Lord Language and the Influence of Archetypes

A Study on Japanese Role Language

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Bachelor's thesis in Japanese
JAPK11 (Spring term 2020)

Abstract

This paper concerns the role language of lord characters in Japanese fiction. The idea of role language is defined by Satoshi Kinsui as certain speech patterns of character types in Japanese fiction. The thesis primarily investigates if lord language from six different lord characters exhibits features from other role languages. Liu (2012) notes that a language called *gijikogo* [pseudo-archaic language] is present in contemporary fiction with a historical setting that gives the feeling of historical times. The investigation found that lord language contains features of both *gijikogo* and samurai language. The thesis also investigates if Christopher Vogler's archetypes affect the characters' role language. Kinsui (2003) notes that depending on the characters' archetype, the degree of role language gets affected. Westman (2010) and van Duuren (2017) conducted research concerning Shadow characters in Japanese fiction. Their results show that the Shadow archetype is similar to the Hero. However, the present study could not demonstrate a connection between the archetype of a character and their use of lord language.

Keywords: lord language, role language, yakuwarigo, tonosamakotoba, gijikogo, archetype influence, sociolinguistics, Kinsui, Vogler, Japanese

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Conventions and Abbreviations

Throughout this paper, modified Hepburn will be utilised to transcribe the Japanese language. Italics will be employed for Japanese words and sentences and emphasis. As for the grammatical features, I will use these abbreviations:

ABL – Ablative

ACC – Accusative

ADV – Adverbial

ASP – Aspect form

CON – Conditional

CPL – Copula

FP – Final particle

GER – Gerund

INF – Infinitive

IMP – Naked imperative

INCL – Inclusive particle

LOC – Locative

NEG – Negation

NML – Nominalizer

NOM – Nominative

PLU – Plural

POLP – Polite prefix

PST – Past form

QST – Question particle

QUOT – Quotative

SIMP – Superior imperative

TOP – Topic

LIMP – Literary imperative

Ø – Zero

Acknowledgements

Thanks are due first to my supervisor, Axel Svahn. Without his insights, advice, and patience, this thesis would be impossible.

Thanks to all people that supported me.

1. Introduction

A relatively new research field in Japanese sociolinguistics was brought to attention in the year 2003 with the study from Satoshi Kinsui. *Yakuwarigo* 'role language' is the relationship between linguistic features, character types and roles embodied in Japanese fiction. It frequently emerges in manga, anime, on the Internet etc. In fiction, the lexicon and grammar of characters vary depending on the traits they possess; gender, age, social status, time and birthplace are all characteristics easily recognisable for the Japanese. These features are tools for easily expressing character in the story. However, the roles associated with these forms, e.g. the old man, are not used in real life (Kinsui, 2003).

The Hero with a Thousand Faces (2004 [1949]) is the renowned work of the literature professor Joseph Campbell. It is a cross-cultural study comparing many mythological stories of the world's cultures. Campbell writes that many of the world's cultures use a shared framework of heroic myths. He coins this as the "monomyth". Campbell explains the monomyth like this:

> A hero ventures forth from the world of common day into a region of supernatural wonder: fabulous forces are there encountered and a decisive victory is won: the hero comes back from this mysterious adventure with the power to bestow boons on his fellow man. (2004 [1949], p. 28)

Throughout the book, Campbell uses special names such as "Departure", "Refusal" etc. to describe archetypically the different sections and titles for characters in the mythical stories.

In his book, *The Writer's Journey: Mythic Structure for Writers* (2007), the scriptwriter Christopher Vogler expands on the ideas of Campbell. The monomyth is not only a device used in comparative mythology but also, as Vogler applies it, a structure for fictional storytelling. Similarly, Vogler names the sections and describes the characters archetypically, but only utilizes the term "archetypes" for different characters' function in the narrative and "stages" for the different sections of the story. The archetypes will be explained further, but a few examples can be observed from *Star Wars*; the Shadow Darth Vader, and the Mentor Yoda.

Furthermore, Kinsui employs in his 2003 monograph Vogler's archetypes to role language in Japanese fiction (pp. 46 - 47). Since 2003, studies on Vogler's archetypes' influence on Kinsui's role language have been conducted, such as Westman (2010) and van Duuren (2017).. Many types of characters exist in the index of Kinsui (2014). However, there is one

type of character that has yet to be examined from this perspective based on Kinsui's work from this perspective based on Kinsui's work; the *kizoku* [noble]/*ōzoku* [king] has few, yet exclusive words, for example, *tsukawasu* [to give]. Due to this paper being centred around this character type, it will resurface frequently. Since the listed character variant's name is grammatically two items but counts as one, it is impractical. Therefore, the character type *the noble*/*the king* is made into an umbrella term, *the lord,* or the Japanese term *tono* for this paper. The role language of the lord will be called *lord language* or *tonosamakotoba*. Supposedly, the reason Kinsui's research of lord language is lacking is because of its infrequent emergence, historical vagueness and inconsistent appearance compared to other role languages.

On the other hand, Liu (2012) writes about a peculiar phenomenon in Japanese fiction, namely *gijikogo*. *Gijikogo* [pseudo-archaic language] is a speech style of characters that gives the impression of datedness to contemporary fiction. She exemplifies what lexical items and grammar *gijikogo* consist of. The research makes extensive reference to Kinsui's work and anime-manga.jp (The Japan Foundation, 2010).

With Liu's thesis, Kinsui's research and the studies of Westman and van Duuren, a study on lord language can be performed to answer the questions:

- Is there a tendency for lord characters in Japanese fiction to use other types of role languages?
- If such a tendency exists, is it possible to see how Vogler's archetypes influence lord language?

1.1. Purpose

In this paper, I hope to contribute to a better understanding of role language and how much it is influenced by the archetypes which characters have in Japanese fiction. Previously, studies have only focused on the functional aspect of Vogler's archetypes in the narrative without a specific character type, unlike this thesis. Note that the thesis investigates a character type that has not been researched extensively before, the lord. The role language will be amenable to analysis by means of, variously, previous works by Kinsui, Vogler, Westman and van Duuren.

1.2. Structure of Thesis

First, previous research will be presented. Kinsui's and Vogler's work is discussed in chapter 2. Examples of character types and archetypes will be presented. Then, Liu's thesis of contemporary pseudo-archaic language will be presented in chapter 3. Lastly, Van Duuren's and Westman's results will be shown in chapter 4. After the previous research, the present study (methodology and results) is shown in chapter 5, the discussion in chapter 6 and the conclusion in chapter 7 will be shown.

2. Role Language and Archetypes

2.1. Kinsui's Role Language

The Japanese term *yakuwarigo* is concisely defined by Kinsui and Yamakido (2015, p. 30):

> Role language ("yakuwarigo"): a set of spoken language features (such as vocabulary, grammar and phonetic characteristics) that can be psychologically associated with a particular character type. (Character's attributes include age, gender, occupation, social status, appearance and personality.).

Role language is allotted to characters with a fixed role in a story and if they do not get a role, they will often become background characters that will disappear quickly after their emergence (Kinsui, 2003, p. 50). He further writes that these characters do not need great time investment for the audience and therefore category-based processing when consuming media is enough. In other words, minor characters only need to conform to their linguistic stereotype for the readers (2003, p. 43) because it does not require a long period to process. Generally, this happens in works for children and "B-grade novels" but not in more serious narratives for audiences that expect complex characters. This makes the narrative flow easier for the audience without the need of characterization (Kinsui & Yamakido, 2015, p. 30). Depending on what character type they embody, a distinct stereotypical speech pattern is utilised. Common examples are the old man, the noble lady, the samurai etc. This phenomenon can be presented through the examples from Kinsui and Teshigawara (2011, p. 40):

(1) *Sō*	*ja*		*washi*	*ga*		*shit-teoru zo*
	Yes	CPL		I	NOM	know-ASP FP
(2) *Sō*	*yo*		*atashi*	*ga*		*shit-teiru wa*
	Yes Ø-CPL FP			I	NOM	know-ASP FP
(3) *Sō*	*da*		*ore*	*ga*		*shit-teru ze*
	Yes	CPL		I	NOM	know-ASP FP

The sentences (1) to (3) mean "Yes, I know (that)." and manifest in common character types. (1) is an old man, (2) is a feminine girl and (3) is a tough guy. Comparatively, in terms of reality and lexicon, they differ variably from the standard *Sō desu watashi ga shitteimasu yo*. Following Kinsui (2003, p. 69), the feminine and masculine language are based on actual language use in contrast to old man's language which does not exist in real Japanese (see section 2.1.2 for the degree of role language). The copula, the first-person pronoun, form of

the verb and the final particles are all different in (1) to (3) and illustrate a clear frame of items affected by role language.

