

The Concept of Bushidō in Manga *One Piece*

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Bushidō

Bushidō is one of the value systems rooted in Japanese culture. It is embedded in Japanese society of the Tokugawa period (1600–1868) whose roots grew in the Kamakura period (1192–1333). Bushidō denotes a standard of ethical conduct that was applied to the samurai class, an elite group in society in the Tokugawa period (Pyle 1996: 32).

The samurai constituted a social class in Tokugawa society which was allowed to wear weapons for the purpose of killing. The samurai indeed enjoyed the highest status during the Tokugawa reign. Only samurai got the privilege of wearing two swords as a symbol of the “soul of the samurai.”

Members of the samurai class accordingly had a code of ethics to guide their behavior, and that was bushidō. These guidelines were not written down, but passed from mouth to mouth, learned through the examples of behavior of earlier historical figures, such as Minamoto no Yoshitsune, Uesugi Kenshin, Oda Nobunaga, and so forth.

Bu-shi-do can be understood literally as Military-Knight-Ways. Nitobe Inazō in his book *Bushidō: The Soul of Japan* (1969: 4–5) defines bushidō as “the precepts of Knighthood, the noblesse oblige of the warrior class, ... the code of moral principles the which the knights were the resource persons required or instructed to observe.”

According to Nitobe, bushidō code consists of the following eight grades.

1. Rectitude or Justice

Justice is the highest value in bushidō, the reason, the basis for action without hesitation and even death. This value is the backbone of conviction, the application of knowledge and skills possessed by a samurai. Nitobe (1969: 23) states, “Rectitude is the bone that gives firmness and stature. As without bones the head can not rest on the top of the spine, nor hands move nor feet stand.” Without justice, neither talent or education can form the skeleton of a samurai. A man who has a sense of justice will be frank and honest at all times; this was an attitude to be upheld at all times by the samurai. Justice is based on the value of *giri* (right reason) that can be interpreted in a simple and straightforward sense as obligation—to parents, employers, community, state, and so on. By adhering to *giri*, samurai will never retreat from their obligations and responsibilities.

2. Courage, the Spirit of Daring and Bearing

Courage is vital to the ethical code of bushidō. Nitobe states (1969: 28), “It would have been turned easily into a nest of cowardice, if bushidō had not a keen and correct sense of courage,

the spirit of daring and bearings.” Nitobe (1969: 29) quotes Confucius to define courage as “perceiving what is right and doing it not, argues a lack of courage” or simplified as “courage is doing what is right.” Courage gives meaning when applied to justice. This is the courage to be strong in doing the right thing. With courage, a samurai is not afraid to face death for the cause of justice. However, it does not mean a samurai allows himself to die for something unimportant. The courage to die in vain is not courage. True courage is knowing fear and facing it. Courage is essential to living the right way and dying only when the time is right.

3. Benevolence, the Feeling of Distress

Benevolence has the same meaning as generosity. Samurai may wear swords as their social status symbol and have the power to kill other people. Because of that, benevolence and compassion for others are demanded of samurai. Feelings of love, sympathy, and compassion are part of a generous attitude, the highest value in the human soul. This is the flavor of love aspired to by a samurai. *Bushi no nasake* “implied nowhere mercy was not blind impulse, but it recognized nowhere due regard to justice.” The bushidō code of ethics is based on duty and the power to kill someone else, especially to protect the weak around them. Feelings of compassion in a samurai do not mean ignoring obligations to themselves and others, but they imply a sense of empathy to other people.

4. Politeness

Courtesy, good manners and politeness are to be based on generosity, expressed as a tribute to the feelings of others, not because of fear of others.

Civility involves a samurai’s ability to behave according to the powers he has as a samurai (1969: 54). “By constant exercise in correct manners, one brings all the parts and faculties of his body into perfect order and into such harmony with its environment and itself as to express the mastery of spirit over flesh” (1969: 54). Polite attitude of a samurai is to train his self control, to control himself with mental strength at all times, especially in front of others. Rough treatment is proof a samurai can not control his attitude towards others and his environment. Courtesy trains samurai always to be sensitive to their surroundings and feelings of others. There is no need for a rough attitude or displays of physical strength or prowess.

