THE ADAPTATION OF SUBALTERNITY: KOREAN *ZAINICHI* REPRESENTATION FROM *PACHINKO* NOVEL INTO *PACHINKO* FILM SERIES (2022)

THESIS

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2025

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MOTTO

وَعَسٰٓى اَنْ تَكْرَهُوْا شَيْـًٔا وَّهُوَ خَيْرٌ لَّكُمْۚ وَعَسٰٓى اَنْ تُحِبُّوْا شَيْـًٔا وَّهُوَ شَرٌّ لَّكُمْۗ وَاللّٰهُ يَعْلَمُ وَاَنْتُمْ لَا تَعْلَمُوْنَ ۝

“Be yourself; everyone else is already taken.”
— Oscar Wilde

THESIS DEDICATION

To my parents, thank you for the endless encouragement and unwavering support. Your sacrifices, love, and belief in my abilities have been the foundation of my growth. You taught me resilience, patience, and kindness, guiding me with values that I carry in every step of my journey.

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To my friends and partners, thank you for being my pillars of strength during the ups and downs. Your companionship, encouragement, and humor have lightened every challenging moment. Whether it was late-night study sessions or brainstorming discussions, you made this journey more meaningful and joyful.

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May this work be a reflection of the values and knowledge imparted by each of you.

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ABSTRACT

Nurcifanni, Lukman. (2025). The Adaptation of Subalternity: Korean *Zainichi* Representation from Pachinko Novel into Pachinko Film Series (2022).Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor Prof. Dr. Mundi rahayu, M.Hum

Keywords: korean zainichi , subaltern, marginalization

This study examines how the adaptation of Min Jin Lee's novel *Pachinko* into an Apple TV+ series transforms the representation of Korean *Zainichi* subalternity across media forms. By analyzing the Baek family's multigenerational journey, the research reveals how the adaptation process both preserves and reimagines narratives of cultural identity, systemic oppression, and resistance. The comparative analysis explores how the series' non-linear structure, visual techniques, and performance choices create a distinct portrayal of *Zainichi* experiences compared to the novel's literary approach. From Sunja's quiet defiance to later generations' negotiation strategies, both works capture evolving forms of subaltern agency, though through different storytelling mechanisms. This examination of the adaptation process provides insight into how representations of marginalized communities are reshaped when stories transition between media, reflecting changing perspectives on cultural preservation and the struggle for recognition.

ABSTRAK

Nurcifanni, Lukman. (2025). *The Adaptation of Subalternity: Korean Zainichi Representation from Pachinko Novel into Pachinko Film Series (2022)*. Skripsi Sarjana. Program Studi Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Malang Maulana Malik Ibrahim. Dosen Pemimbing, Prof. Dr. Mundi rahayu, M.Hum

Kata kunci: zainichi korea, subaltern, marginalisasi

Studi ini meneliti bagaimana adaptasi novel Pachinko karya Min Jin Lee ke dalam serial Apple TV+ mengubah representasi subalternitas Zainichi Korea di berbagai bentuk media. Dengan menganalisis perjalanan multigenerasi keluarga Baek, penelitian ini mengungkap bagaimana proses adaptasi melestarikan dan menata kembali narasi identitas budaya, penindasan sistemik, dan perlawanan. Analisis komparatif mengeksplorasi bagaimana struktur non-linier, teknik visual, dan pilihan pertunjukan serial tersebut menciptakan penggambaran pengalaman Zainichi yang berbeda dibandingkan dengan pendekatan sastra novel tersebut. Dari pembangkangan Sunja yang tenang hingga strategi negosiasi generasi selanjutnya, kedua karya tersebut menangkap bentuk-bentuk agensi subaltern yang terus berkembang, meskipun melalui mekanisme penceritaan yang berbeda. Pemeriksaan proses adaptasi ini memberikan wawasan tentang bagaimana representasi komunitas yang terpinggirkan dibentuk kembali ketika cerita beralih di antara media, yang mencerminkan perubahan perspektif tentang pelestarian budaya dan perjuangan untuk mendapatkan pengakuan.

الملخص

نوركيفاني، لقمان. (2025). تمثيل السوبالترن للكوريين الزينيشي في مسلسل "باتشينكو" (2022). رسالة جامعية. قسم الأدب الإنجليزي، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج. المشرف: الأستاذ الدكتور موندي راهايو، ماجستير في العلوم الإنسانية.

الكلمات المفتاحية: الكوريون الزينيشي، السوبالترن، التهميش

ستدرس هذه الرواية المقتبسة من رواية باتشينكو كاريا مين جين لي في المسلسل Apple TV + الذي يمثل بديل *Zainichi* الكوري من خلال وسائل الإعلام. من خلال إنشاء العديد من الأجيال من الأجيال القادمة، يقوم هؤلاء الأشخاص بتكوين عمليات تكيف متجددة ويعززون هوياتهم، ويؤسسون أنظمة، ويطورون. تحليل مقارن لبنية استكشافية غير خطية وتقنية بصرية وعناصر التي Sunja الذي تم تطويره باستخدام رواية كاملة. من خلال الاستعانة بشركة *Zainichi* تسلسلية متتابعة تم تصميمها من قبل لديها أجيال من المفاوضات الإستراتيجية، تم إنشاء وكالة تابعة لها من قبل وكالة تابعة لها، وهي آلية تعتمد على آلية متطورة. تتكيف هذه المنتجات مع أعضاء مجموعة واسعة من ممثلي المجتمعات التي تنشط في مجال الدفاع عن النفس من خلال وسائل الإعلام الأخرى، والتي من شأنها أن تجعل وجهات النظر البيروقراطية تخيم على البيئة وتسمح لها بالتوصل إلى حل.

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CHAPTER I

INTRODUCTION

This chapter discusses the background of study, research questions, significance of study, limitation, and definition of key terms.

A. Background of Study

The term "*Zainichi* Koreans" refers to Koreans who started migrating to Japan during the period of Japanese colonization in Korea, which lasted from 1910 to 1945. By 1945, over two million Koreans lived in Japan. After the war ended, most Koreans returned back to the peninsula, but it is estimated that around 600,000 Koreans had remained in Japan in 1948 (Cho, 2016). The term of *Zainichi* literally translates to "residing in Japan" and can be applied to any foreigner living in Japan. However, *Zainichi* refers to a population of colonial-era migrants from the Korean peninsula who settled in the Japanese archipelago, and their descendants (Park, 2014).

Korean immigrants in Japan continue to face prejudice and discrimination from some segments of the Japanese population, despite their assimilation into society. While they may look and sound Japanese, their integration has not been without challenges. Many in this community also face an identity crisis, grappling with internal conflicts about who they are. Fukuoka in lee posited that many young *Zainichi* Koreans perceived discrimination or prejudice from Japanese people and experienced identity-related confusion (e.g. "I cannot decide whether I should live

as a Korean or Japanese person"), and the distinct social category, *Zainichi* Korean, involved unavoidable inner conflic ((Lee & Tanaka, 2017)).

Starting around 1923, Osaka's Ikaino district became a foundational point for Korean migration to Japan. The area's abundance of small and medium-sized factories attracted Korean immigrants seeking employment, making it a central hub where many could establish their livelihoods. A significant number of these migrants came from Jeju Island, with a large portion of its population moving to Japan by 1934 (J. C. H. Kim, 2007).

This hatred the Japanese had against the Korean people stemmed from their Imperial Japan-mindset (Osborn, 2015). Japanese society has long held a biased view of Koreans, seeing them as inferior and separate, no matter their actual social standing, often pushing them to the fringes of society and making them feel isolated and excluded. Ironically, this marginalization sparked a sense of resistance among Koreans, which in turn made Japanese authorities, fearing potential rebellion, respond with increased surveillance and control, further fueling the stereotype of Koreans, especially the intelligent ones, as troublemakers, creating a vicious cycle of prejudice and suspicion.

The 1965 Normalization Treaty between Japan and South Korea marked a significant turning point for *Zainichi* Koreans, granting them the legal right to establish permanent residency in Japan. When Japan and South Korea concluded the Normalisation Treaty in 1965, the Japanese government finally permitted permanent residence for those *Zainichi* Koreans who were holders of South

Korean nationality, and who had lived continuously in Japan since before the end of the war (Wickstrum, 2016). This was an attractive option for non-naturalised *Zainichi* Koreans, because their South Korean nationality became official, and holders would be able to travel abroad, and thus could visit their families in the South (Ryang in Wickstrum, 2016).

The idea of returning to Korea, while seemingly a solution for *Zainichi* Koreans, presented a complex dilemma rooted in identity and circumstance. Uprooting their lives to a land they had never known would sever ties to their adopted Japanese culture, leaving them feeling like strangers in their supposed homeland. Furthermore, the prospect of returning to a politically and economically unstable Korea offered little promise of a brighter future. This predicament created a double bind, aptly captured in Mozasu's fear of his family being branded "Japanese bastards" - outcasts in both Korea and Japan. Despite their integration into Japanese society and improved economic standing, the enduring stigma of being "unclean" continued to mark them as outsiders, highlighting the deeply ingrained prejudice they faced.

Japan's treatment of 'foreign' settlers, including Koreans who migrated or were taken to Japan during the occupation, has shifted from a position of exclusion to one of greater inclusion, though certain institutional obstacles persist (B. Kim, 2006). The *Pachinko* series by Min Jin Lee explores the lived experiences of these Korean *Zainichi*, focusing on their struggles as a marginalized community and the complex questions of identity that arise from their tenuous position within Japanese society.

Apple TV's adaptation of *Pachinko* offers a moving portrayal of the challenges faced by Korean *Zainichi*. The series chronicles the multi-generational experiences of Sunja and her family, beginning in early 1900s Korea under Japanese rule. The audience sees their fight against poverty, discrimination and colonialism's long-lasting effects. Sunja chosen to leave (emigrate) Japan for another place. Or, later Sunja's grandson Solomon, who lived in rapid changing Japan of the 1980s, chosen to search (quest) his identity and accept this chronology shows importance of history. Pachinko beautifully illustrates the struggle of people for cultural acceptance without losing attachment to their own homeland and heritage.

The first previous studies tittled "The Post-War Social and Legal Contexts of Zainichi Koreans" highlight that the post-World War II era marked a significant shift for *Zainichi* Koreans in Japan (Wickstrum, 2016). Amid seismic shifts in the political and social landscape, this community struggled to gain recognition and rights. Japan wrestled with questions of who is a citizen and who is not; where a person belongs — the country or the culture? Even with the law's granting of "special permanent resident" status, *Zainichi* Koreans continued to pursue solutions to the problems they had faced. Due to reasons such as their age, Japanese law, and influence from Chongryun and Mindan, this was done.

A 2006 study by Young-Min Cho, called "Koreans in Japan: A Struggle for Acceptance," looks at the difficulties faced by *Zainichi* Koreans, who are ethnic Koreans living in Japan (Lee & Tanaka, 2017). Multigenerational, *Zainichi* Koreans have lived and thrived in Japan, as the research conducted by Cho

highlights. But because of outdated laws and a complicated past, many can't be Japanese citizens. This is because *Zainichi* Koreans continue to face discrimination across various settings such as employment, social services, and political participation even under the Sunshine Policy. The law has shifted a bit but many are still struggling for equality and acceptance. The group's research also notes hate speech against *Zainichi* Koreans as an issue. Thus, to achieve multiculturalism and a change in the Japanese society, Japan has no other options but to accept Multiculturalism.

Jung Hui Lee's 2017 study looked at how *Zainichi* Koreans in Japan, who often face discrimination, deal with feeling conflicted about their identity (Lee & Tanaka, 2017). As the study reveals, Korean people — young in particular — perceive it beneficial to imagine freedom not as a uniquely Korean or located in Japan, but as an underlying commonality. But the scenario of discrimination and conflict scenario leads to depression. It implies that the pitch of shared values like "freedom" is helpful but it can't erase the adverse impact of the discrimination.

William James Osborn, in a 2023 study, used two films, *Death by Hanging* and *GO* (Osborn, 2015), to mine the intersecting identities of *Zainichi* Koreans — Koreans in Japan who have no citizenship in either nation. Osborn found that *Zainichi* Koreans are not allowed to define themselves easily. They, out of hatred, do not despise and discriminate against Chinese. Generations of *Zainichi* Koreans are struggling to find a place for themselves.

In Min Jin Lee's (2023) study, featured in the *Journal of Racial and Ethnic Studies*, the focus is on the racial discrimination endured by *Zainichi* Koreans in Japan between 1910 and 1989, as portrayed in the novel *Pachinko* (Melialala & Saragih, 2020). The study employs the theoretical frameworks of racial discrimination theory (Blank & Dabady) and Stuart Hall's conception of identity to examine how these forms of discrimination work upon the identity of *Zainichi* Koreans. Identifying three general commonalities of discrimination (verbal discrimination, avoidance, segregation) it indicates that this has contributed to an identity crisis, cultural disconnection, and the constant battle for acceptance within Japanese culture. With this frame, the study seeks to shed light on the complex dynamics of the relations Japan and Korea as well as the ongoing marginalization of *Zainichi* koreans, providing a nuanced perspective on these individuals social and cultural identity struggles.

