

論 說

War Memory, War Responsibility, and Anti-War Pacifism in Director Miyazaki's *The Wind Rises* (*Kaze Tachinu*)

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Abstract

The latest Miyazaki animation film, *The Wind Rises* (*Kaze Tachinu*) animated by Studio Ghibli Japan, released on 20 July 2013, illustrates a 'difficult time to live' during which the Japanese people suffered from the Great Kanto earthquake that killed 10,000 people, worldwide economic depression that resulted in high unemployment rates, and the following Second World War. Director Miyazaki stated that the film does not attempt to 'denounce' war or to beautify the Japanese Zero Fighter plane, but to portray a Japanese young man who chased his dream and cherished his love despite the difficult age he lived in. Although Miyazaki might have intended to make an apolitical animation, his viewpoint on Japan's involvement in the Asia Pacific War is that 'It was wrong from the beginning' but also 'useless to blame Jiro for it'. The film *The Wind Rises*, furthermore, has a clear

message for the Japanese constitutional revision debate, especially the revision of Article 9. This paper reviews this animation film as a last will of Director Miyazaki in the light of war memory, war responsibility, as well as Miyazaki's anti-war pacifism.

Keywords: Asia Pacific War, anti-war pacifism, memory of war, war responsibility

Introduction:

This is an academic review of the Japanese animation film directed by Hayao Miyazaki from Studio Ghibli, released on 20 July 2013, in 126 minutes (Akimoto 2013a). It has been about two years since the release of previous animation film by Studio Ghibli, *From the Red Poppy Hill* (*Kokuriko Zaka Kara*) which nostalgically depicted the 'good old days of Japan' (Askew 2013). By contrast, the latest Miyazaki animation film, *The Wind Rises* (*Kaze Tachinu*) released on 20 July 2013, illustrates a 'difficult time to live' (*ikiru noni tsurai jidai*) during which the Japanese people suffered from the Great Kanto earthquake that killed 10,000 people, worldwide economic depression that resulted in high unemployment rates, and the following Second World War (Miyazaki 2011a). As Miyazaki himself noted, however, this film does not attempt to 'denounce' (*kyūdansuru*) war or to beautify the Japanese Zero Fighter, but to portray a Japanese young man who followed his dream and cherished his love despite the difficult age he lived in (Miyazaki, 2011b).

Generally speaking, the film is based on a romantic fiction, *The Wind Rises* (*Kaze Tachinu*) (1938), written by Tatsuo Hori, (Hori 2013) as well as on the real life of Jiro Horikoshi (1903-1982) who designed Japan's

Mitsubishi A6M Zero Fighter. Miyazaki produced an animated cartoon based on the story, which was serialized in Model Graphix from April 2009 to January 2010 (Mainichi Shimbun, 13 December 2012). The animation is basically about a love story between Jiro Horikoshi, who chases his dream of creating an aircraft, and Naoko Satomi, who loves painting and suffers from tuberculosis, which was an incurable disease at that time.

Specifically however, it is fair to argue that this film is influenced by 'anti-war pacifism' of Director Miyazaki and Studio Ghibli. Indeed, as Toshio Suzuki, Producer of Studio Ghibli, commented, in spite of Miyazaki's preference for military airplanes, this film contains an 'anti-war message' just like other Studio Ghibli works, such as *Porco Rosso* (*Kurenai no Buta*) (1992) and *Hawl's Moving Castle* (*Hauru no Ugokushiro*) (2004) (Tokyo Shimbun, 9 May 2013). The main character of Porco Rosso, for instance, consistently shows his 'non-killing' philosophy even in the battle scenes. Suzuki, moreover, argues that there exists no 'combat scenes' of war in *The Wind Rises* (Ibid). Notably, Matthew Penny (2013a, 2013b) analyzed this film in terms of the Asia Pacific War. Building up the earlier research, this paper attempts to examine the film regarding war and peace issues in the light of war memory, war responsibility, and anti-war pacifism.

1. Memory of War and Anti-war Pacifism in the Film

Some movies convey narratives and 'aspects of Japan's wartime and pre-war history' (Iles 2008), and the film *The Wind Rises* can be categorized as one of the storytellers of war. To 'memorize war' (*sensō o kiokusuru*) could be fictionalized and its memory might be different from nation to nation, and people to people (Fujiwara 2001: 53-56). From a

Korean perspective, moreover, the film can be regarded as a nationalistic ‘right wing movie’ (*uyoku eiga*) which beautifies the age of the Empire of Japan (J-cast, 2013). Indeed, the interwar period between 1919 and 1939 was the ‘Twenty Years’ Crisis’, as observed by E. H. Carr (1949), during which the Empire of Japan aggressively pursued the maximization of its military power and territory. This film deals with the interwar period and does not focus on the Asia Pacific War. However, this movie attempts to remind audience of the Asia Pacific War without depicting the war itself, just as the novel by Tatsuo Hori (Takahashi 2013: 28). Either way, however, the intention of this film is to make audience remember the life of a young man, Jiro Horikoshi who designed the Japanese Zero Fighter during the interwar period as well as in the middle of the Asia Pacific War.

