

Semester: Spring 2023

## Geisha, Gangsters, and Samurai: Japan in Western Film

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### Course Description

Since the earliest days of cinema, Westerners filmmakers have used Japan as a mirror in which to reflect upon their own cultures. At times they have portrayed Japan as the model society that lays bare Western failures. At other times they have imagined the country as a corrupt world whose degenerate nature reinforces the superiority of Western values. Through it all has been a highly gendered narrative—Japan as the paradoxical land of ultra-feminine geisha (soft, gentle and nurturing) and extremely masculine samurai and gangsters (cold, unyielding and dangerous). This course looks at how and why these contradictory images so easily coexist within the Western cinematic imagination. Of central concern is the way in which filmmakers have emphasized, exaggerated, distorted or ignored various aspects of Japanese culture to meet the expectations of their audiences, and the ways in which images of Japan, constructed in response to specific historical situations are recycled to justify or explain later situations. We will also consider how changes in class, gender and race relations in the West have influenced media images of the Japanese Other.

### Section 2

#### Course Objectives

This course will enable students to understand and use concepts such as Orientalism, Cultural Imperialism and Cultural Colonialism. They will also be able to explain how Western images of Japan have been constructed in response to specific historical situations, and how those images have evolved and have been recycled to justify or explain later socio-political conditions. This course will also help students be better informed consumers of popular culture who can identify how issues of race, gender and class inform media narratives.

### Section 3

#### Class Schedule

Lecture 1: **Course Introduction**

#### Western Film and The Colonial Gaze

Lecture 2: *The Cove* (Louis Psihoyos, dir., 2009)  
Read: “*The Cove*,” Review by Gabriel Rubin in *Peace Studies Journal*;  
“*The Cove*,” Review by Laura Shields in *Journal of Critical Animal Studies* and “Stop the annual Taiji dolphin massacre, make your children proud,” by Deb Bowen-Saunders, *The Japan Times*, September 11, 2012.

Lecture 3: **Read:** “Failing Flipper: How *The Cove* has Empowered the Taiji Dolphin Slaughter,” by Mark Hollstein.

### Geisha

Lecture 4: *Minamata* (Andrew Levitas, dir., 2020)  
**Read:** (7) “Documenting Minamata with W. Eugene Smith,” *Kyoto Journal*, May 4, 2021.

Lecture 5: **Read:** (8) “Minamata Mercury Tragedy Gets the Hollywood Treatment,” *Nikkei Asia* September 21, 2021.  
And (9) “Is Johnny Depp Playing ‘White Savior’ with Comeback Movie about Japanese Tragedy?” *The Mercury News* Aug. 16, 2021.

Lecture 6: *My Geisha* (Jack Cardiff, dir., 1961)  
**Read:** (10) “A Bevy of Damsels”  
And (11) “Cultural Penetration” from *The Idea of Japan*, by Ian Littlewood.  
Optional Reading: (12) “Going Geisha” by Noy Thrupokaew

Lecture 7: **Read:** (13) “‘Return of the Butterfly’ The Geisha Masquerade in *My Geisha* and *American Geisha*,” from *Romance and the Yellow Peril*, by Gina Marchetti.

Lecture 8: **Watch:** *Sayonara* (Joshua Logan, dir., 1957)  
**Read:** (14) “Scream of the Butterfly,” from *Romance and the Yellow Peril*, by Gina Marchetti.

Lecture 9: **Read:** (15) “Tragic and Transcendent Love” from *Romance and the Yellow Peril*, by Gina Marchetti.

Lecture 10: *Fukushima Mon Amour/Grüsse Aus Fukushima* (Doris Dörrie, dir., 2016)  
**Read:** (16) “*Fukushima, Mon Amour* is shot through with the shadow of Hiroshima,” by Edmond Lee, *South China Morning Post*, September 27, 2016; and (17) “Berlin Film Review: *Fukushima, mon amour*’ Doris Dörrie’s two-hander offers a refreshingly quirky perspective on a heavy subject,” by Maggie Lee, *Variety*, February 14, 2016

Lecture 11: **Read:** (18) “From Hiroshima to *Fukushima Mon Amour*,” by Mark Hollstein.

### Gangsters, Villains and Enemies

Lecture 12: *The Cheat* (Cecil B. DeMille, dir., 1915)  
*Broken Blossoms* (D.W. Griffith, 1919)  
**Start to Read:** (19) “The Rape Fantasy in *The Cheat* and *Broken Blossoms*,” from *Romance and the Yellow Peril*, by Gina Marchetti, pp. 11-32.