5. Veracity and Sincerity

A samurai occupies a high social class. He must keep his word, because it will affect public opinion towards him and his position in society. Nitobe (1969: 62) mentions the term *bushi no ichi-gon*—the one word of a samurai. The word of samurai must be kept because it contains the truth. A samurai promise means a promise until death. To uphold this, a samurai must never fear even though his life may be in danger. Honesty must be maintained. By having honesty in saying and acting, the samurai has integrity and is respected by society. Naturally, the samurai shows his true identity through trustworthy words and actions. For a samurai to talk about money is demeaning as it suggests an inability to resist material urges.

6. Honour

Honour does not only apply in relation to martial arts, but also to everyday behavior. Honour is shown by a samurai in how he fulfills his obligations and stands up for his rights and honour. According to Nitobe (1969: 72), honour is “a vivid consciousness of personal dignity and worth.” Honour lies in the good name it has. A samurai can be trusted to keep his word and do what is right even though in the midst of conflict.

Disgrace for a samurai is like the scar on the tree, which in time, instead of diminishing, simply enlarges. If a samurai commits a disgraceful act, the impression it leaves endures. The honour of a samurai also relates to an ability to withstand suffering in order to maintain a good name. A samurai is not afraid to risk his life, but that does not mean a samurai would fight for trivial causes. Easy emotions are not appropriate. Feelings of shame are no excuse to fight. A samurai must be able to distinguish what is right, proper, and honourable.

7. Duty of Loyalty

For the samurai, a sense of loyalty is essential to honour. Loyalty makes a real samurai respect, and remain true to, those who provide assistance. Loyalty is upheld hand in hand with honour. Loyalty (1969: 84) is described by Nitobe with the phrase, “who could endure to follow a fall’n lord.” A samurai will continue at his master’s side and endure all difficulties no matter what the outcomes. A samurai who was only willing to be on the side of his master when victorious has no honour. A samurai loyal to his master sacrifices his soul to maintain honour and perform his obligation. Loyalty is not measured by money or awards, it is measured by his behavior in maintaining the honour of his master even at the cost of sacrificing lives. Loyalty is given with full awareness of the obligations that must be borne.

8. Self Control

By using moral standards as a benchmark, surpassing the logic of thought, a samurai controls himself in any situation. The difference between right and wrong is clear and unequivocal; there is no gray world between them. Only self-control causes a samurai to avoid wrong deeds. Self-control is forged through training and education. The practice of martial arts and military science serves to prepare a samurai to face all challenges and difficulties in the future. Knowledge and wisdom allow a samurai to discriminate between right and wrong. Self-control does not mean the samurai can not feel the softness and the beauty around him. However, a samurai with character is capable of controlling himself in any circumstances. With self-control, a samurai is respected and trusted for his words and deeds.

Manga

Manga is one form of contemporary Japanese popular culture that developed rapidly after World War II. Quantity type of manga and its sales continue to grow at a rapid rate in 1960–1970s. In the 21st century, manga have become one component of Japan’s culture exported to many countries, and acting as a cultural ambassador.

According to Schodt, the first manga ever was *Chōjū giga*, the Animal Scroll, written by Reverend Toba in the early 12th century. Initially manga were related to religion. *Chōjū giga* tells of a sect of Buddhism. In the Kamakura period (1192–1333 AD), there was a manga that told the six paths of Buddhism, namely heaven, man, Ashura, animals, hungry demons, and hell. In the Tokugawa period, manga developed in the form of ukiyo-e, print on wood. At this time, works used ridicule or satire to illustrate human weakness. Ukiyo-e became popular because it was cheap, entertaining, funny, rich in expression and had a strong core story, as well as caricatures (Schodt 1997: 33–34).

When Japan entered the Meiji period, changes also occurred in manga. Social themes appeared and the manga form itself changed. Manga began to be used to convey social criticism, propaganda, and express the author's opinion. In the Taishō period, the manga became more simple and economical, but the social themes still appeared. When Japan entered the war, the themes relating to the war were reflected in manga. Manga are different from *komikku*. Manga are comics or printed picture story of Japan's work, while *komikku* are picture stories from the United States and Europe. Manga are comics recognized as a product of Japan.