2.1.1. Rōjingo

Rōjingo [old man's language] is among the most researched and classical examples of *yakuwarigo*. The speaker of *rōjingo* has features of an old man such as baldness, possession of grey hair etc. Generally, the speaker uses *washi* as the first-person pronoun compared to the standard *watashi*. Instead of using *iru* as the aspect form and as the verb *to exist*, *oru* is used. As for the copula, *ja* is employed over *da*. Regarding the negation of verbs, the *n* and *nu* negation from western Japanese are used (Kinsui & Teshigawara, 2011, p. 44). In addition to the final particles *wai* and *nō*, the vocative *ya* is prevalent (Kinsui, 2003, p. 7). Kinsui (2003, pp. 10 - 11) adds that they are:

> […] not just aged but are majestic and have a dignified bearing, have powers like a king, are wise as well as guide the main character or protagonist, are characterized as old and feeble persons, harm the main character or are simply senile. Frequently, these characterizations play a meaningful role in the story. […] he is a typical representative of the characteristic old man.

2.1.2. Role Language and Reality

Formation

Role language's origin and creation are based on real-life speech, except for the imaginary varieties like extra-terrestrial language. First, certain individuals link knowledge of a specific group of speakers with a certain speech pattern, and then categorise and reinforce it. This knowledge cannot be realised by one individual, rather it must circulate within a community. Then, if this spoken variety circulates within a community, the role language is established, becomes virtual Japanese and a tool in fiction (Kinsui & Teshigawara, 2011, p. 40). To exemplify this process, the clearest explanation is the origin of *rōjingo* in Kinsui (2003, pp. 27 - 28).

Rōjingo has its roots in the late Edo period's linguistic environment. The elderly of Edo that had prestigious occupations such as teachers or doctors spoke Kansai (the Osaka and Kyoto area) dialect. In contrast to the elderly, the younger generation spoke the emerging Edo dialect. The younger generation associated western Japanese with the speech pattern of the elderly. When some of them became creators of fiction, they assigned elderly character types with the Kansai dialect. When other people saw their works, they perceived the stereotype

that elderly men speak with a Kansai dialect and created works with the same linguistic stereotype. *Rōjingo* started to circulate through fiction in this manner and after it got established, it started to self-perpetuate, unconcerned of real society and speech styles and thus becoming a virtual Japanese.

Degree of Role Language

Standard language is the centre of role language. It is the speech style that has been ingrained since a young age from mass media and education (Kinsui, 2003, p. 64). It forms the basis of what Kinsui calls *yakuwarigodo* [degree of role language]. The degree of role language is an intuitive measurement of how much a speech style paints a picture of a character with specific traits. Presently, it is not possible to quantify the extent of role language, but it may be in the future (2003, p. 67).

Kinsui states that four gradual degrees of role language exist (Kinsui, 2003, pp. 64 - 68). The first degree has the value 0 which is written language. Written language is employed in "newspaper articles, essays, theses, novels (especially the so-called third-person novels) etc." (2003, p. 64). It does not illustrate a picture of a speaker with individual traits because it is an unspoken language. The second degree is the "public or formal speech style" with a value of 0.5. Occupations with the need to talk directly to an audience use this style. Contrary to written language, it expresses a specific context of discourse, has interjections and utilises final particles. However, other unique characteristics such as sex, occupation or age are not portrayed. The third degree has the value 1 and is called the "private or informal speech style". In contrast to the other degrees, it is possible to deduct the gender of the speaker but no other characteristics like age, work, or the context of conversation. The fourth degree has no concrete number and is not considered standard language. As Kinsui notes, a specific number cannot be put on the fourth degree because it is only considered a high degree of role language (2003, p. 68). An example is *rōjingo* that has a specific illustration of character and is exclusively fictional language use.

Ijin and Language Projection

Often, the examination of role language in fiction regards characters that fit into the contemporary Japanese society such as Japanese females, males, and seniors. However, many emerging character types do not fit into this framework which Kinsui calls *ijin* [alien] (2003,

p. 182). He lists foreigners (Westerners, Africans, Chinese etc.), historical figures (samurais, *nobles* etc.) and non-humans (gods, ghosts, robots etc.). From this list, the noble (if Japanese) and the samurai would be the only characters derived from reality that has spoken or heard Japanese, the other types might have never uttered or heard the Japanese language. For *ijin* to speak Japanese in fiction, Kinsui points out two methods to accomplish this purpose. The first is language projection and the other is pidgin language (2003, p. 182). This thesis focuses on language projection.

Kinsui gives an example of a translation of a French medieval lord character. The translators apply samurai language for the foreign and historical *ijin* (2003, p. 183). Additionally, the Heian period (from 794 to 1185 A.D.) noble in fiction is another example of language projection. They are often portrayed as using the copula *ojaru,* but the real noble would use classical Japanese, a written language based on Early Middle Japanese and was used until the early Shōwa period (from 1926 to 1986 A.D.). Therefore, they would assumedly use the copula *nari* instead of *ojaru* (2003, p. 183). The usage of *ojaru* language stems from the commoners of Kyoto during the end of the Muromachi period (late 16th century) to the start of the Edo period (ca. 1600 A.D.). They projected the *ojaru* copula onto Heian nobles with the possible influence of kabuki (2003, p. 184). Lastly, ethereal entities like gods and ghosts sometimes get projected with *rōjingo* or written language.

2.2. Vogler's Hero's Journey

The ideas of Campbell in *The Hero with a Thousand Faces* are some of the most influential in storytelling. Storytellers of all types find his work as valuable tools to construct an eternal story (Vogler, 2007, p. 3). The Hero's Journey (monomyth) is a universal structure that is found in the world's jokes, fairy tales, myths, movies, etc. suggested by Campbell. Campbell's findings organised and categorised the elements of the structure. Even if every human culture has diverse stories, the structure of the Hero's Journey is omnipresent due to it reaching the deepest part of the human psyche (2007, p. 4). It appeals because it concerns problems and asks questions that all humans have encountered during their lifetime. Perhaps every human is on their own Hero's Journey (2007, p. 5). This is called the collective unconscious. Because of the Hero's Journey's all-encompassing framework, it is possible to break down every story into it.

Originally, the Hero's Journey was an instrument for comparative mythology, but Christopher Vogler dissects it more concretely to help storytellers create better narratives in his monograph *The Writer's Journey*. Vogler breaks down the parts and characters of a story. He calls the parts of the narrative "stages" and the functions characters embody "archetypes". For this thesis, the archetypes are of great importance.

Vogler explains that in stories there are multiple reoccurring types of characters and relationships to the hero of the story which are the so-called archetypes. He references Carl Gustaf Jung for starting the trend of structuralising human personality in terms of pattern. Myths and fairy tales employ "ancient patterns of personality that are the shared heritage of the human race" (2007, p. 23) he proclaims. Furthermore, he states that if a writer understands the archetypes as functions they become an "indispensable tool" (2007, p. 24).

2.2.1. Archetypes

This section is dedicated to the fundamental archetypes in Vogler's Hero's Journey. Vogler clarifies that there are as many archetypes as existing human personalities. They are, however, specialised, and the archetypes below cannot be disregarded in narratives (2007, p. 26).

Hero

The Hero is the vessel through which the audience sees the unfolding of the story. They will most likely identify with her in the introductory parts of the narrative because storytellers give the Hero combinations of omnipresent and individual traits as Vogler writes. The audience's identification with the Hero makes them empathetic towards her when different human motifs are portrayed: love, hate, revenge, attainment of freedom etc. Additionally, the Hero needs respectable traits that can make the audience like her and want to experience these traits. The Hero is interlinked with action, growth, and sacrifice. She is the most dynamic character and moves the plot forwards. She also sacrifices something of value to protect what is important to her and grows from it (2007, pp. 29 - 32). An example of a Hero is Luke Skywalker from *Star Wars*.

