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# Why the Japanese Did Not Complain about Crimes Against Humanity Perpetuated by the US in World War II: Evidence from Japanese Anime and Manga

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## Abstract

One might ask why the Japanese avoided objections to American crimes against humanity, as revealed in the strategic and nuclear bombings of Japan. Perhaps some anime works (animated comics based on manga, or crazy comics, with 1930s American Betty Boop and Disney comic book inspirations) can provide supporting evidence, since manga, widely popular throughout Japan, give great insight into the Japanese psyche towards the atomic bomb, the air raids, and potential war crimes during World War II. Japan suffered from so-called Nuclear Suffering Denial Syndrome, similar to Robert Lifton's idea of psychic numbing, by repeatedly excluding traumatic events. The mushroom cloud image continues to proliferate. We can explore how political culture elements were influenced by Osamu Tezuka's works and his successors and reinforce these concepts through case studies and historical analysis. Because of the US occupation, certain Japanese political culture elements can be traced through underlying messages in anime. The post-Occupation Cold war containment strategy reveals specific anime works reinforcing Japanese feelings towards the bombings and occupation, while Japanese authoritarian political culture and its deference to authority revealed that Japan voiced few public objections to US defense policy, instead leaving subtle references within artistic works. Anime can reveal great insight into Japanese wartime feelings towards this nuclear suffering denial syndrome experienced by many. Families even had concerns about destructive technology and war crimes; existing censorship laws prevented such Occupation period dialogue. Though unknown as to how far this denial syndrome extended, anime is imperfect and reveals only some artists' public concerns due to cultural barriers. Current US-Japan security arrangements obligate Japan towards neutrality. A telling indication of Japan's endured wartime destruction is revealed within anime pop culture references, sending global messages that Japan had suffered and still questions whether war crimes by American military actions were justified.

## Introduction

For our particular study here, we might ask, why did the Japanese not voice objections to the US Crimes against humanity perpetrated in the two atomic bombs and the strategic bombing of Japan? To examine this question, this paper will analyze two of Japan's most popular cultural products, anime and manga. Anime, an apocoptation of animeshon, transliterated from English, referring to animation or Japanese animation in both English and Japanese (Leonard, 2005: 284), are a uniquely Japanese form of animated comics based on manga, or crazy comics (Research Institute for Publications, 1996: 9), with drawing styles inspired by 1930s American comic books, as well as Betty Boop cartoons and Mickey Mouse characters. Anime provides our supporting evidence

to assist us here. Because of their popularity, manga and anime are widely read and enjoyed by every age group in Japan and gives great value as insight into the Japanese psyche and the nation's feelings on the atomic bomb, the air raids, and crimes against humanity perpetuated within such actions during World War II.

This paper also relates to studying specific political culture themes appearing directly out of Japanese manga and anime in relation to the atomic bomb, especially with regard to Japan facing what might be called a nuclear suffering denial syndrome. Authors such as Susan Napier, Jean-Marie Bouissou, and David Leheny have written on Japan's near-obsession with atomic bomb imagery, as well as tension surrounding the Occupation authorities and the War's effects on the Japanese people. A general consensus exists among many authors that the American attacks had a lasting impact on Japan, to the point that Japan has not fully admitted to the war's impact on its economy, as well as the health and well-being of its people. Because of censorship, Cold War politics, and a deference to authority in general, Japan has held its own over the years, yet the lingering effects of the war are seen in many anime and manga works. Some larger questions posed are what significance do these media (anime and manga) have in relation to US policy or foreign policy with Japan, and why does it remain important to study these media in general?

My aim is not to quantify this material, but rather to qualitatively assess what can be gained from this type of study and to find evidence of themes inspired by Tezuka most often appearing across genres, using a historical perspective. Through particular themes revealed in various works, especially as inspired by Osamu Tezuka, often called the father of modern anime and manga, we will answer and explore these questions. The two primary themes (dependent variables) surround hope rising from endless devastation and how man's obsession with using technology to conquer nature, if not tamed, can lead to negative consequences. Restrictions such as the Comics Code and propaganda used by Disney films paralleled politics of the Cold War, as well as the nationalism that the Japanese felt towards wanting to have their own military or a larger voice in security and defense decisions. Such themes are expressed in particular metaphors (independent variables supporting major themes), such as the way alien invaders signify Americans invading and occupying Japan and how the atomic bomb image represents death and rebirth, just as the phoenix analogy shows, and Japan's rise into an industrial superpower from the bomb's devastation.

This study also remains valuable for learning how political cartoons, for example, are priceless forms of media to study, just as in America, showing satire towards political issues or how Japanese portray events metaphorically to represent specific feelings of certain elements of the Japanese populace. The idea of Japan having a say in its own affairs is repeated over and over again when one sees the authors point out the obvious, that Japan finds a way to say this indirectly in these works when they talk about a foreign threat invading them or in portraying the US as buffoons who need the Japanese to help them get out of sticky situations. The nostalgia often connecting the two primary themes by audiences in the postwar and mid-1980s-1990s time periods is a coping mechanism, a way for Japan to deal with the tragedies and horrors of the war, the type of scarring that does not go away overnight, and a way of reassuring themselves that they can overcome terrible tragedy. Overall, the primary issues here are that we can learn about US and Japan policy from this paper and/or Japan's feelings on establishing their own stance on policy issues through the study of anime and manga within particular genres of fantasy, science fiction, and post-apocalyptic works, where unless man can conquer his shortcomings as a race, his future may hold little hope for continuing his existence, and politically, the world could remain in chaos without some respect for the natural world and more brotherhood amongst his fellow compatriots.

One might call Japan's suffering regarding the atomic bomb nuclear suffering denial syndrome, possibly related to a phenomenon coined by American psychiatrist Robert Lifton called psychic numbing (Lifton, 1982). This particular psychological condition manifests whereby a culture or society withdraws traumatic events from memory to suppress them and move on. Lifton studied the Hiroshima bombing to conceptualize how bomb victims might have dealt with a nuclear threat and how that reality might materialize later because of the catastrophe damage caused by such a weapon. He felt that mankind had to do more to prevent such a disaster, and Japan obviously had experienced such an event, which one might call nuclear fundamentalism with respect

to nuclear attacks. Furthermore, besides being similar to what persons with post-traumatic stress disorder (PTSD) experience, we can also observe that a specialized form of psychic numbing was also identified by Thomas Wear called nuclear denial disorder, whereby denial is overused defensively to the point that a society carries on casually, without showing much concern to a real nuclear threat (Wear, 1987: 215-218). The bomb victims often fit this picture, and Freudian denial also factors in here as a defense mechanism whereby, for example, the victims might block out external events. Just as well, if the stress of situation becomes too overwhelming, the person simply rejects it and decides not to face it directly (McLeod, 2009) (Freud, 1937). One can observe, then, that a number of anime and manga works have shown such evidence of this nuclear denial disorder across the board.

### **Manga Origins, Tezuka, and Astro-Boy**

To begin, we will explore political culture thematic elements related to the nuclear bomb surrounding various works inspired by Osamu Tezuka with our approach. The atomic bomb itself had a powerful effect on the underlying themes in the worlds of Japanese “anime” (the standard English, Westernized term used for Japanese cinematic animation) and “manga” (Japanese comic books and graphic novels). The evolution of manga has brought a certain perspective and idealism with it in response to the atomic bombs in World War II. This means that the Japanese imagined these catastrophic events in particular ways that affected their psyche, as portrayed by various artists through their works. In fact, a number of “anime,” or manga that are animated and brought to life through moving images on film, in the preceding decades after World War II, are based on the after-effects of the atomic bomb and the changes in mindsets and attitudes of the Japanese that directly result from the War, especially as inspired by the artist Osamu Tezuka’s works and the anime and manga artists that were later influenced by his own projects. Many of these artists saw in Tezuka a way of helping the nation cope with the tragedy of these catastrophic events.

The grotesque and beautiful mesh together well in anime, with directors such as Hayao Miyazaki, Mamoru Oshii, and Katsuhiro Otomo, not to mention Tezuka, preceding them, producing quality works with not only more than just fantastic visuals, but also powerful narratives, apocalyptic visions, and dramatic storylines as well (Napier, 2003). The Neon Genesis Evangelion and Ghost in the Shell series provide worldviews that, historically and psychologically, are more complex than many Western animated works brought forth, according to Napier (Napier, 2003). Comics also account for “the largest portion of the Japanese publishing industry, and animated features account for more than half of domestic box-office revenue,” with anime being “ubiquitous on Japanese TV, where as many as 15 shows, from soap operas to kiddie programming and adult dramas are broadcast every week” (Napier, 2003).

One interesting aspect of how manga appears today is that its modern appearance originates from designs modeled after 1930s American comic books. If one actually looks very carefully at the way Betty Boop was drawn, with the big eyes and the large, round face, one can discover some similarities, especially the large facial expressions, which had a lasting impression on the Japanese. According to Christine Wallgren, “The graphic style of...Japanese illustrators is easily recognizable. Characters are simple...with large eyes (the larger the eyes, the more innocent...), angular faces, and spiked-up hair...illustrators were strongly influenced by...cartoon characters as Betty Boop and...Mickey Mouse” (Wallgren, 2006: 1).. Earlier periods featuring woodblock prints from monks and 18th century kibyoshi (“yellow covers”) also carried a tradition into the modern day to mesh Japanese humor with early 20th century American-style comic book artwork to develop the modern idea of manga, as Adam Kern discusses (Kern, 2006). The American culture also influenced the Japanese in many ways, including through images of the atomic bomb, which had powerful effects culturally on Japan and was depicted in a number of allegorical ways in particular comics in the science fiction, futuristic and fantasy genres.

