

When Love for War Poetry Fades

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It is time for educators to take a stand on the teaching of poetry composed during wars. In a major revision of its poetry canon, the Ministry of Education in the UK decided to remove war poets from the syllabus of the General Certificate of Secondary Education (GCSE). GCSE stands for General Certificate of Secondary Education, and is the part of the National Curriculum. Starting from 2023, English literature by Wilfred Owen, Philip Larkin and John Keats will be replaced by black, disabled, and LGBT poets. According to Pyman (2022), works by Thomas Hardy, Seamus Heaney and Siegfried Sassoon will be replaced in a drive to introduce more exciting and diverse voices to the English language syllabus. In this article I recommend teaching methodologies to inspire the revival of reading and writing war-themed poetry in Japan as a report-writing activity for students of English as an International Language (EIL). My ideas are expedient for university educators who are grappling with fading interest in teaching about war and peace as a global issue (Cates, 1990).

Introduction

The “special military operation” that Russian newspaper editors call the invasion of Ukraine in 2022 sounds similar to the “special attack mission” euphemism coined by the Japanese military during World War II. Mounting military tension along lines of demarcation near Japan such as the Taiwan Strait, Senkaku Islands, and Northern Territories also roused university teachers to reimagine and redesign how to deliver and how to choose topics to study on fieldtrips or as lessons within their classroom walls. To instill courage in the graduating cohort of International Christian University, Iwakiri (2022), the university president conveyed his last, “hope that each of you will play your part as a peace-builder in this world” (p.1). In his presidential address, he girded graduates by stating, “Abnormal things include natural disasters, nuclear accidents, terrorism, viruses, wars ... They seem sudden to us, but in fact they may have already been there with their destructive powers, simply invisible to our eyes - only to suddenly and visibly encroach upon our daily lives” (Iwakiri, 2022, p. 1).

This article zeroes in on school trips taken to peace museums located in Kyushu. Nagasaki became the most popular destination of school trips taken in 2020 according to a survey by Japan School Tours Bureau (Nippon Data, 2021). Kumamoto skipped by nine other prefectures to reach ninth place, and Kagoshima jumped to tenth—they became top-ten destinations from among Japan’s forty-seven prefectures. A reported increase in the number of school bus visits to Kagoshima, Nagasaki, Kumamoto, as well as neighboring Hiroshima’s peace memorial museums correlated with a revision in national tourism development policies to promote international peace and Japan’s hinterland (Sharpley, 2020).

Keywords: tanka, poetry, comparative culture, global issues

Methodology

To investigate the hypothesis that Japanese university EIL students could be inspired to read and write war-themed poetry as a report-writing activity, I searched for and collected poems written in a 5-7-5 or 5-7-5-7-7 syllable format during World War II. I also escorted 35 second-year and third-year university English majors to participate in the identification and translation of poems composed by wartime pilots who were of the similar age during wartime.

Data for this study was collected during 2022 at these three peace museums in Kagoshima Prefecture: The Chiran Peace Museum for Kamikaze Pilots (知覧特攻平和会館 *Chiran Tokko Heiwa Kaikan*), Bansei Tokko Peace Memorial Hall (万世特攻平和祈念館 *Bansei Tokko Heiwa Kaikan*), and Kanoya Air Base Museum (海上自衛隊鹿屋航空基地史料館 *Kaijojieitai kanoyakokukichishiryokan*). I observed the activities of the 35 student participants on July 20, 2022, at the Chiran Peace Museum, a popular memorial site for school trips (see Figures 1, 2, 3, and 4).

Observations

The museum in Chiran is dedicated to 1,036 pilots who died in the Battle of Okinawa, of those 439 were from Chiran (Inazuka, 2016). Chiran is a farming village in Minamikyushu City, encircled by mountains and ocean bay on the tip of Kyushu Island. The village is renowned for its green tea, sweet potatoes and its connection to the *kamikaze* pilots of World War II. An army airfield was originally set up to train pilots in Chiran. In 1945 when Japan was losing the war, its purpose changed to launching suicide missions against enemy ships. The museum was built in 1975, and 1,036 stone lanterns representing one for each pilot were placed along the streets using national, town and donated funds (Burke, 2011). Inside the museum, artwork (see Figure 1) at the entrance is titled “Peace Hall Dedication to the Special Attack Corps.” The exhibit explains that “The aircraft loaded with explosives, and their pilots acted as human bombs – an operation that was unprecedented in human history ... the Peace Hall was built here in commemoration of the pilots who died heroically in the skies and to impart the realities behind their lives, as well as pray for enduring peace.”

