

THE WAR IN WESTERN EYES

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THROWING IN AN EXTRA CHARGE



1. This cartoon by the *Chicago Tribune's* Carey Orr, published three days after Pearl Harbor, is an unequivocal reminder of how the surprise attack became an indelible symbol of Japanese treachery in the United States, and inspired an immediate commitment to a vengeful war without mercy. Japanese military planners, obsessed with operational issues and misled by disdainful stereotypes of Americans as decadent and egocentric, gave virtually no thought to the psychological consequences of their decision to attack the U.S. fleet.



EAST OR WEST?

2 and 3. The famous political cartoonist David Low offered this stark contrast (above) between the Japanese "monkeymen" and the white powers in July 1941, when it was still being debated whom Japan was most likely to attack. A *Washington Post* cartoon one year later, comparing Japanese atrocities in the Philippines to German ones in Czechoslovakia, illustrates sharply contrasting American images of the enemy—an ape representing all "Japs" imitates "Hitler."

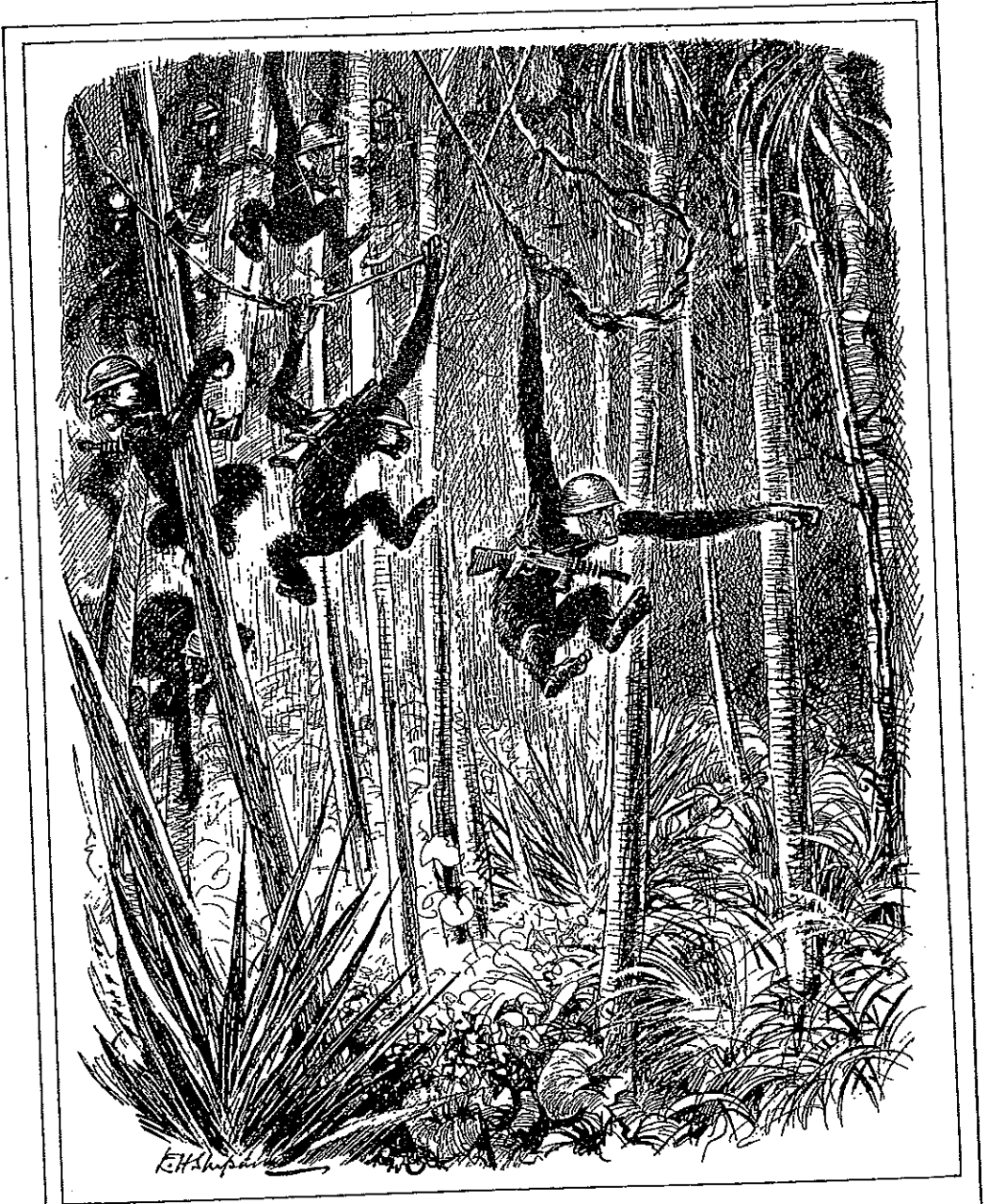


3



2

Mimic

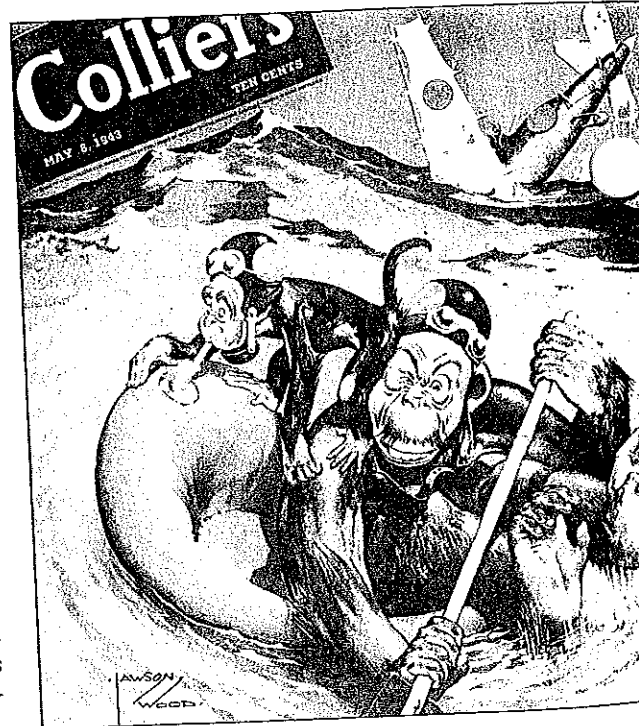
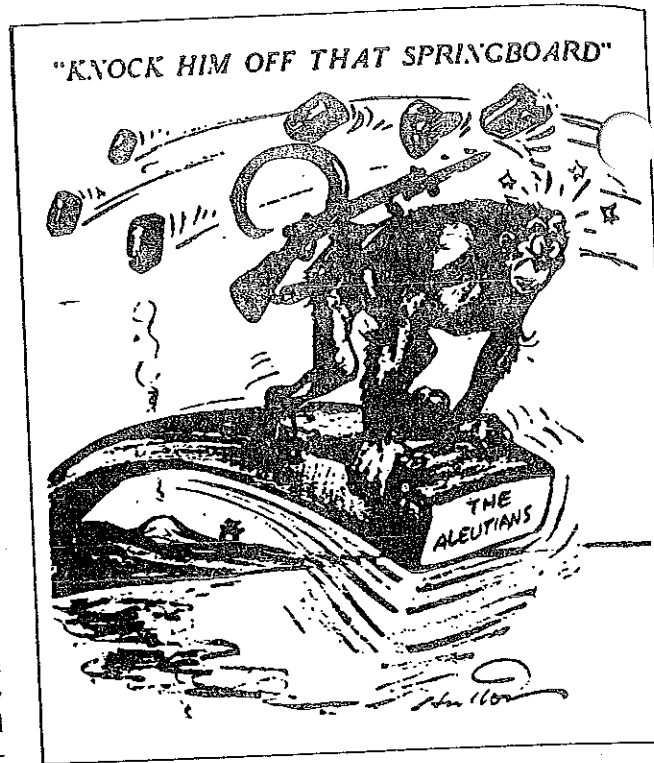


THE MONKEY FOLK

"Always pecking at new things are the bandar-log. This time, if I have any eyesight, they have pecked down trouble for themselves."—*The Jungle Book*.

4. Taking its caption from Rudyard Kipling's *Jungle Book*, this full-page illustration was published in *Punch* in mid-January 1942, as the Japanese were advancing down the Malay Peninsula toward Singapore.