Mentor

The Mentor is often a positive character that helps the Hero on the Journey. They are often elderly, possessing wisdom and knowledge that is used to train and aid the Hero. They can also be givers of gifts, such as mythological swords or other useful items that can help the

Hero. The gifts are often received after the Hero has put in the effort. Mentors can also appear as inventors and motivate the Hero (2007, pp. 39 - 41). An example of a Mentor is Alfred from *Batman*.

Threshold Guardian

Threshold Guardians are the obstacles that the Hero encounters on the journey. They test the worthiness of the Hero's resolve. Heroes are meant to struggle against them but if they understand the test it is possible to overcome the trial. Threshold Guardians are neither evil nor good. Vogler points out that they can be underlings to the antagonist, mercenaries guarding their hirer or neutral. Their major function is testing the Hero (2007, pp. 49 - 51). An example of a Threshold Guardian is the Balrog from *The Lord of the Rings*.

Herald

The Herald is the bringer of the challenge to the Hero. They induce the Hero to act and announce the alteration of her previous daily life. In addition to the change they bring, they also give immediate motivation that the Hero must take care of. Heralds can be people or forces of nature like earthquakes, storms or even telephone calls. The moral alignment of the Herald can be evil, neutral, or good. Their dramatic effect is the motivation for the Hero to change and act (2007, pp. 55 - 57). An example of a Herald is R2-D2 in *Star Wars*.

Shapeshifter

The Shapeshifter is a more unfathomable archetype than the others because its nature is to shift and be unstable. They are often of the opposite sex to the Hero and the Hero sees them altering every time they meet. Misdirection and guesswork are common for this archetype which makes the audience doubt the Shapeshifter's sincerity (2007, pp. 59 - 60). Vogler notes that "The Shapeshifter serves the dramatic function of bringing doubt and suspense into a story. When heroes keep asking, 'Is he faithful to me? Is she going to betray me? Does he truly love me? Is he an ally or an enemy?' a Shapeshifter is usually present." (2007, p. 61). An example of a Shapeshifter is Zeus of Greek mythology.

Shadow

The Shadow is the dark energy of the human mind like rejection, suppression, concealment etc. of something, they are dislikeable aspects of the human psyche. The Shadow may possess positive qualities but for a reason, it has been restricted. The materialisation of these emotions is the villains, antagonists, and enemies of the story. Vogler differentiates between villain, enemy and antagonist. Villains and enemies want the failure of the hero in some form like death, destruction, or defeat. However, the antagonist might morally relate themselves to or have the same goal as the Hero but do not agree with the means she uses. The Shadow's function is the grand challenge to the Hero because they are the worthiest struggle. They are the creators of discord and turns the Hero into the best version of herself with hazardous situations. It is not mandatory but Vogler recommends that the Shadow should be humanised (2007, pp. 65 - 68). An example of a Shadow is Voldemort from *Harry Potter*.

Ally

The Ally is the helper archetype on the Hero's Journey. They do things that are useful to the Hero or the audience such as, keeping the Hero company, training with her, being the conscience or the comic relief. The Ally does the small tasks such as scouting and communication as well bringing humanism to the Hero by either adding layers or being upfront which makes the Hero become a better person. Additionally, provision of warnings, advise and important questions about the plot is this archetype's function (2007, p. 7). An example of an Ally is Samwise Gamgee from *The Lord of the Rings*.

Trickster

The Trickster is the materialisation of change and mischief. Seemingly similar to the Herald and the Shapeshifter, the Trickster is different. While the Herald concerns induction and the Shapeshifter suspense and doubt, the Trickster brings out the funny sides of the journey. Its major function is to cut down egos and provide comic relief. They may work for the Hero, Shadow or be neutral (2007, pp. 77 - 78). An example of a Trickster is Loki of Norse mythology.

2.2.2. Kinsui on Vogler's archetypes

Concerning *the Writer's Journey* and *The Hero with a Thousand Faces*, Kinsui (2003) says that the Hero's Journey and *yakuwarigo* are connected. As an example, he claims that *rōjingo* speakers are not only old but also possess a role interlinked with their age in the narrative (p. 45). In section 2.2.1 the fundamental archetypes of the Hero's Journey were elaborated on. Kinsui links (a), (b) and (c) to the three archetypes of the Mentor, the Shadow, and the Trickster. They are categories of *rōjingo* speakers within Japanese stories that exemplify how Japanese people who grew up in Japan associate a specific role language with an archetype in the Hero's Journey (2003, p. 50). *Rōjingo* is connected with (a), (b) and (c) in the following quote:

> (a) An advisor who guides, teaches, provides training and wisdom to the main character.
> (b) An incarnation of evil who terrorizes and tortures the main character using cunning and mysterious powers […].
> (c) A person who repeats misunderstanding and mistakes due to senility and confuses the main character and people around him. This individual sometimes assumes the role of a relationship mediator […]. (2003, p. 46)

Standard Language as the Language of the Hero

According to Kinsui, regardless of which dialect a native Japanese speaker utilises in daily life, they "psychologically associate" themselves with a standard language user in fiction. (2003, p. 58). Standard Japanese is considered to be the Tokyo dialect. The reason is that many authors came from Tokyo and wrote about heroes who spoke Tokyo dialect. This was an indispensable asset to Japan that needed a common language intelligible to every Japanese citizen because of the development of mass media. Thus, when Tokyo dialect was spread through mass media and entertainment, Japanese people started to associate Tokyo dialect as standard language. In turn, standard language became the language which the audiences psychologically identified with (2003, p. 80).

In section 2.2.1 it was explained that in the Hero's Journey, the Hero needs virtuous traits for the audience to have identification and relation with her in some capacity. Kinsui combines this fact with the earlier explained psychological association standard Japanese has on Japanese people. He claims that the Hero must have standard language as her role language with some exceptions. If the main character plays part in a samurai story, he/she is bound to speak samurai language. This causes the role language degree of the Hero to rise which will make the consumer less likely to identify with him/her. This can be prevented by explaining

he character's motivations and history. Therefore, the Hero does not need to speak standard language if there are no special conditions but a swift characterization device (2003, p. 70).

Furthermore, Kinsui reminds us that if the *yakuwarigodo* is the value of 0, no unique features of a character can be deducted. Therefore, it cannot be the role language of the Hero. Kinsui hypothesises that the Hero speaks with a degree of $1 + \alpha$ where α represents the Hero's unique mannerisms. The written standard language should be considered an "internal language" that portrays the thought processes of a character (2003, pp. 70 - 71).

3. Liu's *gijikogo*

Lu Liu coins the term *gijikogo* [pseudo-archaic language] in her doctoral thesis and explains it with the definition (2012, p. 8):

> *Gijikogo* is a language that either is a case of spoken lines of characters in a historical setting that is created or written by contemporary people which give a feeling of olden times, or a case when modern people hears a speech pattern that reminds them of historical people. For example, in the line '*sonata*, *na o nan to mōsu ka*' the two words *sonata* and *mōsu* are classified as *gijikogo*. (My translation)

Differing from historical linguistics, research about this pseudo-archaic language is minimal and when translated, its nuance gets lost (2012, p. 1). Thus, the main goal of her thesis is to simplify different methods of translating it into foreign languages in a cross-linguistic study. She primarily focuses on Chinese but other languages are briefly mentioned in the later parts. Also, the increasing popularity of Japanese popular culture which employs *gijikogo* has brought many institutions to utilise elements of popular culture such as anime, manga, video games etc. in Japanese language education. Thus, her secondary goal is to contribute a comprehensive explanation of it (2012, p. 2).

As was pointed out earlier, *gijikogo* gives a feeling of historical times to viewers or readers, but an important aspect is that it cannot be just any old-fashioned language. Liu gives an example of two groups of dated language that is not *gijikogo* (2012, pp. 8 - 9):

1. Words for things that are no longer in use in the contemporary language. Terms such as *ōoku* [harem of Edo castle], *botefuri* [Edo era street merchant], *okappiki* [thief taker during the Edo period], *sankinkōtai* [residence shift of feudal lords during the Edo period], *wakadoshiyori* [young person acting like an old person or officials who helped the council of elders during the Edo period].
2. Expressions that are only used in the idiosyncratic literary style of *haiku*, *tanka* etc.

