people are unwilling to talk to her, and she sometimes feels alienated.

Margaret Dilloway's critical position

As the second generation Japanese, Dilloway tells the story of her mother's experiences as an "immigrant in America." Margaret Dilloway is the second-generation Japanese born and raised in America by her Japanese mother named Suiko O'Brien and an American father. Her mother is Japanese and married one of the American GI, at the end of World War II.

Shoko is a woman who married an American GI and moved to America. Shoko's life story is similar to the narrative of Dilloway's mother. She married an American to leave her country and find a better life in America. Dilloway depicts the heartbreaking story of what it was like for her mother in a host country as an immigrant, being sick and isolated, and no car to go anywhere, and even thirty years later still speaking with a Japanese accent. Dilloway builds a character that reflects her mother, and exposes their complicated relationship.

The second tale is on Sue, a character who may be a reflection of some of the author's own childhood memories. Sue was raised in southern California and is the daughter of Shoko. Before Shoko starts having major health problems, Sue, a divorced mother, may not have adequately appreciated her own mother. Shoko, who is aware that her time on earth might be limited, would want nothing more than to go see her estranged brother, Taro, who lives in a Japanese hamlet close to Nagasaki.

The difficulties Shoko experiences are similar to what happens in war bride realities. The representation in the novel takes on the original concept of the Japanese war bride and is depicted again from its own author's perspective. Shoko, as the main character, represents the author's mother and undergoes problems such as discrimination, alienation, assimilation, and many others that are common in cases of diaspora subjects who live in host countries. It forces the main character to be tough and deal with her new identity.

Dilloway demonstrates how hard living in America as an immigrant is, especially for Japanese war brides at the time. In this case, the novel tries to raise public awareness, especially in American society concerning the position of immigrants, specifically Japanese war brides who should be considered equal. They should not experience any discrimination as Japanese women have in the past. In the end, Shoko deals with the new identity she undergoes in the host country by assimilating and adapting to the new culture. Dilloway agrees that the best way to live in a new country is to adapt to the new culture to be accepted in the new society.

CONCLUSION

The identity of a single person is shaped by the culture of the place where s/he lives. Knowing that people belong to a particular culture is equal to knowing what culture they have. People of the diaspora can be known based on many aspects, such as dispersion from the homeland, the memory of the homeland,

feeling of separation, and solidarity. Those aspects are presented in the novel, which includes Shoko as the diaspora subject. The process of Shoko's adaptation in America brings her to the position of a diaspora identity. Shoko identifies as an immigrant in America, which is constructed by her adaptation and assimilation to the new culture. She adapted things like fashion, food, American tradition, and language to be accepted. Finally, the analysis revealed that Shoko's identity is always in the process of adaptation and transformation due to the different things she faces. Interracial marriage and the American dream are the reasons why Japanese women migrated to the USA. This novel depicts the condition of the Japanese diaspora community in the USA. The first generation of the diaspora subject in this novel experienced some complicated problems that also happen in real life. They struggle to adjust to the American way of life in the USA, but they keep preserving their own culture. Yet, the stereotype of Japan as a former enemy of America cannot be removed. This becomes an obstacle for Japanese adapting because Americans perceive Japanese as “the other”. Shoko feels isolated and lonely because her English is not well understood.

The last point this research reveals is the author's thoughts about Japanese immigrants. Based on Dilloway's mother's real story as an immigrant in America, she models the novel's story on her. Dilloway explains that being an immigrant and adapting still has difficulties, and life in a new country is not as easy as people think. The effort of immigrants to be accepted in the host country needs to be appreciated. Dilloway wants to raise people's awareness, specifically in American society, about immigrants and especially Japanese War brides at the time presented in the story. This research must have many shortcomings because the object of study is only one novel about the Japanese diaspora in America. Other researchers need to expand the research object to obtain a more comprehensive picture of the condition of the diaspora from other countries living in America.

AUTHOR STATEMENTS

Author 1 provided the source, wrote an initial draft, the findings and discussions together with Author 2, Author 3 and Author 4. **Author 2** proofread the article drafts several times before submission and submitted the document. **Author 3** analyzed the data, alternatively interpreted the findings, and checked the manuscript with the journal template. **Author 4** proofread and revised the document after submission and submitted the revised draft.

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Home > Archives > Vol 9, No 1 (2024)

Vol 9, No 1 (2024)

February 2024

DOI: <http://dx.doi.org/10.30659/e.9.1>

Table of Contents

Investigating persuasive strategies used in Zakir Naik's Islamic lecture at Oxford Union <i>Rizky Alida, Tri Rina Budiwati, Nur Fatimah, Wiwiek Afifah</i> 10.30659/e.9.1.1-17	PDF 1-17
Japanese diaspora in Margaret Dilloway's How to be an American Housewife <i>Elok Fitriani, Imam Basuki, Ikwan Sebiawan, Supiastutik Supiastutik</i> 10.30659/e.9.1.18-31	PDF 18-31

Online Submission

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Focus & Scope

Author Guidelines

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27127	10-30	LIT	Fitriani, Basuki, Setiawan, Supiastutik	JAPANESE DIASPORA IN MARGARET DILLOWAY'S HOW TO BE AN...	27	Vol 9, No 1 (2024): February 2024

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