Although Miyazaki explained that the film does not intend to criticize war, the descriptions of his anti-war pacifism can be seen, albeit casually, in the work. From the outset of its official trailer, the first sentence of the caption narrates: ‘There was a war in Japan (*katsute, nihonde senso ga atta*)’. It also emphasizes that: ‘Then, Japan plunged into war (*soshite, nihon wa senso e totsunyu shiteitta*)’ (Youtube.com 2013). Although Miyazaki might have intended to make an apolitical animation, his viewpoint on Japan’s involvement in WWII is clear. Miyazaki stated that: ‘It was wrong from the beginning to go to war’ and that ‘But it’s useless... to blame Jiro for it’ (The Economist 2013). Director Miyazaki is sympathetic about Jiro Horikoshi’s work (Hando and Miyazaki 2013: 72-73), which was incorporated into military-industrial complex of the Empire of Japan. Hence, the film focuses mainly on memory of war based on Director Miyazaki’s anti-war pacifism rather than war responsibility issue in the Asia Pacific War.

It might be true that Jiro should not be directly blamed for the war,

but it is also true that Jiro made an indirect but substantial contribution to the war by creating Japanese military aircrafts as shown in Table 1 below: 1) Mitsubishi IMF10 Fighter (*Nanashi Kanjo Sentōki*) in 1932, 2) Mitsubishi A5M Fighter (*Kyūshi Tanza Sentōki*) in 1934, and 3) Mitsubishi A6M Zero Fighter (*Reishiki Kanjō Sentōki*) in 1939, which was completed in 1940, for the Imperial Japanese Navy. Among them, Mitsubishi Zero Fighters were actively utilized from the middle of the Sino-Japanese War to the end of the Asia Pacific War.

Table1: Sequence of Historical Events of the Asia Pacific War related to *The Wind Rises*

Year	Month	Historical Events
1931	Sep	Manchurian Incident broke out
1932	Jan/Mar	The Lytton Commission organized / Manchukuo established
	N/A	<u>Jiro designed Mitsubishi IMF10 Fighter</u>
1933	Mar	Japan expressed its secession from the League of Nations
1934	N/A	<u>Jiro designed Mitsubishi A5M Fighter</u>
1937	July	The outbreak of the Sino-Japanese War
1938	Apr	National Mobilization Act promulgated (came into force in May)
1939	N/A	<u>Jiro designed Mitsubishi A6M Zero Fighter</u>
1940	Sep	The Tripartite Pact between Japan, Germany and Italy concluded
	Oct	The Imperial Aid Association created (by PM. Fumimaro Konoe)
1941	Dec	The Attack on Pearl Harbor (the outbreak of the Japan-US War)
1942	Feb	The air-raid on Darwin (Australia) conducted by the Empire of Japan
	June	The Battle of Midway Island (Japan lost initiative in WWII)
	Aug	The Battle of Guadalcanal (Japan vs. the Allied Powers)
1944	Oct	The First Special Attack Unit (<i>kamikaze tokkōtai</i>) organized
1945	Aug	The end of the Asia Pacific War

Note: The events are based on chronology by Nakai et al (2012: 708-711) modified by the author.

From the sequence of war-related historical events, it is self-evident that Jiro made direct contributions to the Imperial Japanese Navy, and therefore, indirect contributions to the Asia

Pacific War. The film, *The Wind Rises*, reminds audience of war memory and war responsibility of the Empire of Japan. Nevertheless, as Kiichi Fujiwara (2013) pointed out, this movie lacks the ‘reality of battlefield’, which is inextricably linked to the ‘beauty of airplane’. In other words, this film does not tell audience how Japan plunged into the Asia Pacific War and how Jiro's Zero Fighters were utilized in actual warfare, despite the fact that the historical background and the reality of warfare are important to comprehend the life of Jiro Horikoshi and his work: the Japanese Zero Fighter. Therefore, this paper begins with an overview of the historical background as well as the role of the Jiro's Zero Fighters in the Asia Pacific War.

2. Historical Background: ‘Then, Japan Plunged into War’

In an analysis of international politics, three levels or images (individual, national, international) are useful as suggested by Kenneth Waltz (2001), but for convenience and as a modified application of Waltz's analytical levels, this section briefly overviews the historical background of Japan's involvement in the Asia Pacific War as well as power balance (military power), from the international, regional, and domestic perspectives.