Moreover, *gijikogo* operates on four different levels to give characters a historical atmosphere. The first level is the word-level and has corresponding lexemes with contemporary language. The words below are interchangeable in meaning but provide dated modality. The second level is the sentence-level of *gijikogo* and consists of idiomatic expressions that are not usually used in spoken language today. For example, *tsura o agei* (cf. *kao o agete* [Raise your head]). The third level is the grammar level of *gijikogo* and refers to the utilisation of dated grammar such as using a plain form verb + *de(wa)nai* to indicate prohibition. The last level is the voice level of *gijikogo*. It refers to for example, the high and slow conversational tone a Heian aristocrat speaks with (2012, pp. 9 - 10).

Note that the word level has rules to them if they classify as *gijikogo* which are provided below Table 1.

Table 1 Examples of the Word Level of *gijikogo*

Contemporary Japanese	*gijikogo*
anata [you]	*sonata*
asagohan [breakfast]	*asage*
dorobō [thief]	*nusutto*
kodomo [children]	*warabe*
naru [to become]	*ainaru*
anata [you]	*kiden*
watashi [I]	*washi*

Liu points out that the from the listed words, the lexemes *sonata* to *nusutto* do not usually appear in modern language but *warabe* to *washi* do. However, the latter words have five traits to them if they should be classified as *gijikogo* (2012, p. 10):

1. If a polyseme in modern language can be categorised as *gijikogo*, the *gijikogo* meaning usually incorporates fewer definitions than contemporary usage. She gives the example of the word *kusemono* with six different definitions in the Daijirin dictionary but as *gijikogo,* it has only one definition, *suspicious person*.
2. Words that often appear in idioms and kanji compounds often appear independently in *gijikogo* (cf. *warabeuta* [song for children] and *warabe* alone).
3. If a word is associated with a special form in modern Japanese such as the polite *mairimasu* [to go/to come], the same word but in a different form appears often in *gijikogo* (cf. the plain form *mairu*).
4. Words that primarily appear in written language such as *ainaru* and *kiden*
5. Words that are used in *parole* in the modern era such as *washi.*

3.1. Characteristics of *gijikogo*

Regardless of which period the fictional story is staged in, such as the Heian period, Muromachi period, Edo period etc. the *gijikogo* used does not alternate much. Liu refers to Kinsui's research about the Heian noble being a misrepresentation of historical language which was brought attention to in section 2.1.2. She brings up another example of inaccuracy. In the English translation of Final Fantasy VI, one character gets projected with the second-person pronoun *thou* and verbs that follow are conjugated with *t* (cf. *you are* with *thou art*). However, when the pronoun follows the verb, the verb will not be conjugated (e.g. *who are thou?*) which would be inaccurate in older English (2012, p. 11). In this manner, a discrepancy between *gijikogo* and real historical language is found. Liu emphasises that

replication of reality is not the goal, the purpose is to create the *impression* of historical times (2012, p. 12).

Liu notes another salient characteristic of *gijikogo*. The origin of *gijikogo* does not have to be historical language. Words such as *ainaru*, *naniyue* (cf. *naze* [why]) and *kayō* (c.f *kono yō* [in this manner]) in contrast to past language, derive from contemporary written language in its stead (2012, p. 12).

3.2. Manifestation of *gijikogo*

This section primarily focuses on the constitution of *gijikogo*. Liu Lu analyses many dialogues in works of fiction set in Japanese history for relevant items. A portion of examples with a short explanation from the analysis will be given in the categories of the first three operational levels. See (2012, pp. 46 - 80) for an exhaustive and comprehensible list of *gijikogo* words, terms and grammar.

3.2.1. Word Level

In the word level, Liu explains individual lexemes in three respective categories: personal pronouns, "sentence ending expressions" (copula and final particles) and others.

Personal Pronouns

Examples of first-person pronouns are:

- *yo* – a pronoun that is used mostly by masculine high-ranking characters like a shogun or feudal lords. It gives a feeling of pompousness (2012, p. 48). Liu adds that a foreign monarch can use this (2012, p. 168).
- *washi* – compared to works of fiction with a contemporary setting, *washi* may be used by other character types than old men in fiction with a historical setting, it gives a feeling of self-importance (2012, p. 50).

Examples of second-person pronouns are:

- *onushi* – a pronoun used by different high-standing characters. It is used toward people of equal status or lower (2012, pp. 55 - 56).
- *nanji* – a pronoun used by a character from a high social position lecturing the listener or a god addressing a human with a divine message (2012, p. 56).
- *unu* – a pronoun used to verbally abuse the hearer (2012, p. 150).
- *sonata* – similar to *onushi* (2012, p. 58).

Sentence Ending Expressions

The "sentence ending expressions" is divided into two groups: copula and final particles.
Examples of copula are:

- *ja* – a copula that gives a feeling of olden times rather than being a copula for old men (2012, p. 68).

Examples of final particles are:

- *zo* – contrary to contemporary language, the final particle can be used by a character of any age, sex or social class. It can also be attached directly to nouns which is not possible in modern language (2012, p. 68).
- *nō* – a final particle usually used by high-, middle-class or old characters (2012, p. 69).

Others

This category concerns items not considered personal pronouns, copula, or final particles. The full table of examples can be viewed in (2012, pp. 70 - 74).

Table 2 Examples of Others in *gijikogo*

Modern word	*Gijikogo*	Notes
iru [to exist] (also aspect form)	*oru*	Shows an archaic feeling
hontō [true]	*makoto*	Used by high-class characters
iu [to say]	*mōsu*	Not polite in *gijikogo*

3.2.2. Sentence level

The sentence-level centres around *gijikogo* idioms and expressions. An extract from Liu's table of examples is provided below (2012, pp. 75 - 76):

Table 3 Examples of *gijikogo* Sentences

Modern term	*Gijikogo* idiom	Usage
kao o agete/kao o miseyo [raise your head]	*tsura o agei*	A high-caste person says to a bowing person. This can be used by both sexes.
gokurō datta [good work]	*taigi deatta*	A lord that shows gratitude for his retainer's hard work.

3.2.3. Grammar level

The grammar level concerns the verb conjugations. Some examples are:

- *nu* verb negation – verb negation that shows datedness (2012, p. 77).
- *u* lengthening of adjectives and verbs – e.g. *utsukushū gozaimasu* [it is beautiful] (cf. *utsukushiku arimasu*) (2012, p. 77).
- plain form of verb + *de*(*wa*)*nai* – an old-fashioned pattern showing prohibition (2012, p. 78).

3.3. *Gijikogo* and *yakuwarigo*

The concept of *gijikogo* combines well with the definition of role language (cf. section 2.1 and chapter 3). It might be thought of as a role language, but it cannot illustrate a specific character. Therefore it might be more appropriate to call it a register of virtual Japanese. It overlaps variably with more illustrative role languages and thus, this section will examine some correspondences with recognised role languages and *gijikogo*. The website anime-manga.jp (The Japan Foundation, 2010) defines eight character types with individual *yakuwarigo*. Examples that will be provided are samurai language (*bushigo*), butler language (*shitsujigo*) and *rōjingo*.

According to the website, *bushigo* consists of the copula *degozaru*, the first-person pronoun *sessha* and words in plain form such as *mōsu* [to say], *itasu* [to do] and *mairu* [to go/come] that are usually in polite form. This is also attested by Kinsui in (Kinsui ed., 2011, p. 13).

Additionally, the first-person pronoun *ware* and second-person *unu* are used. Instead of *hito* [person], *sō* [that is right/in that manner] and *sensō*, *mono*, *sayō* and *ikusa* are employed. Phrases like *rei o iu* and *arigataki shiawase* are expressed to show gratitude. *U*-shift lengthening in adjectives and desiderative forms of verbs surface as well. The correspondence with *gijikogo* is very high and thus can be considered a part of it.

