War and Japan: The Non-Fiction Manga of Mizuki Shigeru

Matthew Penney

War and Japan: The Non-Fiction Manga of Mizuki Shigeru

Matthew Penney

Many Japanese neonationalists contend that it is “masochistic” to look critically at the nation’s wars of the 1930s and 1940s. They assume that criticism of Japanese militarism and love of the country and its traditions are somehow mutually exclusive. In place of an honest look at past crimes, revisionists present Japan as a victim, originally of Western imperialism, and now of a conspiracy of defamation by its neighbors.

Manga artist Mizuki Shigeru (b. 1922), creator of the famous supernatural series GeGeGe no Kitaro, is one individual who could not be blamed for feeling like a victim. A veteran of the fighting in the South Pacific, Mizuki was felled by malaria and lost his left arm in an American air raid. He suffered life-long health effects from the abuse he endured as a new recruit. Mizuki, however, has not slipped into a comfortable “victim’s view” of the war. Through non-fiction manga, Mizuki has explored the full range of Japanese war experience, seeking to reconcile images of Japanese as victims of their own elites and victimizers of others.

Mizuki in front of drawings of some of his most famous characters

Mizuki is also one of postwar Japan’s most prolific and influential interpreters of traditional ghost stories and folklore. He wrote that he wanted Japanese ghosts, previously thought of as grotesque or the products of an undignified plebian tradition, “… to be loved like fairies.” [1] His work has contributed to an enduring boom in interest in Japanese folktales. Mizuki, who unlike most prominent revisionists actually experienced the horrors of war firsthand, sees no contradiction between a love for Japan and its traditions, and a willingness to look honestly at the nation’s war history. His war stories contain many shocking images, but he still reflects, “… on the way back to Japan from Rabaul, the moment that I saw Mount Fuji from the sea, I thought, ‘I’m back’, and I felt, ‘I’m Japanese’.” [2]

Mizuki is also one of Japan’s most honored
manga artists. His home town, Sakaiminato in Tottori prefecture, is home to the **Mizuki Shigeru Museum**. In addition to the Mizuki Shigeru Road in Sakaiminato - a major tourist spot lined with bronze sculptures of his most famous characters – a Mizuki Shigeru Road was named in Rabaul in 2003.

**Mizuki Shigeru Museum**

Mizuki is a difficult author to classify ideologically. For example, unlike many other progressives who consider the “Imperial System” to be an invented tradition, Mizuki describes it as central to Japan’s history and culture, “From ancient times ... Japan has had gods like ike no nushi (master of the pond) and mori no nushi (master of the wood) so I think that it is safe to say that the Japanese people like this nushi idea. In a similar way, Japan’s oldest family – the Imperial Family – has watched over the people of Japan with kindness as the kuni no nushi (master of the country) and I don’t think that it is a bad system at all.”[3] He is, however, critical of the Imperial System in wartime, “… the senso-chu no nushi (master in wartime), was terrifying to me.”[4] He contextualizes this with reference to his personal suffering, “When I went to the front lines in the South Pacific, I was beaten half to death for dropping the ‘rifle gifted by his highness’.”[5] Mizuki’s historical perspectives, informed by his own experience of violence and the excesses of Japan’s wartime regime, do not fit comfortably with stereotypical “rightwing” or “leftwing” positions. Sharing elements of both, but with a strong progressive bent in the area of war responsibility, Mizuki has crafted a series of unforgettable war stories.

Mizuki has long played up anti-war themes in his work. In the 1960s, he railed against the American military’s practice of bombing civilian targets in the supernatural series **Akuma-kun** (Lil’ Devil, 1966-1967), a hit that helped to propel him from artistic journeyman – he got his start painting kami-shibai (‘paper plays’ – alternating pictures narrated by itinerant performers) – to a leader in the industry.[6]

**Akuma-kun**

Buoyed by this success, he was also one of the handful of creators who experimented with the potential for serious non-fiction manga with **Hitler** (1971), a critical biography that turns a history of Nazi atrocities into a forceful anti-war parable for Japanese readers.[7] From the 1970s he began to win critical acclaim with a series of autobiographical war stories such as **Soin Gyokusai Seyo!** (Death to the Last!, 1973), focusing on the abusive treatment of Japanese recruits and the cavalier attitude of their officers toward human life.[8] He has also consistently put forward positive images of
South-Pacific Islanders, contrasting their charity and humanity with the brutality of the Japanese forces.

