

12-16-2014

# Textbooks and their Portrayal of Japan in World War II

Harry Lah  
*Ouachita Baptist University*

Follow this and additional works at: <https://scholarlycommons.obu.edu/history>



Part of the [History Commons](#)

---

## Recommended Citation

Lah, Harry, "Textbooks and their Portrayal of Japan in World War II" (2014). *History Class Publications*. 8.  
<https://scholarlycommons.obu.edu/history/8>

This Class Paper is brought to you for free and open access by the Department of History at Scholarly Commons @ Ouachita. It has been accepted for inclusion in History Class Publications by an authorized administrator of Scholarly Commons @ Ouachita. For more information, please contact [mortensona@obu.edu](mailto:mortensona@obu.edu).

# Textbooks and their Portrayal of Japan in World War II

Harry Lah

World Wars

December 16, 2014

“Good morning class, now if you’ll turn in your books with me to page...” drones the voice of the teacher, it can be any teacher, teaching history in a typical high school. Those words dreaded by students of all ages and from all generations that attended schools within the public school system of their respective states. Many students dreaded these classes, but they were no doubt influenced by them. By sitting in these classes they were presented with both new information as well as reinforcement of old information about their state and country from their teacher, and perhaps more significantly, whatever textbook they had in class.<sup>1</sup> While they are perhaps not the most exciting classes for many students, history classes, as well as the teachers and books within them, help shape how students view their country in relation to themselves and the world.

Through textbooks, students are given a specific narrative of history, in this paper’s case, U.S. history. Depending on the writer(s) of the specific textbook in question and even when the textbook was written, it will convey a different idea or version of U.S. History. One book, *The American Pageant*, has a very nationalistic tone in its writing style, as shall be seen later. Another text, *American History: A Survey*, is much more “objective” or distanced in tone. While yet another, *Liberty, Equality, Power: A History of the American People*, is in an amorphous middle-ground. It is neither too nationalistic/convivial nor distant.

Each text covers the same major points of U.S. History, but each goes about them in a different way. Each, by extension, gives a different view of U.S. History and thus each affects the public remembrance of these historical events in a different way. That there can be significant differences between textbooks is a notion that appears obvious, but the fact that

---

1. Richard Paxton, "A Deafening Silence: History Textbooks and the Students Who Read Them," *Review of Educational Research* 69, no. 3 (1999), 316.

“differences exist” belies a topic of discussion that shows much potential for further research: How history “changes over time,” that is, the historiography of history, and how said historiography is affected by various trends and events in the world. In this case, textbooks are the vehicle being examined for this historiography or “popular remembrance.”

### Why textbooks?

As was mentioned earlier, they are a major avenue by which students receive information. This information then proceeds to both influence and further cement the views that students have picked up earlier in life through both parents (who also received certain historical narratives from schools in their youth), and more significantly, schools. This information is, more often the case than not, colored and shaped by politics<sup>2</sup>, which is itself shaped by larger trends and events on both the national, and world stage. With regards to the Cold War, for example, Americans and historians alike considered it a product of Soviet belligerence in the immediate post-WWII period. Once the 1970s arrived, a new school of thought arose among historians which aimed to emphasize the economic expansion of the American economy as the main cause for the Cold War.<sup>3</sup> In the end, the result of this historiographical feud was a “centrist postrevisionist position” within U.S. history textbooks which was a synthesis of the two differing schools of historiographical thought.<sup>4</sup> Both visions of the Cold War, the “centrist postrevisionist” one, and the former more “orthodox” one, were both *products and causes of popular thought* in their own times, and of consensus among historians. Textbooks are, by extension, both *a cause and result*

---

2. Falk Pingel, "Can Truth Be Negotiated? History Textbook Revision As A Means To Reconciliation," *The Annals of the American Academy of Political and Social Science* 6, no. 17 (2008), 183.

3. J. Samuel Walker, "The Origins of the Cold War in United States History Textbooks," *The Journal of American History* 81, no. 4 (1995), 1653.