In a 2023 article published in the Journal of Asian Studies, the author examines Min Jin Lee's novel *Pachinko* to address the persistent issue of identity crisis and social exclusion faced by *Zainichi* Koreans in Japan (Mohammed-Azizi, 2024). Using literary analysis — marginalization, liminality, alterity, cultural syncretism, exilic consciousness, the myth of returning home, and so forth — the study categorizes the patterns emerging from the body of work it examines and its significance in a new socio-historical context. Read the novel, which explores how its characters react to their dual identities as people with Korean heritage living in Japanese society. Mainly due to the generational aspect, I interrogate the multiple ways *Zainichi* Koreans are mapped into stories of discrimination and identity

throughout their history of belonging and consider the consequences on the imposition of cultural precarity for immigrant communities.

In a study by Handayani et al. (2020), the focus is on the role of *Pachinko* as a symbol of consumerism within Japanese society (Handayani & Fitriana, 2020). Utilizing qualitative methods and literature review, this study investigates how Pachinko has transitioned from a basic children's activity to an extremely popular adult pastime with major economic repercussions. The study records this transformation of Pachinko and its 41% share of the revenue total in the Japanese entertainment sector. The success of the novel also reflects wider consumerist trends in Japan, where things or entertainment often take priority over more basic human needs.

In a 2023 article published in the "Journal of Coaching Psychology," the authors analyses Min Jin Lee's novel *Pachinko* to explore the experiences of Koreans living in Japan during the 20th century, focusing on themes of alienation and discrimination (Seok et al., 2022). Using a literary analysis approach, the study reads how the novel's characters—Sunja and Isak, among others—navigate their struggles and maintain resilience in family and community. This study aims to demonstrate how the novel converts personal and collective narratives into history, effecting change and enacting healing. Lee's writing, they write, is akin to that of a mentor, urging readers to examine the historical injustices of the past and for us to imagine a better future, making the novel a font of wisdom for the struggle toward triumph over adversity.

In a study by Ikram et al. (2023), the character development of Sunja, the protagonist in the novel *Pachinko*, is analysed through the lens of transitivity within Systemic Functional Linguistics (SFL) (Ikram 2023). This study employs a quantitative-qualitative mixed method approach, using UAM Corpus Tool for the collection and classification and for the analysis of transitivity processes in the three books of the novel. Based on this, my research will draw on linguistic analysis and focus in particular on how intimately Sunja's experiences and actions (especially as a Korean immigrant in Japan experiencing social and racial discrimination) are linked to the linguistic choices she makes in the novel, as opposed to the more popular route of simply a guide of showing weeping as her body moved, as a tragic victim of patriarchy. Key findings highlight Sunja's engagement with the material world through the predominance of the material processes over the verbal and mental processes, corroborating her role in the developments in her life that enunciate her intricacies. This study highlights a complex connection between linguistic structures and social meaning, addressing a level of sophistication in character representation in literature.

In a 2023 article published in the *Journal of Subaltern Studies*, the author delves into the depiction of subaltern women in Khaled Hosseini's novel *The Kite Runner*, with a particular focus on their victimization and suppression due to socio-cultural and patriarchal injustices (Ghimire, 2023). Drawing on the theoretical lenses offered by Ranajit Guha and Gayatri Chakravorty Spivak, the paper interrogates how female characters, often relegated to the periphery of the text, become conscious of their oppression and resist the oppressive structures

surrounding them. This research helps in understanding the potential of women exploitation and invisibility in Afghan society. The critical feminist readings when reflecting on the implication of subaltern women in the novel signifies that although the women in the literary novel appears submissive in the beginning, however they realize after certain period of time about their relegated status and start mouthing words of resistance, validating that representation of subaltern women in literary texts is crucial in order to understand the plight of other women. Translating the steps of an antidote from its prime concept becomes, perhaps in the strict connotation, an addiction of text, which means an urgency for the writing of feminist readings.

The current body of literature explores the historical, social, and cultural contexts involving *Zainichi* Koreans in Japan. They explore issues ranging from their fight for legal recognition and social acceptance to representations of their complex identities in film and literature, emphasising the continued struggles and successes of this marginalised groups. These studies set a firm basis for understanding the discrimination, identity crises, and changing self-perception of *Zainichi* Koreans, the topics closely aligned with my own studies. This allows me to present a nuanced exploration of how the Pachinko film series depicts the struggles and resistance of *Zainichi* Koreans in the framework of subaltern narratives, contributing to the existing scholarship on this subject matter.

This research, “The Adaptation of Subalternity: Korean *Zainichi* Representation from *Pachinko* Novel into *Pachinko* Film Series (2022)”, has gone to the extent of dealing with a marginalised community that has found

representation in a show that is so popular that it almost transcends in a way the bounds of being mere representation- yet however should this matter question what does this indicted about representation of a 'subaltern', hence why becomes the critical need to look into the image." *Zainichi* Koreans, a diaspora community that has lived in Japan since the beginning of the 20th century, have been subjected to systemic discrimination and social ostracization, their stories frequently erased or distorted in the dominant cultural narrative. Although it gives audiences a glimpse of the *Zainichi* experience, Pachinko demands scrutiny to ascertain if it authentically depicts their subaltern status or if it reinforces existing stereotypes in a haunting way. Such research is important because it examines the ways in which Pachinko can work to either reinforce marginalization or establish a more nuanced understanding of *Zainichi* identity and struggles among broader audiences. Thus, by examining how the film series represents the lived experiences of *Zainichi* Koreans in light of issues such as discrimination, negotiation of cultural identity, and intergenerational trauma, this research seeks to access a more nuanced and sympathetic understanding of the *Zainichi* Korean community and their relationship with history of Japanese society. It is imperative to understand this phenomenon in order to combat social justice and continue to oppose the systematic alienation of this vulnerable population.

B. Research Questions

In more specific terms, this research identifies Korean *Zainichi* representation from pachinko novel into pachinko film series with two questions:

1. How does the *Pachinko* film (2022) series adapt the subalternity of Korean *Zainichi* from the original novel?

2. How does the adaptation change the portrayal of subaltern resistance between the novel and film series?

C. Significance of Study

The significance of this research lies in its exploration of how the subalternity of Korean *Zainichi* is depicted in both the Pachinko novel and its film adaptation. Additionally, this study aims to enhance readers' understanding of subalternity within the framework of Gayatri Spivak's postcolonial theory. By examining the adaptation, readers can gain deeper insights into the marginalization of Korean *Zainichi* and the ways in which their experiences are represented in different media.

D. Limitation

This study explores the depiction of subalternity in *Pachinko*, analysing the representation of Korean *Zainichi* through Gayatri Spivak's subaltern theory. The analysis focuses on the third generation of *Joseon* characters and their experiences within the Japanese colonial system, particularly how these experiences shape their identity and worldview. While this research highlights mechanisms of cultural dominance and the *Zainichi* experience within a broader colonial context, certain limitations must be acknowledged. The study primarily examines the portrayal of subalternity within the *Pachinko* narrative and does not provide a comprehensive historical analysis of the *Zainichi* experience or the complexities of Korean-Japanese relations beyond the series' scope.

E. Definition of Key Terms

1. *Zainichi*

The term "*Zainichi*" *(在日韓国・朝鮮人, Zainichi Kankoku/Chōsenjin)* refers to the descendants of the Korean diaspora who migrated to Japan before and during World War II (Ryang, 2014). It also means "staying in Japan" and carries a somewhat negative connotation, emphasizing their temporary residency and lack of full Japanese citizenship.

2. Subaltern

The word "subaltern" combines the Latin meanings for "under" (sub) and "other" (alter), originally used to describe someone of lower military rank or class (Setiawan, 2018). This approach focuses on writing history from the perspective of the marginalized and oppressed, aiming to include the experiences of lower-class individuals and groups in historical narratives. Gayatri Chakravorty Spivak focused on the subaltern in the context of postcolonialism, highlighting the need to reexamine nationalist narratives from alternative perspectives. She emphasized the importance of reconstructing historical sources to understand subaltern resistance and autonomy.

3. Adaptation

Adaptation is both a product and a process of creative transformation that reinterprets an existing text across different media, balancing fidelity to the original source with necessary innovations to create new meanings relevant to different contexts and audiences.

CHAPTER II

REVIEW ON RELATED LITERATURE

This chapter will discuss the principle of theory that underlies this research.

A. Postcolonialism Theory

1. Conceptualization and Evolution of Theory

The field of postcolonialism examines how non-Western societies respond to and rebuild after colonial rule. Postcolonial studies delve into the enduring legacy of European colonialism and its impact on the dynamics between the West and the non-West, even after former colonies have achieved political independence (Sardar, 2010). The term is used to reinterpret and consider the effects of colonialism, imperialism, and reclaiming of their liberty.

While the term “postcolonial” initially emerged in 1959 to denote the period following Western colonialism, it has evolved into a complex theoretical framework. Postcolonialism now encompasses the study of colonialism’s diverse and lasting impacts on power dynamics across cultural, economic, and historical spheres (Ashcroft et al., 2003). The postcolonial theory has been deployed in recent times to investigate earlier imperial and colonial periods and look at imperial domination in other parts of the world (Robert J. C. Young, 2017).

The genesis of postcolonialism is closely linked to historical resistance against colonial occupation and imperialist control. Historically, from the 1950s to the 1970s, during the 19th and 20th centuries, Marxist revolutionary movements for liberation emerged. These movements were essentially political and cultural

consequences of various factors, including economic crises and the struggles of Third World nations. The impact of these movements manifested in historical migration patterns, both past and present, whether forced or voluntary. This phenomenon is intricately connected to the narrative of contemporary world history. Postcolonialism uses history as a historical act of memory to regain the dimensions of the independence and anti-colonial movements (Robert J. C. Young, 2017).

Within postcolonial discourse, differentiating between "colonial" and "imperial" is crucial. Nayar highlights the frequent misunderstanding surrounding key terms like colonialism, imperialism, and decolonization. He emphasizes that colonialism, in its most basic sense, refers to the process of European settlement in non-European territories (Nayar, 2008). Imperialism, in contrast to colonialism, relies on remote control rather than physical settlement by the dominant group. It represents a continuation of colonial power dynamics, but instead of direct occupation, it employs methods of influence and authority exerted from a distance. This concept of imperialism gained prominence in the 19th century (Ashcroft et al., 2003). While political sovereignty marks a nation's temporal shift to a postcolonial context, decolonization as a concept transcends this mere chronological marker. It embodies a deeper struggle for emancipation from the vestiges of colonial thought, a reclamation of epistemological agency, and a resurgence of indigenous knowledge systems from the margins to the center of intellectual discourse (Robert J. C. Young, 2017).

2. Postcolonialism Criticism

Postcolonial theory emerged from the insights of various influential thinkers, including Cesaire, Memmi, Fanon, Said, Bhabha, and Spivak. Information from this postcolonial figure is essential to understand and explore the concept of postcolonialism.

In the 1930s and 1940s, Aime Cesaire emerged as a pivotal figure in postcolonial thought. He introduced the concept of "negritude" to articulate a cultural identity shaped by the colonial experience (Nayar, 2008). Cesaire argued that colonization had diminished native identities, leading him to call for the recovery of native heritage, African history, and cultural accomplishments. Also, he upset the fashionable narrative casting colonized peoples as barbaric and colonizers as paragons of civilization, subverting this species of inhumane vernacular.

Albert Memmi, a Tunisian-born writer, was an important contributor to postcolonial thought in his book "The Colonizer and The Colonized." This work, a response to decolonization, highlighted three main aspects of colonial rule: profit-seeking, special privileges, and taking resources from locals (Memmi, 2013). Memmi showed how colonizers tried to make money cheaply, acted superior, and took power unfairly. They also tried to erase local cultures, pushing their own as better and writing false histories, making themselves look good. Memmi argued that colonialism hurt Indigenous people by taking away their culture, social roles, and responsibilities. He believed colonialism would fail

because it could not fully include the colonized people and because those people would eventually fight back for their freedom.

Frantz Fanon, famous for his books “The Wretched of The Earth” and “Black Skin, White Masks,” had some important ideas about colonialism. He said colonialism treated local people as less than human. Fanon noticed that colonizers talked about black people as if they were just shadows of white people. This made black people try to act like white people, which Fanon called wearing “white masks.” He thought colonialism seemed to keep itself going, like it had a life of its own. To fight this, Fanon said people needed to develop a strong sense of their own national identity (Abdulqadir Dizayi, 2019). His ideas helped people understand how colonialism affected how people thought about themselves and others.

Edward W. Said became famous for his book “Orientalism” (1978). He talked about how colonialism and imperialism go hand in hand, both wanting to gain power and land. Said explained that “Orientalism” was how Western people created ideas about Eastern societies. They often described Eastern people as strange, rude, and different from themselves. This way of thinking created a big gap between “us” (Westerners) and “them” (Easterners). Said showed how these ideas were unfair and did not show what Eastern cultures were like. He helped people understand how we think about other cultures can be influenced by who has more power.