Manga have characteristics different from the comics made in Western countries: the forms of the face and eyes, the diversity of the story, and most importantly, they are the work of Japanese not of mainstream Western-oriented global society. Manga are not just for children but for adults and people from all walks of life. Manga emphasize the use of monochrome color (black and white) as one of the main characteristics compared to American-style comics in color. In addition, manga have a thickness of more than 200 pages, using recycled paper at a cheaper price.

Schodt states manga were accepted into Japanese society and mass cultures because those who read manga when children were reluctant to give up reading it as an adult. The stories are more diverse and more than simple boy-meet-girl and justice-triumphs-over-evil (1997: 15). The strength of manga rather is less the technology that wins acceptance from all levels of Japanese society, and leads to publication in many countries; rather the diversity of genres and manga story line became the main force of the manga industry.

Collaboration of the manga industry with anime is of long duration. Both industries mutually support the other; support extends to computer games, figure models, and various other merchandise. Many manga titles interest the anime industry and become a hit. About 65% of all anime derive from manga that has had success in the market: *Tetsuwan Atom* in the 1950s and then *Doraemon*, *Nausicaä*, *Dragon Ball*, *Slam Dunk*, *Pokemon*, *One Piece*, and *Naruto*. Dozens of titles that became anime out of manga are published in dozens of countries.

In 2007, Japan's total revenues from manga reached 406 billion yen (about \$3.6 billion USD) with the number increasing every year to reach \$ 4.7 billion USD. The figure does not include income from manga published overseas. The manga market share in Japan has been decreasing since 1995, a problem caused by the challenge of manga from South Korea and China.

One manga published in this diminishing market is *One Piece* (ワンピース). *One Piece* is a Japanese *shōnen* manga series written and illustrated by Oda Eiichirō, that has been serialized in *Weekly Shōnen Jump* since 4 August 1997. The individual chapters are published in *tankōbon* volumes by Shueisha, with the first released on 24 December 1997. Since its release, *One Piece* has become one of the most popular

manga series of all time in Japan, and is the highest-selling manga in the whole history of the magazine, *Weekly Shōnen Jump*. Reviewers have praised the art, characterization, and humor of the story.

The series was adapted into an original video animation (OVA) produced by Production I.G in 1998, and an anime series produced by one of the biggest anime production companies, Toei Animation. The *One Piece* anime premiered in Japan in 1999. Since then, *One Piece* has aired more than four hundred episodes (2010).

Bushidō in *One Piece*

One Piece tells of a group of pirates, named Straw Hat Pirates (麦わら海賊団, Mugiwara Kaizokudan) led by Monkey D. Luffy. They are called the “Straw Hats” after Luffy’s signature straw hat, given to him by Red-Haired Shanks. The crew sailed on the Going Merry, their first official Straw Hat ship, as far as Water 7 in CP9 Arc. Next, they obtained a new ship called the Thousand Sunny. The Straw Hats currently consist of 9 members, whose total combined bounties equal $\text{¥}700,000,050$. Following events on the Sabaody Archipelago, all nine members are separated from one another; it is currently unknown how they will reunite, but they are determined to return to Sabaody Archipelago after 2 years of training.

Each member of this group has a goal to achieve through adventure by sailing the oceans, which in the world of *One Piece* is called the Grand Line. With the adventure together, entwined friendships, personal development, and various events that forge the group into groups, the Straw Hat Pirates were well respected in the world of *One Piece*.

One Piece recorded high sales in Japan. Based on data from sales Oricon it was the best seller in 2007–2009. *One Piece* scored the highest sales figures in the history of publishing *Weekly Shōnen Jump* for 11 years. *One Piece* #59 in 6 August 2010 sold 3.2 million copies.

From the Oricon Chart published on 15 December 2009, manga *One Piece* ranks as the best-selling manga (Table 1).

