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Words of the Japanese Shadow

- A study of Jungian archetypes and Japanese role language

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Abstract

This essay builds upon the theories of role language advocated by Satoshi Kinsui, as well as the archetype theories of Christopher Vogler, Joseph Campbell and Carl Gustav Jung. Kinsui argues that role language styles in Japanese are connected to the characters archetypes described by Vogler, and proceeds to connect three language styles to archetypes. This essay seeks to find common role language tendencies in Shadow characters, the villains of stories. Ten Japanese works of fiction, mostly animated television series, are used as sources for an investigation into the matter. The conclusion drawn is that Shadow characters often speak standard Japanese with a few special characteristics. It is further argued that this is because, as Vogler writes, Shadow characters need to be similar to the Hero, who also often speaks standard Japanese.

Keywords: Role language, archetypes, Shadow, Hero, Kinsui, Vogler

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1. Introduction

In 2003, Satoshi Kinsui broke the ground for a new and very interesting area of Japanese studies, namely the phenomenon termed by himself 'role language'. Role language are stereotypical language patterns associated with certain character types, and appear mainly in the realms of fiction. To the native Japanese speaker (and proficient second language speakers), elements of the Japanese language – eg. vocabulary, grammar, intonation, expressions – are associated at a near-unconscious level with elements of characters – eg. age, gender, occupation, social class, personality etc. However, Kinsui also stresses another element critical to the formation and usage of role language, namely the archetypal roles given to characters of every story, termed simply 'roles' by Kinsui but called 'archetypes' by Christopher Vogler.

In *The Writer's Journey: Mythic storytelling for writers*, Vogler explains in detail the characteristics of the most important archetypes, eight in number. Along with a number of story development phases, these character archetypes make up what Vogler terms 'The Hero's Journey', an archetypal story pattern visible in all stories. Kinsui determines that three role languages styles in Japanese are associated with specific archetypes.

Vogler's book is actually at large based on mythologist Joseph Campbell's book, *The Hero With a Thousand Faces*, in which Campbell puts forth his theory that the myths and stories of all human cultures actually tell the same fundamental story – a universal story about how to live. Campbell is in turn inspired by the great psychologists of the first half of the 20th century – Sigmund Freud and Carl Gustav Jung. Fuelled by their conviction that the human psyche follows a set of rules and patterns independent of the individual, these pioneers of psychology formed an expansive technique of dream reading, to become central in psychoanalysis. Jung went one step further, and theorized that all humans share a world of ancient images and concepts, called archetypes, in a separate part of our subconscious – the collective unconscious.

Thus the line of thought goes, from Freud's dream symbols to Vogler's archetypes. Considering Japanese role language's connection to these archetypes, could another aspect overlooked by psychology and mythology be 'archetype language'? If so, discovering the language styles common to the archetypes might present a valuable resource to all fields involved.

1.1. Purpose

As mentioned, Kinsui determines that three of Vogler's eight Hero's Journey archetypes are associated with separate sets of stereotypical Japanese language usage. This essay's purpose is to

investigate further into Japanese role language's possible connections to the remaining five archetypes, specifically the Shadow archetype.

The purpose will be achieved through study of Jung's, Campbell's, Vogler's and Kinsui's literature, followed by an investigation of Shadow characters' language usage. The investigation will analyse the role language of ten Shadow characters from separate Japanese fictional works, mostly animated series. If similarities in the characters' language usage can be found, a connection between that language usage and the Shadow archetype might be defined.

1.2. Structure

First and foremost, following the introduction to the topic in chapter 1, Kinsui's basic theory of role language is presented in chapter 2. The basic theory is then followed by presentations of the language styles which Kinsui finds have connection to the archetype, in 2.2. Chapter 3 follows after that, in which theories about the archetypes, specifically Jung's original theories and Vogler's model, are presented.

Following presentations of previous theory in chapter 2 and 3, the investigation into the role language of the Shadow archetype commences in chapter 4. Conclusions based on the investigation, as well as discussion regarding possible further investigations and other role language related research topics, are found in chapter 5. A list of all references used is found in chapter 6.

1.3. Regarding Romanization and typography

The Hepburn system of romanization will be used, with a few modifications. Long vowels are written using their kana spelling instead of using macrons. Where katakana is concerned, the vowel will be written with two letters. The kana clusters with small *ya*, *yu*, and *yo* attached are always written with the small kana spellings attached as they are to the consonant stem of their attached kana, like *kya*, *kyu* and *kyo*, with the exception of *sha*, *shu*, *sho*, *ja*, *ju* and *jo*.

Italics in running text indicates transcribed Japanese. Double quotes indicate direct quotes, whereas single quotes indicate technical terms being introduced for the first time. Further, all translations of Japanese terms and example sentences are made by the author if not otherwise specified.

2. Previous role language research

2.1. Kinsui's basic theory of role language

Kinsui defines role language in Kinsui (2003:205) thus:

“When a certain language usage (vocabulary, grammar, expressions, intonation, etc.) can make the listener or reader upon hearing it call to mind a certain character image (age, gender, occupation, social class, time period, appearance, personality, etc.), and likewise when a certain character image can make the observer when presented with it call to mind a certain language usage that the character is likely to use, we call that language usage role language.”

To further grasp the meanings of this definition, retracing parts of Kinsui's research becomes necessary.

As Kinsui mentions, there are a number of linguistic parameters that closely relate to certain character images. To grasp the most basic manifestations of role language, let us have a look at some variations of a very basic example sentence that Kinsui uses to illustrate his point in Kinsui (2003:v). Consider (1) to (8). The to role language relevant expressions are italicized.

(1) Sou *yo*, *atashi ga shitte iru wa*

(2) Sou *da*, *washi ga shitte oru*

(3) *Soya*, *wate ga shittoru dee*

(4) Sou *ja*, *sessha ga zanjite oru*

(5) Sou *desu wa yo*, *watakushi ga zanjite orimasu wa*

(6) Sou *aru yo*, *watashi ga shitteru aru yo*

(7) Sou da yo, *boku ga* shitte iru *no sa*

(8) *Nda, ora* shitteru *da*

(1) to (8) all translate as 'Yes, I know.', but at the same time call to mind very different character images within the mind of the Japanese-proficient reader. The italicized words are all either variations of the Japanese copula *da*, first-person pronouns, sentence-final particles, special vocabulary or inflections. In other words, each example sentence has different language usage, and each has various character images related to them. For comparison, a gender-neutral standard language version is supplied:

(9) Sou desu, *watashi ga* shitte imasu.

In (9), the polite and neutral copula *desu*, neutral first-person pronoun *watashi*, and polite form of auxiliary verb *te iru* was used. Through so doing, it can be safely said that the language usage in (9) is not role language, as it does not make the reader call to mind any specific character image. Kinsui would say that the *role language level* in (9) is close to zero (Kinsui 2003:68). The reason it would not be zero is that the usage of polite forms still suggests a level of social context. According to Kinsui, the only Japanese language style that does not relate to any character image at all is written language. The above example sentences do not readily convert to written language, however, as they suggest a spoken context.

Now, let us have a closer look at which elements correspond to which character type. The below chart is a breakdown of the character types here presented, followed by their relevant role language expressions. The numbers of the styles correspond to the example sentences given thus far.

Style	Copula	First-person pronoun	Sentence-final particles	Auxiliary verb <i>te iru</i> form	Additional characteristics
1. Female	-	atashi	wa	te iru	copula deleted
2. Old man / professor	da	washi	-	te oru	-
3. Kansai	ya	wate	de	toru	<i>sou ya</i> shortened to <i>soya</i>
4. Samurai	ja	sessha	-	te oru	<i>zonjiru</i> , humble language form of <i>shiru</i>
5. Princess / young lady	desu	watakushi	wa yo	te orimasu	<i>wa</i> following polite forms, <i>zonjiru</i>
6. Chinese	aru yo	watashi	-	teru	character copula <i>aru</i> ¹
7. Male	da	boku	yo, no sa	te iru	-
8. Country	da	ora	-	teru	<i>nda</i> instead of <i>sou da</i> , <i>da</i> following a verb
9. Polite standard language	desu	watashi	-	te imasu	-

Table 1. Summary of the expressions relevant to role language in (1) - (9).

