A Proposal for the Stratification of Textual Markers in the Japanese ‘Role Language’ Fictional Speech Stylizations

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ABSTRACT
This paper focuses on introducing an addition to the ‘role language’ studies (Kinsui 2003) as a framework for the stylistic analysis of fictional speech utterances. Firstly, the core concepts of the ‘role language’ studies are shortly presented. Secondly, a stratification of the phenomena described as role language into the ‘multi-layered character stylization’ (MLCS) framework is introduced. It consists of single textual markers (‘character stylization markers’, abbrev. as CSM), sets of such markers (‘character stylization patterns’, abbrev. as CSP) and narrative descriptions of the stylized characters (‘character textual presentations’, abbrev. as CTP). Thirdly, the aforementioned concept of role language and the first two layers of the newly-proposed framework are applied in a descriptive analysis of five particular ‘character stylizations’ observed in Bureiburii Deforuto. R no techō by Sōki Tsukishima, a two-volume ‘light novel’ derived from a video game set in a fantasy world. The conducted analysis is followed by graphical presentations of correlations between layers of separate character stylizations. Lastly, the proposed stratification is reviewed as a framework for stylistic analysis of role language.

KEYWORDS: Japanese linguistics, role language, stylistics, sociolinguistics, stereotype

Introduction
Stylistic analysis can be viewed as a methodological tool aiding research on the choice of linguistic units made for the purpose of stylizing characters in literary fiction. In this paper, such qualitative approach on stylistics will be applied to the Japanese literary and linguistic phenomena of the ‘role language’ (Kinsui 2003), ‘speaker’s character’ (Sadanobu 2015) and

1 This paper was presented on December 8th, 2017 at the international conference “Problems And Perspectives For Japan In A Changing World: Thirty Years Of Japanese Studies In Poznań” organized by the Department of Japanese Studies at Adam Mickiewicz University in Poznań (AMU) in cooperation with the Polish Association for Japanese Studies (PSBJ). The title of the presentation was “Stylistic Analysis of Sociolinguistic and Pragmatic Information Marked by ‘Role Language’ and ‘Character Language’ in Modern Fictionalized Japanese Text”, and has been changed for the publishing purposes.
‘character language’ (Kinsui, Yamakido 2015). The three aforementioned concepts emerged from a thorough analysis of speech patterns typical for particular fictional character archetypes that appear in contemporary Japanese popular culture. These pre-existing concepts shall be viewed as frames for introducing a new concept of ‘multi-layered character stylization’ as lexical, pragmatic, grammatical and semantic ‘character stylization markers’ and their sets called ‘character stylization patterns’. A qualitative study will be conducted on some instances of stylized fictional utterances from one work of the Japanese literary genre of light novel. The stress will be put on the classification of each character stylization in the ‘character language’ framework, and on the advantages of adopting the alternatively proposed ‘multi-layered character stylization’ framework. Descriptive analysis of particular character stylizations will be followed by graphical presentations of some correlations between some of the analyzed speech stylizations.

Core Concepts of the ‘Role Language’ Studies

‘Role language’ (yakuwarigo 役割語) is a term coined by Satoshi Kinsui, originally defined as:

“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.)”

In his paper introducing the concept of role language (here abbreviated as ‘RL’), Kinsui lists some classes of its textual markers, such as personal pronouns, copula, emotive sentence-ending particles and interjections, mentioning that RL appears in ‘speech style’ (watai 話体) rather than in ‘literary style’ (buntai 文体). This remark points at instances of speech in works of fiction. Psychological association of speech and character attributes takes the form of ‘stereotypization’. It is understood as the way the association of

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2 Light novel (raito noberu ライトノベル) – a genre of contemporary Japanese literary fiction seemingly difficult to define; here: books read mainly by receivers of contemporary Japanese popular culture that consist of written text accompanied by small numbers of monochromatic pictures.