5, 6, 7, and 8. The Japanese attempt to seize control of the Aleutians in 1942–1943 prompted a typically apish cartoon in the *Philadelphia Inquirer* (figure 5). When the Japanese garrison at Attu fought to virtually the last man, the U.S. media offered this as further evidence of the subhuman nature of the foe (while the same event inspired the Japanese to eulogize their war dead as “shattered jewels”). *Collier's* turned to the British cartoonist Lawson Wood, famous for his animal graphics, for its May 1943 cover, depicting two downed Japanese airmen as a ludicrous monkey and chimpanzee (figure 6). Depiction of the Japanese as apes also implied that they were vicious jungle creatures who had to be exterminated, as in this April 1943 *New York Times* response to the execution of captured Doolittle fliers—captioned with a line from *The Mikado*: “Let the punishment fit the crime” (figure 7). Exterminationist sentiment also was reinforced by depicting the Japanese as vermin. “Louseous Japonicas” (figure 8) appeared in the U.S. Marine monthly *Leatherneck* in March 1945, the same month that the United States adopted the policy of low-level incendiary bombing of Japanese cities.



"SPRINGBOARD"



Louseous Japonicas

The first serious outbreak of this lice epidemic was officially noted on December 7, 1941, at Honolulu, T. H. To the Marine Corps, especially trained in combating this type of pestilence, was assigned the gigantic task of extermination. Extensive experiments on Guadalcanal, Tarawa, and Saipan have shown that this louse inhabits coral atolls in the South Pacific, particularly pill boxes, palm trees, caves, swamps and jungles.