Each of the single expressions in the table are related to various language styles, and thus contain a level of role language within them. Even the standard copula *da* contains flavour, since as mentioned its appearance in direct style suggests a level of social deixis.

Even though these stereotypical language styles are recognized and well-known by all native speakers of Japanese, the language usage they pertain to is, in fact, not commonly used in reality, if at all. Rather, such stereotypical language usage is exclusively used in the virtual realities of fiction. Because of this, Kinsui regards role language as “virtual Japanese” (Ibid vi). Even so, Kinsui states later that role language is important in real life as well, when a speaker of Japanese wants to appear in a certain way (masculine, feminine, joking etc.), that is, role language can become part of one's persona. (Ibid 128).

¹ For a further excursion into character copula and the related character particles, I recommend reading the chapter written by Toshiyuki Sadanobu in Kinsui (ed.) (2007).

The origins of the specific speech patterns mentioned above can be traced to various historical expressions, dialects and styles. On the other hand, role language itself came into existence, according to Kinsui, because of authors', actors', and other artists' exaggeration of speech tendencies within their popular works, beginning during the Meiji period. The same exaggerated patterns were then repeated by popular artists to this day (Ibid 27).

The role language that is created through this process is further inherited by descendant generations, as children are taught the role language through their early contact with the Japanese popular culture, where it exists in rich variation and frequency. Such assimilation of knowledge is likened to the formation of a “cultural stereotype” by Kinsui (Ibid 45).

The concept of cultural stereotypes is actually a psychological concept advocated by Patricia Devine in an attempt to explain why certain stereotypes, assumptions and ideas are very difficult to change once they have been taught; even if they conflict with an individual's personal beliefs (Devine 1989:5). This explains why, even though a grown-up native Japanese speaker has realized that role language is almost non-existent in real life, the connections between character images and those language styles do not weaken.

As a last interesting fact to be mentioned, Kinsui writes that role language is most rich in works intended for children, and becomes less and less used the more “adult” and “high-class” the work is (Ibid 11).

2.2. Kinsui's archetypal connections

Kinsui argues that the various language styles are not only almost always employed by a certain character type, they are also employed by a certain character role in the story - namely, by a certain archetype. Kinsui, while referring to Vogler, proceeds to connect three language styles to three separate character archetypes. Below, the three language styles are presented separately, each presentation followed by the reasoning Kinsui does in his connecting them to archetypes. Refer to chapter 3.3. for information on the archetypes.

2.2.1. Professor language – Words of the Mentor, Shadow, Trickster

Kinsui begins his excursion into the roots and shape of role language by analyzing what he calls *roujingo* (old person language) or *hakasego* (professor language). By drawing upon numerous

examples from manga (Japanese comics), he first confirms what all native Japanese speakers already know: that old men and professors (often being old men) in fiction speak in a certain way. This language style is then summarized in a table, in comparison to standard language. A slightly modified table including first-person pronoun usage is shown below (Kinsui 2003:5).

	Copula / speculative	Negation	Existence (human)	Progressive	First-person pronoun
Standard language	da / darou	-nai	iru	-te iru	watashi, watakushi
Professor language	ja / jaro, jarou	-nu, -n	oru	-te oru, -toru	washi, wagahai

Table 2: Comparison of standard language and professor language.

The professor language characteristics shown here are the same as we have already seen in (2) and Table 1. After tracing the roots of professor language and its historic usage in fiction, Kinsui proceeds to determine that the important elements that speakers of this language style possess are not simply the facts that they are old or bald – they also fulfill one of three constant roles (Ibid 46). These roles further correspond to archetypes of Vogler's Hero's Journey model, and Kinsui himself acknowledges this (Ibid 49).

The first role of professor language speakers that Kinsui mentions, and probably the most common one if Kinsui's example sentences were to serve as indication, is that of "advisers granting and teaching wisdom and lessons to the main character" (Ibid). This description fits perfectly into that of the Mentor archetype as described by Vogler, and so do the very character types which have given name to Kinsui's language styles – old persons and professors. Vogler even mentions that wise old men and women, as well as inventors, a kind of professor, are common Mentors (Vogler 2007:46).

Second, Kinsui gives the role of "avatars of evil wielding dark knowledge and strange powers which deceive and torment the protagonist" (Ibid). What Kinsui is talking about here is the Shadow archetype. Kinsui himself mentions that mad scientists are common villains who speak professor language (Ibid).

Last but not least, Kinsui defines a third role of professor language speakers as "characters who because of their old age repeatedly misunderstand things and make mistakes, thus confusing and at times calming down the protagonist and other characters in the story, serving a relationship

coordinating role” (Ibid). This third role corresponds to Vogler's Trickster archetype, and seems to be most dependant on old persons' stereotypical senility in its connection to the role language style of professor language.

The following are three of Kinsui's example sentences, illustrating the usage of professor language by each of the three roles (Kinsui 2003:13-50).

(10) (...) *sore ga tame, kimi ni fureru koto wa dekin no ja*

(...) because of that, he cannot touch you

(11) *Kou shite, wagahai wa namaiki na chikyuu no yatsura wo mechakucha ni kamawashite yaru no sa. Subarashii kangae jaro ga?*

By doing this, I will stir up the conceited people of Earth well and good. Is it not a brilliant idea?

(12) *Attamaru zo, umai jaro. (...) Chikaku ja yo, sugu chikaku ni oru*

It'll warm you up, and tastes good, doesn't it? (...) it's close, he is very close

(10) is from the Japanese translation of *Harry Potter and the Philosopher's Stone*, by J.K. Rowling, spoken by the character of Albus Dumbledore. As headmaster of a school of wizardry constantly providing advice and knowledge to the main character Harry Potter, Dumbledore fulfils the traditional role of the wise old man type Mentor. (11) on the other hand is the utterance of Professor Poppo, a mad scientist type villain from the Japanese comic *Kaseihakase* by Tezuka Ozamu. Lastly, (12) is taken from the Japanese translation of *Star Wars Episode V: The Empire Strikes Back*, and is uttered by Yoda, whom though he turns out to be primarily a Mentor character, starts out as a Trickster.

2.2.2. Standard language – Words of the Hero

Vogler tells us that the Hero needs to have likeable qualities and greater similarities with actual humans than other characters in a story, so as to facilitate self-identification by the audience (Vogler 2007:30). One of these similarities can be language style. Thus the most common role language of

the Hero contributes to making self-identification easier, according to Kinsui, by being the same language style as is most commonly spoken in Japanese – *hyoujungo*, or standard language (Kinsui 2003:70).

Kinsui divides standard language into a number of sub-styles, the most important distinction being that of written language in comparison to spoken language. As has already been mentioned, Kinsui argues that written language is devoid of character image association. It is thus spoken language that is the role language of the Hero.

An interesting fact to point out is that Kinsui includes male language and female language as sub-styles of direct style spoken language (Ibid 65). This is important for two reasons. First, it is often debated in the field of Japanese linguistics whether standard Japanese currently possesses any gender differences at all. Kinsui argues that it does, and that it is a part of each individual's persona, that depending on how one wish to present oneself one chooses different language styles (Ibid 128). Second, this inclusion of male and female language as varieties of standard language is important because it makes the scope of “Hero language” wide, making it unnecessary to view Hero characters as speaking a different role language style because of male/female style tendencies.

It should further be mentioned that the language of the Hero need not be adhering to standard Japanese to one hundred percent. Kinsui refers to Vogler's definition of the Hero archetype's requirement of needing to have likeable qualities, meaning that lack of standard language can be compensated with likeable qualities that the audience can identify with instead of linguistic ones (Ibid 70).

In chapter 2.1., example sentences of male and female spoken language were given, and then compared to formal spoken language. The grammatical properties of the three styles are summarized and compared in the table on the next page.

Further, it should be mentioned that Kinsui suggests that the psychological function of the Hero archetype was, consciously or unconsciously, used as a method to spread and propagate what the Meiji government had decided should be the unified language of Japan. When the Heroes of popular culture spoke in a certain way, and the audiences all over the country identified themselves with them, the audience's language in turn slowly became more like that of the Heroes they identified with (Ibid 80).

