



***Zainichi* Identity and American Ideology in *Pachinko* (2022): A Narratological Study of Literature Analysis**

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Abstract

Pachinko (2022) is an American series produced and aired by Apple TV+ portraying generations of *Zainichi* trying to settle in Japan after their displacement from Japan-Occupied Korea that at the same time shows how American ideology as colonial contagion spread within the people. The act of mimicry displayed in the film's narratology, production process, and additional intrinsic elements that differ from its novel version, *Pachinko* (2017), makes this series tend to become something ambivalent and lack a definite position—as if it gets recolonized after being free on its own. Other than that, dynamics during the Japanese occupation, whose practices are primarily inspired by the U.S., can be seen as setting the standard for ongoing life. By observing the series with film narratology including Verstraten's (2009) *mise en scene* and focalization linked with theories surrounding the topic of postcolonialism, diaspora from forced migration, and the tendency to imitate or mimic, how the image of the U.S. wants to be built throughout the series can be identified. Moreover, focus on the theory of Bhabha's (1994) mimicry will help to see how the production tries to make *Zainichi* seems to 'put effort' to be as similar as American. This series, as one of modern media platforms delivered into a private area, acts as the contagion transmitter with having the narrative form sick and infect the contagion within it towards the audience. With that, this research aims to analyze these forms of 'contagion' and the attempt at recolonization done by Americans which makes the contribution to the postcolonial discourse is to dissect this 'new way' of recolonization. Therefore, this research argues that forms of colonial contagion persist into the postcolonial era, perpetuated due to the obsession with gaining American recognition as a global center.

Keywords: *Pachinko* series; American ideology; Contagion dimensions; *Zainichi* portray

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INTRODUCTION

Pachinko (2022) is a highly expected series due to its 'different formula', comes in the form of a series produced by Americans and shows the dynamics of the three countries' relationship through the portrayal of the *Zainichi* community (Korean diaspora in Japan) who have pinned their hopes on American dreams even for generations after the Japanese occupation of Korea. The enthusiasm is seen from the bloom of Apple TV+ users as soon as it was announced that Lee Min Ho, a famous Korean actor, would star in the series. However, the wait for the series, ironically, is instead paid back with a shame that the series' resistance to the Japanese occupation is not paired with the belief that capitalism and globalization by American standards is a sustained form of colonialism and have the potential to perpetuate contagious American Ideologies as an attempt at recolonization. In this series, the U.S. and its ideology are shown to be a savior in the life of *Zainichi*, an outcast in Korea and Japan. This excluded group's vulnerable moments are used as a

‘momentum’ where the presence of American Ideology acts as an essential part that the focus of the series eventually becomes a matter of ‘exotic East Asia’ seen from an American perspective. With that concern being stated, this research will see how the ideology of the U.S. is accepted, constructed, and performed as a contagious disease for *Zainichi* throughout the series, even though the value of the work is navigated towards a ‘campaign’ of anti-colonialism.

The U.S.’ worldwide control has already aimed at the popular culture market, and this can be seen through the utilization of others’ cultures in media by targeting a global audience which is another form of re-colonization in a modern way. The marginalized’s need to be represented is rooted in their inability to speak for themselves, but because of that they often become the target of identity politics (Shohat, 1995). It is not surprising that marginalized groups often only exist at the minimum portion, such as with little screen time and the overlap presence with the presence of more powerful subjects—the most important thing is that they are only ‘put on display’ to be known, not to be understood (Gross, 2001). Spivak (1993) also voices this concern about the fact that subaltern groups will never actually be able to speak because the issues related to their oppression are expressed by people who do not come from their group or, more ironically, by the people who oppress them. This concern about portrayals being dominated by powerful groups is also expressed by Hall (1989) when he discusses the dominance of European literature in romanticizing exoticism that portrays ‘those people’ as unreachable. In addition, Said (1978) also has the same opinion in his concept of Orientalism. American Orientalism has a different target than Europe, explicitly centering on countries in the Far East, such as China and Japan. This Orientalism is further bolstered by the effects of World War II, which involved direct contact between the U.S. and Japan, followed by the U.S.’ involvement in the Korean War.