3 Kinsui 2003: 205 (English translation cited from: Kinsui, Yamakido 2015).

4 Ibid.
RL, and the archetypes of characters using it, is created and re-created in Japanese popular culture\(^5\). Stereotypes are the foundations of RL and as such have to be shared by the author of a particular work of fiction (a "virtual reality"), and by the community of its receivers\(^6\). In the case of RL, people in the real world undergo stereotyping to become fictional characters. This includes the language they speak, but the process of stereotypization in Japanese popular culture tends to create speech patterns observed solely in virtual reality\(^7\).

The idea of a separate category for language that focuses on reflecting sociolinguistic features of the speakers with their speech is shared by Toshiyuki Sadanobu in his concept of the ‘speaker’s character’ (hatsuwa kyarakuta 発話キャラクタ). As an example, Sadanobu writes about one of the Japanese personal pronouns and its properties in a role language.

“[...] language (e.g. the Japanese word ore), in addition to expressing meaning (e.g. the speaker; "I"), can implicitly express the character of the speaker ("an unrefined male"). I refer to the speech-producing character as the "speaker's character," and call the language such characters produce, taking a cue from Satoshi Kinsui, "role language."\(^8\)"

It is commonly understood that certain elements of speech utterances in Japanese language, such as personal pronouns, could mark both pragmatic (deictic) and sociolinguistic (gender: male) information about the speaker. It could be also said that the ‘unrefined’ property of the pronominal ore is indeed stylistic, and as such is stereotyped into an element of RL.

In order to present some actual examples of RL in use, a Japanese sentence meaning ‘Yes, I know’ has been stylized to represent fictional speech of six archetypical characters\(^9\). The following examples 1-6, as well as every example analysed further in this paper, were transliterated according to Hepburn’s transliteration.

\(^5\) Kinsui et al. 2014: XIII. 
\(^6\) Ibid. 
\(^7\) Kinsui 2003: 11 ff. 
\(^8\) Sadanobu 2015. 
\(^9\) Kinsui et al. 2014: V.
1. Ō, sō ja, washi-ga shitte oru-n-ja.
おお、そうじゃ、わしが知っておるんじゃ。
- rōjin 老人 ‘elderly person’