Homi K. Bhabha's ideas about postcolonialism focus on how cultures form their identities. He thinks identity is not fixed but changes when different cultures meet and mix. Bhabha says identities are always shifting and changing places (Nayar, 2008). He talks about three main ideas. First is ambivalence, which means people who have been colonized have complicated identities - they are not just one thing or another. Then there is mimicry when colonized people copy the colonizers, but not exactly. They end up being similar but still different. Lastly, hybridity happens when cultures mix. Bhabha sees it as a way for colonized people to resist being controlled. They create new, mixed identities. Bhabha's ideas help us understand that cultural identity is not complex, especially in places that have been colonized. It is constantly changing and mixing in complex ways.

Gayatri Chakravorty Spivak is a prominent figure in postcolonial studies, widely recognized for her significant contributions to the field. Her critical work spans across various mediums, including articles, books, interviews, and translations, covering a broad range of topics. In 1985, she wrote an essay addressing gender and feminism within the framework of cultural studies, which she linked closely to postcolonial theory. In her renowned piece, Can the Subaltern Speak? (Ashcroft et al., 2003), Spivak argues that "the subaltern cannot speak." Here, she refers to marginalized women, who are often viewed as "the second sex" and subjected to patriarchal oppression.

Spivak critically reexamines the role of postcolonial intellectuals, who are often seen as capable of giving voice to the oppressed or the subaltern. However, can the subaltern honestly speak for themselves? The term "subaltern," referring

to the oppressed, has since been adopted by scholars in Subaltern Studies to describe marginalized groups across various social categories such as race, class, caste, and gender.

B. Theory of Subaltern

1. Origins and Context

In 1985, Gayatri Spivak challenged the prevailing Western academic blindness to issues of race and class. In her essay, she famously asked, “Can the Subaltern Speak?”. Spivak questioned whether marginalized groups, often spoken for rather than given their voice, have the agency to express their experiences and perspectives within the dominant power structures.

The concept of “subaltern,” as used in this context, originates from Italian Marxist scholar Antonio Gramsci’s studies of rural Italian peasantry. He defines the subaltern as a subordinate group, such as the rural peasantry of Southern Italy, whose attainment of social and political consciousness is limited and whose political unity is low (Morton, 2007). While the Oxford English Dictionary defines “subaltern” in a military sense as any officer below the rank of captain “any officer in the army below the rank of captain”, it can be more broadly understood as referring to individuals or groups situated in positions of lesser power or influence within a societal hierarchy.

Gayatri Spivak uses the term “subaltern” to describe marginalized groups in formerly colonized Eastern societies who are silenced and oppressed by the very systems of knowledge and culture imposed by colonialism. Spivak, a leading voice

in postcolonial studies, argues that these subaltern groups, particularly women, are often denied a voice and subjected to both colonial and patriarchal power structures. We must understand what their experiences are and what they face, because without their oppression and their experiences being understood, we cannot fight them.

Gayatri Spivak has a very specific use of the term “subaltern.” She is talking about groups in the East, this marginalized, excluded from power, not elites, but those who were pushed to the side – the cultural norms and ways of knowing that were used to construct the idea of the colonized subject. Spivak is a foundational thinker in what is known as postcolonial studies, the field that studies the legacy of European colonialism. She focuses in particular on the ways the legacy of colonialism — philosophically, culturally, politically and economically — underlies the conditions of formerly colonized people. Early on, Spivak focused on women as subalterns, arguing that their voices are often silenced. She points out that being seen as the “second sex” makes them especially vulnerable to patriarchal control.

Spivak draws a parallel between the way women are often perceived and Edward Said’s concept of “Orientalism,” which positions the “East” as an objectified “them” subject to colonial domination. She takes this a step further, arguing, as quoted in (Ashcroft et al., 2003), that “if, in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as female is even more deeply in shadow.” Spivak highlights the double burden faced by women in these contexts, which are not only marginalized by colonial structures

but also silenced and oppressed by patriarchal systems that privilege male voices and experiences.

For Spivak, the main issue of the subaltern is not just about oppressed groups or the working class, but more broadly, it is about those whose voices are restricted by limited access to representation. Hence, Spivak uses Derrida's deconstructive reading to understand the subaltern in literature, which makes her skeptical of the way subaltern studies groups claim to speak on behalf of marginalized communities. For her, the subaltern in India includes not only women, but also rural communities, poor villagers, and deported migrant workers. In this sense, the subaltern becomes a group that cannot-and should not-be represented by those who claim intellectual authority or progressiveness.

Subaltern studies strive to create spaces where marginalized communities can challenge and speak back to the dominant narratives imposed by elites, colonizers, and those in power. The goal is to amplify the voices of the oppressed, those often silenced and excluded from mainstream discourse. However, as Spivak points out, the very concept of "subaltern" is complex and fluid. Citing (Morton, 2007), the author emphasizes that subalternity represents a position of "no identity," a state of being defined by what it is not rather than what it is. Spivak argues, as noted in Morton (Morton, 2007) that the subaltern cannot be understood without also considering the "elite" perspective, creating a complex dynamic where subaltern consciousness is constantly in danger of being overshadowed, forgotten, or presented in a fragmented and incomplete way.

Pachinko tells the story of three generations of a Korean family, beginning with Sunja, a Korean woman living in poverty during Japan's occupation of Korea in the early 20th century. The novel portrays the experiences of the Zainichi community—Koreans living in Japan—who endure discrimination and social marginalization.

Although the characters in *Pachinko* are silenced as members of a subaltern group, they display various forms of resistance, such as Sunja's decision to reject Hansu's offer and the family's involvement in the pachinko business as a means of survival.

The novel illustrates how subaltern groups struggle against dominant power structures and seek ways to assert their identities, even within the limitations imposed on them as an ethnic minority in Japanese society.

2. Derivatives of Subalternity

Subalternity is deeply intertwined with issues of discrimination, verbal abuse, stereotypes, cultural clashes, marginalization, and the specific challenges faced by women subalterns. Resistance is a crucial aspect of subalternity, as it seeks to challenge these forms of oppression and reclaim power and voice for marginalized groups. This sub chapter examines these manifestations of subaltern status through the theoretical lens established by Gayatri Chakravorty Spivak, analysing how power structures create and maintain subalternity across various social contexts and how resistance emerges in response.

Discrimination and subalternity in postcolonial contexts are deeply intertwined, as systemic oppression often reinforces the marginalization of groups excluded from power structures. Rooted in Antonio Gramsci's concept of hegemony and expanded by postcolonial scholars, subalternity reflects the silencing of voices through intersecting forms of discrimination—race, caste, gender, and class—embedded in colonial and neocolonial systems. Discrimination operates through Eurocentric ideologies that frame colonized or marginalized groups as "inferior," enabling their exclusion from political, economic, and cultural power. Colonial archives and development frameworks perpetuate "epistemic violence" by erasing subaltern narratives, while institutions reproduce discrimination by assimilating indigenous voices into Western norms. Subaltern groups face compounded discrimination due to overlapping identities, with Spivak's assertion that "the subaltern cannot speak" underscoring how systemic discrimination denies self-representation. Yet resistance manifests through cultural preservation, political activism, and literary expression as subaltern communities challenge these structures by asserting autonomy and demanding recognition beyond tokenistic inclusion.

Beyond structural discrimination, verbal abuse emerges as a potent mechanism through which subaltern status is reinforced and maintained. Verbal abuse in postcolonial contexts functions as both a tool of oppression and a marker of subalternity, reflecting power imbalances rooted in colonial hierarchies. Colonial powers historically used verbal abuse to dehumanize subaltern groups, reinforcing their marginalization. This aligns with broader patterns where

colonizers employed demeaning language to assert dominance, framing subaltern voices as inferior or irrational. Such abuse perpetuated systemic erasure, denying colonized people the linguistic and cultural tools to resist. Postcolonial feminism highlights how women experience compounded verbal abuse due to intersecting oppressions of gender, race, and class.

Closely related to verbal abuse, stereotypes and subalternity in postcolonial contexts are intertwined mechanisms of power that reinforce marginalization by dehumanizing colonized populations and denying them agency. Colonial powers used stereotypes to construct colonized peoples as "inferior," "irrational," or "exotic," legitimizing their subjugation. Edward Said's *Orientalism* highlights how Western discourse fabricated myths of the "mysterious East" or "lustful Turks" to justify domination. These stereotypes enforced an Us-and-Them hierarchy, positioning the West as civilized and the colonized as backward. Postcolonial feminist theory emphasizes how women face compounded stereotypes based on race, gender, and class.

These stereotypes directly contribute to marginalization and subalternity in postcolonial contexts, where colonial legacies perpetuate systemic exclusion of certain groups from political, economic, and cultural power. Rooted in Antonio Gramsci's concept of cultural hegemony, subalternity describes populations rendered voiceless by colonial hierarchies, while marginalization reflects the mechanisms that sustain their exclusion. Colonial institutions enforced hierarchies that relegated indigenous populations to the margins. For example, in India, the

Subaltern Studies Group highlighted how colonial historiography erased the agency of peasants and labourers, focusing instead on elites.

C. Adaptation Theory

The transformation of written works into cinematic productions, known as film adaptation, originated from the French term “ekranisasi” (from “ecran” meaning screen) as noted (Eneste, 1991). This conversion process visualizes written content for audiences, despite inevitable alterations through reductions, additions, or modifications to the original work. According to (faidah, 2019) research, ekranisasi expands the appreciation and response patterns among literary enthusiasts. Many readers experience emotional investment while engaging with novels, longing to see fictional narratives materialize in reality. This desire creates opportunities for collaborative ventures between novelists and filmmakers, resulting in adaptation projects that, when successful, create mutually beneficial outcomes as (Hutcheon, 2012). Through this process, the imagined elements of literature—characters, settings, narratives, and thematic content—undergo a metamorphosis into visual representation on screen. "Film adaptations of prose literature have been interesting to study, as it is possible to show the types of inner speech in their adaptations, such as the author's ideas and characters' thoughts which are presented only by the verbal and visual modes of inner speeches in the film" (Rahayu et al., 2023).

The novel stands as the primary source material for cinematic adaptations due to its unique expansiveness and depth. Novels offer unrestricted expression, comprehensive detail, and intricate narrative complexities impossible in other

formats. As Nurgiyantoro highlighted in 1995, novels are constructed around essential elements including characters, settings, plot, and themes (Nurgiyantoro, 2018). The observation further emphasizes that novels prioritize complexity over intensity, utilizing their extended format to develop comprehensive narratives. This expansiveness presents a fundamental challenge during adaptation—filmmakers must compress the novel's complete storyline to fit within limited screen time. To accomplish this transformation successfully, filmmakers employ specific adaptation strategies identified by Eneste in 1991: reducing, adding to, or modifying the original novel's characters, settings, plot elements, and thematic content to create a cohesive cinematic experience that honors the source while functioning within the constraints of film as a medium (Eneste, 1991). Rahayu and Mediyansyah note that "The adaptation shifts cover the semiotic aspects of the literary work and the discourse and representation of the work, as the film plays complex roles in society" (Rahayu et al., 2023), highlighting how this transformation process affects not only the story elements but also the underlying discourse.

Furthermore, when adapting literary works to film, the shift often encompasses changes in representation of key themes and characters. As seen in the study of "The Sum of All Fears," the portrayal of issues like terrorism can undergo significant transformation between novel and film, reflecting shifting social and political contexts in which the adaptation is created (Rahayu et al., 2023)

1. Reduction

Film adaptation involves a crucial process of reduction when converting literature to screen. As Eneste explained in 1991, this reduction encompasses streamlining characters, plot elements, themes, and settings (Eneste, 1991). While novels might engage readers for days, films must condense these experiences into roughly 90-120 minutes. This compression occurs because filmmakers strategically select and prioritize essential information from the source material. The technical constraints of film, which is typically viewed in a single sitting, necessitate the use of more straightforward character compositions than those found in novels. Eneste further elaborated (Eneste, 1991) that reduction serves a vital purpose in adaptation—certain scenes and characters from the literature are deliberately omitted when deemed inessential to the film's narrative integrity. Similarly, transferring a novel's entire setting framework to film would create prohibitively lengthy productions, making selective reduction an indispensable technique in the adaptation process.

2. Addition

The addition process represents another significant transformation when converting literature to film. Like reduction, these additions can affect characters, plot elements, themes, and settings. These augmentations in film adaptation occur for specific purposes. As Eneste noted in 1991, directors incorporate additions because they serve important functions from the cinematic perspective. These additions stem from the screenwriter's and director's interpretative vision of the source novel (Eneste, 1991). Directors implement additions for various strategic

reasons—enhancing storylines, expanding plot elements, deepening characterization, enriching settings, altering atmosphere, or even introducing entirely new characters. This process reflects the creative interpretation inherent in translating written narrative to visual storytelling while maintaining the essence of the original work.

3. Modification

Modification represents the third significant element in the film adaptation process. According to (Eneste, 1991), the transition from novel to film naturally allows for variations between the two media. These variations manifest across multiple dimensions including core story concepts, narrative techniques, and other storytelling elements. Several factors influence these modifications, including the fundamental differences between literary and visual media, audience expectations, and the constraints of film running time. Eneste further observed (Eneste, 1991) that filmmakers deliberately implement these changes during adaptation, resulting in film versions that inevitably differ from their literary sources, creating works that stand distinct from the original novels despite sharing the same foundational narrative.

