Summer 2017

Instructor: Yuki Obayashi
Class: MW 1:00 pm – 4:30 pm @ Soc Sci 2 Room 179
Office Hours: M 11:30 am – 12:30 pm, F 12:00 pm – 2 pm, and by appointment
Office: Hum 1 Room 115
Email: yobayash@ucsc.edu

Lit 131 D: King Kong vs. Godzilla: A Comparative Study of the U.S. and Japanese Empires

King Kong vs. Godzilla. Dir. Ishiro Honda, 1962

Beyond the genre of monster films, King Kong and Godzilla became cultural icons in the 20th century and have kept their popularity up to now. The first King Kong film was released in 1933 when Americans were still recovering from the Great Depression. Meanwhile, Godzilla in 1954 was made as a response to the end of the U.S. occupation in Japan (1945-1952). Both monsters, situating their habitats in the Pacific are imaginative vehicles of U.S. and Japanese national powers in relations with the Pacific Islands. Using the Pacific Ocean as a colonial space, King Kong and Godzilla present their monstrous figures as an imaginary U.S. and Japanese imperialism. More specifically, Micronesia is discussed as a crucial space due to the Japanese colonization until 1945 and the U.S. mandate by the United Nations afterwards. The original plots of King Kong and Godzilla have been altered and modified in their later films to capture the contemporary interests and issues of the two empires. By historicizing the bilateral imperial competitions in the Pacific, this class will analyze the triangulation of the United States, Japan, and the Pacific Islands as the geopolitical space of colonialism and imperialism in the global contexts through a comparative study of the two empires. Central to filmic analysis of King Kong and Godzilla, the class further investigates the U.S. and Japanese empires through interdisciplinary approaches of literature, history, and visual culture. With a mixture of literary texts, ranging from Euro-U.S. canonical works to newly translated Japanese texts, this class will offer a variety of viewpoints from different nations and eras.

TEACHING ASSISTANT: Robin Gralka
Office Hours: W 11:45 am – 12:45 pm
Office: Terra Fresca Coffee Bar (above the Colleges Nine & Ten Dining Hall)
Email: rgoralka@ucsc.edu

COURSE GOALS:

- To use the interdisciplinary approaches of literature, film, history, and visual arts, for a more illuminating understanding of the topics covered in the class.
- To pose critical insights through reading, discussion, and writing.
- To have an open-minded transnational perspective towards the material covered in class.

REQUIREMENTS:

1. PARTICIPATION: Attendance is crucial for this class. While attending class, students are also expected to share their opinions with their classmates. Participation includes raising questions, making opinions, and engaging in discussions during class. Students are expected to read all the assigned texts beforehand in order to fully engage in class. By the students' participation, class will be able to create an active community where students can share their stimulating insights.
2. POSTINGS: On CANVAS Discussions, you are asked to post your questions and/or brief responses in one paragraph on reading assignments 24 hours before the next class. You are only required to do this posting assignment for five times out of the ten class meetings.
3. SHORT RESPONSE PAPERS: During this five-week session, students are asked to submit 2-page response papers three times. Response papers may be based on short stories, monographs, articles, and movies that are discussed in the class. Response papers are due upon the next class after the material that you based your paper on has been discussed. For example, if you choose Mark Twain's *Letters from Hawaii* that we discussed on Day 1, you are asked to submit the assignment on Day 2. You need to submit all three assignments by Day 9 for the instructor and TA to give you feedback. You can choose more than one short story, article, etc. for the response paper, but this is not required. You are welcome to quote class lectures and your classmates' opinions. However, you have to cite the source as work cited. You cannot submit multiple response papers on the same day. **Please bring hard copies to class.**
4. FINAL PAPER: Students may choose any topic covered in class. You can expand your short response papers. You are required to quote at least two materials discussed during class. You may cite texts not discussed in class, but that's not required. The length of the final paper is 3-4 pages. **Please submit your paper by 11:59 pm on September 2 (Sat) to my email (yobayash@ucsc.edu). Late submission will not be accepted.**
5. WRITING STYLE: For writing assignments, the students are asked to use the MLA writing style. If you are not familiar with the MLA style, please consult *The MLA Handbook for Writers of Research Papers* (7th edition). If you feel that another writing style (ex. Chicago Style) is more beneficial for your study, please come to ask the instructor.