The occupation, in particular, had an enormous impact upon how the Japanese viewed the Americans, which played a heavy influence on the look and feel of anime up to the present day (Newitz, 1995: 10). Frederik Schodt has also revealed in his book *Manga! Manga! The World of Japanese Comics*, that Japanese animation types draw great inspiration from “Western political cartoons and Disney animation,” with anime director Hayao

Miyazaki also admitting to being fond of Disney's style of animation (Newitz, 1995: 10). Overall, anime has proven to be part of the American influence on Japanese post-World War II life. With the post-War shadow of America looming overhead as a form of cultural imperialism, many Japanese drew artistic inspiration directly from their occupiers. Akio Igarashi reveals evidence of direct influence from post-World War II Hollywood movies, including from Disney:

Hollywood films were the most successful anti-communist propaganda tools and received powerful backing from the American government. These films exceeded the American government's expectations by depicting the various circumstances of American society. The crowds that filled the movie theaters to capacity feasted on the freedom and affluence of American society in these films. The children who watched *Dumbo*, *Bambi*, and *Mickey Mouse* were captivated by the colorful and expressive Disney animations (Igarashi, 2004).

From these early influences of anti-communist propaganda and scenes of contemporary American life, one begins to see how the roots and style of early manga developed. Furthermore, the beginning stages of manga were converted into anime through a simple process. The Japanese artists essentially adopted the word balloons and the panels in the comics and evolved them into the modern style of anime (Igarashi, 2004). The animated works were lifted from the manga designs into something more lively and full of movement, which became anime. There was always a close relationship between cartoons and animation in Japan, since two of three original animators in Japan were "from the cartoon tradition." Tezuka's *Astroboy* was the first anime series bridging manga and moving pictures, particularly on television (Steinberg, 2006: 198-199). With *Astroboy*, in a sense, manga became "not only the source of thematic elements or characters (as comics had...as far back as 1917), but a source of a new visual logic, and a new relation between motion and stillness. As an aesthetic response to economic constraints, *Astroboy's* Mushi Productions made manga move" (Steinberg, 2006: 198-199). With this in mind, one could explain that the reason one should focus on both anime and manga is because they are inevitably linked together in their history, driving the market for each other as well (Reid, 2004: 32). More importantly, the themes in manga and anime date from as far back as the ancient times of the wooden block prints and the old Japanese picture scrolls, showing that they are similar and reflect centuries of progression, with modern moving pictures serving as an extension of the ancient forms of art. Anime has its roots in traditional Japanese art, which Taihei Imamura cites S.M. Eisenstein as also acknowledging (Imamura, 1953: 217-218). The Japanese picture scroll, for example, can also be seen as the forerunner to anime, with the only difference between the two being that the picture scroll does not move. Animation is simply pictures moving in time, as "the essential movement is the progress of an idea...a representation...motion is not art unless it advances an idea...Both the motion picture and the Japanese picture scroll are plastic expressions of ideas, and...have fundamental techniques in common" (Imamura, 1953: 217-218).

Manga and anime also serve as a window into the Japanese psyche, and from that perspective we will now examine particular concepts involving thematic elements in anime regarding the air raids, the atomic bombs, and crime against humanity that reveal minimized Japanese public objections to these events through case studies and a historical analysis approach. Our research limitations include this being a fairly recent field of study, lack of sufficient data to explore deeper insight into the bomb and the air raids' direct impact because of occupation censorship laws, as well as Japanese cultural barriers to revealing major public sentiment. Political culture elements, particularly with respect to Tezuka's work and influence, relate primarily to the postwar-1965 and 1985-1995 time periods. Specific themes will be reinforced by supplying evidence through case studies and a historical analysis approach. The various manga groups, inspired by Tezuka's ideas from 1945-1965 or the period 1985-1995, relating to the atomic bomb, will be qualitatively examined through case studies and historical analysis by themes introduced earlier focusing on particular anime productions referencing the atomic bomb and two central themes that serve as dependent variables, additionally strengthened by evidence from the subthemes (independent variables) found throughout specific works. The story lines and the character tendencies to display particular themes of loss and devastation, rebirth, and technology versus nature leading to destruction will help pinpoint evidence of the influence of Tezuka's works primarily in the science fiction, fantasy and future post-apocalyptic genres of manga and which audiences the manga is intended for (Research Institute for Publications, 1996: 9). It is assumed that particular themes previously mentioned will dominate

within certain groups, with a hidden message which must be meticulously analyzed. The devastating consequences of manga centered on atomic bomb themes and related tragedies paint an everlasting picture of sadness and despair. Within the field of political science, anime and manga opens up new possibilities in terms of scholarly inquiry.

Overall, beyond a traditional political science perspective, anime can teach us a great deal about the cultural intricacies of the Japanese in such a way that symbolism and use of media portray some contemporary goals of Japanese society. Anime is a form of expression of the pathway and everyday lives of a number of Japanese people that traditional theories involved within the study of politics may not reveal on the surface. Because Japan was traditionally a highly ordered society, with fairly rigid social structures (at least when compared to the Western Hemisphere) that also indicate that what is on the outer surface may not always appear to be what people reveal directly, one must go deeper and gain an understanding of the Japanese culture from the perspective of writers, artists, and other persons who have been heavily immersed in understanding the Japanese psyche. The Japanese have often thought of themselves as unique, in a way that is hard for many foreigners to understand. A similar parallel might be the “island complex” or a form of isolationism that has also been displayed by the British as seeing themselves as somehow unique from others (Sorman, 2012). Traditional political science norms may also be heavily Westernized, while Japan’s cultural influences are often more Eastern, with Buddhist and Confucian philosophies explaining more clearly how Japan sees itself, compared with Western stereotypes. The subtle hints in anime about Japanese culture may be more easily deciphered from someone with a good command of Japanese who understands the social structure and traditions who is close to the society itself.

Because Japan was so isolated for so many years, even Westerners may not truly understand the meaning of some anime works without consulting persons raised in Japan or who have lived there for long time periods. The Japanese may share fewer internal thoughts with foreigners compared to one another, for the *gaijin*/foreigner is less often seen as one of them. Understandably so, one would assume that the American military presence might gain little societal acceptance as well; the American security arrangement was mostly forced on the Japanese by a joint security arrangement due to Cold War politics and the occupation. By studying anime and manga, we can further understand how many Japanese coped with such loss and devastation following the war, a foreign military occupation by American authorities and the promotion and denial of nuclear events so that Japan could simply go back to normal and move forward without fully addressing what happened or how Japanese themselves felt about these events.

Despite relief at the war ending and the Allied victory bringing some form of closure, Japanese citizens, including many artists, faced many challenges ahead considering true self-expression. Further complicating the situation, and despite the recent bomb tragedies, Occupation authorities continued a form of censorship that the earlier military regime established in Japan. In addition, the Comics Code, developed in late 1940s America, later established by the 1950s, set strict guidelines for what material was allowed in comic books and for character portrayals; disregarding the Code meant fewer sales and releases. Japanese authors inevitably encountered this censorship, reaping fewer American profits until the 1990s. Noboru Ishiguro, *Space Battleship Yamato* director, elaborates on this: “There are strict rules against American [animated violence]...Japanese television, which does not have (and, in fact, has never had) these sorts of restrictions, has traditionally provided much more room to develop various sorts of expression” (Leonard, 2005: 285). After the Occupation, the postwar Japanese media regulations were less restrictive, though there were limitations on how the Japanese could express their own ideas, which were formulated heavily during the Occupation period:

There are cultural reasons for the freedom enjoyed by the manga, since the traditional culture blurs the distinction between Good and Bad, and does not attach moral connotation to sexual matters, Japanese society displays a high level of tolerance. Also, due to historical reasons, the Japanese media has always been very sensitive to any official attempt at censorship, which reminds of the [wartime] militarist regime (Bouissou, 1998: 19).

## The US Occupation and Japanese Political Culture in Anime

Because of the US occupation, certain elements of Japanese political culture can be traced through underlying anime messages, which are also related to how the Japanese responded to the atomic bomb. The U.S. occupation enormously impacted how the Japanese viewed the Americans and heavily influenced the look and feel of anime up to the present:

the American occupation of Japan is a topic which has also been treated in “serious” manga...Barefoot Gen and dramatic anime films such as *Grave of the Fireflies*...The occupation is...very much alive in Japanese popular culture, as both a manifest and a repressed theme....American influence on Japanese culture during the occupation is...responsible for both the look and generic narrative qualities of anime in Japan (Newitz, 1995: 10).

Anti-occupation themes revolving around Japan’s blaming of the Americans for their continuing problems after the war, along with the idea that nuclear technology can be dangerous, continually foment throughout the manga world in endless ways and can be seen in Tezuka’s work. One particularly noteworthy encounter by Osamu Tezuka in his younger days might have certainly influenced his outlook on his American occupiers. Through *Mighty Atom* or *Astro-Boy*, Tezuka expressed frustration with the American occupation and felt humiliated and embarrassed by it, as if it also destroyed that part of the Japanese psyche that longed to make its own decisions but was helpless after its great empire fell apart: “He was...beaten by...American GIs because he could not communicate...Tezuka cannot have been the only Japanese...humiliated by occupation troops...subjugated to...foreign powers. A... nationalist...would have experienced... humiliation...he felt deceived...ambivalent...” (Benzon, 2008).