Internationally, military power of the League of Nations could not deter the expansionist policy of the Empire of Japan. In other words, collective security system of the League of Nations was not functional in maintenance of peace and security because the United States could not participate in the conflict resolution system. The Empire of Japan was a member of the Security Council of the League of Nations, but was forced to reduce its marine power due to the result of the Washington Naval Conference, or Washington Disarmament

Conference (1921-1922), mainly designed to reduce the threat of 'rising Japanese militarism and an international arms race' (US Department of State, Office of the Historians 2014). As a result of the conference, the ratio of the battleships that the United States, the Great Britain and the Empire of Japan could possess was fixed at 5: 5: 3 (525,000 tons: 525,000 tons: 315,000 tons) (Murata et al. 2011: 52; Australian War Memorial 1957). The result of the disarmament conference was not fair for the Imperial Japanese Navy. In the meanwhile, the so-called, Anglo-Japanese alliance (1902-1923) that 'was overwhelmingly beneficial, giving her [Japan] great power status from 1902' (Nish 2003: 40) was terminated in 1923. Moreover, the Great World Depression stroke Japanese economy in 1929 and the Empire of Japan desired to expand its territory in the Asia Pacific area. Yet, the League of Nations excluding military power of the United States could not effectively deter Japan's expansionist policy.

Regionally, the fact that military power of neighboring Asian countries was considered to be weaker than that of the Empire of Japan could be the reason why Japan desired to colonize these countries. Historically, Japan defeated two regional powers, i.e. China and Russia, in the 1894 Sino-Japanese War and the 1904 Russo-Japanese War. The Manchurian Crisis broke out after the Imperial Japanese Army faked the bombing in the south Manchurian railway on 18 September 1931 (Nye and Welch 2011: 110). The incident became an excuse for the Empire of Japan to occupy the area. In response, the League of Nations organized the Lytton Commission to investigate the situation in 1932. The Lytton Commission reported that the conduct of the Imperial Japanese Army during the Manchurian Incident could not be justified but did not require sanctions against the Empire of Japan (Ibid). The General Assembly of the League of Nations

endorsed the report of the Lytton Commission, and eventually, the Empire of Japan expressed its secession from the League of Nations in March 1933. From a regional perspective, an obvious gap between the rising Japanese military power and military power of the weaker countries in the area motivated Japan's expansionist policy.

Domestically, it might seem to be illogical for the Empire of Japan to wage a war against the United States, but the exercise of military power was considered to be effective by the Japanese political leaders. More precisely, the militaristic policy of the Empire of Japan based on Japanese nationalism, militarism, imperialism and expansionism promoted by Japanese military leaders can be regarded as a cause of Japan's involvement into the war. Based on the militaristic policy, the Empire of Japan adopted a policy to create the so-called 'Great East Asia Co-Prosperty Sphere' (*daitōa kyōeiken*) (Nye and Welch 2011: 122). Moreover, from a strategic viewpoint, the Empire of Japan imported 90% of oil which was crucial for the maintenance of its military power (Ibid: 123). Therefore, when the United States imposed an economic embargo against the Empire of Japan, the Japanese military leaders considered to prepare for the war with the United States. Finally, the so-called, 'Hull Note' (Outline of Proposed Basis for Agreement between the United States and Japan) by the United States was delivered to the Empire of Japan on 26 November 1941 as a final proposal. Among the proposals, the Empire of Japan could not accept withdrawal of the Imperial Japanese troops from China and French Indochina as well as secession from the Tripartite Alliance (Murata et al. 2011: 53). This is how the Empire of Japan plunged into the Asia Pacific War in which Mitsubishi Zero Fighters designed by Jiro were actively involved.

3. The Japanese Zero Fighter in the Asia Pacific War

In the film, the battle scenes of Japanese Zero Fighters in the Asia Pacific War, which was called 'Great East Asia War' (*daitōasensō*) by the Empire of Japan, are not included. However, in order to clarify the profound implication of the film, it is critical to comprehend not only how Japan plunged into the war but also how Jiro's Mitsubishi Zero Fighters were utilized in the actual warfare.

Right after graduating a university in Tokyo, Jiro entered the Mitsubishi Internal Combustion Corporation (or Mitsubishi Aircraft Corporation) in Nagoya. In March 1927, the Imperial Japanese Army assigned Mitsubishi Corporation, Nakajima Aircraft Corporation, and Kawasaki Corporation to compete for the creation of a military aircraft (*Scale Aviation* 2013: 23). In 1928, under the supervision of Chief Kurokawa, Jiro started working for the creation of *Hayabusa*, Mitsubishi IMF2 for the Imperial Japanese Army, but it ended up with in-flight disintegration. As a result, the Imperial Japanese Army decided to adopt Nakajima's aircraft rather than Mitsubishi's *Hayabusa* (*Ibid.*). Jiro, therefore, needed to design a bombardment aircraft on the model of G-38 of Junkers, a German aircraft corporation, for the Imperial Navy (*Studio Ghibli* 2013a: 11-13). Jiro visited Germany to inspect G-38, but a worker of Junkers told Jiro not to steal their technique. Yet the founder of Junkers, Hugo Junkers (1859-1935), later persecuted by the Nazis because of his political stance, let Jiro observe the manufacture process in his factory (*Scale Aviation* 2013: 101).