Flame throwers, mortars, grenades and bayonets have proven to be an effective remedy. But before a complete cure may be effected the origin of the plague, the breeding grounds around the Tokyo area, must be completely annihilated.

The September
Leatherneck 15c
MAGAZINE OF THE MARINES



9. The cover of *Leatherneck's* September 1945 issue, celebrating Japan's surrender, revealed the malleability of wartime stereotypes, as the simian caricature was almost immediately transformed into an irritated but already domesticated and even charming pet.



A British commentary on the Japanese soldier.

How Tough Are the Japanese?

They are not tougher than other soldiers, says a veteran observer, but brutality is part of their fighting equipment.



Japan's surrender, re-
ture was almost immedi-
even charming pet.

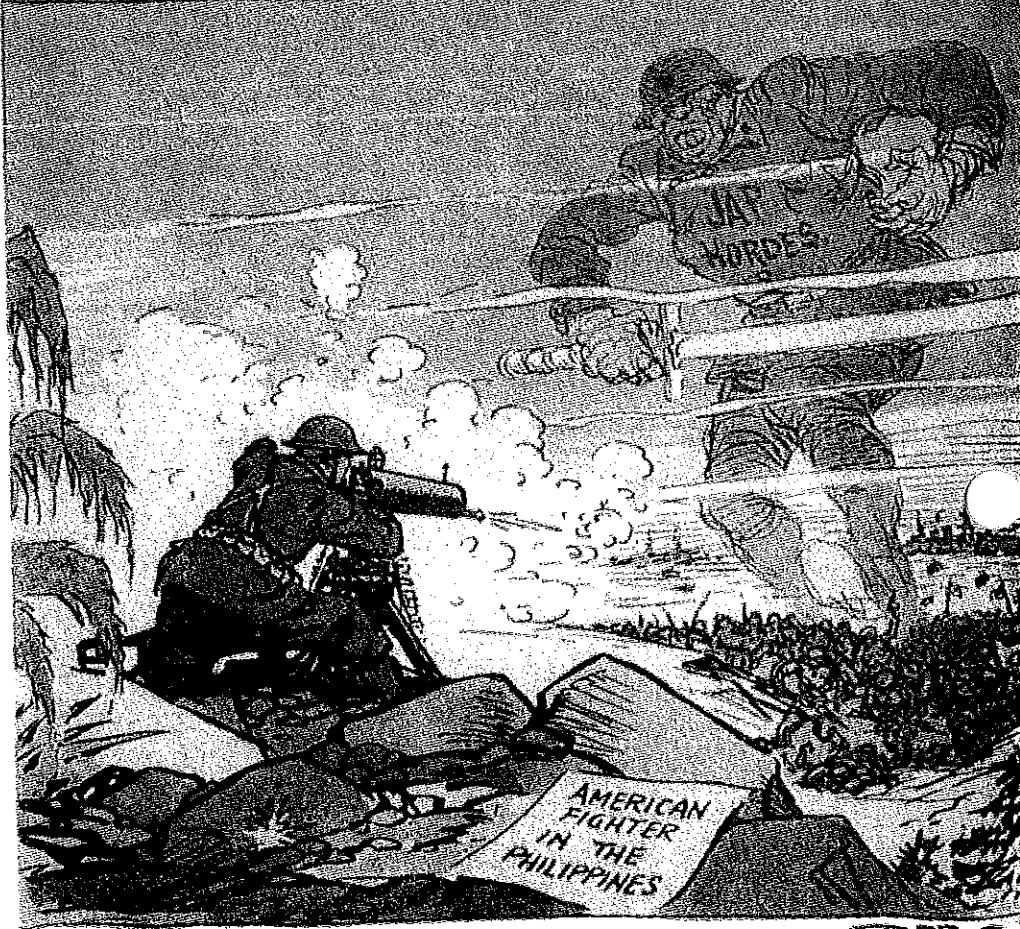
10. Following Japan's spectacular early victories, the perception of the Japanese as super-
men emerged alongside the images of apes and lesser men. This British graphic was used
to illustrate a mid-1943 article in the *New York Times Magazine*.

THE HEROIC ROLE

And so brave Jack defied
the Giant Ogre, and



...THE LAD WHO GREW UP TO PLAY THE PART...