The literature reveals that in terms of the occupation, such reactions pushed the Japanese to the psychological brink, towards a nuclear suffering denial syndrome; the occupational authorities restricted criticism of the American authorities and encouraged a kind of Westernization of Japan to forgive and forget. This business as usual attitude was promoted by actually forbidding the mushroom cloud image in many cases from being shown on film during the occupation. One great tool for moving on and showing the greatness of America was the exposure to Disney cartoons, which encouraged the Japanese to see the best of the occupying culture and to perhaps draw inspiration from it, towards the future, and away from the occupiers. Frederik Schodt is one writer who feels that this is the case, since both Hollywood and Disney films encouraged the Japanese to see the American system of government, as well as capitalism, as a useful tool to essentially pacify or Americanize the Japanese, who were in a state of denial (Newitz, 1995: 10). Annalee Newitz also clarifies this statement, that the American occupation period is primarily responsible for the way Japan has somewhat denied or indirectly expressed its feelings towards the bombings and the nuclear devastation within works of manga and anime (Newitz, 1995: 10). David Leheny, in the anime *Blood+*, states that Japanese writers, in some works, expressed bitterness, buried their feelings, and showed in their work the tension between the Occupation authorities and American military figures; these figures seem untrustworthy, unreliable, and somewhat of a foreign threat to Japanese culture. Japan experienced mass trauma during the war, which gained little attention from American authorities, who preferred to suppress and redirect sympathies elsewhere rather than deal directly with tensions between the Japanese people, war victims and the American occupiers (Condry, 2007). As a result, the Japanese were forced to suppress their feelings and employ the use of this particular nuclear defense mechanism rather than facing the bombings’ impact directly and move on.

One can see that the difficult experiences of Japanese citizens by U.S. troops during the Occupation, such as those of Tezuka, contributed to some early, negative portrayals within later anime works. Particularly, the failure of authority figures is another constantly recurring theme throughout manga and anime, which is rooted in the distrust of Americans in World War II (a fear of foreigners was quite common for an extended period of time, since Japan was isolated for so many years). Oftentimes, Japanese artists poke fun at Japanese police and other authority figures. For instance, there was even a 1970s manga called “*Gaki Deka (Kid Cop)*,” in which the protagonist routinely had a penchant for displaying his genitals to others (Bouissou, 1998: 14). Since the comic’s 1974 release, the Japanese artists have not been afraid of displaying other ways of mocking law

enforcement, which may foreshadow some of the feelings they had towards Occupation authorities or American military persons as well. However, in the US, this was still risky ground, for the Comics Code had strict guidelines (and still lingers) on persons with authority:

(Part A Standards): 1. Crimes shall never be presented in such a way as to create sympathy for the criminal, to promote distrust of the forces of law and justice, or to inspire others with a desire to imitate criminals...(Daniels et al., 1971: 1).

Disrespecting authority in the United States, even American servicemen, was considered inappropriate; hence these examples led to an American ban on Japanese comics. The failure of adult figures in the gekiga (fun and entertainment) manga “Akira” is another alliteration to a lasting effect from the atomic nuclear holocaust event. The children are left orphaned in Akira, and the remaining adults accomplish little (even towards promoting world peace), as the teenagers dominate the story. This reflects the growth of obsessed fans, the otaku, and the slow breakdown of social structures of succeeding generations, as many became individualistic and disenchanting with authority after the war (to cope with their loss), perhaps stemming from anti-American resentment and the realization that Japan’s governmental policies were dictated by another, effectively leaving no one in charge, as if this consequence resulted from Japan losing the war. The adults lost the respect of later generations after it was felt that they sold their souls to the devil by allowing such an undesirable situation of a foreigner ruling the country, which should never have occurred in the first place (if only Japan had won the war!) (Kinsella, 1998: 314). This feeling of alienation by the younger generation is reflected in certain works detailing apocalyptic aftermaths, such as in Akira, where the adults seem disconnected to the youth, even unaware of their surroundings. The adults cannot communicate well with the youth in “Akira”, too engulfed in their own greed and obsession with the power of acquiring Akira, the ultimate weapon (Bouissou, 1998: 19-20).

The research established, in direct relation to the atomic bomb attack, that the Japanese absorbed enormous trauma, not only with the atomic bomb’s aftermath, but of being invaded by a foreign country and having their entire authority system turned upside down into a completely new government. Hence, Japan has referred to some experiences through various metaphors for Occupation authorities, the American military presence, and a cataclysmic event much like the atomic bomb. The nation may have grown exponentially after World War II until the present day, but it still needed catching up with regard to its rigid social structure and emphasis on social conformity. Did the relatively short American occupation irritate the Japanese (especially right-wing nationalists) for a long time? That is difficult to answer, but the Japanese know that they can rely on American protection in difficult times because of the post-war security arrangement. Unsurprisingly, Japan should have felt uncomfortable under a 1950s-1960s watchful American eye. The United States patronized Japan for many years and dictated defense policies Japan was expected to follow (until the economy was self-sustaining); the arrangement could be described as “subordinate independence,” as Japan relied on the US to defend the nation and to rule on important policy matters. This freed Japan to focus on “economic development and the expansion of overseas trade,” as well as other important policy matters (Tsutsui, 2011). Interestingly, Tezuka’s work remains significant for explaining important messages within the US-Japan security arrangement and for revealing relevant questions of technology’s societal role in various Astro-Boy episodes, including such subjects as: “...autonomous robots...overcoming rigid rules and a central control...ethical responsibility [and] the...non-proliferation of militarily useful robot technology,” with the “mangas...intended to buttress the techno-euphoria of the years of recuperation from the lost Second World War, thus contributing to the country’s recovery” (Krebs, 2006: 66-67).

Continuing along this path, in several other anime works, the ongoing presence of American soldiers in postwar Japan is portrayed in such a negative way so as to reveal criticism of the occupiers, which generally expresses uniquely Japanese concerns. This is true of the anime Blood+, as David Leheny discusses some of the tensions surrounding the American military and the Japanese public in Hiroyuki Kitakubo’s anime. The anime Blood+ involves “a young schoolgirl,” “conspiracies with the American military while battling bloodthirsty monsters,” and the young schoolgirl’s situation with an adopted family, all whilst battling monsters in the midst of “loyalties and the violence of war” (Condry, 2007: 1).



The “Blood” shonen series discusses the Japanese feelings on the American presence in Japan, often interweaving the themes of orphaned schoolgirls with special powers and expressing an underlying sense of the fear of a foreign element controlling Japan’s fate, giving rise to nationalist sentiment to some degree. There is a threat that exists, and with alien-like monsters that want to wreak havoc, the schoolgirl protagonist must once again save the day and rid the world of these foreign invaders:

...The content...portrays...transnational intimacy that rejects simplistic notions of “family” that define...relations in...“blood.”...the nation and...family, the world-setting...of Blood+ contradicts...affection and action that characterize Ishihara’s ...national sacrifice...The monsters are related...by “blood,” yet...goals, and moral standing, vary...As the...national “family” weakens, many...youth are questioning their location in the...social world. Blood+ represents...as... dangerous, full of corporate and military malfeasance...with...potential to be repaired if close friends and ...siblings...work together...(Condry, 2007: 1).

There is some consensus that “schoolgirls and transnational monsters as core characters can...be...related to a...book...David Leheny...Think Global, Fear Local...analyzes ...popular media representations...to justify enhanced powers for the state...” (Condry, 2007: 4-5). Leheny also connects “media sensationalism surrounding Japanese schoolgirls who go on paid dates...with middle-aged men” and shows how foreign threats and these adventurous schoolgirls portray a nation apparently under attack (Condry, 2007: 4-5). In recent decades, this has caused politicians to overreact by getting international collaboration to stop terrorism and sex trafficking (Condry, 2007: 4-5), in addition to other strong actions from Japanese public figures towards perceived foreign invaders. This seems to justify the expansion of state and police power because of a perceived foreign threat by the media that will presumably destroy the nation from within (Condry, 2007: 4-5). Similarly, in Blood+ ”In one of the...plot developments...a young girl in Vietnam...having lost a leg to a landmine, supports her family by searching fields for explosives...” (Condry, 2007: 4-5). Fansub” groups also help by making “available online...translation notes...a few characters mention the Status of Forces Agreement...the United States government’s shield for military personnel...from...foreign...laws,” while Blood+ itself “aims to capitalize on... unease with military interventions and multinational pharmaceutical companies...bad guys...(Condry, 2007: 4-5). One can learn from the above that the American military presence indeed had a great impact on the Japanese psyche and generated a lingering feeling that Japan is its own nation that does not need foreign intervention (an important independent variable that explains how the Japanese feel unique as a people by themselves, tied into nationalism) and can fend for itself.

In fact, during World War II, nationalists made a point of comparing foreign troops to ancient demon-like creatures popular in Japanese mythology: “It is common knowledge among Japanese that during World War II...oni was used to describe the Japanese enemy—the leaders of the Allied forces, the Americans and British. The monthly Manga...editor...Kondo Hideo...depicted as evil demons Roosevelt, Churchill, and Stalin” (Reider, 2003: 147). The aggression displayed by the American military by carpet-bombing Japan, along with using the atomic bomb that orphaned many children, forever imbedded a near-obsession with doomsday themes in manga and anime. Pointon agrees with Newitz that “it is undeniable that atom bomb imagery recurs obsessively in almost every anime text”...whether originated by a firebreathing dragon, an uncontrolled technology, or a sinister, generic world government” (Pointon, 1997: 54). The atomic bomb is revisited continually through various metaphors that constantly resurface in many genres of these media.