In order to experience the flight of military aircraft and check the engine, Jiro and Chief Kurokawa boarded the Mitsubishi BIM13 Carrier-borne Attack Aircraft (*Ichisanshiki Kanjō Kōgekiki*) (*Scale Aviation* 2013: 22). In this context, Jiro was assigned as a chief designer of the

Mitsubishi 1MF10 Fighter (*Nanashi Kanjō Sentōki*) for the Imperial Japanese Navy in 1932. Yet the flight ended in air breakup again (Studio Ghibli 2013a: 16-19), and hence, Jiro decided to take a break in a summer retreat, Karuizawa in Nagano Prefecture where he met Naoko. After the marriage with Naoko, Jiro completed the Mitsubishi A5M Fighter (*Kyūshi Tanza Sentōki*) in 1934, and the flight turned out to be successful and it became the first modern Japanese combat aircraft that could fly 100 km/h faster than the Imperial Japanese Navy had demanded (Ibid: 39, 45; Studio Ghibli 2013d: 219).

Based on the success of the Mitsubishi A5M Fighter, Jiro created the Mitsubishi A6M Zero Fighter (*Reishiki Kanjō Sentōki* also known as 'Zerosen'). First, the Mitsubishi A5M Fighters were used in September 1937, 2 months after the outbreak of the 1937 Sino-Japanese War (*Scale Aviation* 2013: 12). On 13 September in the same year, 13 Japanese Zero Fighters participated in the war and shot down all of 27 Chinese military aircrafts (Ibid: 28). The Chinese military aircrafts tended to avoid aerial battles with the Zero Fighters, but shot two Zero Fighters by ground fire (Ibid: 78-89). Eventually, the Zero Fighters contributed to bombing main Chinese cities, including Chongqing, Chengdu and occupying the most part of the Chinese continent.

In the meanwhile, the United States underestimated the flying ability of Japanese military aircrafts at this stage and lost two-thirds of the entire air forces in the Pacific in the first day of the Attack on the Pearl Harbor (Caidin 1971: 34-35, 114). The Empire of Japan, then, conducted the 'Southern Operations' (*nanpō sakusen*) to occupy Guam Island and Wake Island and to invade the Netherland Indies, Singapore, Northern Papua New Guinea, New Ireland, Admiralty Islands, New Britain, Solomon Islands, Kavieng, Rabaul, Bougainville Island, as well as Australia (Ibid: 35).

There are a number of publications regarding the Japanese Zero Fighter written from the Japanese perspectives (e.g. Horikoshi and Okumiya 2000; Sakai 2001; and Horikoshi 2013). Yet in an interview on the movie, Director Miyazaki (2013b: 14-15) mentioned that most of the descriptions on the Japanese Zero Fighter tend to be exaggerated in Japan, and therefore, it is important to compare the descriptions of each belligerent country. For this reason, this paper mostly refers to the book, *Zero Fighters* by Martin Caidin (1971) who comparatively analyzed the records by Japanese writers and non-Japanese experts.

According to Caidin (1971) the Japanese Zero Fighter in the Asia Pacific War, the United States was obviously surprised by Japan's new military aircraft (Ibid). It turned out that the flying ability of the Japanese Zero Fighter was more superior than that of any other military aircraft in the world at that time (Ibid: 36), and therefore, it became famous worldwide and American and British pilots were told not to be involved in warfare with the Zero Fighter (Studio Ghibli 2013a: 45). For instance, Gregory Board, an Australian pilot flying in Brewster F2A Buffalo around Malaysia, stated that the Japanese Zero Fighters shot down 11 Buffalos out of 13 and he was one of the survivors (Caidin 1971: 143-149). Furthermore, in the battle of Darwin, the British Supermarine Spitfire, one of the strongest combat aircrafts at that time, fought against the Zero Fighter. The Japanese Zero Fighters shot down 17 out of 27 Spitfires while Spitfires shot only 2 Zero Fighters (Ibid: 150-151). William Green, a British historian of air war, noted that the Japanese Zero Fighter was 'invincible' (*muteki*) in aerial warfare at the initial stage of the Second World War (Ibid: 37).

As Table 2 shows, one of the critical strong points of the Zero Fighter lies in its longer fight distance in comparison with other military aircrafts, although it does not mean that the Zero Fighter was

the fastest combat aircraft in WWII.