ORR'S



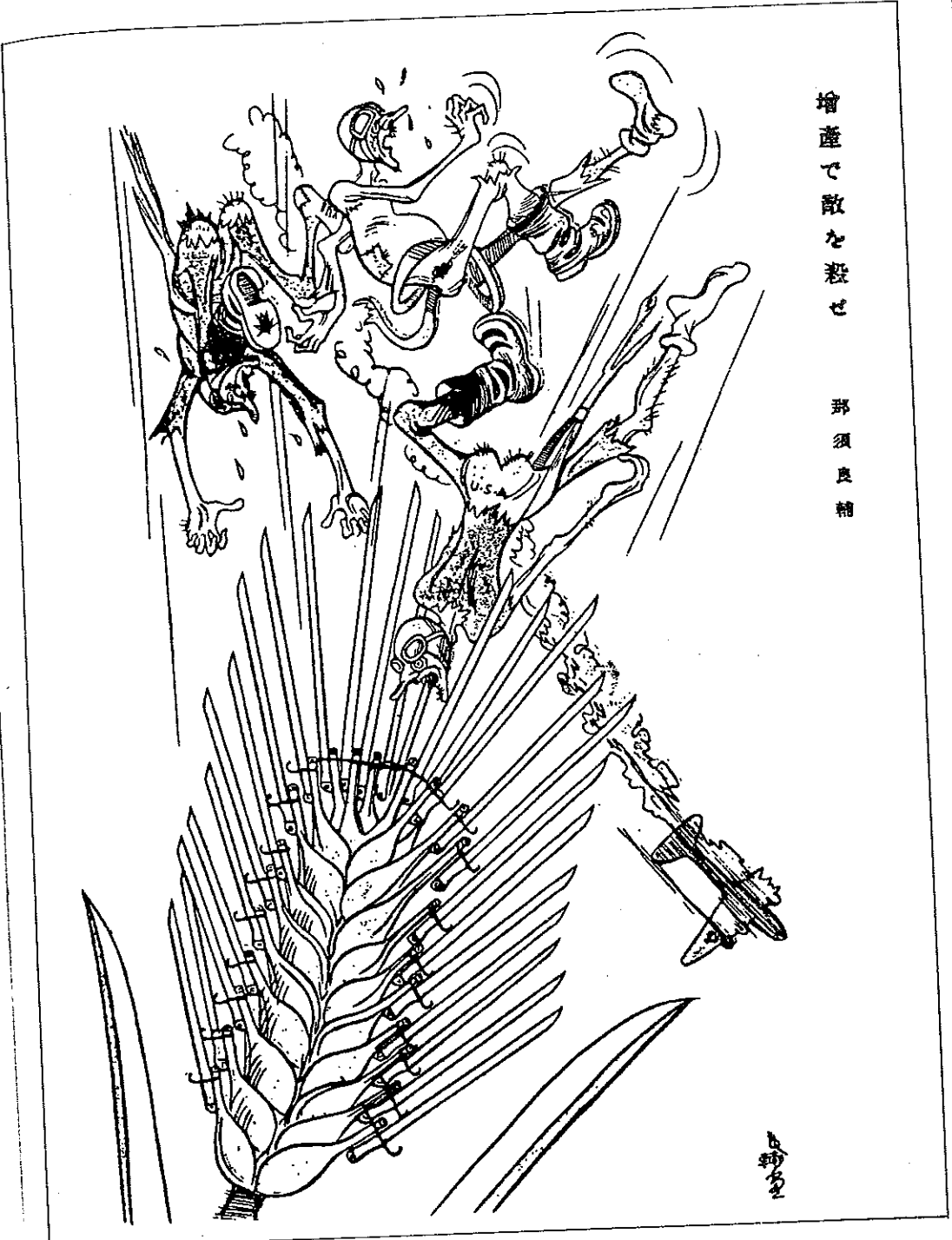
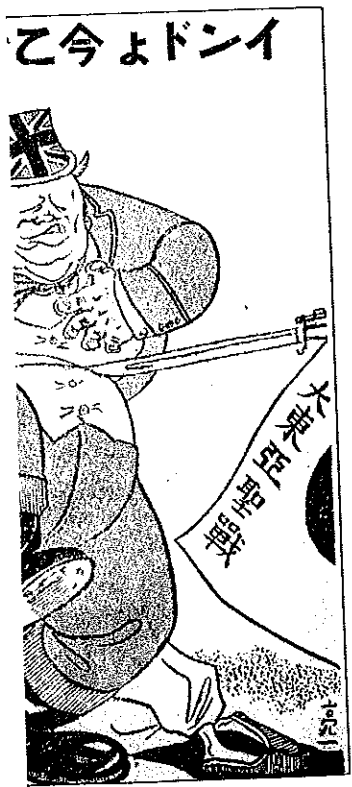
12



13

11, 12, and 13. The image of the Japanese superman immediately evoked more traditional visions of the Yellow Peril and menacing Asian "horde," as in Orr's January 1942 cartoon for the *Chicago Tribune* (figure 11). In the original, the face and hands of the "Jap hordes" were bright yellow—a routine feature of virtually all colored depictions of the Japanese. The *Tribune* evoked the specter of the Yellow Peril even more explicitly in a graphic published two weeks after Pearl Harbor (figure 12). The sexual fears underlying Yellow Peril and anti-"colored" sentiments are revealed in the poster of a Japanese soldier carrying off a naked white woman (figure 13). Submitted to a "This Is the Enemy" contest in 1942, this was exhibited at New York's Museum of Modern Art and reprinted in *Life*.

he Ideograph for Amer-
visual pun which turns
racters used in writing
merica, into a Roosevelt
pan. The *Osaka Puck*
exemplifies the fondness
as, in effect, a wartime
e pure sword of Japanese
confronting and exter-
emy. Published in Feb-
e heading reads "India!
e to rise!" The flag bears
reater East Asia Holy
demonic nature of the
led by Churchill's (or
tiale small horns.



