
Iria María Bello Viruega (University of A Coruña)

ABSTRACT

Asian cultures have recently begun to be fashionable in Western society. Films such as *The Joy Luck Club* (U.S.A. 1993) *Crouching Tiger, Hidden Dragon* (*Wò hu cánglóng*; China, 2000), *Hero* (*Ying Xiong*; China, 2002) *The House of the Flying Daggers* (*Shí Miàn mái fù*; China, 2004) or *Red Cliff* (*Chì bì*; China, 2008) had set the mood for Asian (better said, Chinese) cinema. Traditionally, Hollywood has not offered very positive images of Asians or Asian-Americans in its movies. Benshoff and Griffin (2004) cite the stereotype of the “inscrutable Oriental” as the most common image we find about Asians in Hollywood films. Directed by Rob Marshall, *Memoirs of a Geisha* (2005) is a Hollywood movie that aims at portraying the world of Japanese geishas with apparent neutrality. Following Branston & Stafford's assertion that “however realistic media images may seem [...] they are always a construction, a re-presentation, rather than a transparent window onto the real.” (2006:141), the purpose of this paper is to study the representations that lie behind this apparent neutral cover. The focus of this paper will concentrate on the analysis of the representations of race and gender, as well as to the use of symbols in the film.

BIO-NOTE

Iria María Bello Viruega was born in A Coruña (Spain) in 1984. She received her B.A. and M. A. in English from the University of A Coruña. She has worked as a Spanish Teaching Assistant at the College of the Holy Cross (Massachusetts, USA). Currently, she is teaching at the University of A Coruña and she is also writing her PhD dissertation on nominalizations in English scientific texts. She belongs research group for Multidimensional Corpus-based Studies in English (MuStE). She is interested in issues of representation in film and discourse analysis as well as in the history of the English language, syntax, sociolinguistics, cognitive science and corpus linguistics.
WORKS CITED


publications (in association with The Open University) 1997.


SECONDARY SOURCES