Table2: Standard Flight Distance of Military Aircrafts in WWII

Country	Name of Military Aircraft	Flight Distance (km)
<u>Japan</u>	<u>Mitsubishi A6M Zero Fighter</u>	<u>1,870</u>
United States	Curtiss P-40 Warhawk	1,440
United States	Grumman F4F Wildcat	1,360
United Kingdom	Supermarine Spitfire	756
United Kingdom	Hawker Hurricane	740
Germany	Messerschmitt Me-109	665

Note: Martin Caidin compared the research of William Green and Jiro Horikoshi (1971: 37)

However, the Midway Battle of June 1942 was a turning-point of the war between the Empire of Japan and the United States. Even in the battle, the supremacy of the Japanese Zero Fighters did not seem to change, but the Imperial Japanese Navy failed to take precautions against the airspace above the major aircraft carriers. The most decisive factor in the battle was that the American military aircraft, Douglas SBD Dauntless suddenly attacked right above Japan's major aircraft carriers, such as *Sōryū*, *Akagi*, *Kaga*, and *Hiryū* (Ibid: 168-169). After the Midway Battle, Zero Fighter's superiority gradually ended because the Japanese Zero Fighter focused on offensive ability but lacked defence equipment and could not effectively protect pilots. In addition, Japan could not procure sufficient industrial materials necessary for the mass production of the Zero Fighter, while the United States was able to continue large-scale production of the military aircrafts and to improve their horsepower (Ibid: 38-39, 169). Furthermore, the Imperial Japanese Army lost the Battle of Guadalcanal to the Allied Powers (7 August 1942 to 7 February 1943) as another turning-point in the Asia Pacific War.

In retrospect, the Zero Fighter was considered to be one of the strongest military aircrafts at the beginning of WWII (Ibid: 191), but the Allied Forces, especially the United States succeeded in developing new combat aircrafts, such as the Lockheed P-38 Lightning, the Chance Vought F4U Corsair, the Republic P-47 Thunderbolt, Grumman F6F Hellcat, and North American P-51 Mustang in the middle of the war. All of them demonstrated the superiority over the Japanese Zero Fighters and effectively repulsed the Imperial Japanese Navy in the Pacific Ocean (Ibid: 174-189). On 20 October 1944, the first special attack unit as a suicide mission (*kamikaze tokkōtai*), was organized in order to plunge into fleets of the Allied Powers at the sacrifice of their lives in the Leyte Island, the Philippines (Australian War Memorial 2004). Mitsubishi Corporation developed the last and fastest Zero Fighter (Mitsubishi A6M8) and conducted test flights at the Misawa base in Aomori Prefecture but failed in mass production (Ibid: 204-207). More decisively, the Empire of Japan again failed in proper development and bulk production of the Mitsubishi A7M Fighter (*Reppū*), a successor aircraft to the Zero Fighter (Ibid: 38). These were the reasons why the Empire of Japan lost the air superiority in the Asia Pacific War.

4. Main Characters: Between War Responsibility and Anti-war Pacifism

As shown in this paper, Jiro made direct contributions to the creation of the Japanese Zero Fighter which was recognized as one of the strongest military aircrafts at that time, and therefore, made an indirect but significant commitment to the Asia Pacific War. With regard to Japan's war responsibility, political and legal responsibilities tend to be discussed as a focus of the debate (e.g. Toyama 2003). Yet in

the case of Jiro Horikoshi as a civilian, he should not be blamed for a political or legal responsibility, but for an 'ethical responsibility' on the basis of his conscience. Moreover, from a perspective of typology of violence in peace research, Jiro committed 'indirect violence', which was 'personal, intended, and physical with objects' by reference to typology of violence proposed by Johan Galtung (1969: 173).

Nonetheless, Jiro's work was incorporated into the 'military-industrial complex' of the Empire of Japan, and therefore, Jiro's indirect violence does not necessarily mean that he has a political or legal responsibility for the war. If he is to blame for war responsibility, all Japanese citizens who supported the war under the 1938 National Mobilization Act committed indirect violence, although it is undeniable fact that Jiro's Zero Fighters were utilized for murder and destruction in the Asia Pacific War.

Main characters, however, especially Jiro, Castorp and Caproni in the film show their pacifist attitudes. Interestingly, they are all civilians of the Tripartite Alliance (Japan, Germany and Italy). In order to figure out the implication of war memory, war responsibility and anti-war pacifism of the main characters, their lines in the film will be analyzed in the present tense from here.

First, Jiro, as a main character, simply loves to design a beautiful airplane rather than create a military aircraft. Jiro as a kid in the beginning of the film was involved in fighting (*kenka*), but right after the fighting, Jiro's mother tells him not to fight and the parenting might have influenced Jiro's way of thinking regarding fighting and war. In this sense, although animated violence can be seen in the film, it has some educational implication for 'non-fighting'. In addition, Jiro prefers fish rather than meat despite the suggestion of his friend

(Honjo) to eat more meat. In contrast to Jiro, Honjo, as a rival of Jiro, is depicted as an aggressive type. Historically speaking, Honjo contributed to the creation of bombardment aircrafts used in the bombing of Chongqing (Animage 2013: 132, 274; Studio Ghibli 2013c: 32-33). This also indicates that, as opposed to Honjo, Jiro's characteristic is not a masculine or aggressive type. With regard to his peaceful characteristic, after he designed the military aircraft and then tried to lighten the weight, he jokingly says that it would be better if it is not equipped with a 'machine gun' (Studio Ghibli 2013d: 198). Jiro moreover talks with Honjo that they are not 'weapons merchants' (*buki shōnin*) (Studio Ghibli 2013a: 36). At least in the film, Director Miyazaki seemed to justify Jiro's war responsibility implying that Jiro as one of the civilians only desired to design a beautiful airplane rather than a military aircraft for war.