In contrast to *bushigo*, the correspondence of *gijikogo* with s*hitsujigo* is lower and seems not to be a constiuent of it . Probably, the terms such as *goburei o yurushikudasaimase* [I am sorry, please forgive me] and *okokorotsukai osoreirimasu* [Thank you very much for your praise] would not be categorised as *gijikogo*. However, similarly to *bushigo*, *sayō* is used over *sō* and the *u*-shift lengthening that appears when expressing desire exists in *gijikogo*. Additionally, *rōjingo* also has corresponding lexical entities. *Washi*, *nō*, *n*-negation*, oru* and *ja* exist in *gijikogo* but if an old character uses these lexical items in a contemporary setting it might not be perceived as *gijikogo*.

To summarize, it would appear that *gijikogo* is related to *yakuwarigo* but is a register of virtual Japanese and overlaps with other role languages such as *rōjingo*, *shitsujigo* and *bushigo*. Especially *bushigo* can be considered to be a part of *gijikogo* because of the high correspondence of the same words.

4. Bachelor's theses

4.1. Westman (2010)

Westman (2010) is a bachelor's thesis on role language. He investigated the role language tendencies of Shadow characters in nine fictional works of anime, manga, and video games with reference to the theories of Kinsui, Hero's Journey and Carl Gustav Jung. Westman extracts spoken lines from the respective character and analyses the similarities of the content. He notes that it would be impractical to mix two different kinds of genre. Thus, the fiction investigated has a similar intended audience and aired around the same time period. He points out that Kinsui had already apparent role languages to examine, which the Shadow archetype does not have. The different investigated parameters were first-person pronouns, plural first-person pronouns, second-person pronouns, plural second-person pronouns, verb negation, imperatives, and politeness.

His research suggests that the Shadow characters speak standard Japanese. The reason is to humanise on the Shadow characters. This makes them similar to the Hero who speaks predominantly standard language. There were some unique forms to verbs and lexicon, but the majority of data was considered standard. The most interesting point can be observed about characters with nonstandard words. He brings attention to a character's first personal pronoun *ware*. According to Westman, *ware* can indicate self-perceived eminence (2010, p. 25). Additionally, he notices another interesting point. The plain form + *ga ii/yoi* [lit. *verb* is good] is an imperative form that he termed superior imperative. It is used by high social-standing characters (2010, p. 32).

4.2. van Duuren (2017)

Van Duuren (2017) is a bachelor's thesis on role language. Similar to Westman, he investigates the role language of Shadow characters and names it *akuyakugo* [villain language]. In contrast to Westman, he analysed a control group of Heroes to compare with the Shadow characters. Furthermore, their parameters were different. Van Duuren investigates first-person pronouns, primary second-person pronouns, derogatory pronouns, abbreviations, main to main clause conjunctions, main to sub-clause conjunctions, clause connections (conjunctive), imperative forms, politeness and others. He describes an approach to role language which has not been explained in detail before. Kinsui operated in so-called "speech-to-role" method where he had a clear role language and assigned it to a specific archetype.

This method would not be practical in van Duuren's research. On the contrary, he incorporated the so-called "role-to-speech" approach where the speech data of an archetype would define its role language.

The results show that both the Heroes and Shadows utilise standard Japanese, but the Shadows use a more formal or literary style. A clear demonstration of this is the clause connection (conjunctive). The conjugation patterns gerund (*te*-form) and infinitive (*ren'yōkei*) fulfil this purpose. They can be conjunctive where gerund is associated with spoken language and infinitive with written language. However, the gerund can be used to create commands, permissions, etc. and the infinitive can be used to create desires, excess, etc. The Hero used gerund compared to the Shadow that used infinitive. This contrast between spoken language and literary language forms is important to discern the characters' degree of role language, especially when it regards the influence of archetypes. His research suggests that the *yakuwarigodo* of the Shadows is between 1 and 0.5, meaning a lower degree of role language than the Heroes. Because the Hero and the Shadow are considered similar in language incorporation, the Shadows has the degree $1 + \alpha$ as well. This means that the variable α can be negative. Lastly, he divides the Shadow's degree of similarity to the Hero, into three groups based on the different parameters.

5. Study

5.1. Methodology

This study will try to answer the questions about the influence of archetype and the role language features of lord language (see section 1.1). Six male lord characters from anime will be investigated. Two of each is designated to an archetype, i.e., two will be Shadows, two will be Threshold Guardians and two will be Allies. Each group consists of one young and one old lord. Subtitles from each anime will be the material put into an appendix which will serve as small corpora for each character. The characters' spoken lines will then be analysed individually through observation. Context and quantity of grammar and lexicon via observation will of grammar and lexicon, profiles of role language tendencies. Background information about the show and the character will be shown. Afterwards, three representative utterances will be shown as examples before the results will be presented. Summaries will be illustrated in tables. The investigated parameters are politeness, first-person pronouns, second-person pronouns, derogatory pronouns, verb negation, imperatives, copulas, final particles, conjunctive and language influences.

All the shows have lord characters and aired in a similar time frame of ca. 20 years (see chapter 9). Due to time restriction, the number of episodes is between ca. 12 and 24 with each character having between 100 and 300 lines. If a sequel of the anime was present it was researched. The setting and intended audience of the anime was not considered because lords emerge infrequently, and few have rich dialogue. Additionally, the sex of the characters was fixed to narrow down the variables. Age was considered since it might affect how characters speak to superiors and inferiors.

5.2. Results

5.2.1. Shadows

Code Geass - Charles zi Britannia

Code Geass is about a boy named Lelouch. Lelouch is the imperial prince of the Holy Britannian Empire which has annexed lands all over the Earth. The most recent annexation was Japan. In a crossfire between the Britannians and the Japanese, he meets a mysterious girl named C.C. who grants him a power to command anyone that looks at him. Lelouch realizes

the potential of this newly found power and sets out to free Japan and get revenge on his father the Emperor, Charles zi Britannia.

Charles's introduction in the series shows him as a ruthless tyrant that does not care about people. He is an old man that seemingly utilises Social Darwinism as a reason for the occupation of countries. Although the real reason is to get magical strongholds that if all are possessed would make it possible to revive the dead and erase lies from the world. The Hero opposes to this contradictory viewpoint, which makes Charles zi Britannia the Shadow of *Code Geass*.

Linguistic Profile

(4) *Omae   wa   umare-ta   toki kara   shinde-oru no da*
    You   TOP   born-PST   time ABL   die-ASP NML CPL
    You have been dead since the time you were born!

(5) *Zero dearu koto Mariannu no koto Nanarī no koto   subete   o   wasure*
    Zero to be about Marianne about   Nunnally about   everything ACC forget-INF
    Tadabito   tonaru ga yoi
    regular person   become:SIMP
    Become a regular person and forget everything about being Zero, about Marianne and Nunnally!

(6) *Niisan,   Rurūshu ni   shikyaku   o   oku-tta to iu no   wa   hontō desu ka*
    Older brother,   Lelouch DAT   assassin ACC   to send-PST   TOP   true CPL QST
    Older brother, is it true that you sent an assassin to Lelouch?

Table 3 Summary of Charles's Preferred Items

Politeness	Plain
First-person pronoun	*washi*
Second-person pronoun	*omae*
Derogatory pronoun	*kisama*
Verb conjugation	*oru + nu*
Imperative	Naked imperative + superior/literary
Copula	*da*
Final particle	*na, yo*
Conjunctive	Infinitive
Linguistic influences	*rōjingo*, *gijikogo*, *bushigo*

Charles has 241 lines and uses almost exclusively plain form, but there are a few cases where he speaks politely. These cases are conversations with his big brother and dead mother where he speaks standard polite Japanese. For example, the incorporation of the *masu* forms to verbs, the polite copula *desu* as well as the final particles *ne* that show shared information, and *yo* that shows speaker exclusive information. Supposedly, his mother and his older brother are the only people he venerates which explains the polite forms.

The first-person pronouns he utilises are *washi* and *watashi*. *Washi* is his default first-person pronoun but *watashi* was used once when he mentioned his dead mother. Furthermore, *waga* and *warera* are seen. *Waga* is a possessive pronoun and *warera* is a first-person plural which he consequently utilises. Interestingly, in one instance he uses *washi no* [my] instead of *waga* to provoke the Hero. Concerning the second-person pronouns, he uses only *omae* and *omaetachi* for plural. His derogatory pronoun is *kisama*.