In film adaptation, the transition from written language to audiovisual representation fundamentally alters how stories are conveyed. The highlights this distinction by noting that novels and short stories arrange intrinsic elements—plot, characters, settings, and events—through written language, requiring readers to construct complete mental images without external constraints, actively participating in the author's created world. Films, conversely, deliver these

narrative elements through moving audiovisual presentations that directly depict events. This media difference creates inherently distinct artistic characteristics. Literary language functions as a transparent vehicle for authorial imagination, emphasizing mental processes and providing readers expansive interpretive freedom. Additionally, the time constraint of film viewing significantly impacts how audiences receive and process cinematic narratives, creating a fundamentally different experience than the self-paced engagement that literature allows.

4. Intrinsic Elements

The foundational components of any literary work are its intrinsic elements - the building blocks that define it as literature and are immediately evident to readers engaging with the text (Nurgiyantoro, 2018). When adapting novels to film, four key intrinsic elements become central analytical focal points: character, plot, setting, and theme. During the adaptation process, these elements undergo transformation through the methods of reduction, addition, and modification to accommodate the shift between written and visual storytelling media. These changes reflect the necessary adjustments when transferring narrative content from the expansive format of a novel to the time-constrained, visual medium of film.

a) Character

Characters are fictional figures that perform roles within narratives. As Nurgiyantoro clarified in 2002, a distinction exists between “character” (the actual figure participating in the story) and “characterization” (the portrayal of that

figure's traits). Characters can be categorized according to their kind, role, and function within the narrative.

In terms of kind, characters divide into flat and round categories. Flat characters possess singular traits and personalities, with modest and predictable characterization (Nurgiyantoro, 2018). Conversely, round characters exhibit complex traits and personalities, featuring complicated characterization that often defies prediction (Nurgiyantoro, 2018).

Regarding role, characters classify as either main or peripheral. Their significance within the narrative determines this distinction. Nurgiyantoro defines main characters as those who take precedence in the story and fulfill crucial roles in advancing the plot (Nurgiyantoro, 2018). Peripheral characters, however, appear primarily to support main characters and exert minimal influence on narrative progression.

Concerning function, characters separate into protagonist and antagonist categories. The moral values they demonstrate create this differentiation. Nurgiyantoro explains that protagonist characters essentially embody positive moral values, while antagonist characters represent their opposite (Nurgiyantoro, 2018).

b) Plot

Plot constitutes the logical interconnection of various elements linked together to form a narrative (Klarer, 2005). An ideal plot structure follows four sequential components: exposition, complication, climax, and resolution.

Exposition functions as the story's introduction, providing essential contextual information that establishes the foundation for upcoming narrative developments. According to (Nurgiyantoro, 2018), exposition serves as an introductory medium for characters, situations, and settings that exist or will emerge within the story. Additionally, the initial problems that will develop into conflicts are typically presented during this exposition phase.

Complication represents the phase where the narrative's initial state established in the exposition progressively intensifies and becomes more complex. Problems introduced during exposition grow increasingly complicated during this stage. From this point onward, narrative tension steadily escalates until reaching its maximum intensity. Nurgiyantoro notes that complication and climax constitute the plot's most extended phase (Nurgiyantoro, 2018). During this section, audiences can discern the story's central theme and potentially extract moral lessons from the narrative.

Resolution marks the period of decreasing narrative intensity. Conflicts that peaked during the climax gradually find resolution until audiences are presented with the story's conclusion. According to Aristotelian classical literary principles, narratives typically conclude with either happy or tragic endings (Nurgiyantoro, 2018).

To summarize, plot progression begins with exposition (presenting the initial situation), which is disrupted by complications or conflicts generating suspense that builds toward a climax, crisis, or turning point. Following this climax comes

the resolution of complications (known in French as denouement), which typically concludes the narrative. Most conventional fiction, drama, and film employ this fundamental plot structure, also termed linear plot because its components follow chronological sequence.

c) Theme

Theme represents the core concept a writer or director aims to convey to their audience. Thematic interpretation derives from the story's conflicts, character traits, and moral values presented throughout the novel or film. As Nurgiyantoro emphasized, theme must be extracted from the entire narrative, not isolated sections. During film adaptation, directors may both preserve and alter themes from the source novel (Eneste, 1991). Films often present different themes than their novel counterparts due to the reduction, addition, and modification of elements like characters, settings, and plot components including exposition, climax, and resolution.

Functionally, themes categorize as either major or minor. The major theme forms the foundational construct underlying most of the narrative. According to Nurgiyantoro, major themes function to convey story details to the audience (Nurgiyantoro, 2018). To fulfill this purpose, major themes receive support from minor themes, which provide supplementary information enhancing understanding of the major theme. When analyzing a novel or film's major theme, one must examine specific narrative passages containing messages or ideas the narrator intends to communicate (Stanton, 1965). Readers must connect conceptual ideas to formulate arguments supporting the identified theme

(Nurgiyantoro, 2018). Consequently, discovering a story's theme or message equates to identifying its prominent ideas and synthesizing them into a cohesive moral value.

d) Setting

Setting encompasses the temporal, spatial, and social contexts within a narrative. Its purpose is to create authenticity, convincing audiences that characters' situations mirror reality (Nurgiyantoro, 2018). Regarding physical setting, writers and directors craft detailed locations, backgrounds, and atmospheres surrounding characters. Any alteration to place settings significantly impacts audience perception of the story's location.

For temporal settings, writers and directors establish the specific era, age, or date when events unfold. Time settings consistently follow chronological or historical sequences to maintain realism (Nurgiyantoro, 2018). Consequently, non-chronological or historically inconsistent time settings are rejected as incomprehensible or illogical within narrative frameworks.

Social background settings present characters' societal contexts within the story, including linguistic elements, dialectal variations, and social status indicators. The primary objective in depicting social background is to reveal characters' authentic nature to the audience (Nurgiyantoro, 2018).

D. Film Genre

Film, beyond being an artistic creation, represents a sophisticated form of mass communication. The primary orientation of cinematic production is to

capture the attention of expansive audiences. This imperative drives filmmakers to continuously explore cinematic elements, seeking to develop formulas that resonate most profoundly with viewer preferences, consequently catalysing the evolution of film genres over time (Beumers, 2003).

Genre functions as a critical organizational framework within cinema (Lacey, 2000). Scholarly perspectives, particularly those of Nick Lacey, suggest that films are categorized into specific genres based on fundamental similarities across multiple dimensions. These defining elements encompass narrative structure, character dynamics, environmental contexts, iconographic representations, and stylistic approaches.

Genre classification provides audiences with anticipatory insights, enabling them to develop preliminary expectations about a film's potential narrative trajectory and emotional landscape, even before actual viewing (Grant, 1986). Viewers can extrapolate potential experiences based on prior encounters with similar genre productions.

From a commercial perspective, genre serves as a strategic mechanism for filmmakers. It allows them to identify and strategically align with successful narrative formulas that currently resonate within the cultural zeitgeist. By strategically positioning films within specific genre parameters, creators can effectively mitigate commercial risks and enhance audience engagement (Langford, 2005)

Every film typically fits into a specific genre, which helps define its themes, style, and narrative structure. These genres, such as action, romance, fantasy, thriller, horror, and comedy, serve to guide audience expectations. However, many films skilfully blend multiple genres, with one often taking the lead as the main focus and others acting as complementary elements to enrich the story. Among these, the period drama subgenre is particularly notable for its ability to transport viewers to the past. Period dramas are set in specific historical contexts and are carefully designed to reflect the aesthetics, customs, and lifestyles of bygone eras. They often feature intricate costumes, historically accurate settings, and narratives that explore the social, political, and cultural dynamics of their time.

What sets period dramas apart is their dual ability to entertain and educate. By immersing viewers in the challenges, relationships, and experiences of characters from a different time, they offer a unique perspective on history. These films or series provide a window into the past, shedding light on the complexities of human life and society across various periods. Whether focusing on royal intrigue, societal struggles, or personal triumphs, period dramas bring history to life in a way that is engaging and relatable. This subgenre not only enriches the audience's understanding of history but also highlights universal themes that resonate across generations, making it a timeless and beloved category in the world of cinema.

E. Summary of Pachinko: Novel vs. Film Series

1. *Pachinko* Novel Summary

Based on Pachinko, a novel by Min Jin Lee, the story follows the journey of three generations of the Sunja family, rooted in a complex and challenging historical background. It begins in 1915 in Korea, where Yangjin, Sunja's mother, gave birth to him after losing three previous children. Their life in a small, poor village became an important foundation for the resilience that defines Sunja's character. Although life in Korea was harsh, Sunja grew up learning strength through adversity.

In the 1930s, Sunja met Koh Hansu, a wealthy fish broker who eventually changed the course of her life. Their relationship led to pregnancy, but Hansu, who was already married to a Japanese woman, was unable to marry her. Despite offering financial support, Sunja chooses to maintain her dignity and refuses his help. In a moment of desperation, she meets Baek Isak, a sickly Christian pastor. Aware of Sunja's situation, Isak offers to marry her, giving her a way out and taking her to Japan to start a new life. On this journey, Sunja gave birth to two sons: Noa, Hansu's son, and Mozasu, her son with Isak.

Once in Japan, they joined the Korean community known as Zainichi. This community lived under discrimination and remained marginalized in Japanese society. Their life was far from easy. Isak, Sunja's husband, was eventually arrested by the Japanese authorities on suspicion of communist sympathies, leaving Sunja to raise her sons alone. During this time, Hansu, though physically absent, kept a

close eye on Noa's life, maintaining a secret relationship that could not be easily broken.

The narrative then shifts to the second generation. Noa, now an adult, struggles with her identity as a Zainichi Korean trying to assimilate into Japanese society. She ends up working in the pachinko industry, hiding her Korean identity as a survival strategy, even at the expense of her heritage. Meanwhile, Mozasu takes a more pragmatic approach, working in the same industry to provide for his family, despite the social stigma often attached to pachinko among Koreans.

Fifty years later, the story moves to Solomon, Sunja's grandson, who returns to Japan after studying in the United States. He works in a global corporation and faces a complex dilemma of identity and morality, feeling caught between the capitalist values of his workplace and his Zainiki roots. Her career journey also confronts her with the harsh legacy of her family's involvement in the pachinko industry, a reflection of the ongoing struggles faced by the Zainichi community.

Through this multi-generational narrative, Pachinko explores major themes such as identity, cultural heritage, discrimination, and the tension between loyalty to cultural roots and the desire to assimilate into the dominant society. Each generation is forced to make difficult choices, involving sacrifice and perseverance, in a social and political system that leaves no room for them. This adaptation of the series brings this family's journey to life visually, capturing the challenges faced by Zainichi Koreans in Japan, and the lasting effects of history, trauma, and identity across time.

2. *Pachinko* Film Series Summary

The 2022 series Pachinko, adapted from Min Jin Lee's novel, presents a multigenerational narrative that traces the struggles of a Korean family from the Japanese colonial era to 1989. The first season uses a non-linear structure, crossing different timelines and locations-from 1915 Korea to 1989 Japan-to illustrate how history, trauma, and identity shape the lives of its characters.

The story begins in 1915, in a Korean village under Japanese occupation. Yangjin, a Korean woman, performs a ritual to remove her bloodline curse after losing three children. Soon after, she gives birth to Sunja, the central character in the story.

Years later, young Sunja grows up in poverty with her mother, running a small boarding house in Yeongdo, near Busan. Her father died when she was young, forcing her to learn how to survive amidst the systemic discrimination Koreans faced under colonial rule. In the 1930s, Sunja met Koh Hansu, a wealthy fish broker who worked as a seafood distribution agent. Their secret relationship led to Sunja's pregnancy. However, Hansu was already married to a Japanese woman for business reasons and could not marry Sunja. Although he offered financial support, Sunja refused to live in the shadow of such an arrangement.

In a difficult moment, Sunja meets Baek Isak, a sickly Christian pastor. Understanding her situation, Isak proposes to her-not out of romantic love, but to help preserve her dignity. Their marriage took them to Osaka, Japan, where they

began a new life as part of the Korean diaspora known as Zainichi. In Japan, Sunja gave birth to two sons: Noa, Hansu's biological son, and Mozasu, Isak's son.

Life in Japan was harsh for the Korean community. They lived under restrictions, faced constant discrimination, and were closely watched by the Japanese authorities. Isak was eventually arrested by the police on suspicion of being a communist sympathizer, leaving Sunja to raise her two sons alone. Although Hansu is not physically present, he continues to watch Noa from a distance, indicating a strong but unspoken connection.

The narrative also follows Solomon, Sunja's grandson, in 1989. A young man returning to Japan after studying in the United States, Solomon works for an international company and is tasked with convincing an elderly Korean woman to sell her property. In the process, however, he faces a crisis of identity and loyalty - caught between his capitalist ambitions and his cultural heritage as a member of the Zainichi Korean community. His character reflects a generational shift characterized by cultural alienation and pressure to assimilate into Japanese society.

The first season ended with many unresolved questions, especially regarding Isak's fate, Hansu's continued influence in Noa's life, and Mozasu's personal journey, which remains largely unexplored. Nevertheless, the overall narrative manages to map out the broader context of socio-political struggles and tensions faced by Koreans in Japan-a background that is crucial for interpreting the notion of subalternity in the series.