2. Ara, sō-yo, watakushi-ga shitte orimasu-wa.
あら、そうよ、わたしが知っておりますわ
- ojō-sama お嬢様 ‘young lady from a good family’

3. Un, sō-da-yo, boku-ga shitteru-yo.
うん、そうだよ、ぼくが知ってるよ。
- otoko-no ko 男の子 ‘boy’

4. N-da, n-da, ora shitteru-da.
んだ、んだ、おら知ってるだ。
- inakamono 田舎者 ‘countrypeople’

5. Soyasoya, washi-ga shittemassē.
そやそや、わしが知ってまっせー。
- Kansaijin 関西人 ‘person from the Kansai region’

6. Umu, sayō, sesssha-ga zonjite orimasuru.
うむ、さよう、せっしゃが存じておりまする。
- bushi 武士 ‘samurai’

The bolded parts of each sentence point at elements of RL that are thoroughly explained in The Concise Dictionary of Role Language (Kinsui et al. 2014). Most of these elements belong to categories listed by Kinsui. There are interjections (ō, ara, un, nda, soyasoya, umu), personal pronouns (washi, watakushi, boku, ora, washi, sessha), and sentence-ending emotive particles (yo, wa), or variants of copula (da, ja). Some other bolded elements are grammatical and vocabulary modifications, including honorific markers and alternative variants of verbs iru (oru) and shiru (zonjiru). Sentences 1-6 correspond with different character archetypes. These speech styles over-emphasize some of the sociolinguistic attributes of stylized characters. The sole notion about speech styles that evoke some character archetypes points at the existence of stereotypes concerning the way some members of society tend to speak. To paraphrase the two introduced concepts, role language points at linguistic markers of particular character archetypes that appear in some of the Japanese works of fiction, and sociolinguistic information
imprinted in character stylizations as character’s speech allows for its accurate interpretation. Role language was further divided into subgroups based on their leading characteristics, most of which address sociolinguistic aspects of the characters seen as stylized people. These subgroups are: ‘Gender’, ‘Age / Generation’, ‘Social class / occupation’, ‘Region / nationality / ethnicity’, ‘Pre-modern’ and ‘Imaginary creatures’. The first four subgroups are easily explainable by sociolinguistic and dialectic variation of language. On the other hand, the last two subgroups seem to be purely stylistic. The ‘pre-modern’ quality of characters can be achieved by archaizing their speech, as seen in example sentence 6 (the ‘samurai’ RL). The subgroup of ‘imaginary creatures’ does not seem to limit the stylization by anything other than the need of compatibility of linguistic units used in stylization with a particular stereotype psychologically associated with some attributes of a fictional character. Such categorization and other advances in this field of study led to the formation of the ‘character language’ (abbreviated as CL). It is noted by Kinsui and Yamakido that the seemingly clear definition of RL pointed in fact at a set of phenomena that differ when it comes to the relations between existing stereotypes and their linguistic representations. RL was divided into four types of CL. The definitions, based on Kinsui and Yamakido’s article are listed below, with the names of each subtype bolded.

Character Language Type (i): Restricted Role Language - particular speech style shared only among the fanatics (sic!) of Japanese comic-book and animation.

Character Language Type (ii): Role Language Shifted Outside of Its Social or Cultural Groups - existing speech styles used to create the speech of characters that would never speak that language or do not speak at all, e.g.: speech of animals or foreign dialects appearing in translated literary works.

Character Language Type (iii): Regional Dialect Employed to Represent a Character's Personality - the speaker of the dialect exhibits some stereotypes associated with the region,

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10 Kinsui, Yamakido 2015.
11 Ibid.
Character Language Type (iv): **Unique Character Language** - attributes cannot be analysed as the application of any stereotype, e.g. Mr Nakata from Haruki Murakami’s *Umibe-no Kafuka*.

Although this paper focuses particularly on the ‘Restricted Role Language’, all of the four types should assist the case study on some examples of stylizations that appear in contemporary Japanese literary fiction.

It is important to note that CL is viewed here as styles that appear in various genres. Japanese comic books and animation are the ‘native’ registers of this subtype. There are accounts of particular newspaper texts, such as passages of translated speech of foreign sportsmen stylized to stress their characteristics, e.g. manliness of sprint runner Usain Bolt expressed by personal pronoun *ore* and sentence-ending particle *-ze*\(^\text{12}\). Other registers of role language usage include ludic language usage in humorous acts, mainly the Kansai dialect, where a particular kind of stereotype about people from that region has been formed with the emergence of mass media in contemporary Japan\(^\text{13}\).

To sum up, the findings of RL studies presented above could be interpreted as stylistics of fictional characters’ speech in contemporary Japanese culture. These mechanisms are based on stereotypes that are connected with sociolinguistic features of existing people or such features associated with character archetypes that prevail in Japanese popular culture. Major categories of vocabulary and grammar that RL consists of are personal pronouns, emotive sentence-ending particles, interjections and copula. These elements emanate the ‘speaker’s character’, as they seem to transfer not only the pragmatic meaning of each element, but also stereotyped sociolinguistic information about the character. Such information can be put into several subgroups corresponding to each social attribute that could affect human speech. Some of these subgroups are clearly stylistic, e.g. the ‘Pre-modern’ subgroup based on archaisms or the ‘Imaginary creature’ subgroup that does not point at existing entities. RL corresponds to sociolinguistic information in different ways, categorized into four major types. Usage of the first type is restricted to particular genres (Restricted Role Language), the second type is based on an existing style used in order to simulate speech that would be nonexistent otherwise (Role Language Shifted Outside of Its Social or

\(^{12}\) Futoda 2011.