Some works bury feelings of resentment towards the occupiers by substituting alien invaders from space, with the Japanese as heroes saving humanity from this otherworldly threat, as seen in Leiji Matsumoto’s Macross series. Likewise, Shoji Kawamori, the other Macross creator, was inspired greatly by Matsumoto’s work (of Yamato fame) in his designs, along with influences from Kazuki Miyatake (LongZhu, 2011). He sometimes uses the Studio Nue name for works that suit that particular company he started, but the film Uchu Senkan Yamato also inspired him significantly (LongZhu, 2011). Kawamori started out drafting mecha designs for that film’s production company after contacting them his freshman year, landing employment with them his sophomore year (LongZhu, 2011) and later creating “Macross”, which encompasses themes of alien invaders coming to Earth, engaging in prolonged wars with humans, romance, and humans battling aliens with

mechanized robots and other unconventional weapons, even music (Divers, 2002). Macross encompasses many themes that leave several questions to be desired as to the war's impact on the Japanese that reflect their own experiences with the occupation and the atomic bomb. The bomb foreshadowed total devastation similar to the climactic series ending; the aliens similarly referenced the American occupiers. There is irony in the massive spaceship's name designed to fight the aliens, called the Super Dimensional Fortress Macross (SDF are the initials for Japan's Self-Defense Force, its pseudo-military). The original name "Super Dimension Fortress" ("Choo Jikuu Yoosai") is a play on a working title, "The Super Dreadnought Fortress Macross" ("Choo Dokyuu Yoosai Makurosu"), which is explained in the Macross production notes by the ship's designer, Shoji Kawamori (AnimEigo, 2011). One noteworthy bit of information is that Kawamori is known for various mecha designs for several other series, including "Escarflowne," "Genesis of Aquarion," and especially for the Takara line of Diaclone toys that became to "Transformers" in the United States. Alien invasion themes (i.e. the Americans) and a destructive, powerful technology (i.e. nuclear technology) that, misused, will threaten the planet's existence, and other themes abound in this story (Wikimedia, 2011). These issues support the central precept about technology in the wrong hands leading to Earth's destruction. The wartime themes resurface constantly throughout these examples listed.

### **The Cold War, US Containment Policy**

Wartime themes resurface repeatedly, and because of the Cold War containment strategy after the occupation ended, specific anime works will reinforce Japanese feelings towards crimes against humanity, the bombings, and the occupation. Though the nation had suffered greatly from the bomb and the Allied bombings, the Americans had a strategic plan in asking Japan to develop a joint security arrangement. Though opposed on some grounds, later on, the nation had little choice but to follow along to continue receiving aid and investment from the U.S. if it wanted to become a great power again someday. Essentially, Japan was pushed into a joint security arrangement with the U.S. and served as a useful counterpoint to the rise of Communist states in the region. Japan became a junior military partner of the U.S. and followed American foreign policy, becoming a key Cold War buffer in East Asia against further North Korean and Chinese expansion. The strategic arrangement and nationalistic tensions surrounding the effects of the atomic bomb, the occupation, Japan's rise, and waves of nationalism are themes that often find themselves in the works of Tezuka-inspired artists. As a counterpoint, one can say that anime did not fit into this mold of ideal American values projected by Disney and threatened the status quo, as determined by the Comics Code and Cold War politics of the time. In fact, in terms of Disney and the attitude of the time period, Ariel Dorfman and Armand Mattelart's *How to Read Donald Duck: Imperialist Ideology in the Disney Comics* describes the propaganda released into mainstream American society by Disney during the Cold War to portray Communists negatively, or anyone who dared engage the US in open conflict. Disney built his vision of America, his "Disneyland palaces," with a specific slant favoring US interests... "already colonized, with phantom inhabitants...to conform to Disney's notions of it. Each foreign country is...a...model within the process of invasion by Disney-nature" (Dorfman et al., 1975: 103). Foreign states (particularly Communist ones) at opposing ends of the American political spectrum (such as Cold-War Era Vietnam and Cuba) were portrayed in a way that made "the revolutionary struggle appear banal," with Disney showing "underdeveloped peoples...like children, to be treated as such, and if they don't accept...they should have their pants taken down and...given a good spanking..." (Dorfman et al., 1975: 103). Third World enemies were shown as children or savages who needed to surrender to a foreign authority to modernize them, which appears to be a "replica of the...empire and colony...Under the suggestive title 'Better Guile Than Force,' Donald departs for a Pacific atoll...to survive for a month, and returns loaded with dollars, like a modern business tycoon. The entrepreneur can do better than the missionary or... army" (Dorfman et al., 1975: 103).

One realizes that the literature shows an affinity for the nuclear suffering denial syndrome as an outgrowth of American Cold War containment policy. American occupation authorities pushed the Japanese to minimize their own feelings, essentially encouraging an Americanization of Japan to acclimate Japanese citizens towards positive Western values. Akio Igarashi reveals that Hollywood and Disney films, psychologically speaking, were good substitutes for the stress of the bomb and encouraged American societal norms on Japan, with the US government instilling these to the extent that it served as a useful deterrent and anti-Communist propaganda tool

against the spread of Soviet-style governmental policies in Japan (Igarashi, 2004).

Ian Condry notes the contrast between Japanese manga and anime artists showing war as non-discriminatory towards morality for good and evil characters (which made them non-kosher for American audiences due to Comics Code restrictions). The outgrowth of Cold War containment policies further exacerbated the issue of nuclear suffering as a defense mechanism (as in the anime *Blood*, as Leheny cites), which was constantly revisited, with many Japanese works focusing on the suffering and civilian casualties (especially with the overemphasis on suffering to cope with the bombings as part of this denial syndrome) versus the Allied vs. Axis or good vs. evil plots in many American Cold War-era films (Condry, 2007: 1). Also, because of the Occupation legacy of censoring Japanese films and bodies of work in general and the rise of the Cold War containment policy, writers could only indirectly reveal some of the consequences of technology getting out of control (i.e. nuclear bomb technology or mass destruction from the air raids) and so focused on this theme in several works, as Jean-Marie Bouissou states with the mushroom cloud motif at the end of *Akira* as a result of the obsession for the major characters to acquire a powerful, devastating weapon. Meanwhile, American animated works preferred to be anti-Communist in nature to preserve the status quo of good vs. evil plotlines in many Disney animations, while suppressing the Japanese ideals counter to these until many years later (Bouissou, 1998: 22). Many of these Comics Code restrictions were not lifted until the post-Cold War period. Dorfman and Mattelart clarify that Disney films served as useful propaganda tools to pacify many societies under the American security umbrella towards pro-Western, anti-Communist ideals (Dorfman et al., 1975: 103). The concern many Japanese faced was that any foreign threat concerns were a way of dealing with the enormous, devastating experiences faced through the containment policy that put Japan even more on edge as it was forced into a Cold War security arrangement with the United States. All of these experiences only further contributed to this nuclear suffering denial syndrome.

### **The Devastation of War and Nuclear Warfare**

The WWII air raids were revealed to be a tragic consequence of war, as in *Grave of the Fireflies*, which also reveal the extent of Japanese suffering. This is particularly noteworthy because of creator Isao Takahata's survival of an air raid as a young child, plus the original story author witnessing a family member die of malnutrition during the air raids. Akiyuki Nosaka's novel (adapted by Isao Takahata into an anime film) *Grave of the Fireflies* bring back images of the horrors World War II, and the fact that war itself is unpleasant, as we gain from the main character, Seita, in *Fireflies*. The film itself initially looks to be somewhat anti-American, but the work merely shows children enwrapped in the hardships of war, with no Americans actually shown in the film. In fact, "on one level, this movie [*Fireflies*] could be seen as a metaphor for the entire country of Japan during the war... fighting a losing battle, and too stubbornly proud to admit defeat and reach out" (Marshall, 2010). The story shows a character's wounded pride and is a semi-autobiographical account of a war survivor whose younger sister perished from starvation. The film showed the difficulties of "Seita's unwillingness to seek help or his resort to theft to obtain food, and the grief he endured which consumed him—something that never happened to the real person [author]—for that decision" (Marshall, 2010). The antagonists, often typified by foes (which seem absent in the form of living beings in this story), materialize in the form of human vulnerabilities that may lead to war, which are pride, the "suspicion that falls upon two children trying to live on their own, and the prejudice leveled against a healthy young man who doesn't want to fight" (Marshall, 2010). This story, about a boy and his younger sister during the air raids in Japan in World War II, can represent any Japanese family's war experiences. The B-29 air raids, in relation to the atomic bombs, "leveled most Japanese cities before that. In Tokyo alone, 100,000 people were killed in one night of fire-bombing...nearly as many as died in Hiroshima" (Gleason, 1988: 2). The characters are orphans struggling to survive, with their situation getting worse as the war wears on amidst their roaming of the countryside, leading to a depressing conclusion. The lesson learned is that wartime atrocities take a toll on all participants, leaving no persons unscathed.

## Wartime Loss and Tragedy in Film

How the bomb is perceived by some scholars to have affected the Japanese people, with certain messages in mind, is apparent in particular manga and anime works surrounding post-apocalyptic, science fiction, and fantasy genres. The ultimate lesson learned is that war has no winners, as *Fireflies* teaches us:

Above all, the enemy of this story is war—although you never see a battle or an army, you can see the tragic effects of war on even the idyllic countryside far removed from the front. *Grave of the Fireflies* puts a human face on the civilian population of Japan during the war--something not many movies have done, and none have done as well. Moreover, it manages to do so in a painful and realistic, yet still understated, manner. In fact, it is almost too painful to watch, but equally difficult to take your eyes off. All this, and it is animated--anyone who thinks animation can't tell a realistic story with any impact has never seen this movie, and should be required to do so (Gleason, 1988: 2).