	First-person pronoun	Sentence-final particles	Additional properties
Formal spoken language	watashi watakushi	usually none ²	gender neutral
Male direct spoken language	boku ore	yo ne zo ze sa	more slang more direct rougher
Female direct spoken language ³	atashi	wa wa yo wa ne	copula often deleted less direct softer

Table 3: Comparison of spoken language sub-styles.

2.2.3. Kansai dialect – Words of the Trickster

The last role language style with which Kinsui draws connections to the archetypes is that of Kansai dialect when used as a role language, which he shows us is almost always spoken by characters belonging to the Trickster archetype. (3) in chapter 2.1 was an example of a Kansai dialect utterance, but Kinsui uses many more to illustrate how Trickster characters have commonly been speakers of Kansai dialect since the beginning of the Edo period (Kinsui 2003:82-101).

The wide array of grammatical characteristics, vocabulary and pitch differences which make up the Kansai dialect cannot be summarized as easily as the previous role language styles. However, if one were to compare Kansai dialect to standard language in the same manner as professor language was, the table would look like this:

	Copula	Negation	Existence (human)	Progressive
Standard language	da	-nai	iru	-te iru
Kansai dialect	ya	-hen, -n	oru	-te oru, -ttoru

Table 4: Some of Kansai dialect's grammatical properties in comparison to standard language.

-
- 2 According to Kinsui, formal spoken speech does not normally employ sentence-final particles, as they convey feeling and thus cause the utterance to become less formal. However, an important exception to this rule is news announcers, Kinsui says, as they use formal spoken language in their reports, but add the sentence-final particles *ne* and *yo* when addressing their colleagues in the studio (Kinsui 2003:66).
- 3 Note that this language style is not the same as princess language, although the two share many similarities.

As can be seen, Kansai dialect has much in common with professor language. This is because professor language has its roots in the Kansai dialect (Ibid 6). Below is one of Kinsui's examples illustrating how Trickster characters often speak the Kansai dialect (Ibid 82). Consider:

(13) Seigi wa chanto mamotteru ga na. Sono aima ni chotto arubaito shitoru dake ya

Sure, but I am properly protecting justice. I'm just doing some part-time work in between.

The speaker above is a character called Paayan, appearing in the comic *Paaman 1*. Although he is an ally to the main character, fighting villains with his super-powers, he is also very greedy and as can be seen here does not hesitate in using his powers for personal gain. Thus his motives are always unclear, one of the marks of a Trickster character.

Kinsui pursues mostly the roots of the Kansai dialect's association with Trickster characters, and does therefore not have many examples of contemporary fictional works employing the speech style in this manner. However, another example of a true Trickster character speaking very rich Kansai dialect will be given in chapter 4.

Regarding said roots of association, Kinsui concludes that it is actually much rooted in the Kansai stereotypes that were formed during the Edo period of Japanese history (1603-1868 A.D.) (Kinsui 2003:91). One of the reasons for this was, Kinsui gives us, that most Kansai people who came to Edo during this period were merchants seeking profit, and thus were viewed as greedy and later as wallowing in their wealth when they were successful, by the natives of Edo, which was the idealistic (Heroic) centre of Japan.

3. Archetype theories

3.1. Jung's concept of the archetype

Carl Gustav Jung observed that many of his patients would, while suffering from neurosis of various sorts, show signs of behaviour that should not have been possible for the individual patient.

For example, a common tendency among the patients was to turn the psychiatrist, in this case Jung himself, into a kind of 'God-figure'. Especially significant was this when Jung treated a female patient whom had been raised Christian, only to convert to agnosticism, and who had recently lost her father. While treating this patient, Jung noted that she came not only to see Jung as her saviour, but also as a kind of “substitute for the father image” (Jung 1936:16). Further, she perceived this saviour and father (Jung) during her dreams, as a mighty figure who was simultaneously the wind itself and the cradle in which she could be safe from it.

Jung argued that this projection of the God-image onto him was not derived from the patient's Christian idea of God, but from a more archaic, subconscious image of God. The patient had been raised as a Christian, only to convert to agnosticism, and the image of God that she had subconsciously projected onto Jung was not an image of God one can find in any of above mentioned philosophies.

Jung's conclusion was that “the attribute of divinity surpasses the Christian framework, the very belief that we have been raised with” (Jung 1916:79). Further, he concludes that this attribute, or image, seems to be inherent within all humans' subconscious, even if the individual has not been subject to parameters that would imprint such an image into her mind during her childhood. The ultimate conclusion that Jung drew from this was that there is a part of the subconscious that is separate from an individual's personal experiences and reminiscences, shared by all members of the human race. Jung termed this part of the subconscious “the collective unconscious” (Jung 1916:81).

This collective unconscious would consist of, instead of personal experiences and reminiscences, ancient concepts and images that have been inherited from generation to generation since the dawn of humanity. These images represent the most ancient experiences and concepts of humanity's thoughts, concepts that have been repeated time and again throughout the history of our race. Jung called these images “archetypes” (Jung 1916:81).

The archetypes can represent ideas of how the world works, as observed by Jung to be the case with the theory of the preservation of energy, indeed, even the concept of energy itself (Jung's example of this at (Jung 1916:83) was to become the base for his theory of synchronicity). The

archetypes can also represent important roles that must appear in the course of each individual's life - these are the archetypes relevant to role language and will be discussed in chapter 3.3.

Archetypes can further represent fundamental parts of an individual's psyche, and it is those archetypes' formation of the human psyche that Jung's school of psychology, analytical psychology, is based upon.

3.2. Jung's view of art

While Jung's original theories themselves served to inspire many psychologists to come, it is most likely his theories surrounding the relationship between the archetype and the artistic process and result which has most inspired mythologists, including Joseph Campbell whose Hero's Journey definition in turn fuelled Christopher Vogler's construction of his own Hero's Journey model, which will serve as the basis of this essay's later investigation.

Jung argued that since artistic creativity is, in essence, a psychological act, the resulting painting, book or screenplay is an unconscious animation of the archetypes (Jung 2003:33), insofar that it embodies symbolic meaning (Ibid 31). The criteria of symbolic meaning seems to imply that not all works of art are related to the archetypes. Indeed, Jung argues that art which is fully "intentional" is a result of the artist's personal conscious and unconscious, not the collective unconscious (Ibid 28). However, perfect intentional subjectivity should be impossible, if seemingly successful it is more likely that it is a result of the artist being under the illusion of intention (Ibid 26).

The phrasing "animation of the archetypes" requires some further attention. That the archetypes require "animating" sheds further light upon just what the collective unconscious supposedly is: a set of possibilities inherited within the structure of the human brain (Ibid 31). To quote Jung on this: "In a sense, the collective unconscious does not exist at all, for it is nothing but a possibility, a disposition inherited... in the structure of the brain." Finished works of art would then be the result of "animation" of these dormant aspects of our psyche.

To what extent, then, does the definition of "works of art" encompass human creativity? Jung spoke mostly of literature, but Campbell's Hero's Journey pattern is a pattern of not only literature and mythology, but of *stories*. In her introduction to *The Hero With a Thousand Faces*, 2004 edition, Clarissa Pinkola Estés writes that it is *stories* that are most important to the human psyche, and that it matters little in which form they arrive (Campbell 1949[2004]:xxxii). Thus it is easy to include mythology, novels, comics, films, video games and paintings in this definition,

concluding that animated archetypes can be found within any of these results of human creativity.

3.3. The Writer's Journey model

Vogler's book, *The Writer's Journey: Mythic Structure for Writers* is actually meant to help writers and literature analysts understand their craft better, drawing upon the power of mythology and archetypes. However it can be read by practitioners of any discipline and applied from many different points of view. In this essay we will use it as a simplified, more concrete version of Campbell's *The Hero With a Thousand Faces*, to impose structure on the role archetypes whose language we will analyse.

The basic idea of the Hero's Journey concept is that "all stories consist of a few common structural elements found universally in myths, fairy tales, dreams and movies" (Vogler 2007:xxxvii). The set of structural elements can be divided into two categories: character archetypes and story stages. This essay will almost exclusively deal with the first category, the character archetypes.