The entry of American Ideology in Korea makes Koreans, who further move to Japan as *Zainichi*, always live under the expectation of “pay[ing] more attention to the trends and stimuli of the exterior” but not as a whole (Yoo, 2001: 435). Every piece of information they must process is fragmented, delayed, and not wholly accurate (Yoo, 2001). As part of realizing the obsession towards pursuing the American Fantasy and the hope of replicating their home elsewhere, migration makes them more immersed in those pieces of “fragmented, delayed, and not wholly accurate” information. This information is further depicted within the media’s representation, where the community of diasporas consumes it freely. Then, the media is involved as a ‘transmitter’ for that piece to be delivered to the audience.

Georgiou discusses how media’s role in forming diaspora’s identities is important by quoting Stevenson and Couldry, “[m]edia and communications are spaces where identities are mobilized and to a significant extent shaped, they are tools for learning to be citizens and also reminders of the limitations and boundaries of citizenship and belonging” (2013: 81). In her article, it is said that there are two types of media, old and new, that participates in the way immigrants being engaged with. She proposes a three-dimensional map of the media that acknowledges those ways that first go with how media is used for seeing themselves as a minority. As they are aware that they have to be still connected with their home, they eventually separate themselves from mainstream media because they are seeking exclusivity from the personalized content they do not get on the basis (Georgiou, 2013). Georgiou (2013) continues that even though they can freely express themselves or voice their thought, they may struggle from lack of power; thus, it is not enough to have this alternative media telling their stories. The connection that is needed between the ‘I’ and ‘We’ further becomes the other way for their effort to be acknowledged. In having a space that collectively gathers various identities, the challenge targeted to the long-standing power dynamics between minorities and majorities is also embodied that

media in this way becomes more diverse rather than the usual one (Georgiou, 2013). Lastly, Georgiou (2013) sees that media also links a big 'We' with a minority 'We' and with 'I', which is based on the use of mainstream media by the diasporic minorities. According to her, mainstream media is a double agent—meaning that it can function to strengthen the shared community but at the same time can also enhance their otherness by its stereotype and even get them separated from national communities. Therefore, the media's role is crucial in maintaining or endangering culturally diverse urban and national communities (Georgiou, 2013).

Several studies have been conducted to uncover the issues represented by *Pachinko* (2022). Kim (2023) emphatically stated that this work is a form of Westernization made to satisfy Western society. Meanwhile, according to Wu (2023), the series has more of a dual identity that heavily involves multilingualism and helps with character development from the audience's perspective. Kim and Lee (2023) also agree that Multilingualism is a factor that makes the series a hybrid series that shows how the use of code-switching over four generations indicates globalization. Unlike other studies focusing on language, Ogawa (2023) argues that using a serial style that is a mixture of Hollywood, K-drama, and local acceptance makes *Zainichi*'s representation successfully display a different vision from every aspect. Lastly, there is Oh (2024) with the argument that this series is able to decolonize the subject by representing the struggle of *Zainichi*, and also utilizing the hybridization both from the novel and series version. Of all these previous studies, there has been no discussion of how the U.S. is at the center of the novelty of this series—unlike other Korean series—by seeing this phenomenon as a 'contagious disease'. No research has been found related to works that experience a contamination process due to certain ideologies that can be seen from the narratology of the film. That makes novelty of this research is to focus on film narratology that shows how the American Ideology is in role as the base of hegemony, the source of colonialism, and how the narrative pattern is 'sick' because of it. Therefore, research question resulted from this formula is, "How does the series show the manner by which the characters' lives are influenced by contact with American ideology?"

RESEARCH METHOD

In conducting this research, the first step is to collect scenes containing signs of American Ideology in the series. Starting from watching the series with close-watching and repetitive techniques, I carefully observed each scene. The close-watching technique is an equation given when observing a movie, as the close-reading technique is applied to understanding reading. Starting research from close watching/reading indicates that the understanding of information related to the Object under study is already rounded and intact, as said by Haryadi in Hermawati et al. (2023). Therefore, when moving into the analysis stage, other elements outside the narrative can be considered to strengthen the argument. Afterward, documentation activities will be carried out by capturing screenshots of the scenes that were noticed earlier.