The wartime and atomic bomb imagery of endless devastation abound in Japanese animation repeatedly, as Brian Fuller elaborates. The mushroom cloud motif endlessly resurfaces somehow in many science fiction manga and anime. The future outlook is still bleak for the Japanese and makes them relive many unforeseen fears of another nuclear event: “A collection of...amateur drawings by survivors...was published by...The Japanese Broadcasting Corporation...in 1977. Of the artwork submitted...the deadly cloud outnumbered...other subjects by almost 2 to 1” (Fuller, 1991). The psychological effect still lingers in many ways in the nation’s psyche, causing lasting grief that has not completely gone away, with many artists referring to “family loss and societal devastation as character motivation” (Fuller, 1991). Manga and anime are also useful media through which to express Japanese civilian sentiments from the war, since non-Japanese can also relate, perhaps as universal ideas to help other cultures understand what the Japanese experienced from the bomb at the hands of their foes.

The tragic tale of *Grave of the Fireflies*, where one gained insight into the Japanese perspective of the World War II devastation on the civilian populace, showed the nation’s view of itself as both a victim of aggressive Allied bombing and on the verge of losing its status as a great Empire once-lost. Takahata’s *Grave of the Fireflies* (1988) reveals the possibility that war is not about “‘who fought whom,’ but how the suffering was extraordinary, and meted out on civilians and soldiers. Susan Napier says that two works expressing accurate examples of Japan’s wartime experiences are “*Barefoot Gen*” and “*Grave of the Fireflies*,” both of which reveal personal tragedies and relate the themes of children affected by war:

The two most famous...are the...faithful recreations or rememorations of cataclysmic events such as the...bombing of Hiroshima...in *Barefoot Gen* (...1983) and the final days of the war as seen by two children in Kobe...in *Grave of Fireflies* (...1988). In these two films, personal memory on the part of the writers of the original texts (...Nakazawa Keiji on whose autobiographical manga *Barefoot Gen* is based and Nosaka Akiyuki who wrote the semi-autobiographical short story *Grave of Fireflies*), became part of...Japanese memory, as the films were seen by millions of Japanese schoolchildren. But the war, the defeat and the atomic bomb... manifest themselves... in more displaced forms, most obviously in the...fetishization of apocalypse, which has been a staple of Japanese animation since the 1970’s to the present (Napier, 2005: 1).

*Grave of the Fireflies* remains particularly disconcerting because the “desolation stretches out on all sides” (Ebert, 1999: 43). The film “has been called Japan’s ‘Schindler’s List,’” showing “the brother doing anything he can think of to protect his sister, who grows weaker every day” (Ebert, 1999: 43). The film ultimately ends in tragedy, showing the hardships of the war orphan experience. Famed movie critic Roger Ebert says that “This is the only animated film that has ever made me cry” (Ebert, 1999: 43).

## The Threat and Promise of Technology

As war ends in tragedy for all parties involved, so too, can mankind’s unhealthy obsession with technology lead to his ultimate destruction, another emerging theme expressed by well-known Tezuka contemporary Hayao

Miyazaki. His works sometimes revolve around a dystopian future, resulting when man cannot learn from his mistakes, similar to Japan's feelings towards the bombings and the danger of unrestrained, unrestricted warfare. Both Tezuka in *Astro Boy* and Miyazaki in *Nausicaa* and *Princess Mononoke* show a particular affinity for expressing how reckless mankind's use of technology can lead to disaster and tragedy, since both writers personally witnessed the air raids and infused these experiences into their works as a result. *Astro-Boy* reveals how the Japanese demonstrated their fear of the destructive power of nuclear technology to conquer nature and mankind's abuse of technology in general for ill-intended purposes. *Astro Boy* is a character who remains the best hope for his people and is an orphan with special powers; he was also representative of the prosperity ahead for Japan's rising markets, the symbol of promise after the war. Japan's experiences, in order to speed up the post-war industrialization process, forced it to embrace a "robophilia" that has been "part of a larger philosophy in regard to technology that developed along with postwar Japan to make it the power it is today" (Gilson, 1998: 367).

The atomic bomb brought the idea of *Astro-Boy* to the forefront of what Japan felt was needed after the war, a symbol of national unity and prosperity that replaced what Japan lost, since "Atom was Japan's son. It's not unthinkable that many Japanese who lost sons to the war... could relate... personally... Atom and robots became linked with a... future... science and technology could provide" (Gilson, 1998: 367). As a symbol of the nation, *Astro-Boy* fought constantly against a mad scientist's evil robots and also could shoot projectiles, and the character's inspiration is discussed, with an in-depth reflection of how the effects of the atomic bomb and World War II influenced the character in general (Tezuka, 1963) (Right Stuf International, 1993). The special abilities of many characters (an independent variable supporting the two central themes of the paper) in anime allude to the bomb's effects, as "many anime heroes are mutants or have psychic powers, an obvious metaphor relating to Japan's concern with the Bomb and the effects of nuclear radiation" (Beale, 1997: 24).

Considered by many artists to be one of the greatest of his generation, Hayao Miyazaki is also one of the most innovative and original mangaka in the anime industry today. *Astroboy* was perceived as the start of one of two types of anime, with the other, "in the words of animation critic Tsugata Nobuyuki... the Disney-influenced, full-animation, feature-length animated film stream... out of Toei Studios' animation division, Toei Animation (formerly Toei Douga)..." (Steinberg, 2006: 198). Miyazaki was considered one of the forefathers of this second area who started with Toei (established in 1956), a company which sprung out of an association called "Nihon Douga, which drew together many animators active in the prewar and wartime periods..." (Steinberg, 2006: 198). Toei produced the first Japanese animation and "its... founders, Yamamoto Sanae and Yabushita Taiji, were trained by one of three founding figures of animation in Japan, Kitayama Seitarou. This leads Yamaguchi Yasuo to claim the Japanese animation boom can be traced... to Kitayama... 1917 to... 1923" (Steinberg, 2006: 198). It is essential to remember these lineages when examining Japanese animation's history, since "in the prewar period, animation in Japan was... but an assortment of small production groups... based around a principal animator, who passed knowledge and know-how about animation to his disciples in esoteric fashion" (Steinberg, 2006: 198).

This is all important background for laying the groundwork and understanding the present world of anime and its trendsetters. Clements and McCarthy say that "The world of Japanese animated features is less confused" and "still dominated by Hayao Miyazaki, as it has been for the last twenty years" (Clements et al., 2006: xx). His depictions of life in otherworldly existential means or in the most generic of places bring to us the fullest potential of the human imagination. The setting is usually another world with a strong female character, odd-looking life forms, and a wild series of events that occur (Kraemer, 2004: 3). At times, his fantasies center on idealistic settings that almost resemble classic stories in a European-esque environment: "the Paris of memories," (from a Japanese phrase): "This imagined Europe—a world of quiet hedgerows and walled gardens unspoiled by war" (Ritters, 1999: 2-3). Roger Ebert even explains that the types of themes in Miyazaki's and others' works are no ordinary themes, opening up a world unparalleled in its limitless possibilities, since "To watch these titles is to understand that animation is not an art form limited to cute little animals and dancing teacups. It releases the imagination so fully that it can enhance any story, and it can show sights that cannot possibly exist in the real world" (Ebert, 1999: 43). *Grave of the Fireflies* is one of the works mentioned that

seems to have this kind of effect on its viewers, striking their hearts with its imaginative, yet realistic, scenarios.

Miyazaki's own Studio Ghibli made the *Grave of the Fireflies* film, even though Miyazaki did not draw the characters or participate in the production. The horrors of World War II become a reality in this story, but these wartime unpleasantnesses show the unfortunate consequences of mankind's destruction. Perhaps Mr. Miyazaki speaks for his generation on the war itself and the atomic bomb, though he does not see violence as something which he holds in high regard. His experiences of the war as a child and what became thereafter left an indelible mark on his mind, as it did in the minds of many Japanese manga artists, including Tezuka, and is subsequently depicted in their stories. Traumatic defeat and the dropping of the atomic bomb had a powerful effect on the postwar Japanese mangaka, who witnessed burning cities, large planes and firepower from invading soldiers (Bouissou, 1998: 22). Hence, certain themes developed into the popular images seen in manga countless times, including the common thread of "the world...destroyed because technical progress ran out of hands" while American comics remained anti-Communist while emphasizing "existing social order...and its preservation" (especially with Disney films) (Bouissou, 1998: 22).

### **Authoritarianism, Deference to US Defense Policy**

One also observes that because of the Japanese authoritarian political culture and its concomitant deference to authority, Japan did little to voice public objections to US defense policy, leaving subtle references to its feelings within certain anime works. In addition, Japanese desires to become independent and powerful are revealed in many works involving a Japan with a robust military, defiant but steadfast, as in *Yamato* or *Silent Service*, since some creators, such as Leiji Matsumoto (*Macross, Yamato*) and Yoshinobu Nishizaki (*Yamato*), bring a general consensus that might have developed a few characters based on the anger that they faced towards their American occupiers, as Brian Fuller states. According to Hiroki Azuma, the recurring themes in such works as *Spaceship Yamato*, for example, are a "spiritual and self-sacrificing philosophy...the imitation of...Japanese pre-war military... 'Yamato'...means 'Japan' in poetic language and the spaceship...is...from a salvaged Japanese navy warship sunk in the famous battle of...World War 2. The implication is clear" (Azuma, 2001). This is referencing a great, powerful warship called the *Yamato* once sunk by the Allies in World War II; the ship was used as a national symbol to portray the great empire once lost. The idea portrayed here and in the earlier quote(s) is that the Japanese faced human suffering just as much as others during the war, which means that war affects everyone involved, unfortunately, no matter which side is portrayed as good or bad. Though the Japanese were on the side of the Axis powers, they, too, faced suffering and devastation and were traumatized by the war's events.