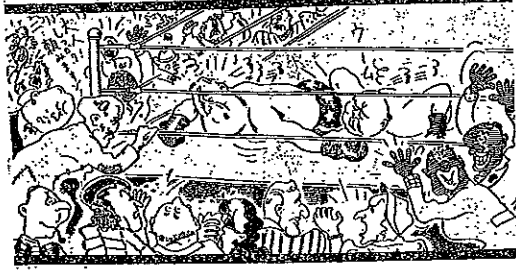
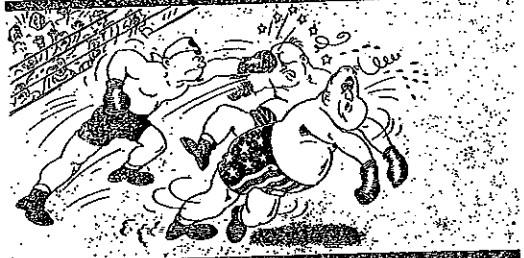
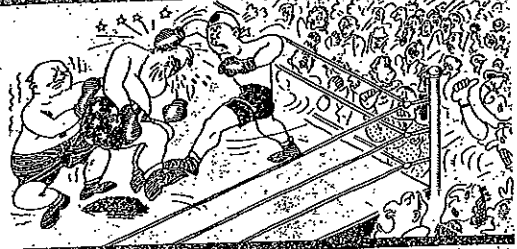
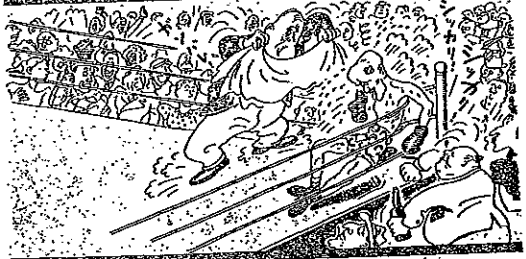
増産で敵を殺せ
那須良輔

26. This grotesque cartoon, which appeared in *Manga* in July 1944, reveals the increasing desperation of the Japanese as the war turned decisively against them. Entitled "Kill the Enemy by Increasing Production," ludicrous American flyers are impaled on a head of rice bristling with blades of righteousness.