CHAPTER III

RESEARCH METHOD

The following section outlines the research methodology employed in this study. This chapter describes the research design, data sources, data collection and data analysis.

A. Research Design

This study employs a descriptive qualitative methodology to examine the adaptation of subalternity in the representation of Korean Zainichi from Pachinko the novel to its film series. According to Sandelowski (2000: 334), descriptive qualitative research aims “to increase the comprehension about the summary of event in every day.” This method combines sampling, data collection, analysis, and re-description techniques, and is particularly appropriate when researchers need to describe phenomena in depth.

Qualitative approaches are especially effective in exploring the lived experiences of marginalized communities like the Korean Zainichi, where statistical data alone cannot fully capture the complexities of power dynamics and historical oppression. As Sugiyono (2015: 9) states, qualitative methods are used “to get deep information, thus the information is the real data.” This means the method serves to gather information and provide detailed explanations about the process of adaptation from novel into film series.

In the context of this research, the qualitative approach allows for thematic analysis and rich description that investigates how the adaptation portrays the

long-term impact of Japanese colonialism on Korean Zainichi, particularly in their daily lives, struggles for belonging, and efforts to preserve cultural identity in a dominant society. Following (Flick, 2002) approach to qualitative research, observation is methodologically systematized by relying on non-participant observation, abstaining from field interventions, and occurring in the natural environment of the observed events. In film analysis specifically, where scenes can be observed repeatedly, the observation protocol focuses on consistent recording of data without aiming at standardization (Winter, 2021).

B. Data Source

This research utilizes both the television series Pachinko and the novel of the same name by Min Jin Lee, a Korean-American author. The series was developed for television by Soo Hugh, who also serves as the showrunner, and premiered on Apple TV+ on March 25, 2022. The researcher collected data by watching the series through https://tv.apple.com/id/show/pachinko and analyzing the novel as a primary textual source.

The novel, published in 2017, spans 490 pages divided into three parts chronicling four generations of a Korean family from 1910 to 1989. The television adaptation comprises 8 episodes in its first season, each approximately 60 minutes in duration. The series was released with the first three episodes premiering simultaneously, followed by weekly episodes. Both works explore the Korean Zainichi experience across multiple generations, examining themes of immigration, identity, and the impact of Japanese colonialism.

C. Data Collection

This study utilizes descriptive qualitative methodology to investigate the portrayal of Korean *Zainichi* experiences. The researcher implemented a structured approach to data collection and analysis. Initially, they viewed the complete Apple TV+ series *Pachinko* and carefully read Min Jin Lee's novel. They then documented specific scenes from the series by recording timestamps, capturing screenshots, and transcribing relevant dialogue. The researcher selected and examined corresponding passages from the novel for comparison with the screen adaptation, concentrating on depictions of Korean *Zainichi* experiences. To enhance the analysis, they gathered supporting materials from academic literature, interviews, and other resources related to adaptation studies and Korean diaspora experiences. Using Eneste Pamusuk's concepts of novel-to-film transformation (1991) as a framework along with Gayatri Spivak's subaltern theory, the researcher analyzed the collected data. This analytical approach allowed them to interpret findings and draw conclusions about how subaltern identities are represented in both the original literary work and its screen adaptation.

D. Data Analysis

After collecting the data, the researcher followed several analytical steps. First, they organized and categorized all data gathered from both the Pachinko novel and film series. Next, they analyzed and interpreted the findings through the framework of media transformation concepts from Eneste Pamusuk's (1991) and Gayatri Spivak's subaltern theory. Finally, the researcher formulated conclusions about how the Korean Zainichi representation was transferred from the literary

medium to the screen adaptation, with particular attention to how subaltern identities are depicted across both formats.

CHAPTER IV

FINDING AND DISCUSSION

In this chapter titled "The Adaptation of Subalternity: Korean *Zainichi* Representation from *Pachinko* Novel into *Pachinko* Film Series (2022)," the author examines how subaltern narratives in Min Jin Lee's novel *Pachinko* are adapted into the 2022 film series. This case study analyzes selected instances to explore the representation of *Zainichi* Korean characters and their subaltern experiences through dialogue, visual portrayal, and actions. By comparing the novel and its screen adaptation, this chapter highlights the shifts, continuities, and transformations in the depiction of subalternity across both mediums.

A. Representation of Subalternity in *Pachinko*: Novel vs. Film Series

The adaptation of Min Jin Lee's novel Pachinko to the Apple TV+ series (2022) presents a significant transformation in how the subaltern experience of Korean Zainichi is depicted across different media forms. While both works center on the multi-layered intergenerational marginalization of the Baek family, the television adaptation employs distinct visual and narrative techniques that both preserve and reinterpret the novel's portrayal of subalternity.

The adaptation brings these written elements to life through visual storytelling. While the novel portrays discrimination through dialogue and narration, the series depicts Sunja's experiences through powerful performances that capture her vulnerability when facing Japanese prejudice. The series visually emphasizes both the ethnic discrimination and gender marginalization experienced by Zainichi

women, using cinematography to highlight their confined social positions in Japanese society.

1. Sunja Baek: Adaptation of Her Subalternity

The first important moment happens when Sunja Baek and her husband Isak arrive in Osaka's Ikaino district and see how poor their new home is. The novel describes Ikaino in detail, calling it "a misbegotten village" with "shabby houses" made of "flimsy materials." This paints a clear picture of the poverty and terrible living conditions. The prose ends with Yoseb making a bitter joke about it.

Datum 1.

> *"This place is fit for only pigs and Koreans," Yoseb said, laughing. "It's not quite like home, is it?"*

This represents the novel's approach of using detailed sensory description followed by character dialogue that reveals their coping mechanism through dark humor.

The TV series adaptation modifies this scene significantly by reducing the verbal description of physical conditions (which are instead shown visually) and transforming Yoseb's brief, bitter joke into an extended explanation of their social circumstances:

Datum 2.

Picture 1.1 Scene of Sunja's family first time arrived in Japan.

Isak's Brother : You can't imagine how dire that first year was for us here. Look around, and you can see why. Bellies are hungry, but there's no work. They are desperate. And do you know how many times our house has been broken into? When we go to the police, they do nothing. They don't care about the Koreans here.

Episode 5 (00:06:07 – 00:06:38)

Table 1. Comparison between datum 1 and 2

Aspect	Original Novel Text	TV Series Adaptation	Type of Change	Analysis
Character	"This place is fit for only pigs and Koreans," Yoseb said, laughing.	"You can't imagine how dire that first year was for us here... They don't care about the Koreans here."	Modification	Yoseb changes from using dark humor to showing serious emotion. The show makes his struggles more direct and emotional for viewers to understand easily.
Theme	Discrimination is hinted through jokes and tone.	Discrimination is clearly explained through speech and situations.	Addition	The show adds more detail to the theme to help the audience clearly understand the hardship of being Korean in Japan.
Setting	Long, detailed description of poor housing and daily life.	Poor conditions shown visually, with short comments like "Look around... bellies are hungry."	Reduction	The show shortens the written description and shows the setting through visuals, using fewer words.
Plot	The scene builds slowly with	The same information is	Modification	The show changes how the

	setting and short character talk.	shown quickly with visuals and one long speech.		story starts—faster and more focused on clear message—because film has less time than books.

In Episode 5, Sunja and her family's arrival in Japan highlights the stark contrast between expectations and the harsh reality they face. They move into Yoseb's small, dark and run-down house - a direct indication that life in Japan will not be easy, especially for Korean immigrants.

In the following data of Pachinko series, Sunja looked anxious and exhausted, dressed in simple clothes. She was young, pregnant, and recently married. Yoseb, on the other hand, looks older than his years, with a face full of despair. The way they walked and talked reflected a power dynamic: Sunja was hopeful, while Yoseb was realistic and used to the bitterness of life in Japan.

As Yoseb says, "*You can't imagine how horrible the first year was for us here... They don't care about the Koreans here,*" his frustration and disappointment become clear. He represents Koreans trying to survive but still not being accepted by Japanese society. This underscores the strong theme of discrimination and how Koreans occupy an inferior, subaltern position.

The conflict in scene Sunja's family first time arrived in Japan arises from the clash between Sunja's hope for a new life and the harsh reality presented by Yoseb. Yoseb tries to protect Sunja from unrealistic expectations, by positioning himself as someone who knows better and has experienced the struggle.

The following scene is an example of modification in adaptation. The dialogue, which was originally short and sarcastic in the novel, was changed to be longer and more emotional. While the content-about the plight of immigrants-remains the same, the delivery is adapted to the medium of film: more visual, direct, and straightforward.

In the novel, Yoseb directly confronts Sunja with a harsh rebuke:

Datum 3.

"Are you out of your mind? What kind of women go to pawnbrokers?" Yoseb stared hard at Sunja. "How can a woman do such a thing?"

The TV adaptation modifies this interaction by having Kyunghee, rather than Yoseb, express these gendered expectations. That represents a significant modification in how gender roles are communicated in the narrative.

Datum 4.

Picture 1.2 Scene of Baek Sunja and Kyunghee.

Kyunghee : We can't go there. It wouldn't be respectable.
Sunja Baek : But the loan isn't paid until we deliver this money.
Kyunghee : Can't we just give it to Yoseb? This kind of dirty work belongs to men, not us.

Episode 5 (00:36:15 – 00:36:29)

Table 2. Comparison between datum 3 and 4

Aspect	Original Novel Text	TV Series Adaptation	Type of Change	Analysis

Character	Yoseb says: “How can a woman do such a thing?”	Kyunghee says: “This kind of dirty work belongs to men, not us.”	Modification	The role of enforcing gender rules changes from a man to a woman. This shifts power and shows how women can also hold traditional views.
Theme	Gender roles shown through male authority and control.	Gender rules shown as beliefs shared between women.	Modification	The message stays the same, but the show adds more depth by showing women enforcing these roles too.
Plot	Yoseb blocks Sunja’s actions through confrontation.	Sunja and Kyunghee discuss and disagree.	Modification	The conflict stays but is shown between two women, not a man and a woman.
Setting	Traditional Korean values shown through male dominance.	Same values shown through female conversation.	Modification	The setting stays traditional, but how gender rules are shown changes—through women instead of men.

In scene of Pachinko, there is an argument between Sunja and Kyunghee about whether they should go to the pawnshop to help pay off the family debt. Kyunghee refuses, saying, “*We can’t go there. It wouldn’t be honorable,*” and added,”*Dirty work like this belongs to men, not us.*” Her words reflect how she is still bound by traditional gender norms that see financial matters as the responsibility of men.

In contrast, Sunja firmly replied that the debt would not be paid unless they handed over the money. She takes a more practical stance, showing that the necessities of life are sometimes more important than social expectations.

The conflict in this scene is not just about economics, but also about values and honor. Kyunghee holds on to old ideals, while Sunja pushes for change. This highlights a shift in the way women respond to social pressures.

In the novel, the disapproval of Sunja’s actions came from Yoseb, the male figure in the household. But in the series adaptation, the resistance comes from another woman-Kyunghee. This modification shows a shift in adaptation, where

the message about gender roles remains, but is conveyed through a different character.

This change adds a new layer to the patriarchal theme: that pressure on women does not always come from men, but can also come from other women who have internalized traditional values. It also strengthens Sunja's position as a subaltern figure - a woman who is in a marginalized position but still struggles to make crucial decisions for the survival of her family.

Through this approach, the Pachinko series maintains the core message of the novel while presenting social conflicts in a way that is more relevant and emotionally resonant for modern audiences.

When comparing the novel's text:

Datum 5.

"If you don't move your shitty-looking cart, I'll have my sons piss in your pot. Do you understand, country girl?" said a tall woman wearing a white kerchief on her head.

With the TV adaptation:

Datum 6.

Picture 1.3 Scene of Baek Sunja selling kimchi at the Japanese market.

Market Seller : Don't even try! Get your stinky cart out of here! Want my son to piss on it?

Episode 8 (00:51:17 – 00:51:53)

The author observe that the adaptation preserves the core confrontation and vulgar threat while making minor modifications to the dialogue structure and delivery.

The adaptation retains the essential thematic element of discrimination and harassment faced by Korean immigrants in Japanese markets, particularly the gendered and ethnic discrimination Sunja experiences as a Korean woman. The humiliating threat involving urination is maintained almost verbatim, highlighting the adaptation's commitment to portraying the harsh realities of the Korean immigrant experience without sanitization.

Table 3. Comparison between datum 5 and 6

Aspect	Original Novel Text	TV Series Adaptation	Type of Change	Analysis
Character	"Move your shitty-looking cart... country girl," said the woman.	"Get your stinky cart out of here! Want my son to piss on it?"	Modification	The same anger and threat stay, but the words are simpler, and the insult "country girl" is removed. The character is still aggressive.
Theme	Discrimination against Korean women in public spaces.	Same type of ethnic and gendered discrimination.	Modification	The show keeps the message of discrimination but changes the words to make it more direct and less regional.
Setting	The market is described through dialogue and context.	The market is shown clearly through visuals.	Addition	The series adds a clear picture of the market, helping the viewer understand the location and tension.
Plot	Shows how Sunja is blocked from making a living.	Shows the same challenge with more action and visuals.	Modification	The scene works the same way but is told with faster dialogue and stronger visuals.