The important element concerning this independent variable (which reinforces the two central themes of the paper) for the Japanese regarding the atomic bomb is that these works focused on the suffering of many civilian and casualties; these works perceive war as a process devoid of morals, which helps the Japanese deal with the idea of how Japan was decimated during the war and the bomb attacks, bringing a dramatically different perspective than the "good" and "evil" Allied versus Axis plot often portrayed by formulaic films in the US to mimic the Cold War- era dichotomies of the Soviet Union and the United States (Condry, 2007: 1). We can often relate the universal suffering of war by all involved to common humanitarian themes, which show that war does not discriminate in terms of tragedy, a concept often envisioned within Tezuka's works. Much like the series *Yamato*, Kwame Appiah's idea of cosmopolitanism (similar to universal ideals expressed by Tezuka) concerns the notion that man can settle his differences and find themes common to all humanity, as Tezuka tried to do in his works years before the *Yamato* series premiered. In the *Yamato* series, man has found a way to combine diverse backgrounds into a cohesive unit to work together and travel into the deep realms of space to save humanity. In the end, looking beyond these differences to the things that bind all humans (through Appiah's vision of cosmopolitanism), this work makes viewers realize that humanity has more in common with itself than its physical differences suggest. Cosmopolitanism across cultures is seen in Henry Jenkins' idea of pop cosmopolitanism, whereby younger people broaden the gap between nations by "distinguishing themselves from their parents' culture through their consumption of Japanese anime and manga, Bollywood films, bhangra, and Hong Kong action movies," suggesting that young people are coming full circle today to observe their own

humanity reflected amongst products of foreign cultures (Jenkins, 2004: 118).

What we can also see from the literature in terms of how the authoritarian political culture contributed to the nuclear suffering denial syndrome is that Japan, because of censorship laws under the Occupation period against nuclear images or negative portrayals of American military personnel, used symbols to express its sentiments as a substitute for the suffering of its people within many works. The nation did indeed feel suppressed in terms of directly expressing itself because of its recent history of the militarization of Japan, as well as the deference to authority familiar to many Japanese through the influence of Confucian thought on the society. This was especially magnified because of the absolute control encouraged by the Emperor and extreme, nationalistic loyalty emphasized by the military. The god-emperor figure of pre-war and wartime Japan had publicly given the perception of forcing Japanese society to submit completely. Occupation authorities saw that suppressing dissent, carrying over this perceived submission to authority as one tactic to both show respect to the authorities in charge and to suppress criticism of American troops in power until the Occupation period ended. Repeatedly, we see that the defense mechanism was overused to the point that life simply had to continue, despite the stress of enduring years of continued denial within this horrible version of psychic numbing (Wear, 1987: 216). Such writers as Hiroki Azuma reveal a particular idealized notion that self-sacrifice is admirable for the Japanese to observe that perhaps suffering for the nation can be rewarded by a greater good that will reveal itself in the end, to avoid others facing the same fate (Azuma, 2001).

The Yamato anime was reminiscent of a national symbol for the Japanese as a spaceship resurrected from a great battleship's remains; the self-sacrificing philosophy seemed to assist many victims here coping with human suffering--a sign of continued psychological scars that never healed. This type of endurance training is an indicator that a number of Japanese were in denial as to the nuclear events, as revealed in Yamato. The great empire was lost to a number of Japanese after the war, but perhaps delayed gratification, making sacrifices now can lead to hope for the future, which is also considered a symptom of Wear's nuclear denial d

The deference to authority also revealed in many works that the Japanese, coming from a society and a value system that discouraged direct confrontation, could also do well to reveal its true feelings within uniquely Japanese mediums, such as anime, and the failed authority figures, such as in the foolish and greedy military figures trying to seize the ultimate weapon of Akira in that anime (which, coincidentally at the end, caused an enormous mushroom cloud to envelope Neo-Tokyo) would often be foreign personnel or American military persons, as Jean-Marie Bouissou and Michael Fisch explain in some of their writings (Fisch, 2000). What we also learn is that a number of Japanese felt helpless, being victims that suffered greatly, whose societal harmony appeared to be disrupted by an evil, foreign technology that wreaked havoc on the country, with a resolution often being restoring order as a common theme, perhaps having a national symbol as the sunken ship Yamato, the remains of which is resurrected into a spaceship in one work, that reveals itself as a hope for the future, to save Japan from a senseless, violent, foreign technological force bent on destruction.

Such sentiments, which the occupation suppressed, often manifest indirectly through anime without revealing how many Japanese coped with such significant tragedy during the War, as Susan Napier reveals (Napier, 2005). The works *Barefoot Gen* and *Grave of the Fireflies* by Nakazawa Keiji and Nosaka Akiyuki, respectively, show that the apocalypse became practically a Japanese obsession for multiple generations. There is ample imagery on victimhood and the psychological toll of nuclear suffering denial syndrome in *Neon Genesis Evangelion* (Broderick, 2002: 27-28), which focuses on a post-apocalyptic future that shows major symbolism reminiscent of a nuclear technology and what persons must do to survive amidst constant violence, death, and destruction, as well as showing hidden symbolism behind the meaning of self-sacrifice and what nuclear denial can do to mankind's psychological state if not confronted directly, as well as the implications of what could happen if nuclear technology is not addressed properly (Danielson, 2011). The deference to authority by the occupation government is still a constant reminder of what Japan was forced to endure, and this overemphasis of the defense mechanism used to help the Japanese cope with major nuclear events, as well as the use of the victim motif constantly as a reminder of what the Japanese went through, was only part of the equation but likely continually resulted in this nuclear suffering denial syndrome as detailed by Lifton (Lifton, 1982) and Wear (Wear, 1987:

216). This denial of wartime events was aided by the occupation authorities, according to Susan Napier, leaving an enormous psychological toll on the Japanese populace that never fully resolved itself (Fernandes, 2009: 20).

Both sides of the war engaged in tragedy overall. Anime suggests that war, as war often does, devastates all parties involved. Matsumoto explores similar hope and loss themes in his popular anime series “Space Cruiser Yamato” about Earth in 2199 which is “under attack from the mysterious planet Gamilon,” whose “bombs cover...Earth with radioactivity and...Earth has...one year for survival...On the planet Iscandar, there is a machine which can remove the radioactivity. Queen Starsha offers it to the people of Earth. A team of star blazers undertake the...journey” to “travel 148,000 light years and back in just one Earth year” (Anime.com, 2011), Susan Napier explains how themes of loss, love, and hope surround the image of the atomic bomb itself in the story. The Yamato was Japan’s identity, lost after the war, while “If the atomic bomb was...powerlessness and victimhood, as a result of an...outside force the sinking of the Yamato is...defeat and despair...The films project...universal love...Furthermore, the Yamato [is]...reactive... defending the earth rather than seeking out adventures (Napier, 2005). Matsumoto was deeply affected by his wartime experiences with his references to the horrors of war, the destruction evident in the abuse of technology, the despair felt by many Japanese and the family structure in the conflict, and the sense that some semblance of hope can be ascertained from the entire experience, all independent variables which support the two dependent variables or central themes.

Another anime work with complex themes centered around wartime loss and a hope to come involves “Silent Service.” This seinen comic concerns a nuclear submarine under joint US-Japanese command that is suddenly hijacked by the crew and, therefore, under no one’s control:

This series, set in the contemporary era, features a nuclear submarine, originally under...U.S.-Japanese command and... called the Seabat. In a...twist...the Japanese crew takes over...and turns it into a rogue vessel, no longer under...any nation. Most of the series consists of...travels of the submarine and...attempts by the international community to find...it, constantly defeated by the...captain who masterminded the takeover...Although unexpected, the takeover is...presaged by a significant action...by the Japanese commander early on... Alone...he takes out his knife and carves a...word into the hull...“Yamato.”... Although the overall diegesis of Silent Service is less...evocative of history than... Yamato...history is still an important emotional catalyst behind the plot...(Napier, 2005: 12).

This series covers the independent variables of defeat and loss in a tense world of the future--Americans appear buffoonish, and many Japanese ride a wave of nationalistic feelings (Napier, 2005: 12). Loss and defeat are either “therapeutic or problematic,” remaining ambiguous for the viewer (Napier, 2005: 12). Yoshida Mitsuru, a Yamato survivor from the actual sunken ship, said that “Fortunately the space cruiser Yamato is decisively different from the battleship Yamato,” with the Seabat, on the other hand, signaling a “desire for Japanese autonomy from America” (Napier, 2005: 12). The complex morals arising from this story express a particularly Japanese desire for independence, not wanting outsiders to control their fate so that can assert themselves in foreign policy. The name “Yamato” by the captain invokes images (Solomon, 2006) of the series by that name, along with a greater increase in Japanese nationalism since the war and the American occupation, unfortunately stressed by the bomb and the air raids on Japan (Napier, 2005: 12). In some anime works, the Americans appear to be unwanted foreign invaders (one independent variable), and perhaps this attitude reflects the mood of some Japanese looking for reassurance by making themselves the victims and the occupier (i.e. the Americans), the aggressor (another independent variable). This victimhood idea is not surprising, as Japan’s government “has avoided acknowledging events that took place during World War Two” and “substituted a vague notion of ‘unfortunate events’ and Japan as...perpetual victim of intercultural [misunderstandings]’...Japan’s isolationism leads to a desire not to discuss...the nuclear attacks with ‘outsiders’...as if they would not understand Japan’s unique situation.” This reflects the isolationist nature of some factions of Japan’s politics, where Japan sees itself differently from other nations (another independent variable). Not surprisingly, the series “Silent Service” also references the United Nations and geopolitics.