GRADING:

Participation	20%
Blog Postings	15 %
Short Response Papers	45 %
Final Paper	20 %

CLASS POLICIES:

1. COMMUNICATION: You can come to my office hours (or by appointment if necessarily) to discuss response papers or anything about the class. Please check your UCSC email account regularly because I will use email as the main communication tool outside the classroom. If you email me, please be advised to expect a maximum of 24 hours for my response.
2. NO LATE WORK: I will not accept any late work. If an emergency occurs, please email me immediately. If you have difficulty to submit assignments because of disabilities, please follow the guideline below and come to talk to me in advance.
3. ACADEMIC INTEGRITY: This class takes plagiarism seriously, as other classes do. Copying, paraphrasing, and pasting from another source or borrowing somebody's idea without citation is counted as plagiarism. Cheating on exams is also a violation of academic integrity. Any violations of the above-mentioned academic integrity will be reported to the university. Please further details on academic integrity at http://www.ue.ucsc.edu/academic_integrity.
4. RESPECT: Respecting each other is crucial for creating and sustaining an active and healthy academic community for everyone. We will have different perspectives and opinions on some issues, however, please respect each other when you disagree with your classmates' opinions. By accepting the different opinions of each other we will have a class space where students can freely open their minds within a diverse academic community.

ACCESSIBILITY:

If you qualify for classroom accommodation because of a disability, please get an Accommodation Authorization from the Disability Resource Center (DRC) and submit it to the instructor in person. Please contact DRC at 831-459-2089 (voice), 831-459-4806 (TTY), or http://drc.ucsc.edu for further information on the requirement and/or process.

PRIMARY TEXTS:

Monographs (Available for purchase at the Baytree Bookstore on campus)

1. Yukio Mishima. *The Temple of the Golden Pavilion*. 1956. translated by Ivan Morris. Vintage, 1994.
2. Aldous Huxley. *Island: A Novel*. 1962. Harper Perennial Modern Classics, 2009.
3. Christy Passion, et al. *What We Must Remember: Linked Poems*. Bamboo Ridge Press, 2017.
4. Natsuki Ikezawa. *The Navidad Incident: The Downfall of Matias Guili*. 1993. translated by Alfred Birnbaum. Haika Soru, 2012.

Short Stories and Excerpts from books (PDF available on CANVAS Files)

1. Twain, Mark. *Letters from Hawaii*. edited by Grove Day. U of Hawaii P, 1975. (Excerpts: Letters no. 2, 3, 7, 10)
2. London, Jack. "The Heathen." 1910.
3. Nakajima Atsushi. "Happiness." 1942. translated by. Sakuko Matsui.
4. ---. *Light, Wind, and Dreams*. 1942. translated by Akira Miwa. (Excepts: chapters 1-4)
5. Ota Yoko. "Residues of Squalor." 1954. translated by Kyoko Iriye Selden.
6. Perez, Craig Santos. *From Unincorporated Territory [Hacha]*. Tinfish Press, 2008. (Excerpts)

Poetry performance

1. Global Call for Climate Action. "Marshallese Poet Kathy Jetnil-Kijiner Speaking at the UN Climate Leaders Summit in 2014." Online video clip. YouTube. Sep 23, 2014. (https://www.youtube.com/watch?v=L4fdxXo4tnY)
2. Studio Revolt. "'History Project' by Kathy Jetnil-Kijiner at Southbank Centre for London 2012 Poetry Parnassus." Online video clip. YouTube. Aug 19, 2012. (https://www.youtube.com/watch?v=DIIrrPyK0eU)

SECONDARY SOURCES (PDF files available on CANVAS Files)

1. Fatimah Tobing Rony. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Durham: Duke UP, 2001. (Ch. 6 "King Kong and the Monster in Ethnographic Cinema")
2. Laura Mulvey. "Visual Pleasure and Narrative Cinema." 1989. *Feminisms REDUX: An Anthology of Literary Theory and Criticism*, edited by Robyn Warhol-Down and Diane P. Herndl, Rutgers UP, 2009.
3. Chon Noriega. "Godzilla and the Japanese Nightmare: When 'Them!' Is U.S." *Cinema Journal*, vol. 27, no. 1, 1987. 27.
4. Yoshikuni Igarashi *Bodies of Memory: Narratives of War in Postwar Japanese Culture, 1945-1970*. Princeton UP, 2000. (Ch. 4 "Naming the Unnamable")
5. Christina Klein. *Cold War Orientalism: Asia in the Middlebrow Imagination, 1945-1961*. Berkeley: U of California P, 2003. (Ch. 3 "How to Be an American Abroad: James Michener's The Voice of Asia and Postwar Mass Tourism")
6. Lon Kurashige, and Alice Y. Murray, editors. *Major Problems in Asian American History*. Houghton Mifflin Company, 2002. (A part of Ch. 10 "Asian Americans and the Cold War, 1945-1965)

FILM

King Kong. Directed by Merian C. Cooper and Ernest B. Schoedsack, 1933. (100 min.)