Table 1. Oricon Chart Manga *One Piece* Sales
12 December 2009

No.	Volume	Copies
1.	<i>One Piece</i> #53	2,057,528
2.	<i>One Piece</i> #54	1,963,696
3.	<i>One Piece</i> #52	1,952,551
4.	<i>One Piece</i> #55	1,810,410

Sources: www.oricon.co.jp

One Piece clearly has a huge appeal in Japan. An increasingly complex storyline, and sophisticated characters are the magnet. According to Oricon, volume 57 sold as many as 2.8 million copies in 9 May 2010 within four weeks. Based on data from Oricon, the entire volume of *One Piece* was on the list of the top 200 manga books for 7 to 13 December 2009 in Japan, with all 55 volumes selling over 1.5 million copies.

The storyline of *One Piece* can be divided into as follows:

1. East Blue Arc consists of volumes 1 to 12. This section tells how Straw Hat Pirates were first formed and began an adventure in the East Blue.
2. Work Baroque Arc runs from volume 12 to 24. This arc tells of Straw Hat Pirates adventures when they encounter criminals of the Baroque Work group who wanted to rule the Kingdom Arabasta.
3. Skypiea Arc is an adventure story of Straw Hat Pirates when they visit the Island of Sky. This section consists of volumes 24 to 32.
4. CP9 Arc tell the adventures of Straw Hat Pirates as related a group to World Government dark killers in the World *One Piece*, CP9. This arc runs from volumes 32 to 45.
5. Thriller Bark Arc tells the story of Straw Hat Pirates when it visits the Thriller Bark, fights with Gecko Moria and gains a new member, Brook. This section consists of volumes 46 to 50.

As told by Schodt, bushidō is the spirit of Japan, an ideal value that only exist in Japanese manga. This spirit also shown in *One Piece*. Bushidō in *One Piece* is narrowed to characters that use sword(s) as their main weapon. There are characters in *One Piece* that use sword as their weapon(s) of choice. Their weapon is their trademark. Among those characters are Roronoa Zoro (Three swords style), Juracule Mihawk (Kokutō yoru), Gol D. Roger, Kuina (Wadō ichimonji), Vista (Two sword style), Kōshiro, Red-Haired Shanks (Sabre), Cabaji (Carnival tricks), Hatchan (Six swords style), Arlong (Kiribachi), Tashigi (Shigure), Pell, Dorry, T-Bone (Ship cutter), Kaku (Four swords style), Helmeppo (Two kukris), Brook (Fencing style), Ryūma (Fencing style), Trafalgar Law (Nodachi), X. Drake (One sword style), and Silvers Rayleigh (One sword style).

The best known swordsmen are Roronoa Zoro (ロロノア・ゾロ) and Juracule Mihawk (ジュラキュール・ミホーク). Both had clashed before in East Blue Arc, because Roronoa Zoro wanted to defeat Juracule Mihawk and become number one swordman (#6, chapter 51).

Roronoa Zoro

Roronoa Zoro is a former bounty hunter and member of the Straw Hat Pirates. He was the first member to join the Straw Hat Pirates, and to date is universally considered the largest threat and most dangerous member in the crew after Luffy. He is famed as a master swordsman, user of the *santōryū* (Three sword style), and his great strength sometimes leads others to believe he must be the true captain. As one of the “Monster Trio,” he is one of the top three fighters in the crew. Zoro was one of the eleven pirates referred to as “The Eleven Supernovas,” who have bounty for their head over $\text{¥}100,000,000$; Zoro has a bounty of $\text{¥}120,000,000$ (#45, chapter 435; #51, chapter 498).



Source: *One Piece* volume 50, Oda Eiichirō

Figure 1. Roronoa Zoro illustrated by Oda Eiichirō

Zoro is a muscular young man of average size. He always carries around three swords held by a green *haramaki* over his right hip, allowing him to draw them easily with his left hand. Zoro has three identical gold earrings on his left earlobe, and keeps a black bandanna tied around his left arm. Zoro ties this bandanna around his head when fighting an opponent that he considers strong. His body is covered with scars from his many battles. Most notable is the scar he obtained during the battle at Baratie, a restaurant located in the ship, with the world's greatest swordsman, Juracule Mihawk. This duel he lost. As a result, Zoro was left with a massive scar stretching from his left shoulder to his right hip. In the Little Garden, a forest inhabited by two giants, he tried to free himself from a wax prison by cutting off his feet. Although he did not entirely succeed, he gave himself scars around each of his ankles. These scars are marked by black stitches.