As an example of a poem by a wartime poet, this tanka was penned in October, 1945 by Kashima, a former Kyoto University student and pilot who survived the war. He dedicated the poem to the memory of his fellow soldier Jiro Yoshino, a *kamikaze* pilot who perished July 10, 1945 (Agawa, 2006).

Southern winds blow in

From the sea

Agitating the grass at my feet

And my heart also.

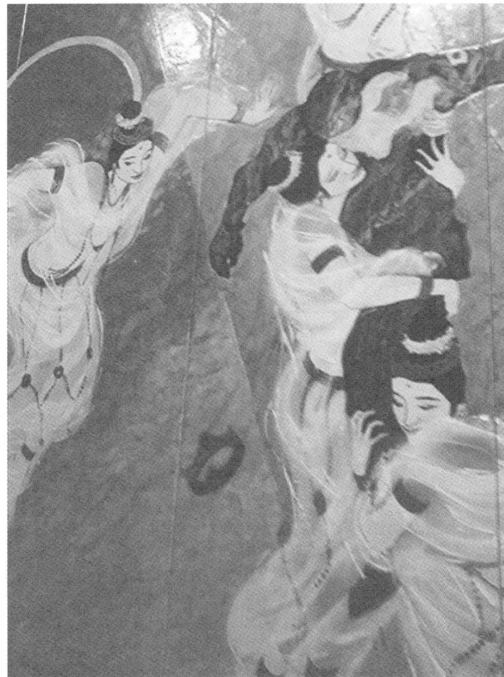
Facing the ocean, I call your name, helpless.

The love alluded to in his war poem continues to shine bright. In the town of Heiwa (which means peace), Izumi City, Kagoshima Prefecture, a stone monument referred to as a *Cloud Tombstone* was built April 16, 1960, to honor 638 war-dead from the former Naval Air Corps base located there. Held for 63 years, the

memorial events attract more than 200 people, including approximately thirty officers, their bereaved families and high school students who lay white chrysanthemums and at the stone monuments which represent a burial in the clouds (Minami Nippon, 2022).

Figure 1

Image of a Pilot's Burial in the Clouds



Note: Photographed with permission at Chiran Peace Museum.

Real and replica airplanes (Figure 2) are curated and a touch-panel media system with headphones displays photos of the young men who mounted suicide attacks. Museum-goers whom I observed were most attracted to the pilots' final letters, poems, and songs.

Figure 2

Photo of an International University Student in 2022 Studying Poetry by a Kamikaze Pilot



To help students understand archaic kanji terms, the Japanese transcriptions are accompanied by kana to indicate pronunciation. I've read English versions of these archived historical records that were translated by Takeshi Kawatoko, a museum official and retired Japanese Army Colonel. An English guidebook "Mind of the Kamikaze," highlight the feelings of kamikaze pilots and why the Imperial army initiated the strategy of suicide attacks during wartime. English-speaking guides at the museum (see Figure 3) regularly explain to foreign visitors that the term "kamikaze" is not used in Japanese language, rather "tokko" is used to describe the special attack force pilots.

Figure 3

Photograph of Lecture on War Poetry at Chiran Peace Museum



Figure 4

Photo of Research Participants at the Entrance to Chiran Peace Museum



Bansei Tokko Peace Memorial Hall is located in Minamisatsuma City. It was built in 1993 on the seaside site of the former Bansei Airfield where special attack crew members took off during the Battle of Okinawa (Figure 5). This runway was built specifically for use by *tokko* pilots. It was operational for four months and nearly 200 pilots flew to their deaths. A small memorial hall is located on the field located by an estuary and seaside. Also in the area are campgrounds, swimming pools, sport fields, a footbridge, and a cycling terminal to attract tourists. When students reach the age of 18, third-year students from the Kaseda Tsunejun High School's Department of Life and Welfare in Minamisatsuma City dedicate a thousand paper cranes at the Special Attack Peace Memorial. Students in their final year at Minamisatsuma Municipal Bonotsu Gakuen located in Bonotsu-cho are encouraged to offer words of prayer at the Bansei Tokko Peace Museum (Minami Nippon, 2022).