The following analysis is to apply the narratological approach initiated by Genette (1983) to the series, especially about the theorization of focalization. Narratology is utilized in this research to see how the series is presented to the audience, so it will be not just about the characterization of the *fictional* character. In this series, American media's "ownership" can be seen from how the breadth of the story's scope, distance, space, and time can be argued to be done only by the Americans with a vested interest in it. Coupled with the display of Korean and Japanese perspectives on the U.S., it shows how the narrative conveyed through the "eye" of the camera in this study knows, presents, and recognizes so that it can be ascertained that the narrative process is carried out by an agent, denying Bordwell's alignment with the statement that there is no agent who specifically

organizes the narrative (Chatman, 1990). In how the camera works to show what it wants to show to the audience, Fecé (1990) emphasizes that camera movements do not merely depict what is observed independently because there are various works of other participating parts.

This research also utilizes Thompson and Bowen's (2009) understanding of editing a production shaped with specific intentions. The reasons behind the shooting techniques are then linked to commonly understood interpretations to determine whether the edit is successful. With this, it can be said that the edit not only seeks to make a film visually more enjoyable but for there to be an impact on the audience viewing both the 'top' and 'bottom' of the story presented, captured based on visual grammar (Thompson & Bowen, 2009). For example, the lighting and position of the camera shooting on a character named Tom makes Tom look higher and brighter despite his back being the only part of his body that appears on the frame. This is in contrast with his real position as a guest in Japan; highlighting that wherever American goes, they are still considered as the superior one.

In addition, Verstraten's (2009) understanding of film narratology, which emphasizes the understanding of film as a narrative to its complexity with visual and auditive elements, is also used. Verstraten (2009) argues that what is shown in a movie is never a "normal narrative act" in the first place, as it already counts as an interpretation of the visual narrator. As a narrative agent, the visual narrator has the power to show whatever they want and will also discuss the *mise en scène* as well as the cinematography that must be considered (Verstraten, 2009). For example, the auditive narrative is overlapping with one scene from another narrative level, making it look like the audio is intended to be the background or message of the scene. They might be in align or contrast with each other, but one thing is sure: it is all done to highlight the superiority of American Ideology. Thus, these two understandings help this research see the movie as a narrative with certain intentions. With that being said, the aspect that will be seen from this series is the order of the plot, camera angles, sound, and lighting techniques.

The last step is to present the scene by describing the research results in a text structure explaining the answers to the proposed problem identification. This method is considered effective in conveying the ideas that have been compiled regarding how the image of the U.S. is constructed and depicted in *Pachinko* (2022) and whether there is an impact displayed by the image that grows through the cultivation of ideology in the community relations of Korean migrants in Japan. After all stages have been carried out, a conclusion will be drawn, which will be the final point of this research, with the possibility of new developments that revise and update this research.

RESULTS AND DISCUSSION

The Start of Contagion, the Unbreakable Curse

Zainichi in *Pachinko* (2022) is aimed to be presented as weak and vulnerable to any of new ideology input that will benefit them, especially American Ideology. They can only live 'safely' by practicing this ideology. Their dependency on American Ideology is coupled with the haunt of the past—also the future—by how the narrative works. The whole episodes where the narrative present time is always connected with the past shows that *Zainichi* is always dependent on the past. The representation of *Zainichi* here contrasts with how diaspora in media, which is called as minority media, is supposed to be presented. This minority media is supposed to connect the ethnic people to be still engaged way back home with less of a nostalgic element and more of the reality that displays what is changing in their home (Sinclair, 2009). On the other hand, Sinclair (2009) explains that minority media is also responsible for representing one's otherness and contributing to how people from their community deal with their recent situation as immigrants. The statement implies that the media should help the diaspora to live in the present, not the

other way around. The repetition of the past in the series itself, argued by Ogawa (2023), is to only repeat the suffering, not to empower. Thus, the way the series narrates *Zainichi* as diaspora will not be far from only to give American Ideology superiority rather than to give a 'new spotlight' to them.

American Ideology spreads in *Pachinko* (2022) through the contact from person to person, making it clear that oppression in that narrative time still depends on the direct meeting. Moreover, to sustain the 'effect', the ideology is transmitted through generations and can be seen as an unbreakable curse. The narrative level of the series is mainly divided into two parts: the narrative level of 1915 and the narrative level of 1989. The transmission process starts in the first scene of the first episode, where the mother of Sunja comes to Saman to tell her story of being cursed and wants the Saman to lift it. After saying she is afraid of having a curse on her blood, the scene changes to 1989 in New York, presenting Solomon wearing an office suit and walking in the middle of the workers' mass. When he tries to negotiate his reposition for the job in Japan and is very eager to do it even though the higher-ups do not agree to that proposal, there is heard dialogue from the narrative level of 1915, with the mother of Sunja saying, "Please call on my ancestors to lift this curse..." (Kogonada, 2022, Episode 1, 00:04:22) while shooting on Solomon's face and the scene then changes again.

