

## Senior Comprehensive Research Proposal

During 1950 s and early 1960 s, a recurring theme in U.S. films was the interracial romance between Asians and whites. The fact that motion pictures that portrayed Asian-white interracial relationships such as *Love Is a Many-Splendored Thing* (1955) and *Sayonara* (1957)

became Academy Award winning hits is a testament to their importance in U.S. history. These films were released during a time of a burgeoning Civil Rights Movement at home and an increasing dialogue amongst the newly decolonized Third World nations abroad. Such developments pushed race to become a more prominent part of U.S foreign policy. In order to appeal to the non-white Third World nations, the U.S. government attempted to adjust its stance on race issues and civil rights. At the same time race was becoming an important foreign policy issue, there was a crackdown on communism in Hollywood, as suspected communists were investigated and blacklisted beginning in 1947. Hollywood, thus, became more conscious than ever of the larger political agenda of Washington D.C. My senior comprehensive project will focus on the construction of Asian-white interracial relationships in U.S. films in the context of U.S. foreign policy . How were Asian-white interracial relationships depicted in these films? How did Hollywood actively try to censor and regulate depictions of these interracial relationships?

interracial relationships comply with the larger U.S. foreign policy agenda?

My main primary sources will be the films

feature Asian-white relationships that may be included in the final project. The films are available in online and physical versions through the Occidental College library. Additionally, I will heavily utilize the Production Code Administration (PCA) files at the Margaret Herrick Library Collections. The PCA was the primary office of censorship in Hollywood. Thus, the PCA files provide significant insights into how depictions of race and interracial relationships were carefully monitored and regulated by the industry.

For my project, my first goal is to read *Romance and the “Yellow Peril”*: *Race, Sex, and Discursive Strategies in Hollywood Fiction*.

the most prominent cultural analyses on the topic of Asian-white relationships in film. Her book will help set up a framework for the critical cultural analysis needed when watching the films. I will then watch the primary source films on my list

## Working Bibliography

### Primary Sources

Motion Picture Association of America. Production Code Administration Records. Margaret Herrick Library.

*China Gate*. Directed by Samuel Fuller. 1957; Los Angeles, CA: Republic Pictures Home Video, 1989. VHS.

*The Crimson Kimono*. Directed by Samuel Fuller. 1960; Culver City, CA: Sony Home Entertainment, 2009. DVD.

*Japanese War Bride*. Directed by King Vidor. 1952; San Mateo, CA: Retro Flix, 2010. DVD

Shibusawa, Naoko. *America's Geisha Ally: Reimagining the Japanese Enemy*. Cambridge: Harvard University Press, 2006.

Simpson, Caroline Chung. *An Absent Presence: Japanese Americans in Postwar American Culture, 1945–1960*. Durham: Duke University Press, 2001