He uses both aspect forms *oru* and *iru*. Although, *oru* is extensively preferred over *iru,* when he gives a speech or something that meets his expectations, he uses *iru* over *oru*. The verb negations *nu*, *nai* and *n* emerged. In most instances, Charles adopts the *nu* negation in contrast to *nai* and *n*. It can be noted that similarly to the aspect form, the standard *nai* conjugation of the verb is in situations that meet the expectations of Charles. The imperative forms used were naked imperative, superior imperative, and literary imperative. In terms of frequency, the naked imperative appeared mostly in its negative version (plain form + *na*). The superior

imperative (plain form + *ga ii*) and the literary imperative (vowel verb inflection that is *verb stem* + *yo*) is used to show superiority.

Charles uses *na*, *yo*, and *zo* as final particles. An interesting aspect is that *zo* is the least frequent final particle among them, which is not expected of an old man. Instead, *na* is his favoured particle. This is typical male language. The most frequent copula is also unexpected. He uses exhaustively *da* compared with no utterances of *ja*. The copula *dearu* was seen as a modifier and the rare usage of *nari* when he preaches. In terms of conjunctive, *ren'yōkei* is almost exclusively used. The gerund as a conjunctive was seen once in the subtitles for no apparent reason.

Many words that Charles use cannot be considered part of everyday speech. In modern language, the words *baka* [idiot], *hontō* [true], *naze* [why] and *hito* [person] would be used. However, Charles uses *orokamono*, *makoto, naniyue* and *mono*. However, an interesting fact is that Charles uses *hontō* when he speaks with his older brother.

The Heroic Legend of Arslan – Hilmes

The Heroic Legend of Arslan revolves around prince Arslan of Pars. Arslan gets into his first battle against the enemy nation Lusitania to prove his worth as a successor to King Andragoras. During the armed conflict, one of Andragoras's trusted officials betrays the country and their army is defeated by the enemy. The young prince must flee the battlefield as Lusitanian soldiers capture the king and occupy Pars. Arslan's goal is to free his country and take the throne.

Hilmes is the son of the previous king of Pars. He is a vengeful young man, especially against his uncle Andragoras who killed his father to win the throne of Pars. He plays a part in the battle of Pars and Lusitania by helping Lusitania. Both Hilmes and Arslan believe they are entitled to the throne of Pars. Hilmes has the rightful bloodline while Arslan is the son of the current monarch. Additionally, their approach to reach the throne is different. Hilmes uses everything to reach his goal in contrast to Arslan that gets people to willingly follow him. Thus Hilmes can be viewed as the Shadow character of *The Heroic Legend of Arslan*.

Linguistic Profile

(7) *Ore no   yaku ni tata-nu   mono wa   ira-n!*
    I GEN   useful-NEG   person TOP   need-NEG
    I do not need worthless people!

(8) *16 nen   maeni   kisama ga   okashi-ta   taizai   no   akashi o*
    16 years before   you NOM   commit-PST grave sin GEN   mark ACC
    yoku mite-mi-ro!
    well see-try-IMP
    Take a good look at the mark of the grave sin that you committed 16 years ago!

(9) *Iarutabōto-shin no   go-kago   ni gozai-masu yo*
    Yaldabaoth-god GEN POLP-divine protection   LOC exist-POL FP
    It was the divine protection of God Yaldabaoth

Table 4 Summary of Hilmes's Preferred Items

Politeness	Plain
First-person pronoun	*ore*
Second-person pronoun	*omae*
Derogatory pronoun	*kisama + onore*
Verb conjugation	*iru + nu*
Imperative	Naked imperative + superior/literary
Copula	*da*
Final Particle	*na, yo*
Conjunctive	Infinitive/gerund
Linguistic influences	*gijikogo*, *bushigo*, *shitsujigo*

Hilmes has 342 lines and speaks in plain form in nearly all the utterances, but there are a few situations where polite language is incorporated as in the case of Charles zi Britannia. He uses it when it concerns either the Lusitanian court, their soldiers or flashbacks concerning his childhood. The first-person pronoun *watashi* and plural *warera* emerge in speeches for the Lusitanian soldiers or discussions with the Lusitanian court. It is seen that he employs polite language to gain favour. In court, *desu* as copula and the polite verb ending *masu* is used. He uses specialized polite vocabulary such as *kokoroeteorimashita* [understood] (cf. *wakatteimashita*) or *osoreirimasu* [thank you very much] (cf. *arigatō gozaimasu*). These

examples have *shitsujigo* [butler language] features. Additionally, Hilmes utilises it in flashbacks before Andragoras usurped the throne, this is to show respect to his father.

His first-person pronouns are *ore, watashi* and *ware*. *Ore* is his preferred personal pronoun, *watashi* is used when he is angry or in the case of politeness and *ware* when he respects his ancestors. The first-person plurals *wareware* and *oretachi* appear. To show his faction's greatness he prefers *wareware* and otherwise *oretachi* as first-person plurals. When Hilmes feels proud of something in his possession, he uses the possessive pronoun *waga* instead of *ore no*. In terms of second-person pronouns, *omae*, *onushi* and *sonata* are used. *Omae* is his default second-person pronoun. *Onushi* and *sonata* each appear once where the former shows belief in a subordinate, the latter is used to a loved one. Similar to Charles, Hilmes uses *kisama* as a derogatory pronoun together with the plural variant *kisamara*. When furious he uses *onore*.

Concerning verb conjugations, he uses more standard variants. *Iru* as an aspect form is overwhelmingly preferred over *oru*. Hilmes uses *oru* to show superiority. He uses mostly *nu* and *nai* verb negations. Although, compared to Charles, *zu* is implemented. He uses *n* to denote his enemies. He uses mostly the naked imperative, but the superior and literary imperative were noted as well to emphasise his superiority.

His final particles are *na*, *yo*, *zo*, and *wa*. Unsurprisingly, his most prevalent final particle is the masculine *na* which is equivalent to the standard *ne*. *Yo* is used as well. *Zo* emerges when Hilmes wants to show his authority and power. *Wa* was used a few times and seems to convey what is evident. He has no preferred conjunctive, both *ren'yōkei* and gerund are used interchangeably.

Similar to Charles, Hilmes's lexicon has items that cannot be considered regular language use. Some examples are *ikusa*, *yue*, *mono, ikayō* [what sort]*, yomoya* [unexpectedly] and *rei o iu* [you have my gratitude] (cf. *sensō, wake*, *dono yō*, *masaka*, *kansha suru*). Interestingly, when he is polite, he uses the standard *dono yō* in one instance.

5.2.2. Threshold Guardians

Guin Saga – Marus

Guin Saga illustrates the story of Guin, an amnesiac that wakes up in the middle of a forest with the face of a leopard. In the forest, he meets the Kingdom of Parro's heirs, princess Rinda and prince Remus whom he saves from soldiers of the enemy country Mongaul. They tell Guin that their country was attacked and their parents, the King and Queen of Parro, was killed by the Mongaul king. Guin wants to help the twin heirs of Parro and find his lost memories.

Marus is an allied duke to Amneris, the Mongaul princess whom he serves. He is knightly, honest, and follows his mistress everywhere. He is an old man with experience on the battlefield. Marus appears in episode 5 and gets killed by the protagonists in episode 9. Since he fights the Hero at the beginning of the story and functions as a test, Marus cannot be thought of as anything other than a Threshold Guardian.

Linguistic Profile

(10) *Washi wa   sono yō-na   mono   wa   suka-n   desu na*
I   TOP   like that-ADJ   things TOP   likeable-NEG   CPL FP
I do not like such things

(11) *Amunerisu-sama, koko wa   abunō gozai-masu   kochira   e*
Amneris-mistress, here TOP   dangerous-POL   this way LOC
Mistress Amneris, it is dangerous here! This way!