Furthermore, from this point, so many transitions are occurring between the narrative level of 1915 and the narrative level of 1989. Usually, it changes after Solomon's dialogue over convincing his higher-ups to send him off to Japan, while the narrative level of 1915 serves as a Korean ritual with a lot of dancing and playing drums. The sound heard first before the image, or the sound bridge as mentioned by Bordwell et al. (2010), is used to confuse the audience in differentiating from one scene to another while offering expectations quickly confirmed with the upcoming scene. The mantra—which can be seen as a vaccine—that is recited to Sunja's mother cannot kill the curse, the monster, or the contagion because the vaccine is an extract of the virus itself. Fighting against the contagion using the fragment of the contagion itself makes the possibility of the virus becoming stronger, not impossible. Strowick (2016), in her paper, says that the convention is mostly formed by its iterability and the curse's occurrence as the force that results from the break of the convention and is haunting. Therefore, with this logic, to make a new formula wished to be bodied in a conventional form but is extracted from the part of convention's 'wrong piece,' the final result is expected to be a greater force of the curse and nothing to fight the curse back. From this point, the form of contagion throughout the series will be disclosed more.

Becoming the only media that is represented to winning over the people's hearts, *Pachinko* (2022), on the other hand, also tries to 'warn' us that we are under their control. The first scene of the first episode shows that the mother of Sunja emphasizes us being infected by saying, "I think there is some curse on my blood." (Kogonada, 2022, Episode 1, 00:02:46), then stares at the camera and looks away again. After this, the scene changes to 1989 New York, showing Solomon as her descendant. Verstraten's (2009) argument on excess used in filmmaking is that other than emphasizing the film's sake on how it gets displayed—a narcissistic attempt to make itself stand out—and to create a distance from the story or the plot. The technique somehow pushes the heart of the series to represent *Zainichi* away and makes everything about *Pachinko* (2022), not what is being represented. As how Verstraten (2009) explains in one of *Dracula's* (1992) scenes, this scene in the series also gives two possibilities, which are Sunja's mother crying over her descendant's fate or crying over us who unconsciously gets re-colonized again while watching the series. This series makes a gap with the stories but somehow, at the same time, makes the story look 'sacred'. The distance that is visible here is explained by Boehmer (1993) as the problem that postcolonial narrative has in embodying the colonial body; the bitter stories

presented in the literary representation of being disfigured, distanced, and sanitized shows how the lack of self-articulation colonization has affected the marginalized.

Pachinko (2022), as a series, wants itself to stand out without being noticed that they are trying to stand out. Through the fear of contagion that some characters experience, the series tries to be a part of what Pappas et al. (2009) explain it as a fictional dramatization of a disease, which can be seen from society's perspective. However, the American Production makes the series enjoyable to watch without the audience feeling that they are now in the process of a contagion transmission. Instead of a fear that mass media spreads regarding disease as a threat based on Pappas et al. (2009), *Pachinko* (2022) spreads the otherwise and even makes the audience consume the ideology subconsciously. It is indicated that the role media has in spreading information that affects the audience is embodied by the series itself, and it does not want the other representation of media in the series to be in the same position as the series. Therefore, the narration within the series is shown to fail to protect *Zainichi* and us, as the audience, from gaining other ideologies than American Ideology.

Since failing to break the curse, Sunja has had to endure several misfortunes. The first contagion that reaches her is her father's death from Tuberculosis. Tuberculosis is known as an indigenous disease from Africa and is widely used to discriminate against 'the poor' for being unsanitized. The ones who are forced to live in unsanitary conditions are also prejudiced to bring the disease (Pelling, 2001). Therefore, in other words, they carry a double burden: as the infected and also as the infector. However, as they are isolated and restricted from having contact with their surroundings even after their deaths, they are nothing more than the infected and the ones who infect themselves again with the same disease. This situation draws well the double-marginalized Koreans, who get the power to be the infector of American Ideology to fight against Japanese power but end up tricking themselves into being trapped within the Ideology more than before.