In datum 6, Sunja is rudely shooed away by a Japanese merchant who yells, "*Get your smelly cart out of here! Do you want my son to pee on it?*" This line is more than just a rejection-it expresses the discrimination faced by Koreans trying to access public and economic spaces in Japan.

In datum 7, the vendor refers to Sunja as a "country girl," a term that reflects a derogatory view of one's social or ethnic background. This label reinforces the idea that Sunja is seen as different and inferior by the dominant society. In this adaptation of the series, the term is removed, but verbal aggression and hostility remain. This is a form of modification in the adaptation: The expression is changed, but the discriminatory meaning is still strongly conveyed.

The market in this scene represents a social space controlled by the majority group. Japanese merchants feel entitled to dictate who can attend and do business there, while Sunja, as a Korean woman, occupies a marginalized position. She faces not only economic barriers, but also identity restrictions imposed by the colonial system.

The following scene of Sunja's kimchi cart symbolizes her struggle for survival. Despite being rejected, she continues to occupy public space and fight injustice through simple yet brave actions. Her presence shows that despite her weak position, Sunja still has strength and resilience.

This scene reinforces Pachinko's broader themes of identity, discrimination, and strength in powerlessness. Sunja is portrayed as a character who not only fights for her own survival, but also embodies the experiences of many Korean women

under oppression. She is a subaltern figure who, although limited in voice and action, still expresses resistance through her existence and resilience.

2. New Narrative Additions in the Pachinko Film Series

a) Koh Hansu: A New Perspective on Power and Marginalization

In the novel, Koh Hansu's background-especially his teenage years-is not explored in detail. The narrative briefly alludes to his early experiences in Japan and the discrimination he faced, as recounted in his encounter with Sunja Baek in Book I. However, the Apple TV+ adaptation expands on this by offering more comprehensive character development.

The series adds important narrative elements, especially in Episode 7 (03:05-03:16), where an important interaction between Koh Hansu and his father's boss is depicted. This scene takes place in a traditional Japanese-style room that serves as a gambling establishment, evoking the atmosphere of a classic battlefield. In this setting, Hansu's father introduces Hansu to Ryoichi, a powerful figure with ties to the criminal underworld.

Datum 7.

Picture 2.4 Scene of Koh Hansu with Ryochi.

Ryochi : Your Japanese. It's much improved. But you'll have to work harder if you really want to be one of us.

Episode 7 (00:39:44 – 00:39:50)

The main dialog delivered by Ryoichi carries a calm yet authoritative tone: "*Your Japanese. Your Japanese is already much better. But you have to work harder if you really want to be one of us.*" On the surface, this statement may appear to be a form of praise and encouragement, but the phrase "*if you really want to be one of us*" reveals an implicit message of exclusion and invisible boundaries faced by Koreans within Japanese society.

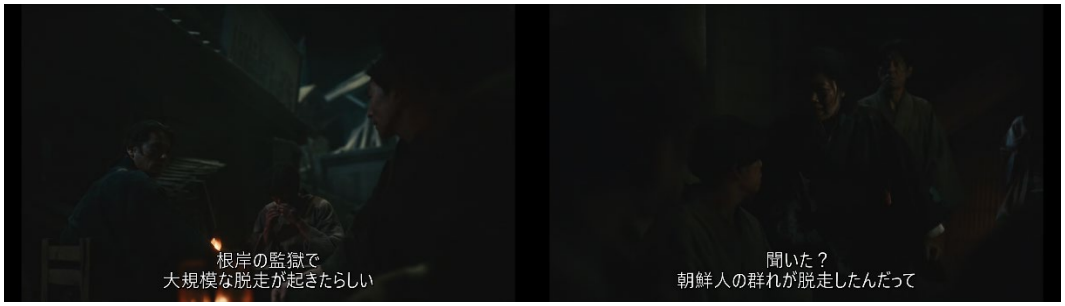
Koh Hansu is positioned as a subaltern figure in this context, as his Korean identity marginalizes him within the dominant Japanese social structure. Despite his attempts to assimilate through language acquisition and cultural adaptation, the Japanese social system continues to position him as an outsider. Ryoichi's statement clearly underlines that language fluency alone is not enough to be fully accepted; there are still intangible social boundaries that prevent Hansu from achieving equal status with the dominant Japanese group.

The addition of Koh Hansu's background introduces a more complex dimension of subalternity, while challenging common stereotypes about Zainichi Koreans. Through the lens of subaltern theory, Hansu's attempts to "speak" within an oppressive system-through language acquisition and cultural adaptation-can be interpreted as a form of resistance and identity negotiation. However, despite these efforts, he is still positioned as "the other" by the dominant Japanese power structure.

Scene of datum 7 not only illustrates marginalization, but also highlights the ongoing struggle for recognition and agency within a system that consistently denies both. A comparison between the novel and the series adaptation reveals how these background additions enrich the audience's understanding of Zainichi's Korean community. The impact of this narrative expansion allows for a deeper exploration of how marginalization essentially shapes Koh Hansu's identity throughout the story.

The series adaptation of Pachinko adds a scene of the Great Kantō Earthquake, which is not in the novel. In this additional scene, Hansu follows Ryoichi's family as they search for a safe place after the disaster. On the way, they stop at a teahouse where a conversation reveals the marginalization of Koreans. Hansu's position as a subaltern is clearly illustrated in this moment-he is forced to endure racist comments about his own identity without being able to defend himself, as the Japanese customers in the teahouse are unaware that he is Korean.

Datum 8.



Picture 2.5 Scene of Japanese humiliating Korean *Zainichi*.

Patron 1 : Three hundred Korean prisoners are among the escapees. Now they're headed this way. Hear they've been planning this escape for a while. Now they're taking advantage of the disaster as their cover.
Patron 2 : What are they supposed to do?
Patron 3 : Burn to the death, but who knows what trouble they'll cause. Our women and children are in the streets. How do we protect them from such dangerous elements?

Episode 4 (00:39:44 – 00:39:50)

This dialogue demonstrates the process of marginalization through the use of language. The phrase "*Three hundred Korean prisoners*" constructs a narrative of collective threat, while "*taking advantage of the disaster*" reinforces negative stereotypes. The comment that the Korean prisoners should be "burned to death" reflects deep-seated racial hatred that has been normalized. Such language not only dehumanizes Koreans, but also reinforces Hansu's silencing, as his ability to speak is limited by his precarious social position.

As a subaltern, Hansu occupies a position where he cannot "speak" or assert his identity. He is forced to hide his Korean heritage to gain acceptance and ensure his safety. This scene underscores the stark dichotomy between "us" (Japanese) and "them" (Koreans), illustrating a rigid social hierarchy. The use of terms such as "*dangerous elements*" and concern for "*women and children*" serve to justify discriminatory attitudes and actions.

The addition of this scene in the adaptation provides a deeper insight into the subaltern experience of Zainichi Koreans, highlighting how they are stripped of the right to express their identity and forced to assimilate or face severe social consequences. This context is crucial to understanding Hansu's character development and the motivations behind his later actions.

Datum 8 shows ethnic conflict and one person's protection of Korean refugees. After resting at the inn, Hansu and Ryoichi continue their journey. Along the way, they witness a mob chasing a group of Koreans. They encounter an elderly man pulling a cart who had hidden several Korean refugees in a rice barn. As the man attempts to defend the refugees, the following dialogue ensues.

Datum 9.

Picture 2.6 Scene of Japanese burning the Korean *Zainichi*.

Mob Leader : I'm hearing the Koreans are rioting all over the city. There's more. Going into fallen houses, stealing anything of value. We have to catch them, or they'll take everything.

Old Men : Those animals, how dare they do this to us? We let them in, give them jobs, and this is what we get.

Mob Leader : Did you see them or not? Tell me. They're getting away.

Old Men : Yeah, we saw them. Four of them. That way! Here we go! What's in there!

Survivor : Just a barn. It's a good thing the owner's away. But hel'll be shocked to find the mess when he returns.

Episode 4 (00:39:44 – 00:39:50)

Marginalization in this scene is visually underscored through a dark setting with minimal lighting, serving as a potent visual metaphor for the peripheral status of the Zainichi Korean community—hidden, endangered, and relegated to the margins

of society. The Koreans are forced to hide in a rice barn, a marginal space typically designated for storage rather than human habitation.

The mob leader's statement, *"I'm hearing the Koreans are rioting all over the city... Going into fallen houses, stealing anything of value,"* reflects a classical mechanism of marginalization through stigmatization and the criminalization of minority groups. The use of rumors as a discursive tool to construct the narrative of a "Korean threat" demonstrates how public discourse can be manipulated to justify exclusion and violence. The rhetoric *"We have to catch them, or they'll take everything"* mobilizes collective hatred and fear, further entrenching the social othering of Koreans.

The old man's response— *"Those animals, how dare they do this to us? We let them in, give them jobs, and this is what we get"*—reveals a deeper layer of marginalization. The term *"animals"* represents a classic instance of dehumanization, while the phrase *"We let them in, give them jobs"* exposes an underlying assumption of superiority and an unequal patron-client dynamic.

Tragically, the mob eventually discovers the Koreans' hiding place and sets fire to the rice barn. Hansu, hidden inside the old man's cart, is forced to witness the brutality in silence—further reinforcing his position as a subaltern figure without a voice. As a Korean man "passing" as Japanese, Hansu must suppress his identity and watch the suffering of his own people, powerless to intervene.

These additional scenes in the adaptation offer a more comprehensive portrayal of the subaltern experience of Zainichi Koreans during the Kanto Earthquake,

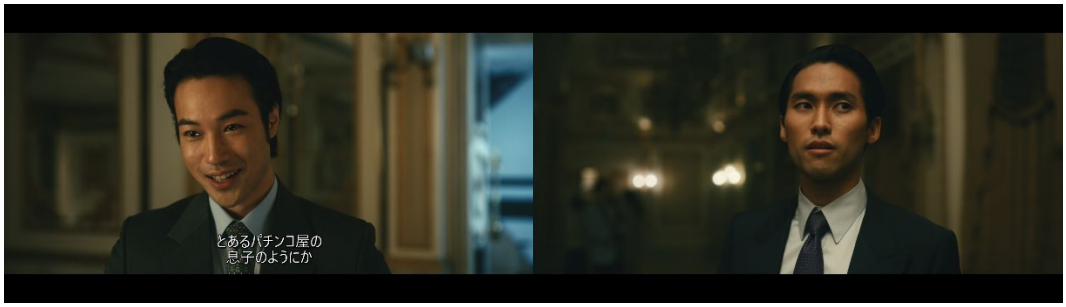
which became a catalyst for racial violence. Through Hansu's perspective, the audience witnesses systematic forms of marginalization—from dehumanizing language to physical violence—providing a deeper context for understanding Hansu's transformation and the complex dynamics of Korean-Japanese relations throughout *Pachinko*'s narrative.

b) Solomon Baek: The Modern Zainichi Korean Struggle

Pachinko is a multigenerational narrative set during the Japanese colonial period, spanning from the first generation to the third, represented by Solomon Baek—Sunja Baek's grandson—who lives in the modern era. In the novel, this timeline is narrated in Book III, titled "Pachinko", which covers the years 1969 to 1982. One notable addition in the series adaptation is a scene in which Solomon attends a Japanese conglomerate's wedding celebration, a plotline that does not appear in the original novel.

The adaptation introduces this new subplot, detailing Solomon's return to Japan and his attendance at a high-profile social event, where he reconnects with a childhood friend and experiences racial discrimination. This addition serves to deepen the exploration of Solomon's character and foregrounds the persistent prejudice faced by Zainichi Koreans—even those who are cosmopolitan, well-educated, and professionally successful.

Datum 10.



Picture 3.7 Scene of Solomon talking with his friend.

Baek Solomon : Maybe those people are what this country needs.
Solomon's Friend : Like the son of a pachinko man? It's a joke and I are old friends.

Episode 4 (00:39:44 – 00:39:50)

Discrimination in this scene occurs within an elite social space—a lavish wedding celebration that sharply contrasts with the stereotypical association of pachinko with Zainichi Koreans. Although Solomon has achieved a high professional status, his position as a subaltern remains unchanged. The concept of the subaltern, referring to groups that lack full access to self-representation within the dominant social system, is clearly reflected in this interaction. Despite his economic success, Solomon is still unable to fully "speak" within the very system that defines his identity.

Datum 10 shows how Solomon adopts majority views while being reduced to ethnic stereotypes. When Solomon states, *"Maybe those people are what this country needs,"* he unwittingly adopts the dominant discourse, alienating himself from his own community—revealing how subalterns are often compelled to speak in the language of the hegemonic power in order to gain acceptance. His friend's response, *"Like the son of a pachinko man? It's a joke and I are old friends,"*

exposes how Solomon's identity as a Zainichi Korean remains defined by ethnic stereotypes, reducing his entire being to that of a mere "pachinko owner's son."