(12) *Umu   sunaarashi   sae   yande-ore-ba na*
Yes   sandstorm   only if   stop-ASP-CON FP
Yes, if only the sandstorm stopped…

Table 5 Summary of Marus's Preferred Items

Politeness	Polite/plain
First-person pronoun	*washi*
Second-person pronoun	*omae*
Derogatory pronoun	*kisama + onore*
Verb conjugation	*oru + nu*
Imperative	Naked imperative + superior
Copula	*da*
Final Particle	*na*
Conjunctive	Infinitive
Linguistic influences	*rōjingo, gijikogo*, *bushigo*, *shitsujigo*

Marus has 156 lines and when he speaks to the princess, he uses polite forms. The copula *desu* and polite *masu* suffix to verbs are employed in addition to many polite expressions such as *goburei o* [Forgive me] (cf. *sumimasen*), *gyoi* [you are correct] (cf. *osshatta tōri*) *kokoroemashita* [understood] (cf. *wakarimashita*), etc. When speaking to the princess, Marus affirms with *ha* instead of the standard *hai*. Interestingly he does not use *watashi* when speaking in polite forms but uses *kono marusu* [lit. this Marus] similarly to a first-person pronoun once. He addresses the princess as *himesama* [princess] or *denka* [your highness]. When he wishes something in the company of the princess, he uses *u-sound shift* on adjectives and verbs such as *abunō gozaimasu* [It is dangerous] (cf. *abunaku arimasu*). These words have *shitsujigo* tendencies.

Otherwise, Marus uses plain form. The used first-person pronoun is *washi* as well as the plural *wareware* and *warera*. He uses *waga* as a possessive pronoun. *Omae* is the only second-person pronoun used. His derogatory pronouns are *kisama* and *onore*, where *onore* shows fury, similarly to Hilmes.

In verb conjugations, the negations are *nu*, *n*, *nai* and *zu*. *Nu* is his preferred negation pattern and other than *n* to show emphasis, the negations are used inconsequently. His aspect forms are *oru* and *iru* where *oru* is the main aspect form. The imperatives he uses are the naked imperative and the superior imperative where the naked is the most prominent. In terms of the copula, *da* is favoured over the more infrequent *dearu*. The most used final particle was *na* and zo. His main conjunctive is *ren'yōkei*.

Marus's language consists of formal and archaizing lexemes, for example, *oazuke* [postponement], *an zuru* [to be anxious] and *ikusa,* which are equivalent to *azukeru* (note that this is a verb), *an jiru* and *sensō*.

Pandora Hearts - Rufus Barma

The story of Pandora Hearts is told through Oz Vesalius, the heir of the Vesalius house. The day of his coming-of-age ceremony gets interrupted by another house, the nefarious Baskervilles. They send him to the Abyss, a hellish prison, for being a "sinful existence". In the Abyss monsters known as Chains dwell. If a human form a contract with Chain, it is possible to escape the prison. Oz escapes with the Chain Alice. He decides with Alice to find the reason for his banishment and proclaimed sinful existence.

Rufus Barma is a handsome duke. He is the head of the Barma household and has disdain for other people. In the story, he has a phantom form that looks like an old man and changes his otherwise serious personality to a silly one. His archetype might be the Trickster in the phantom form, but no significant difference was seen between his regular form. Rufus is a Threshold Guardian since he tests the Hero for information he does not know.

Linguistic Profile

(13)　　　*Ware　wa　　nandemo　　　shitte-oru zo*
　　　　　I　　TOP　　whatever　　　know-ASP FP
　　　　　I know everything, I tell you!

(14)　　　*Tsumibito　ni　niai.no　rakuin　ja nō*
　　　　　Sinner　　DAT suitable　brand CPL FP
　　　　　It is a suitable brand for a sinner.

(15)　　　*Unu ga　　setsumei　suru tema ni　　　　habuite-ya-tta　no　ja*
　　　　　You NOM　explanation　do　time ADV　　　save-give-PST　NML CPL
　　　　　I saved you the time of explaining it.

Table 6 Summary of Rufus's Preferred Items

Politeness	Plain
First-person pronoun	*ware*
Second-person pronoun	*unu*
Derogatory pronoun	*onore*
Verb conjugation	*oru + nu*
Imperative	Naked imperative + superior
Copula	*ja*
Final Particle	*nō + zo*
Conjunctive	Infinitive
Linguistic influences	*gijikogo*, *bushigo*

Rufus has 102 lines, does not speak in the polite form and uses only one first-person pronoun, *ware*. In terms of possessive pronouns, he uses both *waga* and *ware no*. His second-person pronouns are *unu* and *onushi*. *Unu* is his default pronoun with *onushi* only being used once. The plural form of *unu* was noted as well. The derogatory pronouns are *onore* and *ono*, the latter being a variant of *onore*.

Regarding Rufus's verb conjugations, his aspect forms are *oru* and *iru*. *Oru* is overwhelmingly utilised with *iru* only being used in explanations and signs of displeasure. Rufus uses the verb negations *nu, n*, *zu, nai*. *Nu* is the default negation, *n* seems to indicate emphasis and *nai* shows dissatisfaction. *Zu* seems to only link clauses. The imperatives used are the naked and superior imperative. Like most other characters, he uses mostly the naked imperative. The superior imperative is used to emphasis his superiority.

The copula he uses is *ja*, *da* and *dearu*. *Ja* is his primary copula and *da* is used for emphasis. The final particles used are *nō, zo, na* and *wa*. In Rufus's case, it seems like *nō* replaces *ne* in standard language and *zo* replaces *yo*. Similar to Hilmes, he uses *wa* for evident things. Rufus's preferred conjunctive is *ren'yōkei*.

In terms of vocabulary, he employs nonstandard words like *kokorookinaku* [freely], *yuku* [to go] and *yūhei* [imprisonment], (cf. *jiyū ni*, *iku* and *kinko*).

5.2.3. Allies

Berserk – King of Midland

Berserk is a story about the mercenary Guts renowned for his sword skill. After seeing his ability, the leader of a mercenary band wants him to join his group. After a fight between both of them, Guts decides to join. With his sword proficiency, he helps the mercenary band to get recognized by the Kingdom of Midland. However, Guts still does not know if climbing ranks is his dream.

The King of Midland is a tall and old man. He is a just, wise, and generous king. Comparatively, he is different from the others in the Midland court. The King trusts the mercenary band of commoners because they were successful on the battlefield. He promotes the Hero, is helpful and therefore, he is an Ally.

Linguistic Profile

(16)   *Yo no   kimochi   wa   kawara-n*
         I   GEN feelings TOP   change-NEG
         My feelings will not change

(17)   *Sonata-tachi no   yumōkakan-na   tatakai-buri o   mite-oru to*
         You-PLU   GEN   dauntlessly courageous-ADJ   battle-style ACC   see-ASP CON
         kono rōkotsu no   mi   de   sura   chi   ga   tagitte-kuru   yō   ja
         this   old man GEN body   LOC even   blood NOM   seethe-come   seems like   CPL
         When I see you courageously fight, even this old man gets excited.

(18)   *Nagaki ni wataru   shiren   no   toshitsuki   makoto ni*
         Long time.ADV   trial   GEN   years and months.ADV   truth ADV
         taigi deatta
         good work
         I am truly grateful for the hard work during this long period of years and months.

Table 7 Summary of King of Midland's Preferred Items

Politeness	Plain
First-person pronoun	*yo*
Second-person pronoun	*sonata*
Derogatory pronoun	-
Verb conjugation	*oru + nu*
Imperative	Literary
Copula	*ja/da*
Final particles	*na + zo*
Conjunctive	Infinitive/gerund
Linguistic influences	*rōjingo, gijikogo*, *bushigo*, classical Japanese

The King of Midland has 84 lines and does not use polite language. He employs *yo* first-person pronoun and *sonata* as second-person pronoun including its plural form *sonatatachi*. The possessive pronoun *waga* was used to show importance compared to the usually *yo no*.

The king uses *oru* as aspect form most of the time, but in official settings he uses *iru.* In verb negations, he only uses *nu* and *n* where *n* is mostly used for negative things. His imperatives are the literary imperative.

The copulas are *ja*, *da* and *dearu*. *Dearu is* only used in speeches and *da* is used for emphasis. However, during promotions, the copula becomes *nari*. His final particles are *na*, *zo, and nō*. Like the typical male character, *na* is mostly used where *ne* is in standard language and *zo* emphasises. *Nō* was only incorporated once when the King talked about his daughter. Regarding conjunctive, *ren'yōkei* is used in speeches while gerund is used once in regular speech. Some examples of words not considered regular language use are *rei o iu, mei zuru* [to command] and *makoto* etc. (cf. *kansha suru*, *mei jiru* and *hontō*)

Aside from his regular speech the most interesting thing about King of Midland is his speech when holding ceremonies such as promoting people to nobility. It becomes classical Japanese such as his second-person pronoun becomes *nanji*, imperative becomes *tamae*, copula becomes *nari* and the archaic words and grammar is used.