Figure 5

Photograph of Bansei Tokko Peace Museum



Note: Opened in 1993, this museum commemorates the 201 airmen from the Bansei Air Base who died in *kamikaze* attacks during the final months of the Pacific War. It is located nearby Minamisatsuma Shiritsu Bansei Junior High School and Fukiagehama Park, Minamisatsuma, Kagoshima Prefecture.

The Kanoya Air Base Museum is located in the Osumi Peninsula in southern Kagoshima Prefecture at the very southern tip of mainland Japan. The museum rises from the grounds cared for by the Maritime Self Defense Forces. Portraits of *kamikaze* fighters and other rare items curated since the naval Kanoya Flying Corps was created in 1936 are on display. The staff speak English, but apart from an explanatory video in English, the museum information is in Japanese.

Dugan (2015) reported that for the first time, *kamikaze* artifacts from both the Chiran Peace Museum for Kamikaze Pilots and Bansei Tokko Peace Memorial Hall were exhibited in English outside of Japan onboard the Battleship Missouri Memorial berthed in Pearl Harbor. The American warship was the site of Japan's formal surrender to the Allied Forces on September 2, 1945 to end World War II. A delegation including the mayor of Minamikyushu, Kagoshima, Teruo Honbo, who is also the chairman of the Bansei Tokko Peace Memorial Support Association, recounted the story of the attack on the battleship and read a farewell letter written by a pilot. The pilot – believed to be 19-year-old Setsuo Ishino – crashed his Zero fighter plane into the starboard side of the USS Missouri during the Battle of Okinawa and was killed instantly, his body was later found among the wreckage on the deck and buried at sea. The mayor stood with the American museum curator on the refurbished deck, reportedly aspiring to look back together upon that past in a spirit of reconciliation and mutual understanding.

Figure 6*Photograph of Kanoya Air Base Museum*

In addition to the three museums, there are commemorative monuments for the *kamikaze* near the bases in Kyushu from where they flew their missions. For example, in the town of Heiwa, Izumi City, Kagoshima Prefecture, a stone monument referred to as a *Cloud Tombstone* was built April 16, 1960, to honor the 638 war-dead from the former Naval Air Corps base located there. Held for 63 years, the annual memorial events usually attract more than 200 people, including approximately thirty officers, their bereaved families and high school students who offer white chrysanthemums to the stone monuments and read their personal messages and poems to promote peace (Minami Nippon, 2022).

Findings

During the Second World War, special attack units were formed. It is rare to find citations in Japanese news or poetry that refer to these sorties as suicide missions. Instead, the pilots were said to be following the special attack strategy of crashing or ramming their warplanes into enemy warships. The term *kamikaze* is often used by non-Japanese for Japanese fighter pilots who were sent on suicide missions. The name *kamikaze* literally and more poetically translates as divine wind. The names of the four subunits within the Divine Wind Special Attack Force were: *Unit Yamato*, *Unit Shikishima*, *Unit Asahi*, and *Unit Yamazakura*. These names were adopted from a patriotic death poem, penned in 5-7-5-7-7 syllable form by the Japanese classical scholar Motoori Norinaga (1730–1801). His traditional tanka poem reads:

敷島の	<i>Shikishima no</i>
大和心を	<i>yamato-gokoro wo</i>
人間はば	<i>hito towaba</i>
朝日に匂ふ	<i>asahi ni niou</i>
山桜花	<i>yamazakura bana</i>

A literal translation of this tanka suggested by student participants reads:

If someone asks about the Yamato spirit [Spirit of Old Japan] of Shikishima [a poetic name for Japan] – it is the flowers of Yamazakura [mountain cherry blossom] that are fragrant in the Asahi [rising sun]

When arranged in a 5-7-5-7-7 syllable form, the translation according to student participants would be:

*If someone would ask
about the soul of Japan
I would have to say,
it is wild cherry blossoms
glowing in the morning sun*

Poetry by Soseki Natsume (1867–1916) provides an example of modern haiku penned by a teacher with war experience on an overseas excursion. He was an accomplished novelist and English teacher in Ehime and Kumamoto. His later writings reflected his views of the Russo-Japanese War (1904–1905). He penned this haiku in 1902 while he was studying abroad in London and received news that his colleague Masaoka Shiki (1867–1902) had passed away on September 19 (Keene, 2016). Shiki had served in the First Sino-Japanese War (1894–1895) as a war-correspondent until he became ill, returned to Japan and spent the rest of his life in bed coughing up blood.

kiri ki naru ichi ni ugoku ya kageboshi.

*See how it hovers
In these streets of yellow fog
A human shadow*

Under the summer clouds at Chiran Peace Museum beside a replica fighter plane in front of a bronze statue titled “Eternally,” I found two World War II senryu verses (Figure 2). One was by a 19-year old pilot from Tottori and the other was from Hokkaido. The two phrases of senryu are both spectacular. The pilots’ brushstrokes seem to have been made with a calm hand. Prior to their final sortie, these pilots wrote poetry for the sake of their homeland, their family, friends and loved ones. Although the young pilots must have died in agony, they left behind sincere thoughts and prayers of hope to find peace in heaven forever. This senryu poem arranged by student participants in 5-7-5 syllables without a season word reads:

死んで来い *Shinde koi*
父は一言 *chichi wa hitokoto*
言ったきり *itta kiri*

Come back from the dead

*My father just said one word
That I had just said*

This senryu poem that deified a fighter plane according to student participants reads:

機首を下げ *Kishu wo sage--*
神となる身は *kami to na ru mi wa*
まっしぐら *masushigura*

*The nose is lowered
the body that becomes god
is becoming straight*

This anonymous longer modern poem penned in three verses was on display at the Chiran Peace Museum and quickly translated by the student participants as a 5-7-5-7-7 syllable tanka in English.

勇敢な戦士たちが蛍の光となってこの土地の素晴らしい祭りにやってきた。
私たちは五感を通してそれらの勇姿を感じることが出来る。
蛍火となった、兵士たちが今日の祭という日に名残惜しい気がしてこの地にくる。
Yuukan'na senshi-tachi ga hotarunohika to natte kono tochi no subarashii matsuri ni yattekita.
Watashitachiha gokan o tooshite sorera no yuushi o kanjiru koto ga dekiru.
Hotarubi to natta, heishi-tachi ga kyoo no matsuri to iu hi ni nagorioshii ki ga shite kono ji ni kuru.

*The brave warrior
became a firefly light
we can keep in touch
with him through our five senses
at this festival on land*

The purpose of school excursions has changed from a travel reward to fieldwork on historical spots at which students are required to write reports. For example, following the field excursion to Chiran Peace Museum, students each submitted a report that included poems and photographs of their experiences. All 35 student participants in this study, self-reported that they were “inspired to read and translate war-themed poetry.” And 25 students confirmed that they would “return to museums in Kagoshima Prefecture to further study war-themed poetry.” Several reports suggested that “the pilots were the same age as me” and “there is a new war in Ukraine.”

I can further substantiate this change in aim to motivate students to actively debate, read, and write poetry. I know many schoolteachers assigned the writing of haiku in English following these fieldtrips. For the past decade, I have been judging haiku in English submitted by students in Japan to the annual *Itoen Ocha*

Shinhaiku, *Junior and Senior High School Student English Haiku Contest in Kagoshima*, and *Setouchi-Matsuyama Photo-Haiku* contests. In 2020 and again in 2021, I gleaned winning haiku from approximately 35,000 submissions. In addition to judging haiku about COVID-19, I found many examples of haiku relating to historical persons and places or school trips to peace museums. Prior to the pandemic, however, fewer than 25,000 haiku were received. Few were written about school trips; none overtly referenced historical sites.