Character archetypes can be seen as many different things. Primarily they are functions carried out by the characters within a story, so important to the story that it is impossible to tell a good story without them. However, each archetype is also related to a certain human quality and personality, and together they make up the whole that is the individual human's journey through life (Vogler 2007:26). Vogler explains that he himself at first saw them as fixed roles that each character would play separately, but that it is actually better to view them as functions that any character in a story can fulfil at different points - masks that may change wearer throughout the course of a story.

Vogler identifies eight archetypes that are completely irreplaceable in any given story: Hero, Mentor, Herald, Threshold Guardian, Shapeshifter, Shadow, Ally, Trickster (Ibid). Aside from these there are many specialized archetypes carrying out specialized functions. However they are all variants or refinements of these eight archetypes (Ibid).

3.3.1 The Hero

The Hero of a story is there for the audience to identify with. It is through the Hero's eyes that the audience enters the world of the story and relates to it. In order to identify with the Hero, she needs to have likeable qualities - at the very least, qualities that humans can understand and relate to

(Vogler 2007:30).

Another important function of the Hero is growth, this growth is often expressed in the learning that the Hero does with his Mentor, or with his lover, or even with the villain of the story, the Shadow (Ibid 31). The Hero is further usually the most active person of the story, and lack of action on the Hero's side can be as much a challenge as a confrontation with the villain. (Ibid)

Self-identification, growth and action aside, Vogler means that self-sacrifice is the "true mark of the Hero". (Ibid)

Another interesting note is that Vogler mentions that there are many types of specialized Hero archetypes, naming one "the Trickster Hero", effectively a combination of two of the character archetypes, as an example (Ibid 34).

3.3.2. The Mentor

Mentors are usually positive figures that guide and train the Hero and give her gifts. The Hero's key function being learning, it is the Mentor's key function to teach (Ibid 40). Common character types include wise old men and women or inventors, however the Mentor archetype is far from limited to being expressed in these character types. (Ibid 46)

Vogler himself identifies a few sub-archetypes to the Mentor, among them the Dark Mentor and the Fallen Mentor. Dark Mentors are decoys that lure the Hero into danger or serve as anti-Mentors to anti-Heroes on their path to destruction (Ibid 44). Fallen Mentors are Mentors who are still on their own Hero's Journey, and it is very doubtful whether they can help the Hero. They will often need to go through the steps of the Hero's Journey themselves before they can fully help the Hero (Ibid 45).

3.3.3. The Threshold Guardian

Threshold Guardians test the Hero to see if she is worthy, or if her resolve is great enough to confront the main villain. While seldom being the main villain of a story, Threshold Guardians are often in a symbiotic relationship with the villain (Ibid 49). The ideal way for the Hero of to overcome them is to incorporate them into herself, by learning from them or by making them Allies (Ibid 51).

Vogler gives a long list of examples of Threshold Guardians: "border guards, sentinels, night watchmen, lookouts, bodyguards, bandidos, editors, doormen, bouncers, entrance examiners, or anyone whose function is to temporarily block the way of the Hero and test her powers" (Ibid 52).

3.3.4. The Herald

The Herald's purpose in a story is to set things in motion, to motivate the Hero and to shed light on the fact that the state of the world is, contrary to what the Hero has thought so far, not acceptable. Heralds tell the Hero that change is desired, indeed a must. (Ibid 56)

Heralds may be persons, but can just as well be forces. Examples of Heraldic forces are earthquakes, crashing of a stock market, finding or arrival of a treasure map, etc. (Ibid 57). The fact that Heralds need not be characters at all implies that it might be difficult to find a role language style connected to it.

3.3.5. The Shapeshifter

Their nature being unstable the Shapeshifters' appear ever-changing and thus difficult to trust in the eyes of the Hero. Their dramatic function is to bring suspense and doubt into the story. (Ibid 61)

Shapeshifting can be expressed not only by appearance and behaviour, but, according to Vogler himself, also by speech (Ibid 62). A sudden change in speech style can notify the audience that a character is a Shapeshifter (possibly simultaneously as he embodies other archetypes). This notion seems very relevant to role language.

3.3.6. The Shadow

The Shadow represents the energy of the dark side of something. It usually represents something we do not like about ourselves, something suppressed, but can also represent positive qualities that we have rejected for some reason. The negative aspects of the Shadow archetype are embodied in the villains of stories (Ibid 65).

While the mask of the Shadow can be worn by many different characters during a story, Vogler means that the Shadow is perhaps the archetype that most often is expressed in a single

character after the Hero (Ibid 66).

Vogler further briefly mentions that Shadows are Heroes in their own myth, and in relation to this gives an example of a Shadow sub-archetype, the Right Man, someone who will stop at nothing to achieve his own ambitions, and believes them to be just (Ibid 68). This is similar to the Shadow sub-archetype that will be defined in chapter 4 of this essay.

Another important fact that Vogler mentions regarding the Shadow is that good Shadow characters are similar to the Hero of the story - "humanized". Giving Shadows admirable qualities and "good" ends, destroying the Shadow suddenly becomes much more difficult for the Hero, and the story's depth is raised greatly (Ibid 67).

3.3.7. The Ally

The Allies, most often plural in number, can fulfil a large deal of to the story necessary functions. These include but are not limited to, companions, sparring partners, consciences, or comic relief (Ibid 71.) However most of all they serve to humanize the Hero, and to provide information about the world to the audience, by asking questions that the Hero might not have answered otherwise (Ibid 72).

Allies can be humans, but also animals, familiars, and lately even artificial intelligences. The occurrence of the last as an Ally show us that the scope of the Archetypes expands, does not change, as the vision of the future expands and the daily life of humans changes (Ibid 75).

3.3.8. The Trickster

The Trickster archetype embodies the desire for change and mischief. Their psychological function is to cut egos down to size, while their dramatical function is mostly to serve as comic relief. However like the Shapeshifter, they introduce change and doubt to the plot, while confusing the Hero (Ibid 77).

As mentioned earlier there is also a specialized type of Hero known as the Trickster Hero, common in mythology and often portrayed as a small animal outwitting larger animals.

3.3.9. Examples

Vogler uses many examples in his description of the archetypes and his excursion into their functions. Three examples per archetype are summarized in the table below.

Archetype	Vogler's examples
Hero	Dorothy from <i>The Wizard of Oz</i> , Luke Skywalker from <i>Star Wars Trilogy</i> Axel Foley from <i>Beverly Hills Cop</i>
Mentor	Obi-Wan Kenobi from <i>Star Wars Trilogy</i> Q from the James Bond movies Alfred from the Batman comics and movies
Threshold Guardian	The Sphinx testing Oedipus Demon statues guarding Japanese shrines and temples The waitress from <i>Five Easy Pieces</i>
Herald	Cary Grant in <i>Notorius</i> Coming of a storm or an earthquake in <i>Hurricane</i> or <i>Earthquake</i> respectively Treasure map in <i>Romancing the Stone</i>
Shapeshifter	Proteus from <i>The Odyssey</i> Zeus of Greek mythology Orson Welles in <i>The Stranger</i>
Shadow	Darth Vader from <i>Star Wars Trilogy</i> The Terminator from <i>The Terminator</i> Captain Hook from <i>Peter Pan</i>
Ally	Miss Money Penny and Felix Leiter from the James bond movies Timon and Pumbaa, <i>The Lion King</i> Planchet from <i>The Three Musketeers</i>
Trickster	Loki of Norse mythology Warner Brothers' characters like Bugs Bunny, Daffy Duck, the Roadrunner

Table 5: Examples used by Vogler when describing the archetypes.

4. Investigation – Words of the Shadow

4.1. Purpose and definitions

This investigation's purpose is to find out whether common role language tendencies can be discerned among speakers belonging to the Shadow archetype.

The term 'archetype' refers in this chapter only to the eight character archetypes which Vogler describes in (Vogler 2007), if not otherwise specified. The various archetypes in turn are always written with a capitalized first letter, so as to contrast them from the names' standard meanings.