4. *Ibid.*, 1655.

of the way that a population remembers both the history of their country, and the way that other countries have acted with the populations' home country, again, in this case, the United States.

### Remembrance of Things Past

In the United States, the way people think about other ethnicities is one obvious example of such a change in popular thought/remembrance. Take those Americans of Irish descent for example; through the 1800s and into the 1900s they faced immense discrimination at the hands of other Americans, from jeers by people around them to stereotyped portrayals in news media of the day.<sup>5</sup> Today, such discrimination has by and large not been extant for decades. This portrayal of race extends, as likely enough as not, into the general idea of war.

Looking at both world wars, one can easily see how race was used as a means to incite support for the U.S's involvement in the war and opposition to the enemy countries. Germany in the First World War, and both Germany and Japan in the second. One famous propaganda poster from the First World War portrays a vile simian figure walking onto the shores of America from war-torn Europe. It is portrayed wearing the distinctive Prussian Pickelhaube which sits on the head of said angry "mad brute." In one of its arms it clutches a club that has on it the word "Kultur," and in the other it clutches a disheveled woman who is trying to shield her eyes from the ape.<sup>6</sup> Such racist imagery remains quite alive in the Second World War, particularly with regards to the portrayal of Japan, both the state and its people.

---

5. "Race, Violence, and Anti-Irish Sentiment in the Nineteenth Century." In *Making the Irish American: History and Heritage of the Irish in the United States*, edited by J.J. Lee and Marion Casey, 365.

6 . H.R. Hopps, *Destroy This Mad Brute*, 1917, lithograph; 106 x 71 cm, Library of Congress Prints and Photographs Division Washington, D.C.

Posters abound referring to Japanese as “Japs,” who are portrayed as rats on some occasions<sup>7</sup>, and on others as dark skinned with squinted eyes and oversized teeth. Any time “the Jap,” in these portrayals speaks it is always with broken English. One poster<sup>8</sup> made by the Douglas Aircraft Company portrays such a figure, with the words:

Tokio Kid say

Much Waste of Material Make so-o-o-o Happy!

- Thank you

Amusingly enough, over seventy three years later, such sentiment is by and large gone from the popular consciousness. In a 2013 study conducted by the German Embassy to the United States, it was found that 20% of Americans viewed Japan as the U.S.’s most important international partner. 23% of Americans considered Germany the most important partner, and the third country the U.S. was at war with in WWII, Italy, did not even register in this poll.<sup>9</sup> Quite a difference for a country whose people were subhuman in Americans’ eyes mere decades ago.

Between the endless instances of racism both before and during WWII, and today, between the aisles of superhero comics and Japanese “graphic novels,” between the fast food eateries and numerous Japanese restaurants with their sushi bars and hibachi grills, between the cartoons of Disney or Nickelodeon and whatever new thing from Japan is airing on United States television networks or websites this year, it is impossible to not notice that somewhere between

---

7. United States Information Service, “Jap Trap,” 1941-1945.

8. "Art: The Tokio Kid." Time Magazine, June 15, 1942, Accessed November 29, 2014.  
<http://www.time.com/time/magazine/article/0,9171,795843,00.html>.

9. Andrew Hare, Alexander Hoyle, and Nathalie Krup, "Perceptions Of Germany And The Germans Among The U.S. Population," 2013.

1945 and the present *something* happened to cause such a drastic shift in perception of Japan and Japanese culture.

To bring this back in to the initial topic of historiography, the way the Second World War is portrayed with regards to Japan, its people, and those American citizens of Japanese descent, is a product of both popular perception (from the bottom-up), and government opinion (from the top-down) with such things as foreign and economic policy.

The portrayal of Japan in textbooks, which shall for sake of this paper be assumed to come from the top-down due to the position of education within the U.S. governmental structure, is thus symptomatic of larger shifts in government opinion of Japan, and to a lesser extent the general public due to the need that publishers have for textbooks to be adopted by as large an amount of schools as possible.