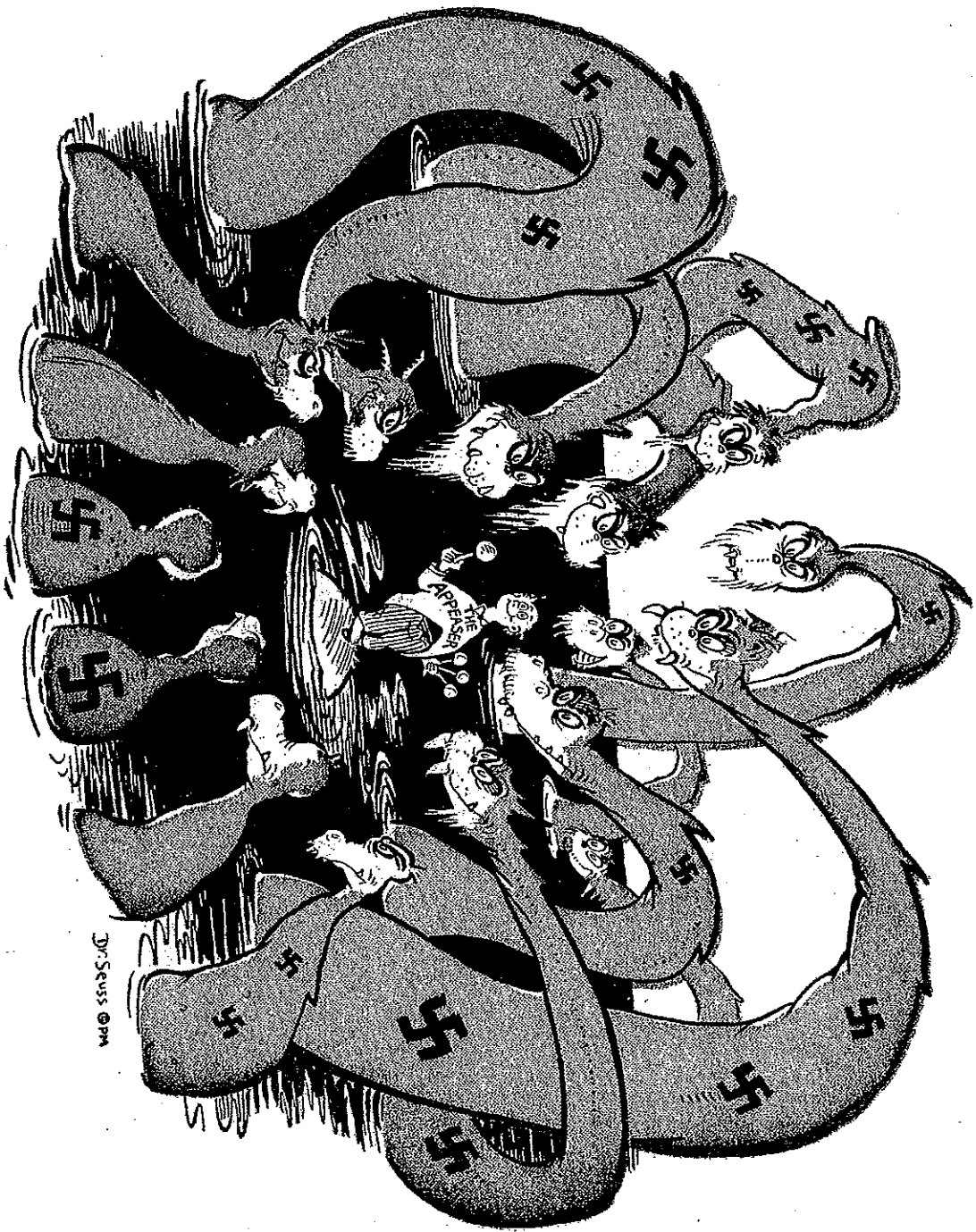
27 and 28. In this classic folkloric rendering (above), Japan's wartime mission is associated with the divinely born Momotarō (the "Peach Boy"), who with the aid of a dog, pheasant, and monkey subdued threatening demons from a distant land. The banner reads "Establish the East Asia Co-Prosperity Sphere," while the lapels on Momotarō's overgarment identify him as "First in the world." The humorous boxing sequence on the opposite page is a "modernized" version of this fable. Chiang Kai-shek is on the ropes. Roosevelt and Churchill, flabby