Discussion

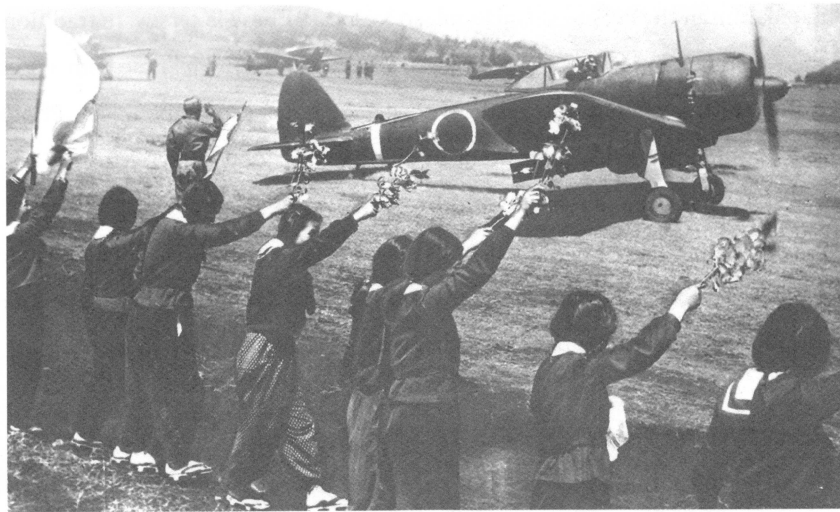
Thirty years ago, global education methodology grew from a world at war over oil (ie., the First Gulf War - 1990–91). In response, language teachers began to incorporate global issues into their classroom content. Cates (1990) called upon language teachers to rethink and respond to this question: “Global education, what’s it all for?” Peaty (2004, p. 15) cautioned them, “there are certain risks inherent in global education. These include inadequate teacher knowledge of the subject, tension between the traditional curriculum and the more progressive elements of global education, and the risk of indoctrination.” The modern idea of creating global citizens contrasts with the wartime indoctrination of young Japanese to be soldiers. In-service teachers can avoid undue criticism and take comfort in the United Nations’ agenda for sustainable development aims. The United Nations (2015) declared “By 2030, [we agree to] ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others ... the promotion of a culture of peace and non-violence.” To achieve this goal a world program providing education for youth is currently in progress: the final fourth phase of implementation. School excursions are covered by the United Nations’ (2015, Annex) Declaration on Human Rights Education and Training adopted in 2011 to define human rights education and training as comprising “all educational, training, informational, awareness-raising and learning activities aimed at promoting universal respect for and observance of all human rights ...”

Political and economic considerations play important roles in the establishment and maintenance of commemorative sites. Sharpley (2020) suggested that “one objective of Japan’s recent tourism development policy is the enhancement of mutual understanding and the promotion of international peace” (p. 1).

Referring to it as a problematic heritage site, Sharpley (2020) concluded that a meaningful opportunity to enhance international understanding had been missed at Chiran Peace Museum for Kamikaze Pilots in Kagoshima Prefecture because only a “selective narrative of heroic sacrifice [is] presented within a wider revisionist history of the Pacific War but also no attempt is made to acknowledge the prevailing cultural context that might underpin a more nuanced understanding of the kamikaze” (p. 1). Public opinion of the kamikaze pilots remains diverse and divided. Continuing controversy surrounding Japan’s confrontation of its twentieth century military heritage in general and its role in the Pacific War in particular, and specifically how the kamikaze phenomenon is commemorated and interpreted for international visitors reveals a significant degree of dissonance. Inazuka (2016, p. 1) found that the militaristic ideas promoted by the Chiran Peace Museum for Kamikaze Pilots “are coupled with ambiguous pacifist discourse, presumably for pragmatic reasons.” This illustrated the importance of understanding the political and business stakeholders in the town of Chiran and prefecture of Kagoshima, the geographical location of the museums and monuments.

Figure 7

Photograph of Chiran City High School Students Cheering a Kamikaze Pilot in 1945



Note: On April 12, 1945, the female students of Chiran Municipal High School's Nadeshiko Corps waved cherry blossoms to cheer the 20th Ensign Toshio Anasawa boarding a plane on the Chiran Army Airfield. Established in 1909 as Chiran Municipal High School, its name has since been changed to Satsunan Technical High School and is located within walking distance to the Chiran Peace Museum. This photo is in the public domain and openly available from Wikimedia Commons (2020).