Zoro is a swordsman, able to use one, two, or three swords. He is most comfortable with his *santōryū*, his ability to use a single sword or two swords. He also can use sword style fighting without a sword if necessary. The sword is the soul of the samurai and a symbol of their being. Zoro's swords are his symbols, and are well known in the *One Piece* world. He carries Wadō ichimonji (a sword that formerly belonged to his childhood rival, Kuina), Sandai Kitetsu, and Yubashiri. The last two he got in Logue Town. When Yubashiri was destroyed on Enies Lobby, Zoro had it replaced with Shusui, a sword formerly belonging to Ryūma, in Thriller Bark.

Zoro usually maintains a stern, serious and distant personality, but is often portrayed losing his temper in a goofy and exaggerated comical style. Zoro can also be extremely intimidating, easily frightening weaker opponents with just his glare. He has a monstrous killing intent evident from the fact that he almost drew his sword on one of the Tenryū bito (Celestial Dragon) noblemen. Zoro rarely shows emotion but he has a kind heart, and is willing to risk death for the sake of a little girl he did not know

shortly after his introduction.

He has a strong sense of leadership and reasoning. He consistently refuses to attack an adversary whose back is turned, the only exception being when his friends are in imminent danger of losing their lives. Zoro himself considers a scar on the back to be a swordsman's greatest shame. Whether he agrees with them or not, he will stand by Luffy's decisions, stepping in only to point out the seriousness of a situation where it has been overlooked by his crewmates. This is notable when they wanted to bring Usopp back into the crew after Usopp challenged Luffy to a duel over the Going Merry and lost.

A running gag throughout the series is that while he is very perceptive during battle, his sense of direction is extremely poor, to the point of him getting lost on a straight path. This is often the result of Zoro not understanding directions. In the Arabasta Arc, he mistakes going north for going up. In the Drum Island Arc, he believes he can keep the ship on course by heading toward a large cloud (which can move and change shape). Zoro is unaware of his lack of direction. Every time he gets lost, he always says, "The others are lost again."

While the crew sails from one island to another, Zoro normally spends his time lifting weights or taking naps. He always practices to maintain and upgrade his skill to realise his dream to be number one swordsman. Zoro likes to drink alcohol (sake), and has an inhumanly-high alcohol tolerance. He also reverts to drastic measures to solve simple problems, solutions that others in the crew would normally consider to be their last possible, worst-case-scenario choices. An example is when Zoro, Nami, and Vivi were stuck to a candle stick. He cut his leg to free himself leaving scars on his ankles. At Ennies Lobby, when Zoro and Usopp were accidentally handcuffed together, Zoro's suggested solution was to cut off one of their hands. He also is always one of the first Straw Hat Pirates members to suggest killing someone or threatening to kill someone. This is because he has the skill and strength to do it, while others do not. His determination is strong and stern; he will not bow to others.

Zoro does not believe in God or deities, but he believes in effort and fate and luck. He understands that there are things beyond his control. Examples are when Zoro bought swords in Logue Town, and when he lead a water train to jump on a high fence in Enies Lobby. He does not hesitate to put his life in danger or battle when he has to deal with the group calling itself God Eneru in Skypiea. Zoro never denies the decisions Luffy makes, even if he does not like them. Zoro was the first to take whatever decision his captain makes, even if it meant losing lives. Zoro was willing to take a hit and be laughed at for Luffy's commands.

Zoro rarely talk about Luffy's attitude. However, Zoro truly understands the desire of each crew member without them having to speak. For example, Zoro notices when Luffy is determined to do something. Zoro is also portrayed as very understanding of Luffy's tendency to play, and sometimes act naively. He is always ready to fight, knowing Luffy would always invite trouble. He also understands the strength and ability that Luffy has compared to others. This trust is reciprocated by Luffy. No matter what happens, Luffy understands Zoro's dream and his determination to achieve it. Luffy keeps Zoro's promise never to lose again until they can achieve their dream. That is why Luffy is never worried that Zoro might lose in any battle.