The shifts of portrayal of Japan then, can be traced over time by looking at different editions of textbooks through the decades between 1945 and the present. For the sake of this paper, it was hypothesized that any shifts in Japan's portrayal with regard to primarily the Second World War occurred in tandem with both Japan's growing economic power *and* its growing importance as an ally and power base in East-Asia.

### Background

Through the 19th century and briefly into the 20<sup>th</sup>, Japan was a country that was little known, but one looked to with a fond eye. An article from a Philadelphia newspaper reporting on Japanese exhibits at the 1876 Centennial Exposition in Philadelphia noted that "The Japanese have already adopted the American costume in dress, and the progressive spirit pervading the

Old World is inclining her people to adopt American ideas and American machinery.”<sup>10</sup> This was racially-tinged sentiment, but none the less positive given the general ideas and values of the time. Such positivity on the part of Americans even led the Japanese people to being called, if but for a time, the “Yankees of the East,”<sup>11</sup> in an 1896 book of the same name. This book, which was written by a William Eleroy Curtis on behalf of the Chicago Record, was a collection of letters he sent off to be printed by the newspaper while he was in Japan. In it the people of Japan were given praise upon praise for being an industrious<sup>12</sup> people whose economic condition at the time was so good for foreign investors as to cause any investment made in Japanese businesses to turn a great profit.<sup>13</sup>

Such economic profiteering on the part of the United States and U.S. capitalists<sup>14</sup> combined with anti-Japanese sentiment on the part of Americans in California<sup>15</sup> helped to sour relations between the two countries in the 1900s. Further fracturing of U.S.-Japan foreign relations in the 1930s, then, led to the Japanese attack on Pearl Harbor and the entrance of the U.S. into WWII at the end of 1941, which ended in the U.S. and other Allied powers attaining victory in the Pacific with the dropping of the atomic bombs over Hiroshima and Nagasaki at the end of August, and signing of the Japanese Instrument of Surrender on September 2, 1945. These three individual actions officially ended a war that saw the lives and livelihood of millions upon millions of people around the world.

---

10. Walter LaFeber, *The Clash: U.S.-Japanese Relations Throughout History* (New York: W.W. Norton & Company, 1999), 42.

11. *Ibid.*, 52.

12. William E. Curtis, *The Yankees of the East: Sketches of Modern Japan*, 120.

13. *Ibid.*, 293-294.

14. Walter LaFeber, *The Clash: U.S.-Japanese Relations Throughout History* (New York: W.W. Norton & Company, 1999), xviii.

15. *Ibid.*, 88-90.



## After the War

Once the war ended, historians started to go over what information there was and come up with a way to record what exactly happened, no simple task by any means, but one that historians did carry out as best they could. Eleven years after the war ended, the first in a still-continuing line of U.S. History textbooks was released, *The American Pageant: A History of the Republic*. Written by Stanford University professor Thomas A. Bailey and published in 1956, it sought to “unfold a narrative which [would] stimulate interest in what must be recognized as a truly magnificent achievement by the American people.”<sup>16</sup> In doing so, his was a narrative that attempted to show the underlying trends of the different events that happened in the U.S.’s history, with a focus on the political of the events thereof. His too, was a narrative whose readability was a major selling point with both students, and fellow scholars.<sup>17</sup> But, while it does excel in readability, it shows that it is a product of the post-war, early Cold War climate. On the issue of involvement in the war, Bailey’s text had this to say:

“Clearheaded Americans had come to the conclusion that no nation was safe unless all were safe. Appeasement [...] had been tried, but it had merely whetted dictatorial appetites.”<sup>18</sup>

On the description of Pearl Harbor, Bailey called it “the most stupefying and humiliating defeat in its history. In the dismal months that ensued, the democratic world teetered on the raw edge of

---

16. Thomas A. Bailey, *The American Pageant: A History of the Republic* (Boston: D. C. Heath and Company, 1956), vii.

17. Alexander Deconde, "Thomas A. Bailey: Teacher, Scholar, Popularizer." *Pacific Historical Review* 56, no. 2 (1987), 161.