Hansu, a Korean who has been abroad, falls in love with Sunja and becomes the second contagion transmitter here. The 'mistake' of him getting Sunja pregnant is being reminded that it will have a cause in the future, and it is displayed by the scene of Hansu and Sunja having the first intercourse being intertwined by the appearances of Solomon being on the phone with Hana in 1989, who has been long missing. There are specific dialogues from Solomon and Hana 'leaked' into the scene of Hansu and Sunja in the 1920s. The overall dialogue revolves around the reason why Solomon leaves for the U.S., and that they were still a child, which is why that kind of mistake happened. The comparison between the two situations in a different period hints at how both couples reminisce about each other, with the current situation becoming their new journey of being transmitted a virus. While Hansu officially transmits American Ideology to Sunja, Solomon gets into the same circle of his past—reconnected with Hana, who always has loved American culture. Wu et al. (2018) argue that something relevant to each other and being put at a close distance creates spatial and temporal continuity.

In this case, two scenes happening in different periods and places seem to be in one space. However, even in the same space, these scenes put one after another, based on Verstraten (2009), invite the spectator to make a comparison so that the one being noticeable is the difference, not the similarity. Therefore, differences inevitably seclude the less one, and because of that, being similar yet different in this case can be seen as what Bhabha (1994) says as "almost but not quite," which is the implementation of being the I while still being the Other at the same time. Contagion in this state takes many parts in making the past and the present look similar because the effect is 'genetic.'

Sunja's marriage with Isak, a priest, is also filled with American Ideology Contagion. As stated by Yoo (2016) Christianity at that time was also a way to know more about American political and economic ideas, and thus, spreading the religion was seen as an

effort to make Korea as empowered as the United States in terms of civilization. There is tension when Sunja is asked whether she is ready to commit to God. She says, “I can.” However, the lighting is displayed the other way instead because it shows her being in a darker position. She is also mostly silenced during the whole conversation that Isak, the priest, and her mother have, but when she finally gets a chance to speak, she has to be ‘hidden’ by the darkness. This tension, according to Verstraten (2009) is to reveal a complexity under the surface, which, in our opinion, may be used to simplify the truth of contagion that happens throughout the series. The one who instead receives a bright light is Sunja’s mother, as Sunja cannot represent herself. She has always been under someone’s hold and has never been free.

In this scene, there is also an implication that the contagion happens by looking at Sunja’s dress at the wedding. Usually, for a Korean woman to marry in that period, they wear a colorful Hanbok instead of a white one. Based on Lee’s (2022) explanation, the white Hanbok is originally used in Korea in alignment with the resistance movement of Korea towards Japanese imperialism and occupation that it became prohibited around the 1920s. However, in the series, the use of white Hanbok is to imitate the Western, or specifically Christian wedding where the bride uses a white dress and the groom uses a set of suits, not in order to resist the occupation. The attempt to be the same as the Western by utilizing a resistance ‘attribute’ makes the situation ironic.

Moreover, the use of suit by Isak and Hansu at the start of his appearance in the series should be looked into as it defines the progress of capitalism in forming a membership of each ‘user’ into a new urban elite (Lynn, 2004). Despite this effort to be involved in a modern world movement, there is still a line drawn between the suit-user, and it can be seen by Hansu saying that the clothes do not fit Isak as they originally belonged to Isak’s brother. For Hansu, Isak’s suit is similar to how the white Hanbok is seen by the Japanese—pathetic and too dependent on the past. Specifically, this white Hanbok and Western suit phenomenon is seen by Lynn as a “reinforced new social categories, accelerating the stratification and fragmentation arising from the transition from the Chosôn period social structure to the new colonial-capitalist social hierarchy” (2004: 10). Only a particular class that can have a privilege of being as a whole—accepting Ideology and practice it—meanwhile the marginalized will always be the one in between. The marginalized will become the less ones in the process of pursuing a better life through a hegemony ideology.