In the late 1980s, Mizuki’s war manga took a different direction as he attempted to synthesize his own personal experiences with the grand narrative of Japan’s modern history in Showa-shi (History of Showa).[9] This series, despite (or perhaps because of, given a spike of interest in the war period) graphic images of the Nanking Massacre, descriptions of forced labor, and other Japanese war crimes, became a bestseller and was awarded the Kodansha Manga Prize, one of the industry’s highest accolades.[10] A critical view of Japan’s wartime past was no impediment to success. Not only has Mizuki avoided significant criticism by the rightwing, possibly due to his iconic status and personal war experience, but he has also been the recipient of some of the Japanese government’s most prestigious awards - the Shiju Hosho (Purple Ribbon Medal) in 1991 and the Kyokujitsu Sho (Order of the Rising Sun) in 2003.

Mizuki's collection Air War
Below is a translation of Mizuki’s “War and Japan”, a short work in the style of Showa-shi, originally published in 1991 in Shogaku rokunen-sei (Sixth Grader), a leading edutainment magazine for young readers. The difficulty of the material presented raises a number of important issues. Japanese children are not passive receptacles of government-sponsored narratives. The varied perspectives in popular culture are also important. Many of Japan’s most famous manga creators, including Mizuki, Tezuka Osamu, Nakazawa Keiji and Ishinomori Shotaro, have penned honest and challenging war stories. These serve as a powerful counterpoint to revisionist manga like Kobayashi Yoshinori’s Sensoron (On War) that have grabbed attention in the English-speaking world.[11] Several neo-nationalist manga have sold well, but a wide variety of progressive titles have also been successful. Importantly, anti-war themes introduced into the medium by Mizuki and others have helped to shape the trajectory of postwar manga. Explicitly apologist and pro-war titles like Sensoron may be shocking, but their success is dwarfed by that of anti-war visions like Arakawa Hiromu’s current hit Hagane no renkinjutsushi (Full Metal Alchemist) which uses a science fiction setting to interrogate organized violence and atrocities.[12]

Order the Japanese original of Mizuki’s war memoir manga Aa Gyokusai here.
Arakawa’s Hagane no renkinjutsu-shi

Specific criticisms of Japan’s wartime order are also prolific as in Senso no shinjitsu (The Truth of War), an August 2008 anthology that uses the visual grammar of shojo (girl’s) manga to look at war from a variety of angles, including atrocities committed by Japanese forces.[13] Mizuki’s “War and Japan”, however, is unique in its simple, accessible diction, and thoughtful, autobiographical conclusion. Describing his motives for turning his war memories into manga, Mizuki writes, “I saw too many comrades die. Even now, I sometimes catch a glimpse of the shades of dead friends standing at my bedside... When I think of those who, now without voice, died pitifully in war, I am overcome with anger.”[14] Mizuki thinks first of the deaths of those close to him, but he never allows this to settle into a simple “Japanese as victims” theme. As “War and Japan” demonstrates, the anger that he feels extends to those responsible for all victims of Japan’s wars.

Notes


Matthew Penney is Assistant Professor at Concordia University and a Japan Focus associate. He is currently conducting research on popular representations of war in Japan. He can be contacted at penneym@hotmail.com.

He wrote and translated this article for Japan Focus. Posted on September 21, 2008.

Note - Apart from the title page, this manga should be read (the speech balloons and panels followed) from RIGHT to LEFT.

The narrator of “War and Japan” is Nezumi-Otoko (Mouse Man), a famous character from GeGeGe no Kitaro.
Even in Japan, Life During WWII Wasn’t Easy. It was really bad in areas where there wasn’t enough food, like Burma and the South Pacific. It was most painful for the parents who sent their precious children off to these battlefields.

In the past, Japanese people learned a lot from China and Korea. After winning the Sino-Japanese and Russo-Japanese Wars, however, they took to the idea that Japan was one of the "Three Great Powers" and started invading other countries for no reason.
IT MUST HAVE BEEN SOME TROUBLE FOR PEOPLE WHEN GUYS WITH JAPANESE SWORDS AROUND CAME CHARGING IN...

PRE-WAR JAPAN REALLY HAD NO CONCEPT OF GETTING ALONG WITH THE NEIGHBORS. IT WAS MORE LIKE, "I'M STRONG SO I'LL JUST TAKE OVER."

AND WE CALLED KOREAN PEOPLE "SLOPES"... BACK THEN WE CALLED CHINESE PEOPLE "CHINKS".

IT WAS LIKE RAMPAISING AROUND YOUR NEIGHBOR'S HOUSE WITH DIRTY SHOES ON!

"MORAL EDUCATION"... WAS DOMINATED BY THE "IMPERIAL REFORM ON EDUCATION"... AND ALSO BY...

IN THE NAME OF "INSTRUCTION", THE HEARTS OF STUDENTS WERE WARPED.

...ARE WORMS! DIRT!