Zoro shows his ability to think rationally and decisively when difficult times come. When in Skypiea and Enies Lobby, Zoro showed his ability to lead the rest of the crew in the face of adversity, while Luffy

had to fight with other enemies. When Zoro takes decisions related to other crew members, everyone listens. For example, there is Zoro's speech about Nico Robin who gone missing in Water Seven. His loyalty to his captain is unwavering. He is willing to throw away his life to protect Luffy, or replace Luffy to face pain. Zoro never wants gratitude for what he does, and he always maintains his integrity in front of others. His sense of danger is acute, something that helps him to protect others.



Source: *One Piece* volume 50, Oda Eiichirō

Figure 2. Zoro is ready to die to replace his captain yet still insists “Nothing happened” in chapter 485.

With his ability to defend himself, Zoro is always trusted not only by other crew members, but also by the captain, Luffy. Zoro never uses his ability to suppress others, especially those he considers weak. He dislikes those who use their power in that way. If he sees someone in danger, he will use his ability to protect them. His personal thoughts never interfere with his principle of justice or his loyalty to his captain. Roronoa Zoro exhibits several characteristics of the ethic of bushidō as described by Nitobe.

1. Rectitude or justice, the highest value in bushidō, is the reason, the basis for action. Roronoa Zoro sees justice as based on the value of protection. He will protect anyone weaker than him, even though he may have to rebel against authority and suffer (#1), someone he cared (#5, #11, #20, #31, #37, #50, #51) or someone he did not like or trust (#32, #50). For example, when Nico Robin first join the Straw Hat Pirates, Zoro did not trust her. When she was attacked by Enel in Skypea Island, however,

he protected and defended her even though it may have cost him his life.

2. Courage is valid if applied to upholding justice. The courage to be strong in doing the right thing is valued. It shows when Zoro has to fight with anyone to protect others and follow his captain's command. This is why he never hesitates to kill his enemies during a fight. He has the courage to pursue his dream even though he may have to kill. This is evident, again, when he challenges Mihawk to keep his promise to his friends. He never retreats from his enemy, no matter what his enemy's skills. He is never scared to take chances, however slim they may be, like when he had to fight Daz Bones, whose whole body can change into a sword. He is not scared to get beaten by someone he thinks unworthy of fighting (#1, #24).
3. Benevolence is feelings of love, compassion, sympathy, and generosity. Human beings have the power to order and kill other people, and based on benevolence will not easily use their power to kill, but protect others. Zoro is not a person for soft words or sweet talk. He shows benevolence in action to help others. He is willing to suffer to protect a little girl (#1). He helped a young man he did not know just because he was injured (#50). He will protect others with his ability and care (#29).
4. Politeness and good manners are based on generosity, expressed as a tribute to the feelings of others, not because of fear of others. Zoro respects others because of their own actions and power. He respect his "stupid" captain and is ready to follow him even to death. He will not show good manners to someone who does not respect others or lacks care. He respects other members and helps them to realise their dreams (#17, #22, #45, #50).
5. Veracity and sincerity, rather than satisfying needs for economic reasons, are required as a form of self-discipline. Talking about money is something considered demeaning. That is why Zoro never has money or cares about it. His sincerity shows in helping others without words (#17). He is willing to sacrifice himself without anyone else knowing about it, or showing him gratitude (#1, #50, #59).
6. Honour does not only apply in relation to martial arts, but also to everyday behavior. Honour is exhibited in fulfilling obligations, and enduring all challenges to protect one's honour. Zoro's honour lies in his ability to win a fight, and never be defeated. He puts all his effort in fighting on the path chosen by his captain and his own values (#1, #2, #4, #9, #12, #17, #21, #23, #32, #33, #38, #41, #48, #50, #51, #52, #59). He will do everything to support others, especially his captain.
7. The duty of loyalty, in a community with a subsistence economy, is often overlooked. Loyalty earns a samurai respect. Zoro is always loyal to Luffy. He always reminds Luffy about his position and that of others who trust him. He reminds everyone else that the choices are already made and there are consequences to actions (#45). His loyalty to his captain never changes. He believes in his captain's decision and choices (#2, #4, #9, #11, #12, #21, #23, #32, #33, #38, #41, #50, #52). He will do anything to protect his captain and members of the crew even against his better judgement, as when he stabs one of the Shichibukai from behind to protect his captain (#50). He willing bows to others, in this case Mihawk to become his master, in order to support Luffys dream (chapter 597).
8. Self-control, by using moral standards as a benchmark, surpasses the logic of thought and control in his attitude toward others and his environment. The difference between right and wrong is clear and unequivocal, with no gray realm between them. Only self-control prevents a fall into the wrong deeds. Zoro shows this by always standing up for his captain, his friends, and his promises. Most of his spare