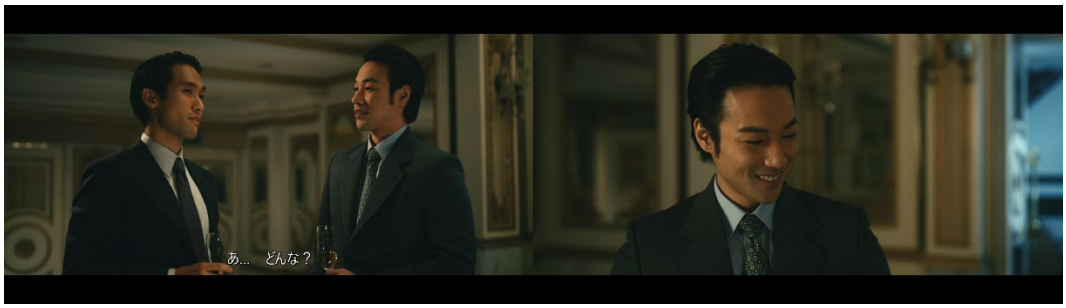
The irony lies in the persistence of prejudice across generations. Despite his education and success, Solomon continues to be viewed through the racialized lens of his heritage. This scene underscores the problematic nature of Zainichi Korean representation in postcolonial Japan, where colonial legacies endure through subtle yet deeply injurious verbal discrimination.

The addition of this scene in the television adaptation allows for a more structural comparison between the novel and its visual interpretation. While the novel centers on the internal struggles of its characters, the adaptation introduces a visual and social dimension that vividly portrays how discrimination manifests within elite social settings, thereby enriching the audience's understanding of the social and cultural implications of Zainichi Korean representation.

Solomon's position as a subaltern becomes increasingly complex, as he stands at a crossroads—economically integrated yet socially marginalized. His inability to escape the label of "the son of a pachinko man" reflects the subaltern's continued lack of agency in self-representation, as his identity remains defined by the dominant group regardless of his individual achievements. The *Pachinko* narrative thus offers a profound reflection on how media representations of Zainichi Koreans shape public understanding of the postcolonial identity, which continues to be negotiated across generations.

As the conversation continues, the verbal discrimination becomes more explicit, particularly when Solomon begins to push back against the insults he receives. This scene reveals that ethnic-based verbal abuse persists even within elite and professional environments, underscoring the subtle yet pervasive nature of racial microaggressions in contemporary Japanese society.

Datum 11.



Picture 3.8 Scene of Solomon talking with his friend.

Baek Solomon : You said your father told you that Koreans must've been raised by dogs. Why else would we shove our faces into our bowls instead of picking them up like you?
Solomon's friend : Did I really say such a terrible thing?
Baek Solomon : You did.

Episode 4 (00:39:44 – 00:39:50)

In this scene, Solomon's position as a subaltern undergoes a significant shift. Previously portrayed as passive—and at times, unknowingly adopting language that alienates his own community—he now takes a confrontational stance. When Solomon says, *"You said your father told you that Koreans must've been raised by dogs,"* he no longer silently absorbs verbal abuse. Instead, he voices and directly challenges the long-standing prejudices that have shaped his lived experience.

The phrase *"raised by dogs"* exemplifies the systematic dehumanization of Koreans, reducing them to an animalistic level. More critically, this instance of

verbal discrimination is embedded within everyday cultural practice—table manners—where cultural differences are manipulated to reinforce racial hierarchies. The remark, *"shove our faces into our bowls instead of picking them up like you,"* reveals how variations in eating etiquette between Korean and Japanese traditions are weaponized as supposed evidence of Korean inferiority.

The friend's response, *"Did I really say such a terrible thing?"* reflects a common defensive reaction among dominant groups when confronted with their own racism—denial, dismissal, or minimization. However, Solomon's firm response, *"You did,"* marks a pivotal moment in which the subaltern begins to "speak," actively resisting and rejecting the narratives imposed upon him.

This moment occurs at a round table during the wedding reception of a Japanese conglomerate figure, Abe-san. As Abe approaches the table, Tom Andrew, Solomon's colleague from the finance sector, introduces them, leading to the following exchange:

Datum 12.

Picture 3.9 Scene of Katsu Abe condescending Baek Solomon.

Katsu Abe : What is your blood type?
Baek Solomon : I am type O.
Katsu Abe : I see. An Optimist then.
Baek Solomon : In this world, a survival instinct.
Katsu Abe : Let's see how it serves you then. Please enjoy the party.
Tom Andrew : Hey. What was that all about?
Baek Solomon : I think he's worried about my loyalties.
Tom Andrew : Oh, yeah. The whole Koreans versus Japanese situation. Why can't people just get over that, you know? It's the past. It's done.

Episode 4 (00:39:44 – 00:39:50)

Datum 12 shows how subtle cultural exchanges reveal persistent ethnic discrimination in modern workplaces. Abe's seemingly innocuous question about Solomon's blood type carries deeper cultural significance when contextualized within Japanese society, where blood type is traditionally believed to determine personality traits. This polite inquiry functions as a subtle form of interrogation, revealing how Abe draws upon cultural beliefs to categorize and assess Solomon, implicitly invoking his Korean background.

Solomon's response—that his optimism is a "survival instinct"—reveals the inherent power imbalance at play. He acknowledges his positionality as a Korean man within a Japanese-dominated sphere, where even a positive outlook must be understood as a strategy for endurance. Abe's reply, *"Let's see how it serves you then,"* further underscores this power dynamic, delivering a veiled threat beneath the guise of social decorum.

The presence of Tom Andrew, a foreign outsider, offers a contrasting perspective. His dismissive comment, *"Why can't people just get over that,"* reflects a naïve view of the deeply rooted historical trauma that continues to shape

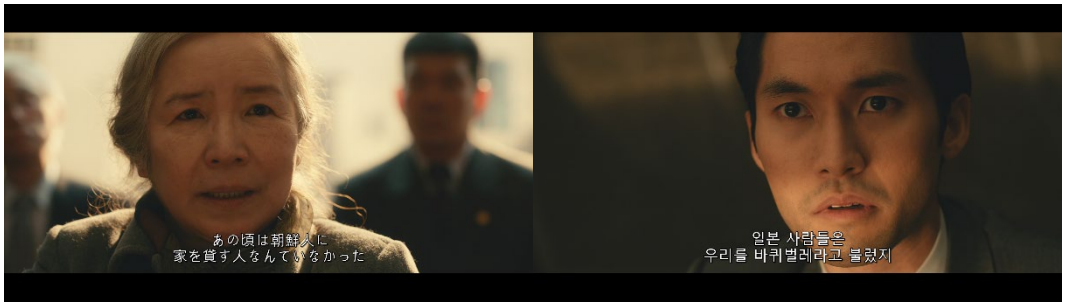
Korean-Japanese relations. Tom's oversimplified take underscores a broader tendency to ignore or minimize the complexities of postcolonial histories.

Through this nuanced exchange, the *Pachinko* adaptation demonstrates how historical trauma continues to permeate everyday social and professional interactions. By placing the conversation within a luxurious, formal setting, the scene highlights how politeness and professionalism can mask deeper prejudices and imbalances of power. This powerful critique illustrates how forms of prejudice and domination persist, even within societies that present themselves as modern and progressive.

Ultimately, this scene reinforces the theme of subalternity in *Pachinko*, wherein Solomon's Korean identity continues to render him vulnerable—even within seemingly equal professional environments. As a third-generation Zainichi Korean, Solomon still faces subtle and "civilized" forms of marginalization that echo the experiences of his forebears, showing the enduring nature of ethnic hierarchies across generations.

The *Pachinko* series adaptation introduces an additional plotline in which Solomon is assigned the task of persuading a Korean landowner to sign over her property—an assignment he receives specifically because of his Korean identity. This narrative expansion deepens Solomon's storyline and reflects the persistent marginality faced by Zainichi Koreans even in modern times.

Datum 13.



Picture 3.10 Scene of Solomon Baek make a deal with house owner.

Landowner : Back then, no one wanted to rent to us Koreans. They said we were too dirty, too loud. They were right. We were too dirty. We were too loud. Because we had to crowd two, three families into one room so as to afford the jacked-up rents.
Landowner's son : That's all behind us now.
Landowner : If you believe that, then you're a bigger idiot than I thought. They called us cockroaches. Said we should be pounded into the cement. Just think about it. They're talking about you.

Episode 4 (00:39:44 – 00:39:50)

This scene clearly portrays systemic marginalization through the landowner's recollections: "Back then, no one wanted to rent to us Koreans." Her acknowledgment that the poor living conditions experienced by Koreans were in fact forced upon them through inflated rent prices reveals how economic discrimination created conditions that were later used to justify further social exclusion.

A generational divide becomes evident in the contrasting responses to this history. While the landowner's son attempts to dismiss the past by stating, "That's all behind us now," the mother underscores the ongoing nature of discrimination, referring to Koreans as "cockroaches" and warning Solomon with "They're talking about you." Her words serve as a reminder that the legacy of prejudice persists, albeit in more subtle and insidious forms.

From a subaltern studies perspective, this scene exemplifies how marginalized groups continue to be denied a true voice in modern society. Despite Solomon's apparent success and professional status, he is still instrumentalized by the corporate system for his Korean identity—tasked with persuading a fellow Korean under the assumption that ethnic commonality would facilitate negotiation. Ironically, Solomon is confronted with a painful history of oppression he has attempted to forget, illustrating how subaltern positions are not easily escaped. Instead, they are reconstituted across generations, shifting from overt discrimination to more sophisticated and institutionalized forms of exclusion.

The adaptation of the *Pachinko* series also adds a storyline about Solomon's teenage years with Hana, a rebellious girl he has feelings for. In one scene, Hana tests Solomon's courage by telling him that if he truly likes her, he must do whatever she asks. Hana then dares Solomon to steal something from a convenience store, which eventually gets noticed by the store clerk.

Datum 14.

Picture 3.11 Scene of Baek Solomon get arrested.

Shopkeeper : I know how to deal with your kind. Hello? I caught a shoplifter in my shop. Another Korean, these troublemakers. I want him taken in.

Episode 4 (00:39:44 – 00:39:50)

In the quiet setting of a daytime store, the young Solomon, dressed in his school uniform, becomes the target of suspicion from the store owner. The owner's hostile remarks — "I know how to deal with your kind" and "Another Korean, these troublemakers" — reveal the deeply ingrained negative stereotypes against Koreans within Japanese society, a bias made especially stark when directed at a student.

This scene marks a pivotal moment in Solomon's formation of identity. His school uniform, which should symbolize equality through education, fails to shield him from ethnic prejudice. Solomon's facial expression—a mixture of shock, fear, and helplessness—captures the trauma experienced by young Zainichi Koreans when confronted with the harsh realities of discrimination.

The store owner's readiness to contact the authorities without verifying the story further highlights how even actions that seem "reasonable" can cause profound harm. Labeling all Koreans as "troublemakers" demonstrates how stereotypes are weaponized to justify degrading and unfairly punishing a young student.

From a subaltern perspective, this scene illustrates how ethnic identity becomes grounds for denying Solomon his "voice"—he is not given the chance to explain himself and is immediately presumed guilty because of his ethnicity. This experience sheds light on why the adult Solomon later seeks to "transcend" his Korean identity, striving to prove himself through professional success in a Japan-dominated world. The marginalization he faced during adolescence profoundly shapes his decisions and strategies as an adult, underlining how the trauma of discrimination leaves a lasting impact on identity and life choices.

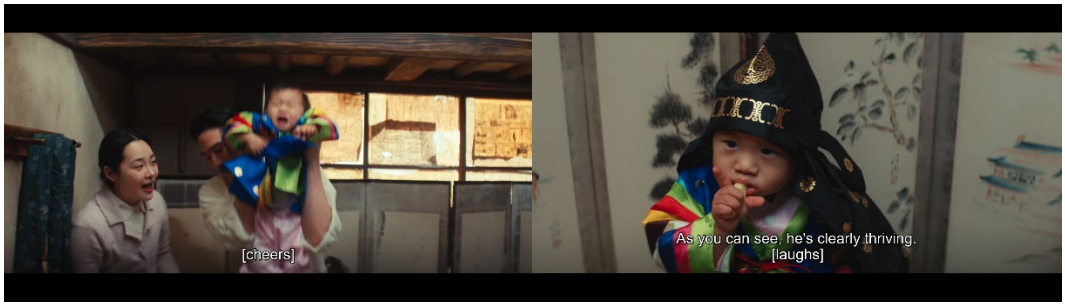
B. Representation of Subaltern Resistance in *Pachinko* through Adaptation in the Film Series

The portrayal of resistance among subaltern characters in the Pachinko (2022) series undergoes significant changes compared to the novel. In Min Jin Lee's original work, resistance is predominantly depicted through the characters' internal thoughts and the author's detailed exploration of their personal development. In contrast, the series presents resistance in a more tangible way—through visual storytelling, character expressions, and scenes that depict acts of defiance or struggles against injustice. Interestingly, many forms of resistance shown in the series are new additions not found in the novel. These additions are part of an adaptation strategy aimed at making the struggles of Zainichi Korean characters more vivid and accessible to viewers.

Moreover, the series employs a non-linear narrative structure, moving back and forth in time, unlike the novel's more chronological progression. This narrative shift not only heightens the emotional impact but also creates opportunities to insert new scenes that strengthen the storyline. Some time gaps in the novel are filled with additional narratives that illustrate the characters' resistance against social and cultural pressures. Through this approach, the Pachinko series offers a broader and deeper depiction of resistance, demonstrating how the fight against discrimination and injustice is passed down from one generation to the next.