\(^{13}\) Kinsui 2003: 92 ff.
Cultural Groups), the third type focuses on particular stereotypes associated with users of dialects (Regional Dialect Employed to Represent a Character’s Personality), and the fourth type points at individual speech that does not reappear in other works of fiction as the other subtypes do (Unique Character Language).

An Introduction of the ‘Multi-Layered Character Stylization’

All types of character language introduced in the first passage seem to consist of linguistic markers corresponding to particular archetypes of fictional characters. The findings of role language studies contribute to the understanding of how stereotypes that exist in contemporary Japanese society can affect linguistic stylization of fictional characters in particular genres. However evident CL is, the whole concept seems to be lacking precise terms for the elements on each layer it consists of. As a proposal for filling this gap, this paper introduces a stylistic concept of ‘multi-layered character stylization’.

Strong connections between sociolinguistic attributes of fictional characters and their linguistic markers are a foundation for a precise interpretation of CL. As the usage of the term ‘markers’ seems plausible with respect to vocabulary, grammatical and phonetic aspects of speech utterances, and fictional ‘characters’ are the objects of this inquiry, the term ‘character stylization markers’ (abbreviated as CSM) should suffice for the aforementioned terminological absence. This term should point at singular elements that non-semantically suggest a particular character’s attributes, e.g. personal pronouns or sentence-ending emotive particles listed in examples 1-5. This shall be the lowest layer of the MLCS (‘multi-layered character stylization’) framework.

According to the findings of RL studies, particular units of RL (here: character stylization markers) form compatible sets that reappear in numerous works of fiction to aid the stylization of characters with similar sociolinguistic features and stylistic conventions\(^{14}\). Such sets can be observed in the first passage, where various examples of role language for the Japanese sentence meaning ”Yes, I know”’ have been cited as example sentences 1-6. Character stylization markers in a set compose a ‘character stylization pattern’ (abbreviated as CSP), the second layer of the MLCS. Such stylization reappears patterned – fully or partially – as speech style of archetypical fictional characters that share some personal traits, including sociolinguistic attributes. This includes attributes explained by the

\(^{14}\) For a thorough list of linguistic elements and some examples of their registers see: Kinsui et al. 2014.
contributors of the role language studies, and corresponding stereotypes about them.

As singular linguistic elements and their sets were described as the two lower layers of MLCS, the highest of them points at the whole presentation of a character as an entity existing in the presented world, and as such shall be called a ‘character textual presentation’ (abbreviated as CTP). It includes character stylization patterns and narrative descriptions of fictional characters’ attributes that point at semiotic modes other than textual, such as visual or vocal mode, contributing to the description of a fictional character as an entity living in the presented fictional world. The layer of CTP is omitted in this paper.

For a better differentiation between CSP and singular cases of fictional speech stylization observed in this paper, a generic term ‘character stylization’ (abbreviated as CS) shall point at the latter. The graph below is an example of how a single character stylization marker could belong to multiple stylization patterns that contribute to different character stylizations.

![Graph of character stylizations](image)

**Picture 1.** Generic multi-layered character stylizations and their intertwining layers.

The terminology proposed above could aid in clarifying the differences of scale between particular elements of role language. The lowest layer (character stylization markers) refers to singular linguistic units pointing at a character archetype via stereotypical biases, and the second level (character stylization patterns) consists of sets of such linguistic units. This concept could serve as a stratification of the phenomena known as role language, or more recently as character language.
Stylistic Analysis of Particular ‘Character Stylizations’

In this passage, character stylization patterns appearing in one work from the genre of ‘light novels’ shall be analyzed with a cue to the findings of RL studies. Source texts for such character stylizations analyzed in this paper are *Bureiburii Deforuto. R no techō*, volumes I and II, written by Sōki Tsukishima. For easier reference throughout the analysis, the source text will be marked as [1]. The choice of source text was made based on high frequency of role language in the stylized speech of fictional characters.