Both “Silent Service” and “Yamato” expressed anime trends (since the 1990s) of revived nationalism themes, which serves as an important independent variable towards the paper’s primary themes. In previous decades and in the postwar period, tragic loss and despair prevailed in many series considered inappropriate by US occupiers or when the US continued to exert heavy influence on Japan’s foreign policy. Vague references to wartime experiences had always existed through subject imagery in manga and anime. Lately, popular science fiction themes have demonstrated more boldness to further emphasize alternate outcomes, or if Japan could have determined its own wartime fate; the animated stories show both some Japanese sense of self-guilt and the attitude that many Japanese can fend for themselves:

Live action war films declined in the 1970s, as did stories...in actual wars. But fantasy war films...traced back to such films as *Atragon* (1963)...a Toho special effects movie in which remnants of the Imperial Navy save...Earth from invading aliens, took up the slack...in...anime. For instance, the successful “Space Battleship Yamato”...offered... that resurrecting the sunken battleship Yamato was the only way to save the human race, and “Silent Service”...showed a rogue Self-Defense Force warship...forcing peace on the superpowers. Such works marked...that anime fandom, and related audiences...for manga, would...reveal right-wing tendencies in the 1990s. These would...be represented by...right-leaning subculture commentators as Sato Kenji and Kiridoshi Risaku, or neo-nationalist manga artists like Kobayashi Yoshinori (Gerow, 2006).

Revived nationalism is one idea that has resurfaced lately, with more people being bold and showing their frustration at being pushed around by the American collective defense arrangement with Japan, the AMPO treaty. The fates of America and Japan are intertwined because American forces are obligated to protect Japan if attacked; Japan then has the right to self-defense. Both nations carry out joint training exercises and reduce Japan’s own defense budget by using American forces. However, the Japanese appear upset that the US has a special arrangement to convict military personnel in its own courts, without Japanese consent. Tensions run high when serious crimes are committed, and many troops seem to be accountable only to themselves under American law, with the Japanese feeling that this is simply one more indication than the US exerts control over Japan (a solid independent variable). This is not to say that a number of Japanese social movements and a strong civil society did not exist in the Occupation period and beyond, but some of these voices were suppressed or did not significantly alter the state of events in terms of America’s determination, despite a number of protests, to push Japan into a forced joint security arrangement, such as George Packard’s account of the 1960 protest in Tokyo of the “Treaty of Mutual Cooperation and Security,” or AMPO treaty in the abbreviated Japanese terminology (Packard, 1966).

Even the creator of “Yamato” expressed anger towards this tragedy and frustration at the “alien invaders” that the United States appeared to be based on when they came into the country, directing this anger of painful childhood experiences towards the enemy through one of the characters in his manga, such as “Derek Wildstar, an impulsive fighter pilot on the Space Cruiser Yamato,” who “flies into a rage as a captured member of an enemy alien race is interrogated. As he charges furiously toward the alien, he indulges in a lengthy reverie which recounts his parents’ death at the hands of bombs...by members of the alien’s race” (Fuller, 1991). This tragic personal, emotional turmoil felt by the characters in many genres of manga and anime is recreated over and over throughout the industry in many science fiction/fantasy/post-apocalyptic future works, particularly by those artists influenced by Tezuka. Images of devastation, coupled with the hope of a better future and the optimism associated with science and technology, are two such themes (that serve as our dependent variables), as in the “Yamato” series (originally developed by Leiji Matsumoto, an artist directly inspired by Tezuka’s works):

In *Be Forever Yamato* (...1980)...the ship is forced...into the center of the...Black Nebula...by...asteroids and enemy forces in a...symphony of destruction. At the last moment...the crew discovers an exit space from the Nebula that places them above...an exact twin of...Earth, 200 years in the future...All these... sequences...provide... pleasure for the...audience of children and adolescents, as the Yamato comes again... within a hair’s breadth of being annihilated. But the craft’s constant plunges into danger followed by miraculous recovery can...be looked at psychoanalytically...into...the postwar Japanese citizenry...“working through”...defeat. By offering the audience...to... approach...Yamato’s

(Japan's) annihilation and then... escape...destruction, the films can be seen as...cultural therapy in which loss is revisited in a...reassuring manner (Napier, 2005: 8).

The destruction (the Nebula), with new blossoming of a society on the horizon, is experienced directly through the Yamato's (Japan's) trials itself, showing that the nation could prevail in its shortcomings after the bomb and win the long hard road to recovery, learning to heal from its wounds. What we do know is that Japan's experience parallels the trials of the Yamato itself and partly reflects how a number of Japanese (especially right-wing Japanese, including nationalists) viewed the cataclysmic events towards the end of the war through anime and those with related themes of destruction; the Japanese saw hope in the future (i.e. the phoenix analogy) and believed that science and technology brought promise, or progress, towards a better world which learns from its past mistakes and grows to respect Mother Nature. Historical perspectives, particularly through manga and anime case studies which this research covered, utilize analyses by scholars from American, European, Japanese, and other noteworthy academics, and contain universal, consistent themes about what Japan has obtained from the atomic bomb experience. Manga can often exhibit complex storylines such as Yamato and three-dimensional characters, with common fallacies and imperfections, similar to our own Earthly existence.

Such feelings of buffoonery and incompetence by Americans is contrasted with the abilities of the Japanese characters in some of these works, who come through and show their loyalty, and superiority, in such works as *Patlabor*, as shown by Masami Yuki in his works. Alluding to this disillusionment with an occupying power who often stumbles over itself, along with greedy politicians looking out for their own interests, the failure of authority figures theme is revisited, as American buffoonery prevails in many manga and anime features found in the mecha series "*Patlabor*," by Masami Yuki. The story revolves around a group of policemen in the near future who use "*Labors*," which are robots, for heavy construction. The Tokyo Metropolitan Police have their own *Patlabors* to fight crime and manage accidents that *Labors* are involved in. A specific police division, Special Vehicle Section 2, Division 2, is focused on for the story, with Noa Izumi being the main character, with the rest of the division included. The series is full of references to feelings about American influences, Japanese self-determination, and technological dangers, as exemplified in the "*Patlabor II*" movie. The monologue asks what the Japanese are protecting, which is typical of a war film and also shows a bombed bridge, giving the idea that maintaining peace is essential to Japan (Fisch, 2000). However, peace under American influence is perhaps questioned negatively, especially since there is some hint that other motives may be at play by the US (Fisch, 2000). The solemn images also suggest that prosperity and modernization in Japan has come at a price of losing "natural beauty" (Fisch, 2000). In addition, images of a prosperous country coincide with guilt for preserving Japanese peace, with the Japanese having grown acclimated to the suffering of others (Fisch, 2000). Arakawa suggests that just war is possible, such as in World War II (Fisch, 2000). Just as well, "the...solemn buoy conveys...isolation and loneliness," since "Japan is without allies...and must protect itself. Aside from the scene...in Southeast Asia, the...military-political conflict occurs...around Tokyo. Severe damage is upon the city," with government officials seen as helpless (Fisch, 2000). The destruction itself is reminiscent of *Godzilla*, and Susan Napier draws on Tudor's *Monsters and Mad Scientists: A Cultural History of the Horror Movie* and explains that *Godzilla* is..."secure horror...collectivity is threatened from...outside, reestablished through scientists and...government" (Fisch, 2000). In addition, enjoyment in..."secure horror"...is...chaos and destruction, which audiences find...attractive...less likely to induce anxiety and enjoyable...order...restored with...resolution of...conflict. These films were...anti-technology in prewar... science fiction and fantasy, they...conveyed a...nationalistic message" (Fisch, 2000).

The nationalistic message often revealed is that "American technology as evil awakens...monster, in contrast to...good Japanese technology that...kills it. Napier points to negative...American nuclear technology...Hiroshima and Nagasaki..." (Fisch, 2000). Japanese audiences could be satisfied with the fact that "the happy conclusion...served as...ideological device that 'offered its postwar...audience an experience...cathartic and compensatory, allowing them to re-imagine...tragic wartime..." (Fisch, 2000). The *Patlabor II* movie shows evidence of the important dynamics between the Japanese people and the American military in Japan (Fisch, 2000). The devastating images of Tokyo under occupation also remind the Japanese of the early days of occupation after the war, rousing up some nationalistic feelings among the populace, captured

by the following scenery of sad “images...a...city under siege. The scene fades with snow...soldiers standing guard during night a...reminder of defeat... loss of national pride...With American occupation the mobilization of the military signals collapse of peace...postwar Japan” (Fisch, 2000). In addition, Japan’s “decision to ... abstain from ... conflict has been ... central ... separating ... from ... prewar ... attitudes, when ... military prowess was ... national pride. A shift ... marks ... temporal ... ideological regression ... towards ... rehabilitated militant nationalism” (Fisch, 2000). There are several nationalistic elements in the above quotes, along with the idea that the Americans have somewhat overstayed their welcome. Not surprisingly, then, nationalistic images abound in such a work, with the Japanese serving as the good presence that kills the evil American technology. Japan is then comes to terms with its guilt-ridden self by portraying such ideas as giving the nation a newfound hope and a life that can indeed spring forth anew. According to Yomota, the dual themes of death and rebirth can be seen in Oshii’s works, such as in the *Patlabor* and *Ghost in the Shell* series, with “constructions of the high capitalist era [but] are at the same time spaces brimming with the nostalgia particular to ruins” (Yomota, 2002: 78).