Second, Castorp, a mysterious German personage who stays at the same accommodation with Jiro and Naoko, tells Jiro that Japan forgets the memory of war such as the Manchurian incident (1931) and Japan's secession from the League of Nations (1933) (Miyazaki 2013d: 80). Castorp warns that Japan would 'rupture' (*haretsusuru*) if the country forgets its 'war responsibility' as an important historical lesson. Castorp is based on another actual figure, Richard Sorge, Ph.D. in political science, who was a spy of the Soviet Union gathering information in Japan and Germany to investigate whether the two nations had intentions to attack his country (Hando and Miyazaki 2013: 231). Castorp in the film, however, predicts that Japan and Germany would be ruptured in the coming scourge of war (Studio Ghibli 2013c: 4, 50-51; Miyazaki 2013d: 81). Castorp, as a spy, is chased by special political police (*tokkō keisatsu*) and the police also oversee Jiro later. This is because Castorp is not only a spy but also an 'anti-war' pacifist as a

‘thought-criminal’ (*shisōhan*) who criticizes the conduct of the Empire of Japan. It can be inferred that the special political police monitor Jiro to see whether Jiro was influenced by the ‘thought-crime’ of Castorp (Studio Ghibli 2013d: 189; Animage 2013: 33). In terms of the ‘thought-crime’, Castorp describes Nazi Germany as a rouge regime and tells Jiro that Dr. Junkers is going to be chased by the political police in Germany (Studio Ghibli 2013c: 50; Miyazaki 2013d: 77). Clearly, Miyazaki made Castorp emphasize the significance of the war memory so that Japan does not repeat the same mistake. Besides the striking lines regarding Japan's war responsibility, it was somehow emphasized that Castorp's favorite food is watercress and he has a bowl full of watercress for dinner and breakfast (Miyazaki 2013d: 48-50, 89) implying that he might be a vegetarian, not a masculine type. It is evident that some memorable lines and scenes of Castorp represent Miyazaki's anti-war pacifism.

Third, Gianni Caproni (1886-1957), an Italian master of airplane design, made a major contribution to the Italian Air Force by designing bombardment aircrafts, during both WWI and WWII (Shimoda 2013: 1; Hando and Miyazaki 2013: 205). In contrast to the movie, Caproni, as a merchant of death, developed bombardment aircrafts so that he could receive orders from the Italian Army (*Scale Aviation* 2013: 12). Yet in Jiro's dream, Caproni encourages Jiro to do his best to make his ‘dreams’ come true. Although Caproni designed bombardment aircrafts for the Italian Army, such as Ca-3, he created civilian airplanes, such as Ca-48, Ca-60 and Ca-90. Notably, Caproni teaches Jiro that the design of airplane is a beautiful dream and not for ‘war or business’ (Studio Ghibli 2013a: 4-5). In showing his Ca-90, the largest aircraft in the world at that time, Caproni tells that this kind of aircraft cannot be used for war (Ibid: 47). However, Caproni also tells Jiro that the dream is

'cursed' since aircrafts are destined for 'decimation and destruction' (Ibid: 15; Hando and Miyazaki 2013: 206).

In the end of the film, Jiro in his dream walks into a grave of a bunch of Zero Fighters shattered in the Asia Pacific War. Caproni suddenly turns up and talks to Jiro asking how Jiro has spent his 10 years. Jiro replies that his 10 years was 'shattered' in the last part. Suddenly a bunch of Mitsubishi Zero Fighters appear over the plain and Caproni asks, 'Aren't they the Zero Fighters you designed?' Jiro discouragingly replies that none of them returned back to Japan. Caproni repeats his belief again that the creation of airplane is 'beautiful and cursed' (Studio Ghibli 2013a: 40). The scene symbolizes Jiro's sense of responsibility in relation to the Asia Pacific War.

Although Jiro and Caproni committed indirect violence by creating military aircrafts, three important figures in this film tried to convey their pacifistic messages to a certain extent. Director Miyazaki does not criticize Jiro who made a significant contribution to the war (Miyazaki 2013b: 20) but instead the film focuses more on Jiro's peaceful characteristic. Genichiro Takahashi (2013: 31) observed, Jiro is responsible for supporting the war conducted by the Empire of Japan, but he also argued that condemning Jiro is the same as judging all Japanese citizens who supported the war. Takahashi moreover commented that Jiro was punished by having to survive with a sense of guilt. In fact, Jiro Horikoshi himself, as an actual person, noted in his book, *Zero Fighters (Zerosen)* (2013: 220) that he 'cried in his heart' when he heard of the suicide missions of the Japanese pilots. In this respect, Jiro had an ethical responsibility based on his own conscience. At any event, it has been clarified that the characteristics of these figures symbolize the anti-war stance of Miyazaki animation.