Recommended Writing Assignments Related to the Kamikaze

War memorials have peacetime goals of “lest we forget” and “never again,” meaning the atrocities of war should be remembered so that they will not be repeated. These are phrases associated with war that educators can assign as topics for the writing of reports and haiku in English following fieldtrips to peace museums. Such writing assignments can be as simple as a few notations with sketches in a daily journal. Or, they can entail planning, and participating in a project culminating with a presentation a presentation in their classrooms after the school trip is over. An effective pedagogic approach involves students in the 3-Ps (ie., preparing, participating, and presenting) of a fieldtrip to a peace museum.

Tour organizers can include students in the preparation phase of a field trip by showing online videos of virtual museum tours. For example, the Chiran Museum has made its own ten-minute video in Japanese with English subtitles. Individual curators at Chiran Museum have also posted three-minute videos. Foreign visitors have also uploaded travel vlogs to social networking sites like Instagram and created YouTube videos in English, notably by Burke (2011), a *Pacific Stars* and *Stripes* reporter.

The *in situ* actual participation on a face-to-face tour will take an hour or more. With the help of a tour guide students can view key artifacts. For example, at Chiran there is a recovered-from-the-sea and restored Mitsubishi Zero attack plane, a replica of a suicide attack boat, and a spartan bunkhouse where the young soldiers spent their nights. Paraphernalia on display includes such items as: Imperial Rising Sun flags and *hachimaki* headbands. During the tour, students can be asked to choose one area of the museum they will

concentrate their study efforts. After the guided tour, teachers can ask students to select and read or listen to an original letter containing a poem penned in Japanese by a young pilot. Students can also closely look at a pilot's photograph; look him in the eyes to see his soul, so to speak. These letters were traditionally written the very night before their final mission. Many of the original letters penned in Japanese with a poem have English translations which the students should also read. At this stage notes should be taken. Photographs are not allowed in the museum. Some students might want to discuss what they discovered with a classmate. Other students might prefer to keep silent and reflect on the profound words they've read.

The student presentation stage can take place back at the classroom after the field trip is over. This will allow students to further reflect on what the peace museums and memorials represent. Students can respond by first writing a draft report, opinion-piece, or a poem. Teachers can set a deadline of two weeks.

Seven Paragraph Essay-Writing Tips

Students who are asked to submit a final draft of an essay of seven paragraphs can follow the writing tips below. I suggest these tips to guide students toward understanding the significance of a particular pilot's letter that they read and jotted down in their notebooks during the museum tour.

The first paragraph can begin with a brief overview of the poem.

The second paragraph can go on to mention themes, form, structure, rhythm and words.

A third paragraph can compare the poem to another one.

The fourth paragraph should mention a range of views or perspectives.

The fifth paragraph can pinpoint relevant details about the context of the poem.

Conclude with a firm judgement about the poem.

The final section can include references or footnotes to support all you say with details or quotes from the poem.

Poems Related to the Kamikaze from a Western Point of View

Keene (2016) translated Masaoka Shiki--who was a war correspondent in addition to a haiku poet—as opining,

European and American poems are mainly about human affairs. Japanese and Chinese poems are mainly about nature. Because human affairs are complicated and confusing, poems about them tend to be long. Because poems describing nature are simple and pure, they tend to be short. People infatuated with Europe and America say that not one Japanese poem ranks as a masterpiece. I wonder if only long poems can be called masterpieces, and if works of sublime thought and superb spirit can germinate only from the struggle for existence and the survival of the fittest. Besides, is it not the case that wordiness and vulgar taste are most numerous in long works dealing with worldly matters? I don't know much about Western poems, but when by chance I read one, I feel that although it contains elegance and beautiful language, the elegance is overpowered by vulgarity and the beautiful language is sandwiched in between ugly words, making me feel something close to disgust (p. 128).

Beatrice Garland wrote the 42-line poem *Kamikaze* which was selected by the Ministry of Education in the UK for the GCSE syllabus prior to 2023. The GCSE includes regulated examinations on English literature. For the 2022 cohort, the department of education provided a choice of topics and selected poems and books to study to lessen the impact of the pandemic on students. The results of the exams have a significant bearing on access to universities and future careers. A required GCSE examination question related to Garland's *kamikaze* poem included this multiple-choice question with three alternative answers of which only one is correct:

Which description best fits the rhythm of the poem?