The term 'role language' is used to refer to the general concept of role language as advocated by Kinsui, whereas the term 'role language style' refers to an isolated language style of Japanese that possesses role language level (see chapter 2 for Kinsui's reasoning behind the concept of role language level).

A sub-archetype to the Shadow will be defined for the sake of the investigation's methodology – 'The Grand Betrayer'. Much similar to the by Vogler mentioned 'Right Man', the Grand Betrayer is a villain who commits a betrayal during the course of the story, or has done so in the past of the story's mythology. The Grand Betrayer's betrayal may be fuelled in part by personal gain, however it is mainly fuelled by the desire to do good, albeit with extreme and twisted measures often running contrary to the Hero's ideas of morality and what must be done. Acting according to the philosophy of 'the ends justify the means', they view themselves as great heroes and indeed they are archetypal Heroes in their own stories. That this definition of a sub-archetype is justified will be clear in the subjects to be studied.

4.2. Methodology

Whereas Kinsui's main interest seems to be the history of the formation of role language, the archetypal connections being made along the way seemingly as a by-product, this investigation shall focus solely on archetypal connections.

In order to determine whether there are common language tendencies among characters belong to the Shadow archetype, we shall take ten Shadow characters from separate Japanese animated series, comics and video games, look at at least three example utterances from each, and

then determine whether similarities can be found or not.

The fictional works to be used have been selected so as to be somewhat similar in the audience they are aimed at, and so as to be fairly new in production year. The previous consideration was made to make sure that the archetypes and their sub-archetypes stay somewhat the same – if one were to mix love comedies with dark fantasy, the characters would most likely be completely different (although, according to Vogler, the eight archetypes would still be present in some form and fulfil the same function). The latter consideration was made so as to avoid temporal discrepancies in the role language.

Kinsui had clear role language styles which origin he studied, and along the way made archetypal connections to. With no clear role language style to begin with, this investigation is based solely on the archetypes. Because of this, it might be necessary to narrow down the scope of the character types even more to be able to discern language similarities. Thus, the first five subjects of the investigation were chosen only according to the first two considerations mentioned above, whereas the last five subjects were chosen according to the previously defined criteria for the Grand Betrayer Shadow sub-archetype.

Each subject will be presented separately, first by explaining in short terms the story of the work, and how the Shadow character we will study fits into that story. This explanation is then followed by the example sentences which will afterwards be used to primarily determine every individual subject's role language style, and later in chapter 4.4., whether similarities was found or not.

Further, the example sentences have been chosen so that they show a number of factors we know are relevant to role language, including: first-person and second-person pronouns, copula, negation, progressive forms, etc.

4.3. Subjects

4.3.1. *D.Gray-man* – The Millenium Earl

D.Gray-man is a story about an order of exorcists who battle the Noah Family and the demons under their control. The demons can only be created by a grieving relative's summoning of a deceased's spirit. Although it is not revealed until later in the series that the Noah Family exists, its head, the Millenium Earl, is present in the series since episode one, at first only portrayed as 'The Maker' of the demons. Thus there is no doubt in the story as to who is the main villain, and in extension, the Shadow of the myth.

The following are example sentences uttered by the Millennium Earl, (14) and (15) taken from episode one of the series, (16) taken from episode six, (17) and (18) from episode seven:

(14) Wagahai no kawaii akuma-chan! Motto motto koroshite, shinka suru no desu!

My cute little demon! Kill more and more, and evolve!

(15) Omae wa mou wagahai no mono desu.

You belong to me now.

(16) Aa... chucho naku dangan no mae ni tobikonde kuru to wa, yuukan desu ne.

Ah... jumping out in front of the bullets without hesitation, you are brave indeed.

(17) Akuma no tamashii ga mieru? Karera wo sukuu? Dekiru mono nara yatte minasai!

You can see the souls of demons? You're going to save them? If you can, then try and do it!

(18) Omaetachi ekusoshisuto ga donna ni agaite mo, sekai wo sukuu koto nado dekimasen!

No matter how much you exorcists struggle, you will not be able to save the world!

We see that the Millennium Earl is using almost standard language, the only visible exception being usage of the first-person pronoun *wagahai*. The polite imperative *-nasai* is a standard language expression, but only usable under certain social context. However the fact that most forms are polite, no matter who the Earl speaking to, is also relevant to his role language style.

Wagahai being mentioned to be a professor language pronoun, the Earl's role language style could perhaps be called 'formal professor language', but seeing as there are no other similarities to professor language, this might not be the best choice. Instead, it shall be called temporarily 'Earl's standard language'.

4.3.2. *Utawarerumono* – Dii

Utawarerumono is about a man wearing a mask which cannot be taken off, who wakes up in a forest with no memory of who he is. The story follows the man, early on named Hakuoro by the other characters as he does not remember his own name, as he ascends into the hierarchy of the local village and ultimately leads them to war against oppressive regimes.

Being a story clearly divided into segments, each with separate villains, one might choose from a number of characters to include in this investigation. However, the overall story, which is revealed late in the final three episodes of the series, presents a single character who has orchestrated all of the struggles which has befallen Hakuoro and his allies. That character is called Dii, and is the true Shadow of the series. The following are his example sentences, all taken from episode 24 of the series:

(19) Yue ni, nanji ga ori, kou shite watashi ga kita no de wa nai ka?

Is it not for that reason that you are here, and that I have come here like this?

(20) Tawake ga... nanji ni uchikomareta kusari, ware ni kiba wo muita toki ni dou naru ka wasureta ka?

You fool... have you forgotten what will happen to the chains driven into you the moment you bare your fangs against me?

(21) Konran ga yo wo ugokashi, sekai wo katachizukuru. Warera wa owaranai tatakai wo tsuzukanakereba naranai no da.

Chaos sets the world into motion and shapes it. We must continue this endless battle.

Contrary to the Millennium Earl, Dii never uses polite forms. Dii's language style is still very similar to standard language, the only exceptions being pronoun usage. *Nanji* is used as second-person pronoun, and *ware* as first-person pronoun. They are both archaic pronouns. An interesting fact is that Dii used *watashi*, the gender-neutral standard language first-person pronoun, in (19), but used *ware* in (20)⁴. We will call Dii's language style for 'Dii's standard language'.

⁴ This might be because his servants had not yet turned against him in (19), whereas in (20) they have, and this has made him angry and prompts him to make himself appear more grand – one of the functions that *ware* seems to have in contemporary fiction.

4.3.3. *11eyes* – Liselotte

The story of *11eyes* is that of a boy and his childhood friend who begin to find themselves seemingly at random intervals in an alternate reality where the skies are red and the moon is black. In this “Red Night” world, there exist monsters and a group of 'Black Knights' seemingly leading the monsters, and only a few other humans. While these Black Knights are portrayed as villains throughout most of the story, it is revealed that they are actually protagonists fighting to keep Liselotte, an immortal witch, sealed in crystal within the Red Night. Despite their efforts, Liselotte is released toward the end, and then fulfils the role of overall villain of the story.

Liselotte's example sentences follow, all taken from the 12th episode of the series:

(22) Kiru ka? Watashi ga shinanu karada de aru koto wo wasureta ka?

Will you cut me? Have you forgotten that I have a body which cannot die?

(23) Saa, tomo ni naraku e ochiyou zo!

Come, let us fall into hell together!

(24) Hou, kisama ka... hito no mi wo sutete made watashi wo fuuin shitsuzukete kita no wa.

Oh, so it was you... who kept me sealed even at the cost of your human body.

We see here also a complete lack of polite forms, as well as some archaic elements. *Kisama*, in contemporary Japanese a highly impolite and derogatory word, is used as second-person pronoun. First-person pronoun is *watashi*. The expression in (23), '*ochiyou zo*' is an archaic hortative. *Zo* is usually not allowed behind hortative forms. Further, we see in (22) an example of *-nu* negation, also a form used in professor language as seen in chapter 2.2. However, *-nu* is also an archaic form, leading us to name Liselotte's language style as 'semi-archaic standard language', with semi added because many other forms could be made archaic but were not.

