

Discourses of Identity and Transformation

Abstract

Eichii Tosaki

Sai Yoichi's 1993 film *Tsuki wa dotchini deteiru* ('Where does the Moon come up?' - titled "All under the Moon" in English), was the first commercially successful film on Korean-Japanese issues (*zainichi*). Sai, himself a Korean-Japanese director, pitched this film at the mainstream Japanese film market. Accordingly, Sai is tactical in showing, via subtext, how the *zainichi* issue has to be handled very carefully in Japanese society. Interestingly, Sai's tactic was to address the 'ordinary' Japanese audience by absenting 'ordinary' Japanese from his film. Instead, Sai chose to deal with the *zainichi* issue by converging various aspects of the film on the problem of how Japanese have "not tried seriously to confront resident Koreans as individuals" (Iwabuchi, 2000, p. 60). I mostly agree with Koichi Iwabuchi's points in his meritable article "Political correctness, postcoloniality, and the self-representation of 'Koreanness' in Japan" (Sonia Ryang (ed.), Koreans in Japan: Critical Voices from the Margin, Routledge, 2000), but take a different approach to the film and to the issue of *Zainichi*. I do not take a colonial or post-colonial approach, but take a non-territorialised view (avoiding problems of identity between Japanese and Koreans). My paper focuses on the significance of 'double-identified' Korean-Japanese, that is, those 'super' Japanese who appear so because they are able to exploit a 'double' identity as Korean-Japanese. In this way they can disturb the inclination towards identification as a means for definition of 'Japaneseness'. In this context, I reference Mr Pagi Cho, a musician and *Zainichi mondai* activist, who is interviewed as an Osaka *Zainichi* by David Suzuki, in Japan you never knew.

rose/eiichi <rose@minkirri.apana.org.aua>