- Lecture 13: **Finish Reading:** (19) “The Rape Fantasy in The Cheat and Broken Blossoms,” from *Romance and the Yellow Peril*, by Gina Marchetti, pp. 32-45.
- Lecture 14: *Why We Fight: The Battle of China* and *Know Your Enemy Japan* (Frank Capra, dir., 1945)  
**Read:** (20) “Know Your Enemy,” from *War Without Mercy*, by John Dower.
- Lecture 15: **Read:** (21) “War Crimes and Hate Crimes,” from *War Without Mercy*, by John Dower.
- Lecture 16: *The Purple Heart* and *Wartime Cartoons*  
**Read:** (22) “The Beast in the Jungle,” from *Hollywood Goes to War*, by Clayton Koppes and Gregory Black.
- Lecture 17: **Read:** (23) “Will this Picture Help Win the War?” from *Hollywood Goes to War*, by Clayton Koppes and Gregory Black.
- Lecture 18: **Midterm Exam** and Discussion
- Lecture 19: *Rising Sun* (Phillip Kaufman, dir., 1993)  
**Read:** (24) “Back to the Yellow Peril?” and “Samurai in Suits,” by Ian Littlewood, from *The Idea of Japan*.
- Lecture 20: **Read:** (25) “Containing Japan,” by James Fallows, *The Atlantic*, May 1989 and (26) “The Danger from Japan,” by Theodore White.

### Samurai

- Lecture 21: Watch: *The Last Samurai* (Edward Zwick, dir., 2003)  
**Read:** (27) “The Last Samurai” Review by Thomas Keirstead in *The American Historical Review*, Vol. 109, No. 2 (April 2004).
- Lecture 22: **Read:** (28) “Making a Samurai Western: Japan and the White Samurai Fantasy” by Mina Shin, from *The Journal of Popular Culture*, Vol. 43, no. 5 (2010).
- Lecture 23: *Kill Bill* (Quentin Tarantino, dir., 2003)  
**Read:** (29) “I Don’t Really Consider Myself an American Filmmaker: *Kill Bill Vol. 1* and *2*” by Ian Nathan.
- Lecture 24: **Read:** (30) “Themes of Whiteness in *Bulletproof Monk*, *Kill Bill*, and *The Last Samurai*” by Sean M. Tierney.
- Lecture 25: *Isle of Dogs* (Wes Anderson, dir. 2018)  
**Read:** (31) “Why is Wes Anderson’s ‘Isle of Dogs’ set in Japan? We’re not sure either,” by Angie Han, *Mashable.com*, Mar. 24, 2018. (32) “What *Isle of Dogs* Gets Right About Japan,” by Moeko Fujii, *The New Yorker*, April 13, 2018.

- Lecture 26: **Read:** (33): “What Happens Next? An Interview with Wes Anderson, Roman Coppola and Jason Schwartzman.”
- Lecture 27: *Japanese Story* (Sue Brooks, dir., 2003)  
Read: (34) “Misunderstanding the Other: Colonial Fantasies in Japanese Story” by Peter Mathews, from *Anitpodes*, December 2009
- Lecture 28: **Read:** “On the Road to Death and Discovery with the Japanese Other,” part 1, by Mark Hollstein
- Lecture 29: ***Cold Fever*** (Fridrik Thor Fridriksson, dir., 1996)
- Lecture 30: **Read:** “On the Road to Death and Discovery with the Japanese Other,” part 2, by Mark Hollstein

### **Reading Materials:**

All reading assignments will be available in the “Assignments” section of Blackboard from which they can be downloaded and printed or read online.

### **Section 4**

#### **Grading:**

Midterm Exam: 25%  
Final Exam: 25%  
Midterm Essays: 20%  
Final Essays: 20%  
Participation: 10%

### **Section 5**

#### **Additional Information**

#### **Exams:**

The midterm and final exam will consist mainly of about 40 objective (matching, multiple-choice, fill-in-the-blank, true-and-false) questions.

#### **Midterm and Final Essays:**

At least one week before the due date, you will be given a set of four or five essay questions from which you will chose one to answer in about 4 to 5 double-spaced pages. You will be asked to comment on one or more of the films discussed in class and relate it to the assigned readings and one or more of the optional readings available on Blackboard. You should also offer some of your own observations and thoughts about the film you discuss. Your responses will be graded on how fully you answer the question, how well you demonstrate an understanding of the main concepts related to it and how well you make use of the relevant readings.

#### **Participation:**

The roll will be circulated at the beginning of each class. If you are late, it is your responsibility talk to me after class and make sure that you have been marked present. If you cannot attend a class, please see me or email me sometime before the period you will miss to see if your absence can be excused. However, attendance alone is not sufficient to receive full credit; it is equally important that you contribute regularly to class discussions by asking questions or offering your own observations regarding the readings and films.