4.3.4. *Ookami kakushi* – Shunichirou Sakaki

Ookami kakushi follows a family, mostly the son, as they move into a rural town rumoured to be the

home of a special race of wolves. It turns out that the wolves are actually half-human, called *kamibito*, and that they increase their numbers by kissing humans. A strict set of rules is upheld by the town's authorities, however, to make sure that *kamibito* and humans can co-exist in the town. The harmony is upset by Shunichirou Sakaki, who seeks revenge against the town for the authorities murder of his fiancé, who was a *kamibito* starting to lose her self-control. Believing in the possibility of co-existence, the protagonists fight against Sakaki, making him the Shadow of the story.

Sakaki's example sentences follow, the first two being from episode ten, and the third being from episode eleven:

(25) Kusunada Minuru, hitogoroshi no omae koso, bakemono no shiryō da!

Kusunada Minuru, you murderer, *you* are also one of the monsters!

(26) Ore no mokuteki wa kono machi wo nakusu koto da.

My goal is to get rid of this town.

(27) Mieko wo ore kara ubaitotta kono machi mo, kono machi no juunin mo, yurusenai nda.

I can forgive neither this town nor its inhabitants for taking Mieko away from me.

In Sakaki's language usage, we see for the first time a completely recognizable role language style without discrepancies – male standard language. The male aspect is seen in the usage of the first-person pronoun *ore*, and second-person pronoun *omae*. Other than these words, we are looking at quite neutral standard language, with a complete lack of sentence-final particles.

4.3.5. Tears to Tiara – Lector

Tears to Tiara is a story about a people who rebel against an expansive and oppressive empire, with the help of the supposed 'Demon King' Arawn. Arawn is toward the end of the series revealed to be a fallen 'White Spirit', an angel, who went against the other angels in their constantly disillusioned decisions to eradicate various intelligent life-forms on Earth, among them humans, that they viewed as corrupt and impure.

Much like *Utawarerumono*, *Tears to Tiara*'s story can be divided into a number of segments, each with separate villains. The hidden power behind the 'Divine Empire', is ultimately revealed to be a White Spirit, however, and the main antagonist of the series. That White Spirit's name is Lector, and his example sentences follow below, the first taken from episode eighteen and the second and third taken from episode twenty-five of the series.

(28) Subete wa kitaru beki sekai no shinsei no tame.

Everything is for the sake of the divinity of the coming world.

(29) Kimi no chichiue wa kyouryokuteki ja nakatta desu yo.

Your father was uncooperative.

(30) Watashi wa hon no sukoshi sasayakikaketa dake desu... karera no yowai kokoro no naka ni ne.

I merely whispered a little... into their weak hearts.

Lector's language style is very similar to the Millennium Earl's, the only difference being pronouns. By using polite forms and only standard language conjunctions, along with first-person pronouns *watashi* and *kimi*, Lector's language style qualifies as no other than formal standard language.

4.3.6. *Chaos;Head* – Genichi Norose

We now enter the second group of subjects, the Grand Betrayers. *Chaos;Head* revolves around a number of individuals who possess the power to turn delusions into reality, as they investigate a number of strange events that have begun occurring in Shibuya, Tokyo. Along the way, they find out that the events were experiments conducted by Genichi Norose to improve his god-like machine, the 'Noah II', which if perfected will be able to turn delusions into reality all over the planet.

Norose is funded by a political party, the Meiwatou. Towards the end, however, as Noah II is completed, he betrays his benefactors and has them kill each other through his reality-made delusions. Norose believes that by using the Noah II, he can turn Earth into an utopia without war,

strife and sadness, whereas his benefactors were merely blinded by their own greed and lust for power. Constantly arguing that he is different, that he will use Noah II for the betterment of humanity, indeed that it will do so even without him as it is a machine in perpetual motion, Norose fulfils the criteria set forth in 4.1., and can be called a Grand Betrayer.

Norose's example are all taken from the last episode of the series, episode 12, and follow below.

(31) Kimi no sonzai wo hitei shite agemashou.

Allow me to deny your existence.

(32) Watashi wo taoshite mo, Noah II ni wa dare mo chikazukenai – eikyuukikan nan desu yo, sore wa ne... jinrui wo yomigae, eigou kanri shitsuzukeru jinkou no kami na no desu!

Even if you defeat me, no one will be able to get close to Noah II – it is a machine in perpetual motion, you see... a man-made god which will revive and control humanity for all eternity!

(33) Yoku ni me ga kuranda anatagata no saigo no toki desu!

This is the last moment of you people, whose eyes have been lost in greed and desire!

Once again we are faced with a villain who always uses polite forms. Norose even uses respectful forms, such as plural second-person pronoun *anatagata*, when addressing his benefactors – even though he kills them a moment later. Regarding second-person pronouns, we also see a result of social deixis when comparing (31) and (33). In (31), Norose is addressing the protagonist, soliciting the use of second-person pronoun *kimi*, commonly used when superiors address inferiors. In contrast to this, *anatagata* was used in (33). Further referring to himself as *watashi*, Norose's language style is formal standard language.

One thing to take note of is the use of uncommon words – *eikyuukikan*, meaning a machine in perpetual motion, and *eigou*, meaning eternity.⁵

5 Common words are marked with the tag "Common word" on the online dictionary Denshi Jisho, which can be found at <http://jisho.org>

4.3.7. *Naruto* – Madara Uchiha

Naruto takes place in a world where a number of different ninja schools exist and often battle each other when executing their missions, or in 'Great Ninja Wars' that have taken place three times at the beginning of the comic. Being serialized since 1999 in *Shounen Jump*, it is no wonder that there are numerous story segments in the story. As of the time of writing, however, the overall antagonist is Madara Uchiha, a powerful ninja who wants to use the power of the “Ten-Tailed Beast”, a creature of immense power, to control humanity.

In the past, Madara killed his brother and took his eyes to restore his eyesight, which he had lost due to over-use of his clan's special eyes. This can be seen as his first betrayal, although Madara himself says that he had his brother's consent in his actions. Later his clan abandoned him because he wanted to wage war once again against the clan's arch-nemesis clan, with which a peace agreement was in effect with. Returning many years later, he massacres most of his own clan with one of the clan members' help, fulfilling the betrayal.

Madara's goal is to cast a perpetual hypnosis-like illusion spell on all of humanity, by reflecting his eyes on the moon. Although not much reasoning behind this has surfaced as of yet, he does argue when his plan is revealed that he wants to do it for the good of humanity – to end all strife and ill feelings and bring about “the perfect form of unity”. Thus Madara classifies as a Grand Betrayer.

These example sentences are all from chapter 467 of the serialized comic, found in volume 50 of the published comic.

(34) Omaetachi nara hontou wa rikai shite iru hazu da... kibou nante nai koto wo!

You people should understand... the fact that there is no such thing as hope!

(35) Subete ga ore to hitotsu ni naru! Subete no touitsu wo nasu kanzentai da

Everything shall become one with me! The perfect form which brings about the unification of everything!

(36) Dattara ore no setsumei wo kike. Sore no sentou shidai da.

In that case, listen to my explanation. It will depend on your reply.

Madara's language style is identical on all points to Sakaki's – it is male standard language, with a hint of unnatural neutrality brought about by the lack of sentence-final particles.

4.3.8. Tales of Vesperia – Duke

Tales of Vesperia is a video game set in a world where wondrous technology is achieved through the utilization of an energy permeating the world, called 'aer'. Overuse of this energy by ancient advanced civilizations, however, birthed the *hoshihami*, the 'World Eater', a gigantic monster stretching across the skies that slowly devours the world. The ancient civilizations solved the problem by establishing a barrier around the entire world, but this barrier is shut down by accident by one of the game's antagonists, allowing the World Eater to once more resume its slow devouring of the world.

While the World Eater itself can be seen as the Shadow of the game, it never actually figures in the game except for its tentacles being constantly visible in the skies following its release. The main antagonist is rather Duke, a human who wishes to protect the world from the World Eater at all costs. To achieve this aim and permanently destroy the World Eater, Duke intends to use an ancient weapon that draws upon the life-force of all living humans as power. The protagonists of the game develop an alternate method to destroy the World Eater, but no matter how much they try to convince Duke to reconsider he does not.