... Are HUMAN! EVERYONE ELSE...

PEOPLE WITH "JAPANESE SPIRIT".

SOLDIERS WERE ASSIGNED TO THE SCHOOLS.

FROM MIDDLE SCHOOL THERE WAS "MILITARY INSTRUCTION."

NOW CHARGE!

YES, SIR! SIR!
FROM THE TIME THEY WERE CHILDREN, THEY HAD "MILITARY SPIRIT" POUNDING INTO THEM.

IT WAS A TIME WHEN LINES WERE TAKEN SERIOUSLY.

BASTARD YOU'RE EXiled.

FOR THIS REASON OR THAT...

5 OR 6 OF EM!

JUST NOW I TESTED MY NEW SWORD ON...

IT WAS CONSIDERED NO BIG THING TO KILL SOMEONE WHO WAS NOT A MEMBER OF THE YAMATO RACE.

WHOA!

HOW, HA, HA, JUST NOW I SET A NEW RECORD AT 100!

WHOA!

GOOD CITIZENS THROW AWAY THEIR LIVES LIGHTLY FOR THE EMPEROR!

STUFF LIKE THIS WAS ALL OVER THE PAPERS.

I'M UP TO 110!

IT'S BECAUSE OF THE SOLDIERS THAT WE ARE FREE TO GO TO SCHOOL TODAY!

THE OLDER ONES...

... THEY WERE MADE TO SING...

... HAD "SPIRIT SERMONS"...

WHEN YOU DIE, GO BLOOM AND LEAVE LIKE THE CHERRY BLOSSOM!

DO YOU UNDERSTAND THE BOTTOM IMMORAL PORK, "WHAT IS THE SOUL OF JAPAN, IF NOT THE BLOSSOM OF THE SUN-KISSED?"

I DON'T GET IT...

WHAT'S THIS BOY'S PROBLEM?
**Japan Set Up Manchuria There**

Especially when China was not the East, the war was taken lightly.

They worked...

The Manchus worked like slaves.

Manzhikou (now China) was used to dispose of the bodies.

Anyway, it was a time when life was taken lightly.

**Nanking Massacre**

*An incident of massacre brought about by the Japanese Army.

The number of Japanese dead, including soldiers and civilians, is said to number over 300,000.

The Nanking Massacre took place when Japan took over Nanking in 1937.

Ordinary Japanese only heard about this during the postwar "Tokyo Trials."
When Singapore was occupied, thousands of civilians were enslaved, worked, and killed.

Down south after Singapore was taken, China.

It. Soldiers are killed on the battlefield, it can't be helped, but what about...

On top of that, it was against the rules for Japanese soldiers to be taken captive.

It's just terrible when lots of unarmed people are killed after the fight is over.

They say, 'Don't live and suffer the indignity of becoming a prisoner.'

MUST BE OBEYED.

Well, Japan governed China. They said that, but after the war, he was captured by the Americans, and...

THIS IS AN IRON RULE! YOU MUST OBEY!
At the time there was something called the "Geneva Convention." Right?

Japan won't sign!

Japanese would rather die than be captured.

It said that both sides in a conflict should not harm prisoners.

No Allied or Chinese soldiers were harmed.

Because of this attitude, that's why we're strong!

In any case, for young Japanese it became like, "Anyone who isn't Japanese just isn't human."

Since we didn't sign the Geneva Convention, we can kill prisoners if we want to.

But in other countries, were forced to work like slaves.

People in Japan had hard lives.

People were saying stuff like that.

And fear of death on the battlefield...

...It was clear that they would go nuts.

With education like that...

Think of the world as being just the Japanese people and the Emperor.
During the Second World War all sorts of bad things like HUNGER, FEVER, AND MALARIA befell me in the South Pacific.
Hello! I still go to see them from time to time. It’s been 40 years. They really did save me.

Our chief was killed by the Japanese army... People get depressed. But when the conversation turns to war...

The third chief was also killed. The next chief was killed too. The eyes of the people took on a shade that I had never seen before...

I was surprised. At a loss for words... The third chief... was my uncle.

Don’t worry about it! Then... Tomotomo thrust out his big hand.

Things turned dark for a moment... Just because the chief was uncooperative, they cut off his head.

However, the Japanese army at the time...

He said... You’re different! Ha, ha!

Oh my. They won’t forget. This stays in the hearts of victims forever.

They... were still so kind. They...

I didn’t know. Three chiefs were killed...
I thought that they have such humanity, such big hearts.

...reflecting honestly on that.

...the slaughter of over 500,000 in China.

...even the gods shouldn't try to take this away.

...is what it takes to be a Japanese who can stand tall.

...all people just want to live in happiness.