The transition of Sunja at the narrative level of 1931 and Solomon in 1989 to ‘shift’ their ideology is marked by the movement of Sunja to Japan, and Solomon is not able to get a sign from Geumja. The scenes of these two moments are put one after another, creating tension as the story goes on with some excessive edits. The dialogues between the past and the present connect specifically when it comes to the discussion of the Korean struggle in Japan. People on the ship in the narrative level of 1931 tell Isak that they are going to work in the mines in Japan, and after that scene, Geumja, in the narrative level of 1989, tells Solomon about the fact that her family is one of those who move to Chikuhō as promised. Afterward, when Geumja reminds Solomon that the Japanese have always been marginalizing *Zainichi* by calling ‘us’—in Geumja’s point of view—as cockroaches, too loud, too dirty, and need to be pounded on the ground, the Korean singer in the narrative level of 1931 decides to stop her jazz-singing and changes it into a Korean traditional song as if she is possessed with madness after hearing Geumja’s words. Despite being in a different time frame and place, this connection blurs the border and makes them seen as one. Even though the overlapping audio is originally categorized as external focalization, but to have a similar situation between the two times, referring to what Verstraten (2009) says it can also be considered as an internal focalization. This happens because the singing of Arirang, along with the repeated thumps in the narrative level of

1931, is seen as similar to the mental state of Solomon gaining his nationalist spirit by ending up letting Geumja not sign the deal.

While the Korean singer and Solomon are finally able to liberate themselves from what holds them captive, Sunja is constantly feeling sick on the ship. That sick feeling can be interpreted as caused by the curse she brings, which is her baby, the descendant of Hansu. In another scene, Sunja, in the narrative level of 1989, is back in Busan to send Kyunghee's ashes into the ocean and find her father's grave. She is finally able to come out of what traps her. However, Solomon is a special case because his freedom from his American company will only be the start of his becoming more obsessed with power and money, which means the contagion fully infects him. Therefore, the only ones that will face a simultaneous contagion of American Ideology through several mediums from this point are 1931-Sunja and 1989-Solomon.

To get away from Hansu's influence by moving to Japan, Sunja, in the narrative level of 1931, has to be once again involved in indirect contact with Hansu by selling a Swiss watch, which Hansu gives. She has to sell it in order to pay Yoseb's debt. Hansu knows that, at one point, she will sell it because, in his point of view, Sunja is married to a "dreamer" and someone who is weaker than her. Because of that, they will be running out of money and being dependent on that watch. Watch made in Switzerland in this context can be seen as freedom, stability, and neutrality that Sunja has to let go to be in a long-life debt with Hansu, which is the source of American Ideology Contagion. Park (2009) explains that a country far from having a collapsed society will be a great alternative for Korean obsession over the U.S. and its American Dream and the country mentioned is Switzerland. The seller's reply to Sunja's statement saying that the watch is from Switzerland, so it should be priced high is, "You're not in Switzerland, are you?" (Chon, 2022, Episode 4 00:35:05). That can also mean that freedom should be valued dearly, but Japan is not the place to offer such price as how Sunja and other *Zainichi* has always thought. According to Yoon (2012), the wave of migration to Japan is different from previous migration waves to China, Russia, and Hawaii because it puts hope in Koreans to have a better life by working in mines, not to have an Independent Movement. Other than that, the intention of Hansu to give such a luxury item so that Sunja will always come back to him with a reason that is aligned with what American Ideology does to the one who receives it; it will give you a taste of freedom only just to actually send your freedom away and control you. Meanwhile, in the narrative of 1989, Solomon finds himself caught between taking care of his career or searching for Hana. After being told that he is blacklisted from every bank in Japan, his freedom and dreams also start to vanish. He has to let go of what made him stable for years and start again from scratch. Therefore, he decides to seek Hana, the initiator of his love for American Ideology, to be consciously trapped again. At this point, the disease already turns the person to be more possessed in having the disease.

Journey to Hana: Temptation Strengthens the Ideology

Solomon goes to Yoshiwara, which is a place for prostitutes. There, he meets Haruki, his father's friend who has been missing for so long after he went through a failure. In one scene, Haruki explains that he is totally a different person now, that no matter how much loved he was back then, the recent him is who he actually is. The camera, when Haruki explains something specifically about him, including the mention of his name, shoots himself speaking. However, when the dialogue becomes more relatable with Solomon's current situation, the shoot changes toward Solomon with a Close-Up shot that Thompson and Bowen (2009) say is a shot to highlight who is on the screen, what emotions that the person shows, and also invites the audience to focus with the person totally. With Haruki's voice being heard but Solomon's face on the screen, the scene makes it seem like Solomon

gets advice for and from himself, but in Haruki's body. Haruki is much like an image of how Solomon could have become in years if he had followed his heart instead of his desire, which is the idea Solomon instantly rejects.