and elderly, step in to save him but are roundly defeated by an exemplary Momotarō-type symbol of Japan: young, clean, wearing a Rising Sun headband. In the final panel, black Americans cheer lustily at Japan's victory, while whites are shocked and chagrined.

の七クンリ
 作平亞篇



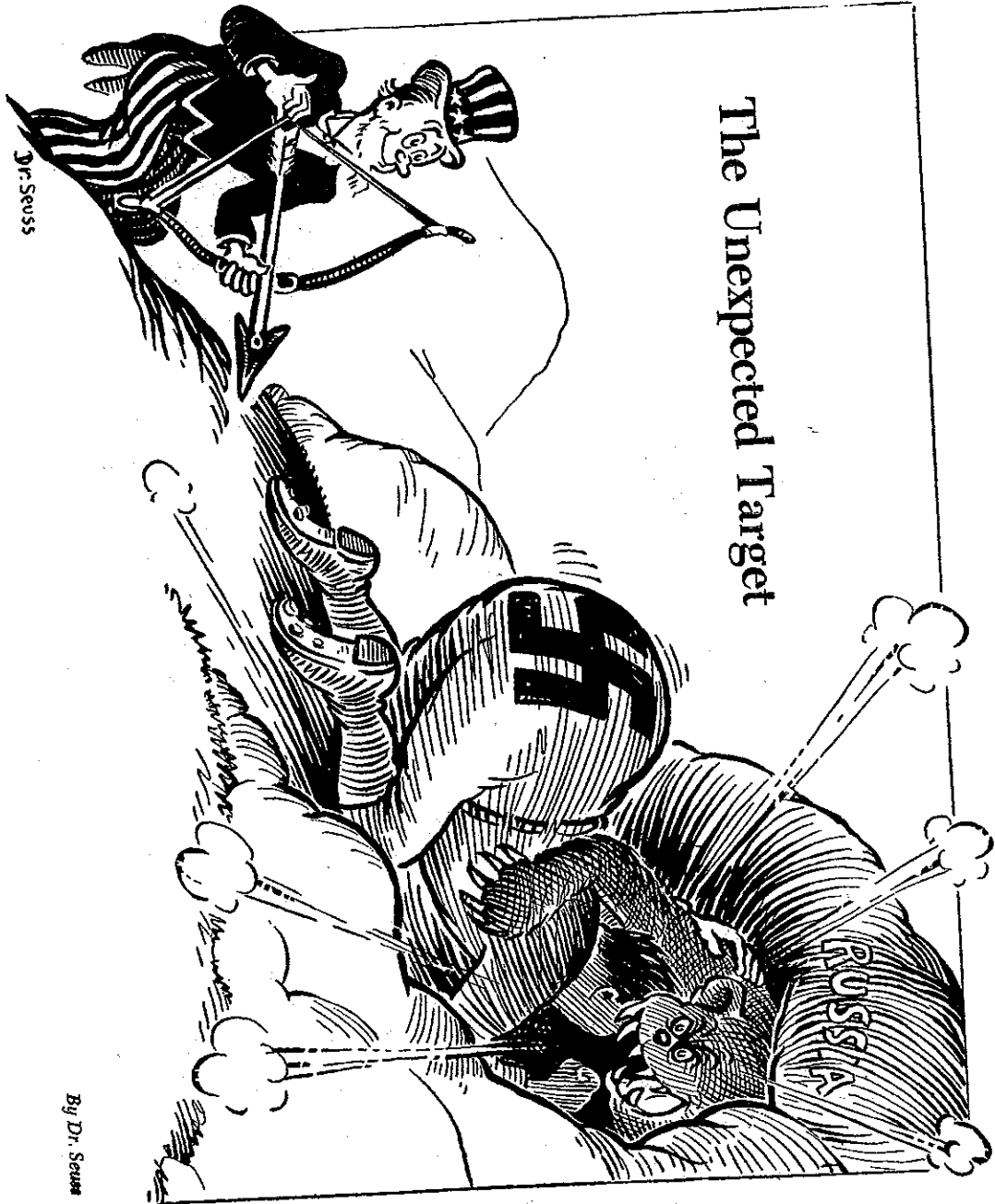
wartime mission is associated
 in the aid of a dog, pheasant,
 .. The banner reads "Estab-
 n Momotarō's overgarment
 puence on the opposite page
 in the ropes. Roosevelt and
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 hile whites are shocked and