time he uses for training, even though he is injured. Self control is important to Zoro. Without correct practices and self control, he can not master the technique of cutting steel. He can cut everything in this world, and control his sword not to cut that which should not be cut (#21). With his self control and practice, Zoro can use his sword with no sword, one sword, two swords. Zoro realises the instinct of a killer, like a wild animal that can not be controlled by others. Zoro realises his own capability and tries to increase it by practice. That is why he allows himself to bow to other men in order to learn more (chapter 597).

Juracule Mihawk

Juracule Mihawk has the nickname “Hawk-Eye” Mihawk. He is one of the Shichibukai, that is Seven Pirates recruited by the World Government to maintain peace; he is also the strongest swordsman in the world. That is why Zoro must defeat him to gain his dream and fulfil his promise. In battle, Mihawk uses a knife that he carries as a pendant around his neck or a sword with a black, single-edged curved blade known as the world’s strongest sword, at his back (#6, chapter 51). He only uses his sword to fight worthy opponents, like Zoro, Shanks, and Shirohige. He is also able to slice objects at a distance like Zoro, in what is called the world’s strongest slash.

Mihawk wears a wide-brimmed black hat, decorated with a large plume, and a long, open black coat with no shirt underneath, with red, flower-patterned sleeves and collar. He wears black trousers held up by a decorated belt and tucked inside overly large boots.



Figure 3. Juracule Mihawk illustrated by Oda Eiichirō

Mihawk is recognized as above all the world’s swordsmen, but he remains grounded. While he has obviously become respected for his superior abilities as a swordsman, he is able to recognize talent. He has a desire to see Roronoa Zoro surpass him, having witnessed Zoro’s incredible will and determination

after their battle in front of Baratie. When he speaks to Zoro, he states he will wait for him, no matter how long it takes, and notes that he will continue to be the world's greatest swordsman, showing great confidence in his own skills and abilities.

There are not many Mihawk scenes in this manga. He appears for the first time at #6 and fights with Zoro. He shows respect to Zoro who has chosen his path with courage and honour, although he is weaker than him. He will not fight someone who does not honour him, and so refuses to fight Shanks who has already lost his left arm (#22). To fight someone who is no longer at his prime is an injustice and not a matter for honour. He is never a member of any groups. He is bound to the Shichibukai unclearly; he never exhibits any tendency to harm others.

Conclusion

Attitudes and behavioral characters of Roronoa Zoro and Juracule Mihawk in the manga *One Piece* exemplify the attitude and behavior of the ethical code of bushidō, although not precisely as described by Nitobe. This means there is a change in form or context of bushidō code of ethics. Roronoa Zoro and Juracule Mihawk are swordsmen feared by others in the pirate community. Their swords are their mark of prowess and honour. For Zoro and Juracule their swords are symbols of their very existence. Both keep their word, have self control, and honour. Their loyalty is unwavering, although they have to face higher powers. Death is something they do not consider frightening. For both of them, cowardice and death without honour are more shameful than life.

Given their attitudes and behaviour based on justice, bravery, benevolence, loyalty, honour, and self-control, it can be concluded that Roronoa Zoro and Juracule Mihawk are drawing on the ethical code of bushidō.

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