A strict four-beat rhythm

Six beats to every line

No regular rhythmic pattern

In her narrative poem used for the exam, Beatrice Garland explored the testimony of the daughter of a *kamikaze* pilot. It begins as follows:

*Her father embarked at sunrise
with a flask of water, a samurai sword
in the cockpit, a shaven head
full of powerful incantations
and enough fuel for a one-way
journey into history
but half way there, she thought,*

Unlike many of his comrades, this pilot turned back from his target and returned home. Her poem vividly explores the moment that the pilot's decision is made and sketches out the consequences for him over the rest of his life. Not only is he shunned by his neighbors but his wife refuses to speak to him or look him in the eye. His children, too, gradually learn that he is not to be spoken to and begin to isolate and reject him, as follows:

*And though he came back
my mother never spoke again
in his presence, nor did she meet his eyes
and the neighbours too, they treated him
as though he no longer existed,
only we children still chattered and laughed
till gradually we too learned
to be silent, to live as though
he had never returned, that this
was no longer the father we loved.
And sometimes, she said, he must have wondered
which had been the better way to die.*

War poets such as Siegfried Sassoon is best remembered for his angry and compassionate poems about World War I, which brought him public and critical acclaim. Avoiding the sentimentality and jingoism of many war poets, Sassoon wrote of the horror and brutality of trench warfare and contemptuously satirized generals, politicians, and churchmen for their incompetence and blind support of the war. His most famous works include 'Suicide in the Trenches' and 'Base Details'. Wilfred Owen wrote some of the best British poetry on World War I, and composed nearly all of his poems in slightly over a year, from August 1917 to September 1918. In November 1918 he was killed in action at the age of 25, one week before the Armistice. His most famous works include "Dulce et Decorum Est" and "Anthem for Doomed Youth."

Suggested Further Studies

Russia's "Special Military Operation" in Ukraine sounds strikingly similar to Japan's euphemistic term "special attack mission" during World War II. After attending a wartime commemorative event in Kagoshima in April, 2022, ninety-one-year old Shigeru Yoneman from Aira City, who lost his older brother in the war, was recorded by Minami Nippon (2022) as saying, "Reflecting on the fact that the absurd idea of a kamikaze corps has pervaded, we must not repeat it. Russia's invasion of Ukraine is a foreign story. I want you to know that the same thing happened in our past."

Teachers in European schools are currently on the frontline in their classrooms, explaining about war and answering questions from children bewildered by it. Answering questions after a lesson is tough too, like this one by an eleven-year old; "Would you like to stay and fight for your country?" Bubola (2022, April 1) observed a teacher pause to think of what to respond to such a hard question and then replied to her primary school debating class in Horsham, a town in the south of England: "My instinct would be to protect you," confirming, "Yes, I think I would fight for my country." When Russian-speaking children who live in Ireland and other countries across Europe as well as Australia and New Zealand recess to schoolyards after such classes they have "found themselves paying for Russia's aggression in humiliation, harassment and bullying — another perverse effect of a war that is overwhelmingly affecting the innocent" according to an investigation by Bubola and Safronova (2022).

Conclusion

In this article, it was shown that 35 university student participants were able to analyze and translate short poems written by Japanese wartime pilots. The participants actively contrasted the haiku and tanka with longer Western poems related to the *kamikaze*. Together we discussed how values diverge in peacetime and war. Two contrasting views over the divisive issue concerning the memory of *kamikaze* pilots exist in Japan as well as between Japan and other countries. Universities can offer fertile ground to restudy and rebuke positions during debate. Some of the most interesting and inspiring conversations, however, can flourish from disagreement. University students who are shielded from these exchanges miss vital opportunities to refine their critical thinking skills and better understand the world we live in. Teachers should frown upon discriminating against people based on characteristics like race, sex, sexual orientation, and gender identity, but can allow other global issues to be debated openly. Well-planned student excursions to destinations that

foster balanced inquiry into global issues can help students become peace-builders in this world.

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