18. Thomas A. Bailey, *The American Pageant: A History of the Republic* (Boston: D. C. Heath and Company, 1956), 879.

disaster.”<sup>19</sup> But, luckily, “[t]he Japanese fanatics forgot that when one stabs a king, one must stab to kill.” Such was the description of America at the outset of its involvement in WWII. Further mentions of Japan or its people from pages 881-900 were often just as energetic, with Japan’s sea-based expansion in 1942 carried out by “the aggressive little men of Nippon.”<sup>20</sup> Other terms such as “Nipponese,” to refer to the Japanese people, or “the Mikado,” to refer to the government were also used as descriptors; the same general tone persists through the rest of the book. Interestingly enough, “the Soviets” were portrayed only marginally better, being called suspicious on at least one occasion, and on another where Bailey was covering the North African front, he mentions that the Soviet leaders

“had never ceased to clamor for an Anglo-American second front – a demand stridently supported by the American Communists [...] The Russian officials did not regard the American operations in the Pacific as helpful to them, nor did they look upon the aerial assault launched by the Allies against Germany as a second front at all.”<sup>21</sup>

Also interesting was that there was no mention of Japanese-American citizens being interred in the war. As for the atomic bombs, his take on its use had his characteristic energy, but lacked the jingoistic verbiage of the other sections of the book, going as far as to use the heading of “Atomic Awfulness”<sup>22</sup> when he went into detail on the dropping of the atomic bombs.

Looking at his textbook as a product of its time, it fits within both the governmental and popular perceptions of Japan in the mid-1950s. The book is obviously steeped in the Cold War

---

19. Ibid., 880.

20. Ibid., 887.

21. Ibid., 890-891.

22. Ibid., 899.

rhetoric that was characteristic of much history at the time as was mentioned earlier, and thus shows antagonism towards anything communist, as well as exaltation of America and its ways.

By 1991, *The American Pageant* had since seen its 9<sup>th</sup> edition. Thomas A. Bailey had by that time been dead for eight years, but his text was still being widely used, and had a co-author, David M. Kennedy, who, like Bailey, was a professor of Stanford University. In Kennedy's revision of the book, he had attempted to both include "the histories of many people who [...] were only dimly visible to historians, [...] native (sic) Americans, African-Americans, Hispanics, Asians, and certain religious communities" as well as the belief that the "urgent interest of American history" was in the public sphere where these different groups cooperated and fought one another.<sup>23</sup> While attempting to carry out these two different goals, he also sought to preserve as much of the character of Bailey's writing style as possible, maintaining the readability that made the book so widely used in the first place.

In this edition, some of the "stylistic flourishes" present in the original 1956 edition were long gone, but some still remained. In the 9<sup>th</sup> edition's description of the battle of Midway, the phrase "aggressive little men of Nippon" which was in the 1956 edition was replaced by "The aggressive warriors from Japan."<sup>24</sup> Despite that, several sentences later they were still referred to as "Nipponese." As one read the book, it was clear that much of the wording from the 1956 edition was still kept, with more "racist" phrasing edited as seen in the Midway sentence. Other things the 1991 edition did that the original did not was include half a page on the internment of Japanese Americans (referring to the camps as internment camps in the index.)<sup>25</sup> Also absent was

---

<sup>23</sup> Thomas A. Bailey and David M. Kennedy, *The American Pageant: A History of the Republic* (Lexington, Massachusetts: D.C. Heath and Company, 1991), vi-vii.

<sup>24</sup> *Ibid.*, 849.

<sup>25</sup> *Ibid.*, 839.

any undue mention of communism, Communist-Americans, and other wording that was in the 1956 edition.