Duke helps the protagonists multiple times during the course of the story, only revealing his true nature after the World Eater is released. Thus he not only betrays all of humanity, but also the protagonists directly. Feeling strongly that humanity is an acceptable sacrifice if the world can be saved, Duke is indeed a Grand Betrayer.

Duke's example sentences below are from the dialogue leading up to the game's final battle.

(37) Aiiirenu na... otagai, sekai wo omou kimochi wa kawaranu to iu no ni, fushigi na mono da...

We are in conflict indeed... even though the fact that we both care about this world is unchanged. It is strange...

(38) Mirai wa mamoraneba naran. Mamoraneba hametsu ga matte iru

The future must be protected. If it is not, destruction awaits.

(39) *Watashi ni katsu ga ii! Sono omoi no tsuyosa wo shoumei shite miseyo!*

Win against me! Prove to me the strength of your beliefs!

(40) *Sekai wo omou kimochi ga onaji de mo, ne ga chigatte wa chira ga akanu ka... zehi mo nai, kuru ga ii!*

So even though we care about this world, as our foundations are different a settlement cannot be reached... it is inevitable, come at me!

(41) *Sonna sonzai koso, Hoshihami wo mo ryouga suru hametsu no shito da*

That kind of existence [that of humans] is an apostle of destruction surpassing even that of the World Eater.

Duke uses *watashi* as first-person pronoun, *-nu* and *-n* as negation inflections. Further, as imperatives he uses a literary imperative in *miseyo*, as well as the superior imperative in *kuru ga ii*.⁶ Further noteworthy is his usage of uncommon words and expressions; *aiirenu* (lexical form *aiirenai*), *zehi mo nai* and *ryouga* are all uncommon words.

Duke's role language style is similar to Liselotte's, and we will for now call it the same: semi-archaic standard language.

4.3.9. *Tengen Toppa Gurren Lagann* – Avatar of the Anti-spirals

Tengen Toppa Gurren Lagann is an animated series set in a world in which humans are forced to live underground by armies of 'beastmen', led by someone who seems to be human himself, the Spiral King. Stealing the beastmen's weapons, a group of humans spark a rebellion which ultimately ousts the Spiral King. It is then revealed, however, that the Spiral King was deliberately keeping Earth's population down, so as not to trigger a 'Human Extermination System' left behind by the 'Anti-spirals'. Seven years after the Spiral King's defeat, the system is activated and the battle against the Anti-spirals begins.

Like we have already seen in many other examples, this series presents a clear division of

⁶ The superior imperative was so named by me because it seems to be employed only by speakers who are socially superior to the ones they are speaking to, and want to show it. This imperative is frequently used in fiction but never in reality. Information about it is difficult to find, but it is presumably an archaic expression formed by omitting *hou* in the expression *suru hou ga ii*, which means that 'it is best to do (something)'.

the story into segments, here into two separate ones. While the Spiral King is clearly the Shadow of the first segment, the Shadow of the second and thus the main storyline, is a figure which embodies the will of the Anti-spirals, here referred to as the Avatar of the Anti-spirals.

The Anti-spirals are in the series' mythology a race of aliens who has sealed their own evolution and made it their mission to exterminate all species in the universe undergoing evolution. They believe that if evolution is allowed to commence freely, it would ultimately result in a disaster that they call the 'Spiral Nemesis', in which galaxies would be born within every individual and the ensuing mass would consume everything into a single, super-massive black hole. They allow small populations of spiral races – their term for creatures undergoing evolution – to exist, but under constant supervision and threat of annihilation should they grow too much in number or evolve too much.

As the Anti-spirals were once normal life forms themselves, their sealing of their own evolution and subsequent genocide of all other spiral races can be seen as a betrayal of immense proportions. Indeed they also make spiral race individuals betray their own people, either by turning them into Anti-spiral 'Messengers' or striking deals with them. Believing strongly that what they are doing is the only way to save the universe from the Spiral Nemesis, the Anti-spirals and in extension their Avatar are the main Shadow of this series, and also a Grand Betrayer.

All of the Avatar's utterances are taken from the 27th episode of the series, and follow below.

- (42) Baka na... jikakutekiseimeitai ga tagenuchuumeikyuu wo dasshutsu dekiru wake ga nai
Impossible... there is no way that self-conscious life-forms can escape the multiple universe labyrinth
- (43) Onore no yokubou no mama ni rasen no chikara wo tsukai, sono chikara ni oboreru. Sore ga razenzoku no genkai! Da kara koso, horobinakereba naranai no da!
You use spiral power for your own desires, and lose yourselves in that power. That is the limit of the spiral races! And *that* is why you must be annihilated!
- (44) Kisamara ni sore dake no kakugo wa aru no ka? (...) Kono uchuu wo mamorou to suru wareware no kakugo ni kanau doori wa, aru ka!?
Do you have that kind of resolution? (...) Do you have the kind of resolution to rival ours in our effort to protect this universe!?

(45) Eigou ni tsuzuku uchuousei no gouka no naka de, DNA no itten made, kanzen shoumetsu suru ga ii!!

Be completely annihilated, down to the very last speck of DNA, within the eternal conflagration of the universe's genesis!!

In analysing these sentences, we see first and foremost that the Avatar uses the plural *wareware* as first-person pronoun. This is of course explained by the fact that the Avatar represents the entire race of the Anti-spirals. Further we see that *kisamara*, plural of *kisama*, was used as second-person pronoun in (44), and that the superior imperative was used in (45).

Wareware is standard language, so except for *kisama* the Avatar is using mostly standard language. However, once again it is worth mentioning the amount of uncommon words; *uchuousei* (the creation of the universe), *jikakutekiseimeitai* (self-conscious life-form) and *tagenuchuu* (multiverse or multiple universe) are all very specialist compound words not appearing in general dictionaries. *Eigou* (eternity) and *gouka* (conflagration) in turn come up as uncommon on <http://jisho.org>.

The Avatar's language style changes slightly as the protagonists begin to overpower it. (46) is taken from the same episode as the previous examples, but at a point when the Avatar is being cornered and slowly worn out in the battle. (47) is further the very last words that the Avatar utters before its and the Anti-spiral home planet's destruction.

(46) Naze da... omaetachi no doko ni konna chikara ga...

Why... where within you does this power come from...

(47) Naraba... kono uchuu wo... kanarazu mamore yo...

In that case... make sure to... protect this universe...

First, we see in (46) that second-person pronoun has changed from *kisamara* to *omaetachi*. Next, in (47) we no longer see the superior imperative, but in its place the normal Japanese imperative in *mamore yo*. The appearance of the sentence-final particle *yo* behind the imperative softens the tone further.

4.3.10. *Bleach* – Sousuke Aizen

This investigation's final subject is Sousuke Aizen from the animated series *Bleach*. *Bleach*'s main protagonist is Kurosaki Ichigo, who becomes a substitute *Shinigami* (Death God or Reaper) after meeting a real *Shinigami* who transfers her powers to him so that he can defeat a Hollow, an evil spirit. The story revolves around Ichigo and Ichigo's friends, who also develop supernatural powers, as well as other *Shinigami* as they battle against these Hollows.

During the first 60 episodes, the role of Shadow is constantly fulfilled by different characters. After that, it is revealed however that the mastermind behind a series of strange events befalling Soul Society, the world of the *Shinigami*, is a *Shinigami* called Sousuke Aizen. With the help of his sword's power, Aizen had from the beginning cast absolute hypnosis on all the *Shinigami*, allowing him to massacre the governmental organs of Soul Society and take over behind the scenes without anyone noticing.

Aizen's goal turns out to be to surpass both Hollow and *Shinigami*, break into the domain of the “Soul King”, kill him, and become a god. He believes that Soul Society has become corrupt and is in need of cleansing, and that in turn humanity is in need of a true god, an entity which he believes currently does not exist.

Aizen is a very minor character early on in the series, with no suspicions whatsoever laid upon him. His sudden transformation into a Grand Betrayer names him a Shapeshifter on top of his Shadow stamp. Vogler's mention of Shapeshifters changing speech styles as they transform (see chapter 3.3.5) is confirmed in Aizen. Consider (48) and (49), taken from episode 23 and 25 of the series respectively.