Character stylization markers in character stylizations presented below have been bolded, and the choice made with reference to *The Concise Dictionary of Role Language*. Phrases suggesting the attitude and personality of characters have been underlined, as they aid the stylizations by emphasizing some traits of the characters important story-wise. These elements were treated as purely stylistic features, and their compatibility with other elements of CSP put into consideration in the process of stylistic analysis. Five character stylizations from [1] have been analyzed with reference to the findings of RL studies.

The first character stylization analyzed in this paper is that of a character named Edea Lee, an example of a ‘young fighting heroine’ CS.

7. *Atashi*-wa *atashi*-no kokoro-o shinjita-n-da-mon.
   あたしはあたしの心を信じたんだもん。
   ’Cause I listened to my heart.’

8. *To iu wake-de atashi, dassōhei-ni nacchatta-kara, anatatachi-to issho-ni ikasete morau-yo.*
   というわけであたし、脱走兵になっちゃったから、あなたたちと一緒に行かせてもらうよ。
   ‘I became a deserter, so I’ll be going with you guys.’

9. *Anta-ga maketara atashi-ga iku-kara-ne!*
   あんたが負けたらあたしが行くからね！
   ‘If you lose, I’ll go!’

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15 Here understood as ‘scarcely illustrated books read primarily by receivers of Japanese popular culture, often containing fantastic elements, often written in first-perspective narration with a focus on relationships between characters, manifested in many dialogues’.

16 The names for each character stylization were chosen purely for the purpose of this analysis and are based on the most evident attributes of analyzed characters.

17 [1] vol. I: 62.

18 Ibid.

19 [1] vol. II.: 80.
Character stylization markers bolded in utterances 7-9 are personal pronouns (e.g. stereotypically feminine 1st person pronoun *atashi*, and 2nd person pronoun *anta*), emotive sentence-ending particles (e.g. *-yo*, *-ne*), grammatical elements from youth slang (e.g. form *-chau* derived from *-te shimau* and sentence-ending phrase *-da-mon*). These CSM point at the sociolinguistic attributes of the character such as gender (female) and age (teenager). The underlined passages of example sentences 6-8 seem to stylistically inform readers about other character traits of Edea Lee; they show her hot temper and strong-headedness. Such stylistic elements are put out of CSM count; however, they at least to some extent contribute to the ‘stubborn young heroine’ CS. It consists mostly of spoken familiar contemporary Japanese, as it is a stylization of a protagonist. Stronger stylization tends to be more frequent in the case of minor characters\(^\text{20}\). Edea Lee is portrayed as a young female wearing armor, a depiction matching attributes emphasized with elements of spoken Japanese language that contribute to this multi-layered character stylization.

Another CS is that of an archetypical ‘male brute’ character called Barras Lehr. The following sentences 10-14 are examples of fictional speech stylized for the purpose of creating this character.

10. *Te, temē!* Oresama socchinoke-de, Hōrii o kudoite-n-ja nē!
て、手前ぇええ！俺様そっちのけで、ホーリーを口説いてんじゃねえっ！\(^{21}\)
‘Damn you! Don’t you dare ignore me and try to win Holly over!’

11. Ō, omaera-to-nara te-ni asenigiru shītō-ga dekisō-da-to-omotte-yo.
おう、お前らとなら手に汗握る死闘ができそうだと思ってよ。\(^{22}\)
‘Oh! I think I could fight with you in excitement to the death.’

12. Dō darō-nā. Da-ga oresama-wa tatakaerya sore-de ii-no-sa.
どうだろうなぁ。だが俺様は戦えりゃそれでいいのさ。\(^{23}\)
‘I’m not sure. If only I’m able to fight, it’s good for me, though.’

13. Yare, gara-ni-mo naku hanashikomu nante koto shichimatta-ze. Ore-wa yappa komuzukashii koto-wa kangaenēde, tatakau hō-ga muiteru-na.
やれやれ、柄にもなく話し込むなんてことしちまったぜ。俺はや

\(^{20}\) Kinsui 2003: 43.
\(^{21}\) [1] vol. I: 127.
\(^{22}\) [1] vol. I: 137.
\(^{23}\) [1] vol. I: 141.
っぱ小難しいことは考えねで、戦う方が向いてるな。24
‘Oh well, I did it and dragged on, which doesn’t suit me. I really shouldn’t think about small stuff, ‘cause fighting’s the thing for me.’