1. Subaltern Resistance of Sunja Baek

Datum 15.



Picture 1.12 Scene of Sunja celebrating her son first tradition

Isak Baek : This tradition of the doljabi not only binds us to you, it is the bond to our ancestor
Yoseb Baek : Brother. Enough words.

Episode 5 (00:02:34 – 00:02:55)

The doljabi scene in the *Pachinko* series adaptation serves as an example of an **addition**, according to Eneste's adaptation theory, that was not present in the original novel. This addition strengthens the representation of cultural resistance among Zainichi Koreans.

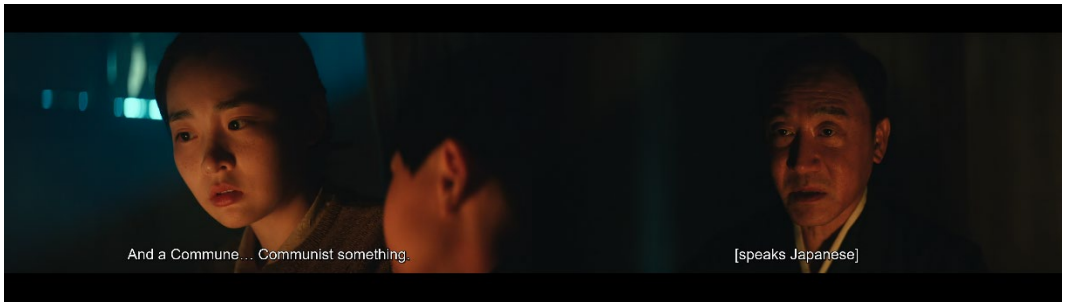
Isak Baek's dialogue, *"This tradition of the doljabi not only binds us to you, it is the bond to our ancestors,"* emphasizes doljabi's role as a bridge across generations and a symbol of the struggle to preserve cultural identity amid pressures to assimilate.

Yoseb's response, *"Brother. Enough words,"* highlights the tension between the desire to uphold tradition (Isak) and the pressing need to survive in a hostile environment (Yoseb).

The doljabi ritual becomes a metaphor for subaltern resistance—an ordinary ritual imbued with profound significance regarding survival and cultural resilience. In this context, subaltern resistance is not confrontational but takes the form of preserving traditions and cultural identity.

Maintaining a traditional Korean ceremony on Japanese soil stands as a subtle yet significant act of defiance against forced acculturation and the marginalization experienced by the Zainichi Korean community.

Datum 16.



Picture 1.13 Scene of Sunja and Noa met Isak emperor defector' group.

Hasegawa : [Speak Japanese]
Noa Baek : [Translate into Korean] He is some kind of teacher… And a Commune… Communist Something.
Hasegawa : [Speak Japanese]
Noa Baek : [Translate into Korean] They planned on bringing together workers from other countries. He and papa dreamed about it. Then they would foght for peace and fair wages.
Sunja Baek : [In Korean] That means they speak the truth. You two were working against the emperor.
[Noa speaks Japanese]
Hasegawa : [Speak Japanese]
Noa Baek : [Translate into Korean] It's the emperor who fights against them.
Sunja Baek : [In Korean] Tell me. What will happen to us now? While you men got drunk on these dreams, did you consider who would clothe our children or put food on our table? Did you even give a second thought to my family?

Episode 8 (00:24:08 – 00:25:20)

The meeting scene between Sunja, Noa, and Hasegawa in the *Pachinko* series adaptation portrays a complex, multilayered form of subaltern resistance. In this scene, an **addition** to the story that does not exist in the original novel adds significant depth to Sunja's struggle as a subaltern character.

The dialogue, conducted in different languages—Hasegawa speaking Japanese, Sunja responding in Korean, with Noa acting as the interpreter—reveals the intricate dynamics of power. Sunja's choice to speak Korean in front of a pro-Japanese group constitutes a subtle yet firm act of linguistic resistance.

Hasegawa speaks of an idealistic political vision of cross-national worker solidarity and the fight for peace and fair wages. Noa's careful translation—his use of the phrase "Communist something"—reflects his discomfort with the political implications of the conversation.

The climactic moment of the scene comes with Sunja's emotional outburst: *"Tell me. What will happen to us now? While you men got drunk on these dreams, did you consider who would clothe our children or put food on our table?"* Through this dialogue, Sunja enacts a complex form of subaltern resistance—challenging not only Japanese imperial oppression but also the masculine idealism that often disregards the immediate realities of family life.

The conflict depicted unfolds on multiple levels: ideological (political activism vs. survival), cultural, and gendered (male idealism vs. female pragmatism). As a Korean woman marginalized in Japan, Sunja uses her words and lived experience to confront both imperial power and its masculinized forms, which often pursue political goals without considering their real-world consequences.

This scene is pivotal in developing Sunja's character as a representation of subaltern resistance. It highlights how resistance does not always align with

conventional heroic narratives of political struggle but often emerges from urgent needs to survive and protect one's family.

2. Subaltern Resistance of Koh Hansu

Datum 17.

Picture 2.14 Scene of Koh Hansu talk with his children.

Koh Hansu : Noa, it's not good enough to just survive. People will tell you otherwise, but ignore them. Think about it. Cockroaches can just survive. Should that be good enough for us? You need to be better than everyone else around you. Not just the Koreans but the Japanese as well. Be so good they can't rob you of what you're owed. Don't make mistakes. They'll be envious of you when you rise. But even in their hate, they'll have to show your respect.

Episode 8 (00:48:28 - 00:49:14)

The conversation scene between Koh Hansu and Noa in the *Pachinko* series presents a different strategy of subaltern resistance. Through an **addition** not found in the original novel, the adaptation deepens the understanding of Zainichi Korean struggles.

Koh Hansu's pivotal dialogue, *"It's not good enough to just survive,"* along with his cockroach analogy, directly challenges the "mere survival" mentality often imposed on marginalized groups. Instead, he advocates for a more ambitious strategy.

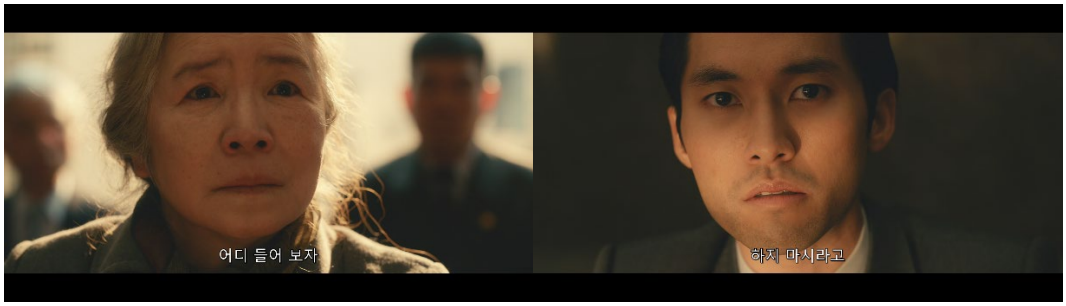
Hansu's core message—*"Be so good they can't rob you of what you're owed"*—reveals a distinct form of resistance: not open rebellion, but undeniable excellence. This is a smart, internal resistance strategy that forces recognition even from those who discriminate.

His final advice, *"They'll be envious of you when you rise. But even in their hate, they'll have to show you respect,"* carries a powerful paradox: success becomes a form of resistance that ultimately compels oppressors to offer reluctant respect.

While Sunja fights oppression through daily endurance and adaptation, Koh Hansu proposes a path of resistance through excellence and dominance. This contrast enriches the portrayal of the diverse ways marginalized groups combat marginalization in circumstances where open defiance is not possible.

3. Subaltern Resistance of Solomon Baek

Datum 18.



Picture 3.15 Scene of Baek Solomon make a deal with house owner.

Landowner : Let me hear you say it. If it is was your grandmother, sitting in this room, staring at the pompous faces surrounding us, describing what's happened

before, every drop of blood inside her was opposed to signing this document, what would you said? Would you still tell her to sign?
Baek Solomon : Don't do it. That's what I would tell her. Refuse the offer.
Episode 4 (00:39:44 – 00:39:50)

The negotiation scene between Solomon and the landowner highlights the evolution of subaltern resistance across generations in the *Pachinko* adaptation. The **addition** of this scene provides important context for how the struggle for Zainichi Korean identity has shifted over time.

The landowner's critical question, *"If it was your grandmother, sitting in this room... every drop of blood inside her was opposed to signing this document, what would you say?"* uses Sunja as a moral compass representing the fighting spirit of the first-generation Korean immigrants. The phrase "every drop of blood" underscores how deeply rooted this resistance is in their identity.

Solomon's reply, *"Don't do it. That's what I would tell her. Refuse the offer,"* reveals the paradox faced by the new generation of Zainichi Koreans. Even while acknowledging the moral truth of refusal, Solomon continues to negotiate within a system he inherently questions. This reflects the reality for modern Korean-Japanese individuals who must balance moral principles with the demands of survival in a capitalist world.

The generational shift in resistance approaches becomes evident in this scene. While Sunja's generation fought through direct refusal of an unjust system, Solomon's generation must navigate by operating within it while striving to uphold their values. Sunja's name serves as a benchmark for determining right and wrong,

demonstrating how the struggles of the past continue to influence present-day decisions.

This scene powerfully illustrates the identity crisis faced by modern Zainichi Koreans—trying to preserve their heritage while adapting to contemporary realities. Following this emotional exchange, Solomon is shown running and dancing in the rain—a vivid visual metaphor for the freedom he longs for but cannot fully attain.

CHAPTER V

CONCLUCION

Based on the research problems, discussion, and data analysis presented in this study of the adaptation of subalternity in Korean *Zainichi* representation from Min Jin Lee's novel *Pachinko* to the *Pachinko* film series, this final chapter offers concluding remarks.

A. Conclusions

This study has examined how subalternity in Korean Zainichi representation changes from Min Jin Lee's novel "Pachinko" to the 2022 Apple TV+ series. Using Eneste Pamusuk's adaptation theory and Gayatri Spivak's subaltern theory, the researcher found important patterns in how the TV series changes and keeps the portrayal of Zainichi Korean experiences across generations.

The findings show that while the main stories about discrimination, marginalization, and resilience stay the same in both formats, the TV series uses special visual and storytelling techniques that both keep and change how the novel shows subalternity. Through looking at important scenes with Sunja Baek, Koh Hansu, and Solomon Baek, this study shows how the series adaptation keeps the important parts of the Korean Zainichi experience but also adds to them through additions, changes, and visual storytelling.

The adaptation changes dialogue and thoughts about subalternity from the novel into more visual representations. For example, Yoseb's short joke about Ikaino being "fit only for pigs and Koreans" becomes a longer, more emotional explanation

about their social problems, making the discrimination against Zainichi Koreans clearer for viewers. Also, scenes showing Sunja's experiences in the Japanese market keep the main conflict but use visual elements to show the harsh realities of ethnic and gender discrimination.

The series makes important additions that improve the representation of subaltern experiences. New scenes showing Koh Hansu's background during the Great Kantō Earthquake give important historical context for understanding the violent treatment of Koreans in Japan. These additions show how language is used to dehumanize minority groups and justify their exclusion. Similarly, expanding Solomon's story through scenes of workplace discrimination and his complex negotiation with a Korean landowner shows how subalternity continues across generations, even as it changes from obvious discrimination to more subtle forms of exclusion.

The adaptation also highlights acts of resistance that were either implied or missing in the novel. The added doljabi ceremony shows how cultural practices become ways to resist forced assimilation. Sunja's conversation with Hasegawa shows linguistic resistance through her choice to speak Korean, while also challenging male idealism that ignores family survival. Koh Hansu's advice to Noa presents a different strategy of resistance through excellence rather than open defiance.

Through its non-linear story structure and visual storytelling, the Pachinko series creates a more emotional portrayal of the Korean Zainichi experience. By

showing scenes from different time periods together, the adaptation emphasizes how subalternity continues across generations while also showing how resistance strategies change with changing historical contexts.

This study adds to both adaptation studies and postcolonial discourse by showing how media changes can keep, improve, and reimagine representations of marginalized communities. The analysis shows that adaptations should not be judged only on how faithful they are to the original material but on their ability to engage with and expand complex social and historical narratives through techniques specific to that medium.

B. Suggestions

The exploration of *Zainichi* Korean experiences through the adaptation of Pachinko from novel to screen reveals significant gaps in current scholarly understanding. Future research should employ neo-historicist approaches that examine how the text and adaptation reflect and challenge power structures of their respective periods.

Scholars should investigate how both the novel and series function as cultural artifacts that reinterpret historical narratives about Korean *Zainichi* experiences. Neo-historicist analysis would enable examination of how Min Jin Lee's contemporary perspective shapes her portrayal of historical events, and how the series further recontextualizes these narratives through visual adaptation.

Research should focus on how both works negotiate between dominant historical narratives and marginalized voices, particularly exploring how the

adaptation process amplifies or diminishes certain historical perspectives. The circulation of power in different historical contexts (colonial Korea, post-war Japan, contemporary global society) should be analysed across both media forms.

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