(48) Boku ni wa kore ga subete hitotsu no ishi ni yotte ugoite iru you ni ki ga shite na

I get the feeling that all of this is moving according to a single will.

(49) Oi! Mate, Kenpachi!

Hey! Wait, Kenpachi!

In these two sentences, Aizen uses complete standard language, with the male *boku* as first-person pronoun and normal imperative *-e* in *mate*. Consider now (50) and (51), taken from episodes 145 and 300 respectively.

(50) Tatoe nani ga okorou to mo, watashi to tomo ni ayumu kagiri, warera no mae ni teki wa nai
Regardless of what might happen, as long as you walk with me, no enemy can stand against us.

(51) Hayaku tsugi no te wo utsu ga ii.
Move on to your next strategy already.

In these sentences taken after his betrayal, Aizen uses *watashi* as first-person pronoun, and the superior imperative in *utsu ga ii*. Further, *warera* was used as plural first-person pronoun in (50). Other than the superior imperative and *warera*, all expressions are still standard language.

The most interesting thing about Aizen is that his language style changes the very moment he completes his transformation from a minor character to a Grand Betrayer. (52) was uttered as he disintegrates his own glasses and pulls back his hair, making for his post-betrayal appearance.

(52) Saisho kare dare mo ten ni tatte nado inai... kimi mo, boku mo, kami sura. (...) Kore kara wa...
watashi ga ten ni tatsu
There was never anyone standing in Heaven to begin with... not you, not me, not even God. From now on... *I* shall stand in Heaven.

As can be seen, he begins the utterance still using *boku* as first-person pronoun, but ends it using *watashi*. Likewise as he begins this utterance, he still wears his glasses and has neatly combed hair, whereas by the end his hair is slicked back toward his neck and his glasses are destroyed.

4.3.11. Summary

The to role language relevant expressions in all the subjects presented are summarized in the table on the next page.

Shadows	First-person pronoun	Plural first-person pronoun	Second-person pronoun	Plural second-person pronoun	Negation	Imperative	Politeness
Millenium Earl	wagahai	-	omae	omaetachi	-nai	-nasai	Polite
Dii	watashi, ware	warera	nanji	-	-nai	-	Direct
Liselotte	watashi	-	kisama	-	-nu	-	Direct
Sasaki	ore	-	omae	-		-	Direct
Lector	watashi	-	kimi	-	-nai	-	Polite
Grand Betrayers							
Norose	watashi	-	kimi	-	-nai	-	Polite
Madara	ore	-	omae	omaetachi	-nai	-e	Direct
Duke	watashi	-	-	-	-n, -nu	-ru ga ii, nominal stem + yo	Direct
Anti-spiral Avatar	-	wareware	kisama, omae	kisamara, omaetachi	-nai	-ru ga ii, -e	Direct
Aizen	watashi (boku)	warera	-	-	-nai	-ru ga ii	Direct

Table 6: Summary of subjects' language usage in investigation.

4.4. Conclusion

It is apparent that the most common role language style among the ten subjects is standard language. Indeed, it is not only most common – it is more or less the language style of all the subjects. Only various pronouns, imperatives and inflections set some of the subjects' language styles apart from standard Japanese.

It might be possible to argue that Liselotte and Duke speak a separate, archaic language style as the temporary name given to them in the investigation suggested. However seeing as the vast majority of expressions in those two characters' styles are standard language, contemporary expressions, even the word 'semi-archaic' seems unwarranted.

If one were to summarize the most common differences of the subjects' language styles from standard language, they would be:

- Lack of sentence-final particles
- Usage of most derogatory second-person pronoun *kisama*
- Superior imperative *-ru ga ii*
- Uncommon words

In the end no decisive difference could be discerned between the normal Shadow characters' language usage and the Grand Betrayer characters' language usage. However, the superior imperative was only used by the Grand Betrayers, and the amount of uncommon words was also unusually high among them.

5. Discussion and conclusions

The theories of Kinsui and Vogler have been presented, upon which an investigation of Shadow characters' language usage was conducted based on those theories. The conclusion drawn in the investigation was that the prevailing language style among Shadow characters is standard language, with a few differences.

First and foremost, the reason to standard language being the prevalent language style is most likely to “humanize” the Shadow, and make him similar to the Hero, who as Kinsui shows us also uses standard language often. Vogler says that a powerful Shadow character is one that is similar to the Hero. Having the Hero and the Shadow characters speaking almost exactly the same role language style is one way of achieving that goal.

Vogler says that the Shadow's psychological function is to represent suppressed feelings and trauma. Those suppressed feelings can in a story be the possibilities that the Hero's power gives him – possibilities to perhaps solve the problem that the world is facing with a completely different method. Indeed, this is what the Grand Betrayer characters are attempting – their goal to save the world is shared with the Hero, but their means are diametrically opposed. Thus the Grand Betrayers have something very clear in common with the Heroes – they want to save the world. Such a dramatic similarity could justify speaking a slightly less similar role language style, as we saw that Grand Betrayers do with their usage of non-standard imperatives and uncommon words. Of course, those differences also serve to present the Grand Betrayer character in a special way; superior to the Heroes in experience and prestige. This effect of the Grand Betrayers' role language leads me to name that language style 'grand language'.

To explain the further differences in the Shadow characters' role language style, the psychological function of the Shadow as argued by Vogler can once again be used. The Shadow characters analysed used almost no sentence-final particles or other modal expressions. Seeing as the Shadow represents suppressed feelings, the lack of modal expressions – in other words, emotional language – could be explained by the Shadow characters suppressing their own feelings. Even if Shadows *are* the suppressed feelings of the Hero and thus do not suppress those feelings themselves, there are feelings that they still suppress – those of the Hero. The Hero and the Shadow are, as Vogler explains, diametrically opposed and the Shadow of one story is the Hero in its anti-story.

Kinsui argues that professor language is also common among Shadow characters. Following

my investigation in which only a few examples was found in the Millennium Earl's usage of first-person pronoun *wagahai*, and Liselotte's and Duke's usage of *-n* and *-nu* negations (explained as archaic, not professor-like), the conclusion that professor language among Shadows is common in different kinds of fiction, or even in fiction from a different period in time, must be made. Indeed, the works from which Kinsui takes his examples is mostly intended for children, and between twenty to sixty years old. In contrast to this, my examples were taken from works intended for teenagers to young adults, with plot elements quite brutal, and further also all from the 21st century.

Language is ever in change, and perhaps the conclusions drawn in this essay will be invalid in another twenty years. However, the archetypes are not as dynamic; while there may be hundreds of sub-archetypes to each fundamental archetype, those fundamentals do not change as long as the human race's psyche remains the same. Thus, the Shadow characters of Kinsui's example works, and of future works, must adhere to the same archetypal patterns. If the archetype aspects are not manifested in language, they must be manifested in other character elements. Indeed, when Kinsui mentions that role language is less used in fiction intended for adult audiences, one must assume that this is the case.

Of course, none of the archetypes' connections to role language is set in stone. One need not search very hard to find fictional works in which the by Kinsui and me made connections are not found at all. Thus, instead of summarizing this conclusion with the statement that “Shadow characters speak standard language”, it would be better with the reverse:

Standard language is spoken by Shadow characters (and Hero characters).

Defining the way in which Shadows can use standard language, however, is far from complete, as the summarizing in table 6 suggests with its many empty cells. Indeed, an even deeper excursion into the matter could be the subject of a future study. Studying possible connections of other role language styles to character archetypes would, of course, also be interesting. Vogler's argument that Shapeshifters change speech style as they transform was coincidentally confirmed in my investigation, albeit only in a single subject. Further researching this speech transformation would also be interesting. Going even further, one could take the phonetic aspects of characters' speech into consideration as well, as Mihoko Teshigawara does in the chapter written by her in Kinsui (ed.) (2007).

That the research conducted so far is only the tip of the iceberg is clear. Role language in itself is a very broad field – introducing the archetypes to it produces a seemingly endlessly multifaceted plethora of possibilities indeed.

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