This could both fit the changing historiography on the academic side of history, and shifts in foreign policy, as by this time the U.S. had focused on building up a good relationship with Japan through both foreign-policy and economic development, in light of the rise of a communist China several decades prior.<sup>26</sup>

Another book from the same time frame of *The American Pageant's* 9<sup>th</sup> edition, the eighth edition of *American History: A Survey*, is free of any tone similar to that present in the former. Its writing style is characteristic of the “textbookese” that Richard Paxton writes about<sup>27</sup>, with an overall distance from the reader and the material, and a stylistic flatness throughout the text. It does replace any style, however, with a wider coverage of different U.S. minorities in the war (spending half pages each on Native Americans, women, blacks, and Mexican Americans)<sup>28</sup> and spends a greater amount of time talking about the controversy over the dropping of the atomic bombs rather than just the act of the dropping.<sup>29</sup> It does however, unlike Bailey’s text, fail to give specific figures, choosing instead to focus on the debate behind its use and its implications for the post-WWII world.

The last textbook examined the fourth edition of *Liberty, Equality, Power: A History of the American People*, was the latest of the four textbook used, being published in 2005. The purpose of this text, as lined out by the authors, was to “integrate social and cultural history into

---

<sup>26</sup> Walter LaFeber, *The Clash: U.S.-Japanese Relations Throughout History* (New York: W.W. Norton & Company, 1999), 328-329.

<sup>27</sup> Richard Paxton, "A Deafening Silence: History Textbooks and the Students Who Read Them," *Review of Educational Research* 69, no. 3 (1999), 319.

<sup>28</sup> Alan Brinkley, Richard N. Current, Frank Friedel, and T. Harry Williams. *American History: A Survey* (New York: McGraw-Hill, 1991), 803-808.

<sup>29</sup> *Ibid.*, 813-815.

a political story”<sup>30</sup> that was centered around the titular themes of the book, with the end goal of creating a “balanced, lively, and accessible” narrative.

In practice, this placed the text in the “middle ground” between Bailey’s text, and *American History*. The book focused on the multivariable nature of the start of the conflict, emphasizing the role China’s importance to U.S. policy had at the time<sup>31</sup>, to give one example. To give another example, the text made note of controversy over fire-bombing as a whole (noting its destructiveness in the Pacific)<sup>32</sup> as well as that of the atomic bomb (while stressing that at the time it was viewed like other conventional weaponry).<sup>33</sup> The book also spent ¼ to ½ a page each discussing the issues in California over Japanese-American land ownership, and internment of Japanese-Americans in the war.<sup>34</sup> The first edition of the text was released in 1990<sup>35</sup>, so it is impossible to say what text remained unchanged or not, but it as well as *American History*, seem to be influenced by a greater historiographical trend in U.S. historical discourse, that of increased scholarship on Asian-Americans.

Writing on Asian-Americans had been made since the 1800s when Chinese immigrants first started to enter the U.S., but it was not until the 1980s when “professional historians” (as opposed to the missionaries, expatriates, and other people who had written histories on this topic) began to produce scholarship in this field<sup>36</sup> which attempted to write on Asian-Americans (Japanese, Chinese, etc) without any major biases. Before this point, the majority of content from the 1870s into the 1960s was framed with Asian-Americans as a whole being a problem for U.S.

---

<sup>30</sup> John M. Murrin et al., *Liberty, Equality, Power: A History of the American People* (Belmont, CA: Wadsworth, 2005), xxvi.

<sup>31</sup> *Ibid.*, 808.

<sup>32</sup> *Ibid.*, 816.

<sup>33</sup> *Ibid.*, 819.

<sup>34</sup> *Ibid.*, 625, 830.

<sup>35</sup> *Ibid.*, xxvi.

<sup>36</sup> Sucheng Chan, "Asian American Historiography," *Pacific Historical Review* 65, no. 3 (1996), 363.

society.<sup>37</sup> As three of the four textbook analyzed for this paper were published after the 1980s, it is very possible that this change in discourse could have greatly affected the content and style of the work with regards to Japan and the Second World War.

It is possible too that it could be more a product of the idea of *cultural pluralism*, which in this context is essentially identifying oneself as *American*, while still keeping one's cultural heritage.<sup>38</sup> This idea had taken root among U.S. historians and teachers and could be another possible cause in this softening of the portrayal of Japan or those of Japanese descent in the U.S. The link between shifts in portrayal and geo-political trends is harder to guess at, however.