After Haruki is done talking, the shoot changes to a medium-long shot, which is used to show generic detail, such as the place they are currently (Thompson & Bowen, 2009). It is now displayed that a line is drawn between Haruki and Solomon from the buildings beside them, the buildings also having contrasting colors, and at the same time, Haruki and Solomon also wear 'contrasting' outfits. While Haruki wears a torn outfit, Solomon's fit is decent. Solomon offers Haruki money to help him but withdraws it instantly because he finds it pathetic to solve anything with money, even though Haruki already makes it clear that he likes his recent life more. After Haruki realizes that his words will not make Solomon think the same way as he does, he wishes them to have a happy life, and they part ways by then. In this scene, it can be interpreted that Solomon is already fully infected by the contagion and cannot accept any input from others.

After a few steps upstairs, Solomon looks back, and Haruki disappears completely, as if he is a ghost. Solomon's walk and talk with him is just all imagination. The ghost haunts not from the past but from the future to remind Solomon to be wise about his life choices, but he fails. From the lens of Derrida's framework, the ghost is called a specter, and the future only exists for ghosts and also for the past (Derrida, 1994). With that said, anything that can foresee what has not happened is merely as mythical as a ghost or a repeated event from the past. Derrida (1994) argues that the specter itself is seen as a coming threat in the past world, and in the present world, it is believed to be something that most likely only happened in the past but is actually coming from the future. Therefore, the appearance of a ghost does not indicate only one period of time but must be a mix of two times: either present-past, present-present, or present-future because the present is full of "doubtful contemporaneity," which also leads to the confusion between the "real-time" and a "deferred time" (Derrida, 1994). This changes the order of the narrative within the series, going back and forth and emphasizing American's view of how *Zainichi* struggles to differentiate those periods of time.

The journey of finding Hana stops after Hana is escorted to the hospital because she is diagnosed with HIV/AIDS. When Hana's appearance is starting to be revealed in the series, the first thing shot is a Coca-Cola bottle that Hana is drinking. At the same time, Solomon's voice is heard saying, "Hana you should go to America." (Kogonada, 2022, Episode 6, 00:17:34). Responding to the advice, Hana resists. She believes that all she can do to be in contact with her 'fake' American Dream is through the disease she is carrying as she is not capable to realize the real American Dream because of her economic condition. She says that she gets HIV/AIDS from a person whose family is very well-off, and that presents how the economic class divides people in having control of their dreams. While Solomon can be ideologically able to follow American Ideology, Hana can only be in contact with American disease. The spread of HIV/AIDS in Japan is blooming the first case occurred from a Japanese who had lived in the U.S. for a long time, and because of that, this disease is seen as a 'foreigner disease' that puts Japanese at risk (Kim, 2015). Moreover, the involvement of the U.S. is also from a scandal known as the "HIV-tainted Blood Scandal" in 1989, which is the same year in the narrative time where Hana gets infected. Five pharmaceutical companies are reportedly importing unheated blood from the U.S., which affects many hemophiliacs as they need blood donation. Having this belief, Hana is not willing to go any further with her 'American Dream Finding Journey' and hopes to die as she is right now, being a foreigner disease.

In the last days of Hana's death, Solomon tries to be on Hana's side during her last days. He decides to make Hana's dream of being in Hawaii using an injection of morphine that makes everything seem like a dream. Running Hana's bed to the rooftop of the