## Conclusion

The strengths of this historical analysis and case studies approach is that the study of anime can reveal greater insight into the concerns of the Japanese people during the war itself. The sentiments expressed by families, as well as major concerns about destructive technology, as well as the crimes against humanity portrayed against the Japanese, can be further elaborated on, since existing censorship laws prevented such dialogue from being discussed during the Occupation. The weaknesses of this approach may show that anime is imperfect and only reveals what some of the artists want to discuss but may not express completely because of cultural barriers and the current American military arrangement in Japan, which obligates Japan to maintain a neutral approach to this issue without disrupting the current security arrangement. A more powerful indication of how Japan has coped and endured through the bombings and nuclear devastation, which wrought destruction on the nation, is revealed in such indirect references as pop culture avenues in anime and send a greater message to the world that Japan was concerned, did suffer, and has still not answered the question of whether crimes against humanity were justified by American military actions during the war.

Through current research on anime and manga, with an additional focus on how Osamu Tezuka’s works influenced other artists, a conclusion can be made that the devastation of a nuclear suffering denial syndrome has afflicted the Japanese people in a particular way, as brought forth by the effects of the atomic bomb. These bombings and other war-related happenings, including postwar tensions by the Occupation authorities, changed Japan in such a significant way as to launch powerful themes (and subthemes) which reference past historical events in the works of many postwar anime films and manga (especially in science fiction/fantasy/futuristic apocalyptic manga between 1945-65 and 1985-95).

The research also represents several important subthemes (which serve as independent variables) which relate not only to Japan’s history, but which also contain important political components ranging from perspectives on the ethics of science and technology policy, questions of relations between nations, and subtle hints on how to conduct foreign policy towards various international entities. However, these forms of media also address universal themes with cross-cultural appeal. Images of devastation, coupled with the hope of a better future and the optimism associated with science and technology, are two such themes (that serve as our dependent variables), as in the “Yamato” series (Napier, 2005: 8). As a relevant example, one can consider the “good guy” character in “*Porco Rosso*” (another work developed by a Tezuka protégé, Hayao Miyazaki) who drinks too much: how do we know how perfect the common hero figure really is when he goes home after defeating the evil characters? (Ritter, 1999: 3). Perhaps the hero character in many works becomes tired like the rest of us, and it is even possible that he may feel anxiety as a result of all of the pressure from society, reflecting the issue of social conformity in everyday life in Japan. It is quite plausible that the hero’s anxiety (in anime or manga works) will give him a human side, but many American comics (restricted by the Comics Code and anything not in conformity with traditional American values of the time period commonly held by Orientalist stereotypes of

the past) did not often portray such scenarios for decades after World War II.

As Kara Lenore Williams reasons, for years, fans have cited the “complexity of storylines (in contrast to American animation) and dark tone and content as some of the elements that attract them to anime” (Williams, 2006). William Tsutsui also mentions the various ways that Japanese pop culture has found itself quite appealing to American audiences, one of which is anime (Tsutsui, 2010). In manga and anime, where imagination is the only limitation, there exists the likelihood of every character type or storyline (Wallgren, 2006: 1). How do we know the antagonist or “bad” guy in a story does not donate to charity or help poor children off of the street? Such complex issues are typical fodder in the unorthodox world of anime and manga, and it becomes more compelling as time goes by, as Japan has transitioned from a society decimated by war, only to prevail and recover from its losses, as “the commercial superiority and equitable foreign relations the country enjoys speak of the thorough healing of the wounds of war,” demonstrating that a great promise of success, of a peaceful nation, hoped and dreamed for in the works of Tezuka and later artists, has become reality today for this global superpower (Fuller, 1991: 1). However, Japan as a nation is constantly looking to reinvent itself in various ways and establish its own identity, one somewhat distinct from the shadow of American influence, which perhaps Japan is still struggling with, but which remains a goal that Japan is determined to accomplish. Japan now has the resources and the capability to make these kinds of decisions on its own, but this remains to be seen in the future.

As an avenue for further research in the areas of anime and manga within the perspective of Japanese domestic politics and its own foreign policy, Japan must look beyond the horizon towards a greater future, as it did after the World War II atomic bomb, evolving into a great economic superpower. The questions of how to balance man’s place within Mother Nature, nuclear technology’s role in society, and the hope that many carried through to help Japan rebuild are once again relevant amidst the post-2011 nuclear crisis: “Japanese history has entered a new phase...we must look at things through the eyes of...victims of nuclear power...who have proved their courage through suffering. The lesson...from the current disaster will depend on whether those who survive...resolve not to repeat their mistakes” (Oe, 2011). This ultimately depends on the fortitude and sheer determination of the Japanese to overcome the 2011 nuclear disaster. History shows that Japan rebuilt itself both after the devastating early 20th century earthquake and the atomic bomb. If Japan was able to survive mass destruction once before, as Tezuka and others inspired by him afterward showed in their works, certainly the country can do it again, which also may explain that a wave of nostalgia and nationalism on the right inspired many of the works and calls for independence in the later period examined in this study, when Japan rose to prominence in the mid-1980s in a prosperous economy.

To recap, the first time period studied, from 1945-1965, dealt with tensions leading to the 1960 AMPO treaty renewal and rapid industrialization in Japan. The second period, from 1985-95, witnessed not only continued Japanese economic prosperity, but also relaxed Comics Code restrictions, which opened the US market. Right-wing nationalistic tensions arose regarding the renewal of leases for US military bases (i.e. the American military presence was also a contentious issue in the postwar decades) in the joint US-Japan security arrangement. Some lessons to be taken to heart are that the suffering of a people, a nation, is reflected by many others globally, as Appiah’s idea of cosmopolitanism shows that despite our differences, universally, certain things do bring us together as a human race: we all witness the effects of mass destruction at some point in time. With the overwhelming outpouring of aid so far in the 2011 nuclear crisis and through the efforts of many NGOs and governments around the world, the response has proven that indeed we can be certain that man understands that suffering is universal, felt at one time or another by most nations, be it through famine, flood, storms, or other natural disasters. Just as manga and anime unite fans worldwide, as a human race, we help one another a great deal when crisis comes and settle our differences a great deal, while also sharing universal principles that transcend nation and culture.

Ultimately, Tezuka’s message of bettering ourselves as a human race is critical to avoid a bleak future of epic proportions, worse than any nuclear crisis. Our future depends on our ability to bridge these gaps and settle our cultural differences and temper and respect nature for the simple beauty that it brings to our lives. Themes of

death and rebirth can be a positive development, symbolically, if we restructure this selfish world where one nation's hegemonic ambitions constrains all others, and we can work together towards a bright, positive future that will bring mankind respect, prosperity, progress, and hope that everlasting peace will inspire others in the cosmos to do likewise. This is the vision Tezuka would have wanted, the vision that many after him felt would suitably fit what his work was trying to accomplish. Man and nature can co-exist peacefully when man appreciates life's simple beauty, as we are ultimately part of nature itself.

Overall, Japan has faced major hurdles from this nuclear suffering denial syndrome. According to Freud, Lifton, and Wear, psychiatry has identified a psychic numbing strain that has potentially traumatic implications for the Japanese from being subjugated to variable policies over time concerning the occupation, Cold War containment, and authoritarian political culture. The result of this burden is that Japan has continually been in denial as to these tragic events which occurred over the years, with anime and manga artists searching for answers through symbolism in their works and to try coping with all that happened. Tezuka himself was humiliated and embarrassed by American GIs in his youth, not to mention he was witness to the air raids, with numerous other writers having similar experiences (Benzon, 2008).

What we can observe is that Japan was humiliated and has attached itself to both a victimhood mentality, and an obsession over apocalyptic events. Looking for a future hope is also a sign of this nuclear denial disorder, as Wear calls it, but simply taken a step further as nuclear suffering denial syndrome (Wear, 1987: 216). The constant stream of events forced on Japan, from the occupation's censorship laws, to the Cold War containment policy and suppressing or redirecting any references to the air raids and bombings, for instance, to the subjugation to authority that the Japanese were forced to endure under Occupation, Japan simply lacked time to suffer. This remains a difficult situation, leaving Japan with a long-lingering complex of symptoms related to a societal-level version of PTSD, and making writers obsessed with the mushroom cloud image, as Napier has stated.

We can certainly be appreciative and informed about Japanese culture by reading manga and watching anime, but the writers themselves are essentially putting such symbolism and particular bomb-related themes in their works as a coping mechanism, one of several defense mechanisms as identified by Freud. The study of Hiroshima victims by Lifton to examine how these persons coped with such nuclear events opened a very interesting area of inquiry (Lifton, 1982). However, until Japan is able to discuss these issues more openly and address the war, as well as the aftermath of such events, which resulted in a complicated security arrangement in the present day, as well as a whitewashing of that time period due to Occupation-era policies, we must continue to think of how the Japanese will look into the future to heal these terrible, unforeseen circumstances which resulted in so many victims that were afflicted with this nuclear suffering denial syndrome, as one might call it. As a remedy, I would argue that studying those artists inspired by such events and affected directly by the war and the bombings can be more fully appreciated for having courage to write about their experiences, of which the fruits of their labor can be enjoyed by global fans of these forms of media through their wonderful talents. Finally, the questions of healing and reconciliation can perhaps be discussed in another chapter as to how to help Japan cope with this nuclear suffering syndrome that affects them even to this very day.

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