'Remember . . . One More Lollypop, and Then You All Go Home!'



Dr. Seuss © PM

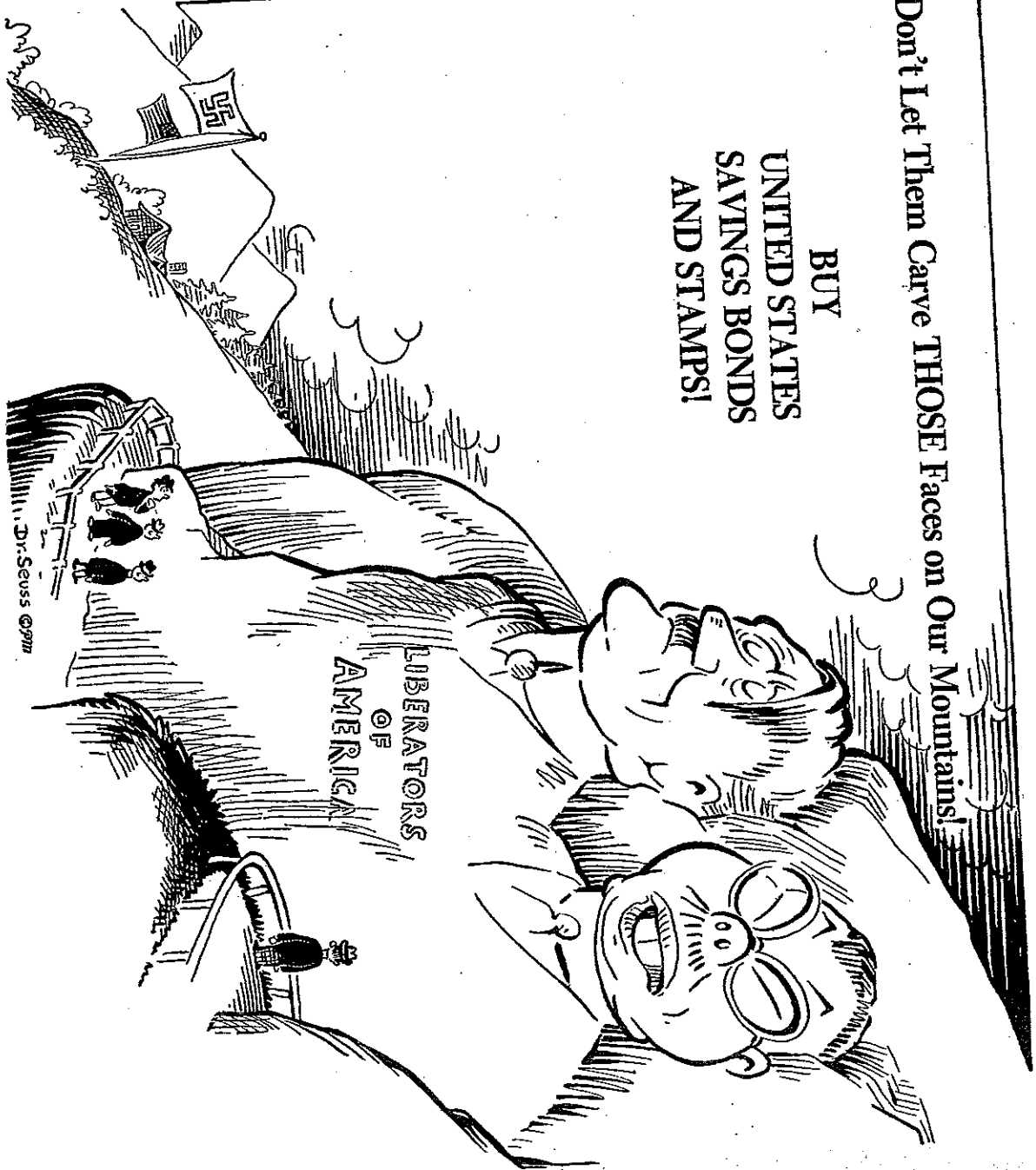
The Unexpected Target



By Dr. Seuss

Don't Let Them Carve THOSE Faces on Our Mountains!

BUY
UNITED STATES
SAVINGS BONDS
AND STAMPS!



I WAS WEAK AND RUN-DOWN

I had circles under my eyes. My tail drooped. I had a foul case of Appeasement

... THEN
I LEARNED ABOUT

“GUTS”

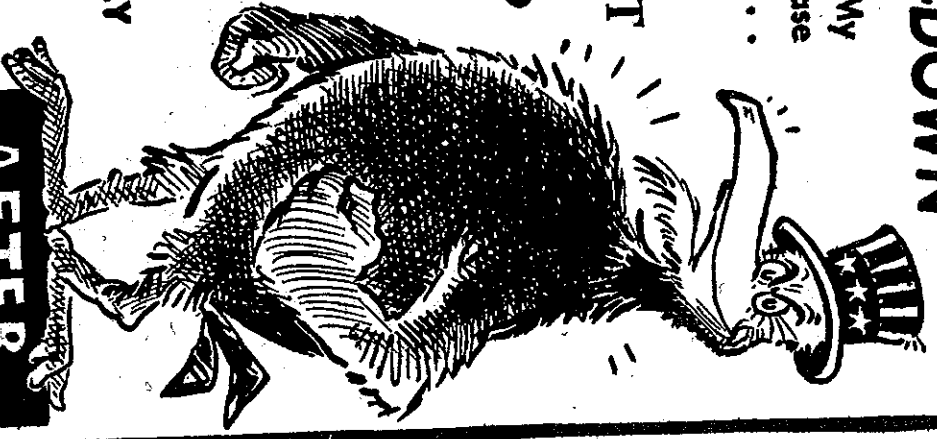
that amazing remedy
For all Mankind's Woes

NOW

I AM TAKING IT DAILY
and today

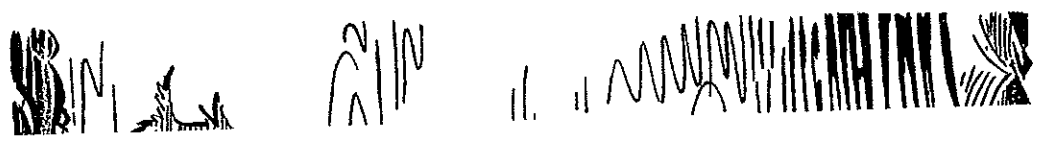
I FEEL STRONG
ENOUGH TO

PUNCH MISTER HITLER RIGHT IN THE SNOOT!



© 1941 Dr. Seuss

You



THE WAR IN WESTERN EYES

From: Dower, John. War Without Mercy: Race and Power in the Pacific War.
Pantheon Books: New York, 1986. p. 181-189

Analyze the political cartoons and answer the following questions.

1. According to *Throwing in an Extra Charge*, what stereotypes did the Japanese have of Americans? What did this stereotype lead the Japanese to overlook? Relate this to the quote I shared with you credited to Japanese Admiral Yamamoto.
2. In cartoons 2 & 3 what contrast did David Low make between whites and the Japanese? Use the cartoons to describe these differences. What do these cartoons, (2,3 &4) say about Japanese military strategy?
3. Artists used the image of apes to depict the Japanese in two different ways. How are they depicted as victims (cartoons 5-8)? What about as threats? What do cartoon images 7 & 8 tell us about how we fought against the Japanese?

4. How does LEATHERNECK change the war time image of the Japanese, after their surrender? Why do you think this change of stereotype was made? How is this image different from the British image from during the war in *How Tough are the Japanese*, 1943?

5. Describe the Yellow Peril in cartoons 11, 12 & 13. How does cartoon 11 expect that Americans will respond? Is this healthy use of media, in war time? Explain.

6. WHAT FAMOUS CARTOONIST GOT HIS START w/
PRE WAR & WWII PROPAGANDA? USE HIS CARTOONS TO
EXPLAIN HOW HE WAS LIKE FOR IN HIS RELATION
TO THE AMERICAN PUBLIC.