hospital crazily, the scene looks dreamy because of the blur shot, and that shows how now Solomon is brave to take another way, becoming 'a new man'. After previously looking down on women who he thinks are always either pitiful or not as depressed as him, he accepts himself to be more frugal and crazier for Hana—it used to be Hana to Solomon. After that acceptance, he finally rebelled by being willing to be considered crazy for Hana, his ex-girlfriend. He defies the value that subordinate men should fear being under women or so-called gender anxieties. (Radhakrishnan & Solari, 2015). By abruptly pushing Hana out of her treatment room and then taking her to the roof of the hospital to fulfill her fantasy of America—specifically Hawaii—he is seen as no longer in his right mind. This view is portrayed through a blurry spotlight on Solomon, which, according to Bordwell and Thompson (2009), indicates an abnormal way of thinking. This abnormality can be equated to America's status as her fantasy and ideal that Solomon has discarded by also degrading Hawaiian values as ridiculous and easily attainable. He provides a Hawaiian flower necklace to convince them they are already in Hawaii. This unusual way of thinking illustrates that men do not have to be rational and can be elevated by submitting themselves to women. Solomon's elevated position is confirmed by the camera spotlight, which makes Solomon look taller than Hana. Here, Hana and Solomon can also be considered dead, with Hana, who gets infected by the American Dream, physically dies. At the same time, Solomon gets his old Ideology killed and lives with a more 'developed' Ideology—a virus—that is attempted to be killed by the spell as a vaccine.

This narration of Hana and Solomon is also paired with the missing Isak in the narrative level 1938 because he is caught being a Communist. Communism in Japan was brought by Korean communist initiator Yi Tong-hwi who is a die-hard Korean Nationalist and Japanese resistor (Scalapino & Lee, 1960). After failing to secure the position of leader over several candidates, the community considered Kondo Eizo, who had just come back from New York learning about Communism, to be a promising leader. (Scalapino & Lee, 1960). Radicalism, which is used to fight against imperialism, is utilized by Korean Communism to be in one alliance so that they have more resources. Isak being a Christian and a Communist at the same time might seem contradictory, but as stated by Yoo (2016) Christians are also meant to criticize anything that could harm someone's humanity, including the struggle as an outcoming of the capitalist system. However, those two ideas do not fully align because Communism does not acknowledge religion's power and only sees it as an opiate towards the pain that the workers have to go through (Yoo, 2016). With the weakening of Communism in Japan after Korea became the biggest influencer for years due to the heated situation between Japan and the U.S., it can be interpreted that the series wants to deliver the message of other ideologies' failure. Isak's gone missing means there is no protection for Sunja, which makes Sunja and her next generation susceptible to any new American Contagion. This is proved by Mozasu's and Solomon's obsession with capitalism, which comes from the fact that there is no 'Communist figure' in their family.

CONCLUSION

From the arguments above, it can be concluded that *Pachinko* (2022) serves as a media where recolonization holds the represented marginalized captive, once again, despite the objection to telling the story of the marginalized. With the technique used in the narrative, including film narratology—order and focalization—and *mise en scene*, it can be seen that the American production of this series has agency to make *Zainichi* more marginalized; thus, they are double-marginalized both by the U.S. and Japan who the U.S. also oppresses. Throughout the episode, the pattern of one contagion source infecting the other is depicted and compared with the recent (narrative level of 1989) situation, making it clearer that the infected one evolves with the demands of their surroundings. While in

the earlier level of narrative, the spread of American Ideology as colonial contagion is detected on the arrival of Christianity and capitalism with slight resistance towards Japan; in the latter level of narrative, it is changed to a blunter yet more blurred side. Solomon, as the embodiment of 'modern American' in the *Zainichi* community, is more open towards the diversity of the American Ideology transmitter, as long as it is still rooted in the name of money. The more he almost loses his admiration for American Ideology, the more he desires to get it. Media, as the contagion transmitter is also shown to fail delivering other ideology input just to protect American Ideology developing in the community. This raises awareness of a proper representation of *Zainichi* community, without the participation from any of hegemony powers. With that being said, this series validates the impossibility of the infected one to recover from such contagion.

RECOMMENDATION

This study recommends for further exploration of the relation between Korea, Japan, and the U.S.' history. In that relationship, the role of economy related to Pachinko as a gamble itself will also be an interesting topic of the future research. A(n) [uncertain] futures, promised by American Ideology also by how Pachinko promises its players to give the possibility of gaining joy by winning in the midst of disappointment and ruin will give a new insight in seeing American Ideology's effect on media representation. The role of media in the series is also a charming point that cannot be left behind; as it strengthens the arguments of how American Ideology that has the agency holds the way media represents *Zainichi* as the marginalized. Additionally, the method of the future research is hoped to develop with collaborating with broader fields, such as through the data collection of Corpus Linguistics. New approach will result in new gain and open more of new perspectives.

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