There are certainly changes in Japan's portrayal with regard to the Cold War and its events, but those portrayals are arguably due more to changes in Cold War historiography in ensuing decades rather than actual events in the world. This does not discount the effect of geopolitics, foreign-relations, or other such weighty matters on how Japan is portrayed, but it does show how difficult it is to determine whether history or the writing thereof had more effect. It is all too clear that Japan's portrayal has changed over the last seventy years, but the exact causes still are not determined yet. For further research, it is obvious to the writer that a greater examination of post-war events and more significantly historiography are needed.

---

<sup>37</sup> Ibid., 369

<sup>38</sup> J.E. Vega, "Cultural Pluralism and American Identity: A Response to Foner's Freedom and Hakim's Heroes," *OAH Magazine of History* 20, no. 4 (2006), 20.

## Works Cited

- "Art: The Tokio Kid." *Time Magazine*, June 15, 1942. Accessed November 29, 2014.  
<http://www.time.com/time/magazine/article/0,9171,795843,00.html>.
- Bailey, Thomas A., and David M. Kennedy. *The American Pageant: A History of the Republic*. 9th ed. Lexington, Massachusetts: D.C. Heath and Company, 1991.
- Bailey, Thomas A. *The American Pageant: A History of the Republic*. 1st ed. Boston: D. C. Heath and Company, 1956.
- Brinkley, Alan, Richard N. Current, Frank Friedel, and T. Harry Williams. *American History: A Survey*. 8th ed. New York: McGraw-Hill, 1991.
- Chan, Sucheng. "Asian American Historiography." *Pacific Historical Review* 65, no. 3 (1996): 363-99.
- Curtis, William E. *The Yankees of the East: Sketches of Modern Japan*. Vol. 1. New York: Duffield & Company, 1896.
- Deconde, Alexander. "Thomas A. Bailey: Teacher, Scholar, Popularizer." *Pacific Historical Review* 56, no. 2 (1987): 161-93.
- Hare, Andrew, Alexander Hoyle, and Nathalie Krup. "Perceptions Of Germany And The Germans Among The U.S. Population." Germany.info. December 1, 2013. Accessed December 10, 2014.  
<http://www.germany.info/contentblob/4114404/Daten/3877688/PerceptionsofGermany2013PDF.pdf>.

H.R. Hopps, *Destroy This Mad Brute*. 1917. lithograph ; 106 x 71 cm. Library of Congress Prints and Photographs Division Washington, D.C.

LaFeber, Walter. *The Clash: U.S.-Japanese Relations Throughout History*. New York: W.W. Norton & Company, 1999.

"Race, Violence, and Anti-Irish Sentiment in the Nineteenth Century." In *Making the Irish American: History and Heritage of the Irish in the United States*, edited by J.J. Lee and Marion Casey, 365. New York: NYU Press, 2007.

Murrin, John M., Paul E. Johnson, James M. McPherson, Gary Gerstle, Emily S. Rosenberg, and Norman L. Rosenberg. *Liberty, Equality, Power: A History of the American People*. 4th ed. Belmont, CA: Wadsworth, 2005.

Paxton, Richard. "A Deafening Silence: History Textbooks and the Students Who Read Them." *Review of Educational Research* 69, no. 3 (1999): 315-39.

Pingel, Falk "Can Truth Be Negotiated? History Textbook Revision As A Means To Reconciliation." *The Annals of the American Academy of Political and Social Science* 617 (2008): 181-98.

United States Information Service. "*Jap Trap*." 1941-1945.

Vega, J. E. "Cultural Pluralism and American Identity: A Response to Foner's Freedom and Hakim's Heroes." *OAH Magazine of History* 20, no. 4 (2006): 19-22.



Walker, J. "The Origins of the Cold War in United States History Textbooks." *The Journal of American History* 81, no. 4 (1995): 1652-661.