Godzilla. Directed by Ishiro Honda, 1954. (98 min.)

Sayonara. Directed by Joshua Logan, 1957 (147 min.) *

King Kong vs. Godzilla. Directed by. Ishiro Honda, 1962 (99 min.)
King Kong. Directed by John Guillermin, 1976 (134 min.) *
Godzilla. Directed by Roland Emmerich, 1998 (139 min.)*
Godzilla. Directed by Gareth Edwards, 2014 (123 min.) *
Shin Godzilla. Directed by Hideaki Anno and Shinji Higuchi, 2016 (120 min.) *
Kong: Skull Island. Directed by Jordan Vogt-Roberts, 2017 (118 min.) *
* You can access the movies with an asterisk through CANVASS Pages.

COURSE SCHEDULE:
*The texts and movies with an asterisk are required reading and viewing before the respective class dates.

WEEK ONE
Day 1 (July 31):
Introduction
Imaginary American Imperialism of Other
Mark Twain. *Letters from Hawaii*. Excerpts *
Jack London. "The Heathen." *
In-class screening: *King Kong*. 1933.

Day 2 (August 2):
Fatimah Tobing Rony. *The Third Eye: Race, Cinema, and Ethnographic Spectacle*. Chapter. *
Laura Mulvey. "Visual Pleasure and Narrative Cinema." *
***Nanyo*: Japanese Colonial Expansion to Pacific Islands**
Atsushi Nakajima. "Happiness." *
---. *Light, Wind, and Dreams.* Excerpts *

WEEK TWO
Day 3 (August 7):
The Ends of the War and the U.S. Occupation in Japan: Godzilla as the National Identity
In-class screening: *Godzilla*. 1954.
Chon Noriega. "Godzilla and the Japanese Nightmare: When 'Them!' Is U.S." *
Yoshikuni Igarashi *Bodies of Memory.* Chapter. *

Day 4 (August 9):
Yukio Mishima. *The Temple of the Golden Pavilion*. *
Ota Yoko. "Residues of Squalor." *

WEEK THREE

Day 5 (August 14):

Japanese Feminization through an American Male Gaze (War Brides and Hiroshima Maidens)

Homework viewing: *Sayonara*. 1956. *****

Christina Klein. *Cold War Orientalism.* Chapter. *

Lon Kurashige, and Alice Y. Murray, editors. *Major Problems in Asian American History.* A part of a chapter. *

Day 6 (August 16):

The U.S. Empire in the Cold War and beyond

In-class screening: *King Kong vs. Godzilla*. 1962.

Aldous Huxley. *Island: A Novel.* (beginning –TBA) *

WEEK FOUR

Day 7 (August 21):

Aldous Huxley. *Island: A Novel.* (TBA—end) *

Homework viewing: *King Kong*. 1976.*

Homework Viewing: *Godzilla*. 1998. *

Day 8 (August 23):

Ikezawa Natsuki. *The Navidad Incident: The Downfall of Matias Guili*. *

The Pacific Islanders Speak Up

Christy Passion, et al. *What We Must Remember* *

WEEK FIVE

Day 9 (August 28):

Skype talk with the authors of *What We Must Remember* (Passion, Kono, and Toyama)

Kathy Jetnil-Kijiner. "History Project." *

Kathy Jetnil-Kijiner's performance in the UN Climate Leaders Summit *

Perez, Craig Santos. *From Unincorporated Territory.* (Excerpts) *

King Kong and Godzilla in the 21st Century:

"America's Pacific Century" and Japan's Right Wing Movements

Homework viewing: *Godzilla*. 2014. *

Day 10 (August 30):

Homework viewing: *Shin Godzilla*. 2016. *

Homework viewing: *Kong: Skull Island*. 2017. *
Closing