5. Implication for the Japanese Constitutional Revision Debate

In terms of international relations theory, those who wish to protect Article 9 of the Japanese Constitution (constitutional protectors) can be categorized as classical liberalism (or idealism) on the basis of anti-war philosophy or anti-militarist culture (Akimoto 2013b, 2013c). In this sense, Director Miyazaki is a constitutional protector based not on anti-militarism but on anti-war philosophy because Miyazaki loves the beauty of military aircrafts despite his anti-war philosophy. Either way, however, on the basis of the anti-war philosophy of Director Miyazaki as well as Studio Ghibli Japan, the film *The Wind Rises* has a clear message for the Japanese constitutional revision debate, especially the revision of Article 9 (peace clause) that stipulates renunciation of war and non-possession of armed forces. In the monthly journal *Neppū* by Studio Ghibli (2013b), Director Miyazaki and Producer Suzuki clearly expressed their strong opposition to revision of Article 9 of the Japanese Constitution, two days before the release of the film.

Based on his anti-war pacifism and war experience, Director Miyazaki explicitly opposed Japanese constitutional revision, especially Article 9 as well as Article 96. He argued that although the existence of the Japanese Self-Defense Forces (SDF) is problematic in terms of Article 9, it is better not to upgrade the SDF to the Japanese Army (Miyazaki 2013a: 8). Thus, Miyazaki is an anti-war pacifist but not an anti-militaristic utopian, and recognizes the importance of the SDF for international peace operations for the United Nations, post-war humanitarian assistance and reconstruction in Iraq, as well as disaster relief. Miyazaki, moreover, does not regard unarmed neutrality as realistic (Ibid: 9) unlike Japanese leftists. Miyazaki, furthermore,

expressed his political stance on Japan's 'war responsibility' arguing that the Japanese government should not only officially apologize but also compensate 'comfort women' (*jūgun ianfu*) for wartime conduct (Ibid). Miyazaki also noted that 'conscription system' (*chōheisei*) is the worst and totally unnecessary (Ibid: 11). In short, Miyazaki argues that Japan should remain both the SDF and Article 9 of the Japanese Constitution. On 19 July 2013, the day before the release of *The Wind Rises*, Director Miyazaki, expressed a strong message which argued over Japan's 'war responsibility', saying 'constitutional revision is out of question' (*Tokyo Shimbun*, 19 July 2013).

Accordingly, Director Miyazaki's stance on the Japanese constitutional revision debate is completely different from Naoki Hyakuta, the author of the war movie, *The Eternal Zero* (*Eien no Zero*) (2013), which also deals with the Japanese Zero Fighter as a motif. Unlike Miyazaki, Hyakuta is a constitutional revisionist who desires 'revision of Article 9' and possession of 'normal' military power (Business Journal 2013). In *The Eternal Zero*, a pilot of the Zero Fighter, Kyuzo Miyabe died in a suicide attack mission despite the fact that he was a coward who does not want to sacrifice his life for the country. In the film, Miyabe's grandson tries to reveal the reason why his grandfather had to die (Digital Journal 2013). In contrast to *The Wind Rises*, *The Eternal Zero* depicts the battle scenes of the Asia Pacific War, such as the 1941 Attack on the Pearl Harbor and the 1942 Midway Battle (Eienno-zero.jp 2013). As a matter of fact, Director Miyazaki sharply criticized *The Eternal Zero* saying that the film intentionally beautifies the deaths of the Japanese Zero Fighter pilots for the sake of their country (Business Journal 2013) simultaneously stimulating nationalistic sentiment for constitutional revision.

Not only Miyazaki but also Producer Toshio Suzuki is against

Japanese constitutional revision (Studio Ghibli 2013b). Producer Suzuki (2013: 13-14) pointed out that Studio Ghibli never intended to depict how Japan plunged into the war or to beautify the fighting of the Empire of Japan. This is the reason why there are no ‘combat scenes’ in the film. Based on the anti-war pacifism, Suzuki suggested that Japan should appeal Article 9 of the Peace Constitution to the world. The timing of publishing Studio Ghibli’s journal, *Neppū*, simply indicates that the creation of the film *The Wind Rises* is related to their political message for the protection of Article 9 of the Japanese Constitution.

Regarding the Japanese constitutional revision issue as well as regional disputes, Miyazaki contends that Japan should not start a conflict with other Asian countries by revising its peace clause (*Tokyo Shimbun*, 27 July 2013). The repeated opposition to constitutional revision by Suzuki and Miyazaki represents that Ghibli movies, including *The Wind Rises*, value the importance of peaceful coexistence between Japan and other countries in the Asia Pacific and the World.