Mushibugyō – Nagatomimaru

Mushibugyō centres around Jinbei, a samurai that works at the Insect Magistrate in Edo. In this story, Japan is terrorised by giant insects that eat humans. The Insect Magistrate is a government-funded branch of the military dealing with these insects. After his first fight with an insect, he learns their toughness and realises that he needs to get stronger to protect the people around him.

Nagatomimaru is the alias that Tokugawa Ieshige uses when he does not want to be discovered. He is the young successor of the Tokugawa Shogunate. He is handsome, distrustful and arrogant. Once he gets to know the Hero, he starts to trust and help other people. Because he likes and assists the main character, he is considered an Ally.

Linguistic Profile

(19)   *Ore*   *wa*   *shiri-tai*   *shira-nebanaranu chishiki*   *koso*
     I   TOP   know-DES   know-must   knowledge   for sure
     ore   *no*   *taigi*
     I   GEN   great cause
     I want to know. I must know. Knowledge is my cause!

(20)   *Hito*   *to*   *no*   *kakawari*   *o*   *sute*   *men*   *o*   *kabutta ore o*
     Person INCL GEN relationship ACC throw-INF   mask ACC put on I ACC
     omae wa   *shinjite-iru*   *no*   *ka*
     You   TOP   believe-ASP   NML   QST
     You believe me that threw away interpersonal relationships and wear a mask?

(21)   *Yomoya*   *kisama no hō*   *kara*   *ore ni*   *ai ni kuru*   *to*   *wa na,*
     Unexpectedly   you GEN direction ABL   I DAT   meet to come   QUOT TOP FP
     Mushibugyō
     Insect Magistrate
     I did not expect you to come and meet me, Insect Magistrate

Table 8 Summary of Nagatomimaru's Preferred Items

Politeness	Plain
First-person pronoun	*ore*
Second-person pronoun	*omae*
Derogatory pronoun	*kisama*
Verb conjugation	*iru + nu*
Imperative	Naked + superior
Copula	*da*
Final particles	*na + zo*
Conjunctive	Gerund
Linguistic influences	*gijikogo, bushigo*

Nagatomimaru has 224 lines and does not use polite language. He uses two first-person pronouns, *ore* and *boku*. *Ore* is the default personal pronoun and with *boku* only being used once for comedy. The second-personal pronouns are *omae* and *onushi*. *Omae* is the favoured pronoun and *onushi* is used when being condescending. The second-person plural *omaetachi* could be seen once. The only derogatory pronoun found was *kisama*. His aspect forms are *iru* and *oru*. *Iru* is preferred over *oru,* but *oru* is used to show superiority. His preferred imperative is the naked imperative, but the superior is used as well. *Negative* verb conjugations concern *nu*, *n* and *nai*. *Nu* is the preferred negation while *n* seems to indicate negative feelings. *Nai* was used at fewer occasions than the other negations. The main copula of Nagatomimaru is *da*. However, when he explains something, *dearu* is used and when angered, *ja* is employed. Nagatomimaru's final particles are *na* and *zo*, where *na* is shared information, and *zo* is speaker exclusive information. The conjunctive is the gerund form but *ren'yōkei* surfaced sometimes.

Nagatomimaru's vocabulary differs from regular language use. Some examples are *koyoi* [this night], *taigi* [irksome] and *yomoya* [unexpectedly] (cf. *kon'ya*, *mendokusai* and *masaka*).

5.2.4. Summary of tables

	Charles	Hilmes	Marus	Rufus	King of Midland	Nagatomimaru
Archetype	Shadow	Shadow	Threshold Guardian	Threshold Guardian	Ally	Ally
Age	Old	Young	Old	Young	Old	Young
Politeness	Plain	Plain	Polite/plain	Plain	Plain	Plain
First-person	*washi*	*ore*	*washi*	*ware*	*yo*	*ore*
Second-person	*omae*	*omae*	*omae*	*unu*	*sonata*	*omae*
Derogatory	*kisama*	*kisama + onore*	*kisama + onore*	*onore (ono)*	-	*kisama*
Conjugation	*oru + nu*	*iru + nu*	*oru + nu*	*oru + nu*	*oru + nu*	*iru + nu*
Imperative	IMP + SIMP/LIMP	IMP + SIMP/LIMP	IMP + SIMP	IMP + SIMP	LIMP	IMP + SIMP
Copula	*da*	*da*	*da*	*ja*	*ja/da*	*da*
Final Particle	*na + yo*	*na + yo*	*na + zo*	*nō + zo*	*na + zo*	*na + zo*
Conjunctive	INF	INF/GER	INF	INF	INF/GER	GER
Linguistic Influence	*gijikogo, bushigo, rōjingo*	*gijikogo, bushigo, shitsujigo*	*gijikogo, bushigo, rōjingo, shitsujigo*	*gijikogo, bushigo*	*gijikogo, bushigo, rōjingo,* classical Japanese	*gijikogo, bushigo*

6. Discussion

There are a few overlapping similarities. However, one thing that stands out is the linguistic influence on all the characters. All utilise *gijikogo* and *bushigo* in some capacity. Most lords probably use *gijikogo*, but *bushigo* is narrower and need more data to claim such. Something interesting is also found in *gijikogo* words and Westman's thesis. All the characters use lexical items to show their superiority. It may be a pronoun, word, or an idiom. They use items considered to convey "self-importance" or high social status which fits the image of a lord. Consider King of Midland's use of the pronoun *yo*, Rufus's pronoun *ware*, Hilmes's and Nagatomimaru's *yomoya*, as well as Charles's and Marus's *makoto*. Additionally, their grammatical items such as imperatives, verb negations, politeness and copula should not be disregarded. Westman's superior imperative was not exclusive to the Shadows. On the contrary, it was used by almost all the characters except for one. All characters preferred to use *nu*-negation which Liu reminds us is old fashioned language. Moreover, all characters favoured plain forms. It can be supposedly said that, since they are already the highest caste of society, they do not need to speak to superiors often. Interestingly, most characters preferred the copula *da* over *ja* which contrasts Kinsui (2014, p. 106).

The differences were mostly the pronouns, combination of final particles and other language influences. For example, among the characters the first-person pronouns reflected their age (*washi* and *ore*) except for King of Midland and Rufus. The creators may have thought that the King's status as monarch (*yo*) was more important than age and Rufus's *ware* to highlight his self-perceived superiority (Westman, 2010, p. 24). A trend can be seen in the final particles, the characters seem to favour *na* except for Rufus which indicate masculine speech. The difference exists in the combination with *yo* and *zo*. The different linguistic influences of characters was *shitsujigo*, *rōjingo* and classical Japanese where classical Japanese is the most interesting. The King of Midland uses classical Japanese during promotions which changed his usual speech style. This does not occur frequently in anime. The intended audience of *Berserk* is the oldest where the creators might expect the audience to know some classical Japanese.

Analysis of the influence of archetype on lord language could not be performed. Because all the characters have a high degree of role language, it is difficult to measure how much the archetype influenced the character's role language. The choice to investigate characters with

differing age in each archetype created more variables which made the investigation more complex. If a control group with lord characters belonging to the Hero archetype was researched and the age of each character was similar, it may have been easier to determine the influence of archetype on the language of a specific character.

7. Conclusion

In this study, I attempted to determine the role language tendencies for six lord characters in anime. The conducted research shows tendencies of extensive usage of the pseudo-archaic language *gijikogo* as well as samurai language. Furthermore, it was found that lord characters use lexemes that display superiority. However, the influence of archetype on the characters' role language could not be measured. Since a standard of comparison was not established, and the research variables were too many, it was difficult to analyse this aspect.

Research surrounding *yakuwarigo* is still evolving and there are many character types with an enigmatic role language. It would be interesting to examine if there is such a thing as fisherman's language or Ainu language. Additionally, classical Japanese as role language was not something discussed but it could be an interesting research topic. Lastly examining the influence of archetypes beyond the Shadow (Westman 2010) will increase our understanding of role language.

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