6. Connotation of the Theme Song: *Hikōki-gumo (Vapor Trail)*

Director Miyazaki’s anti-war pacifist stance is reflected in the choice of the theme song, *Hikōki-gumo (Vapor Trail)* (1973) by Yumi Arai (Yumi Matsutoya). The lyric is about Arai’s old classmate who passed away at a young age. The song, therefore, deals with death and the last moment of her friend who had to pass away (*Yomiuri Shimbun*, 6 August 2013). Yumi Matsutoya, in an interview, commented that the ‘vapor trail’ in the lyric is a metaphor of ‘life’ (Studio Ghibli 2013c: 82-83). Meanwhile, when audience of this movie listens to this song, it can be inferred that the lyric is about the heroine of the film (Naoko) who is supposed to go to her rest in peace. Nevertheless, in the light of war

memory, it is also possible to interpret that the lyric is about each and every single young pilot of the Japanese Zero Fighters who could not return to Japan.

In the English version, the song is about a girl, but in the original Japanese version, the gender is not specified in the lyric. Therefore, it can be about both Naoko and a pilot of the Japanese Zero Fighter who had to die at a young age in the Asia Pacific War. In the last scene of the film, Miyazaki shows audience a countless number of Japanese Zero Fighters that never returned (Miyazaki 2013d: 290). The choice of the theme song, therefore, symbolizes Director Miyazaki's viewpoint on the war. Likewise, in an interview on the film, Yumi Matsutoya (*MOE* 2013: 21) herself observed that pilots of the Japanese Zero Fighters did not come back from the Asia Pacific War. She regards the tragedy as Jiro's karma entangled in the military-industrial complex of the Empire of Japan. Accordingly, the view of Director Miyazaki on the Zero Fighter is consistent with that of Yumi Matsutoya.

Thus, Miyazaki's last animated film has a strong message for peace based on his anti-war pacifism. On the basis of Miyazaki's pacifist attitude, *The Wind Rises* reminds audience of 'memory of war' through the Japanese Zero Fighters designed by Jiro Horikoshi as well as 'war responsibility' of the Empire of Japan during the Asia Pacific War. The theme song can be interpreted as a symbol of a life of Naoko and a pilot of Jiro's Zero Fighter.

Conclusion

This paper has examined the film *The Wind Rises* in the light of war and peace issues, especially war memory, war responsibility, and anti-war pacifism. First, it was pointed out that the film consists of war

memory and anti-war pacifism of Director Miyazaki. Nonetheless, Miyazaki did not place an emphasis on actual battles in the Asia Pacific War. Still, in order to review the film, it is imperative to understand the historical background, the role of the Japanese Zero Fighters in the Asia Pacific War. For this reason, this review contextualized the historical background of the film from the beginning to the end of the war. In order to provide an analysis of how Japan plunged into the war, international, regional and domestic factors were examined. Moreover, this paper overviewed how the Japanese Zero Fighters were used in the Asia Pacific War because this perspective is missing in the film, although it is significant to explain how the Empire of Japan fought and to what extent Jiro's Zero Fighters made contributions to the war.

In addition to the historical examination of Zero Fighters' involvement in the war, this review attempted to consider war responsibility and anti-war pacifism of the film by deciphering the lines of main characters: Jiro, Castorp and Caproni. In terms of peace research, Jiro has an ethical responsibility for the war by committing indirect violence in support of the Imperial Japanese Navy. On the positive side however, Jiro is depicted as a peaceful aircraft designer who is not a militaristic person. Castorp shows strong anti-war message in his memorable lines. In the film, even Caproni, who contributed to the Italian Forces during WWI and WWII, tells Jiro that airplanes are not for war reminding audience of Japan's war memory. The peaceful and anti-war messages by these figures symbolize Director Miyazaki's stance on the Asia Pacific War. Furthermore, Director Miyazaki's stance on Japan's Peace Constitution, especially Article 9 (anti-war clause) was discussed by scrutinizing Studio Ghibli's journal, *Neppū*, published just before the release of the film. Finally, the

implication of the theme song, *Hikōki-gumo*, was analyzed in relation with Japanese pilots of the Zero Fighters.

All in all, the film focused on Jiro Horikoshi's life and his work to create a 'beautiful airplane' rather than a 'military aircraft'. Unlike the so-called 'war film' (*senso eiga*) on the Asia Pacific War, Director Miyazaki successfully animated the life of Jiro Horikoshi and the memory of the Zero Fighter in the interwar period without showing audience actual warfare or mass killing (Miyazaki 2013b: 22; Hando and Miyazaki 2013: 184-185). Miyazaki did not attempt to denounce Japan's war responsibility, but he tried to make audience 'memorize' Japan's war responsibility and his anti-war philosophy in an animated and acceptable manner. Director Miyazaki announced his retirement in September 2013, and hence, this film is his last will or final message for the next generations who will watch Miyazaki animation films.

In sum, alongside the memory of war and Japan's war responsibility based on Miyazaki's anti-war pacifism, this film conveys the following philosophical message: despite the difficult times, "We must try to live" (*ikineba*), while pursuing our dreams and cherishing love.

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