14. Yōshi yoku itta! Son-ja chiwaki niku odoru tatakai-o hajimeru-kā!
よおしよく言った！そんじゃ血湧き肉躍る戦いを始めるかあ！25
‘You’ve hit the spot! Let’s start the fight with all we have!’

Elements bolded as character stylization markers in sentences above are personal pronouns (e.g. stereotypically male and coarse 1st person pronoun ore, a more boasting variant oresama or pejorative 2nd person pronoun temē), unrefined grammar (e.g. -nē instead of negative -nai, -rya instead of -reba and -chimatta instead of -te shimatta), and emotive sentence-ending particles (stereotypically male and unrefined -ze, -na and its prolonged variant -nā). Such unrefined style of contemporary spoken Japanese seems to successfully hint at some major attributes of the character. Underlined portions of text describe brutality of attitude that stylistically copes well with bolded CSM. Overt usage of CSM highlights those attributes of the character that emphasize its attitudinal traits. CS-2 is portrayed as a muscular man, the character stylization markers are masculine and crude, and the underlined passages emphasize the character’s aggressive attitude. The third stylization analyzed in this paper is the ‘greedy merchant’ CS, observed on a choice of utterances of a fictional character appearing in [1], Chairman Erutus Profiteur.

15. Akan, ano ō-wa mō dame-ya! Kaze-no Miko gotoki-ni iiimakasareyotte-kara-ni, honma-ni bonkura kōkū-ya-na!
あかん、あの王はもうダメや！風の巫女ごときに言い負かされよってからに、ホンマにボンクラ国王やな！26
‘It’s no good, that king is done for! Talked down by the likes of the wind vestal, what a stupid king!’

16. Fun, mā kono kuni-de-wa anjō kasegashite morota-shi, mō ē-ва.
ふん、まぁこの国ではあんじょう稼がしてもろたし、もうええわ。27
‘Hm, well, I made enough profit in this country, that’s it for me.’

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24 [1] vol. I: 143.
25 [1] vol. I: 143.
26 [1] vol. I: 201.
27 [1] vol. I: 201.
17. *Otto ichiban daiji-na mono-o wasuretotta-wa... Kore-o motte-kana hajimaran-de.*

おっと一番大事なものを忘れとったわ…これを持ってかな始まらない。

‘Oops, I forgot about the most important thing... Without it there is no starting.’

In Kinsui and Yamakido’s terms, the ‘greedy merchant’ CS could be referred to as an example of either ‘Regional Dialect Employed to Represent a Character's Personality’ or ‘Role Language Shifted Outside of Its Social or Cultural Groups’. Dialectal elements, including vocabulary *akan* (‘no good’), *honma-ni* (‘really’) or *anjō* (‘sufficiently’), and grammar -*rōta* instead of -*ratta*, link the stylized character with a particular stereotype of a person from the Kansai region. Here it seems that the choice of wording was made to match both the profession and the personality of the character. This statement is based on the list of existing stereotypes about the inhabitants of the Kansai region, as one of these prejudices concerns stinginess and greed for money. However prejudicial this notion is, in [1] it is exploited on a fictional plane – Erutus Profiteur is neither Japanese, nor of Kansai origin, and the aforementioned stereotype about greed for money imprinted into the dialect simply aids this character stylization.

Below is a graph (Picture 2) depicting the correlation between the ‘young fighting heroine’ CS (CS-1), the ‘male brute’ CS (CS-2) and the ‘greedy merchant’ CS (CS-3).

![Graph of correlation between selected CSM in CS-1, CS-2 and CS-3.](Picture 2)

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28 [1] vol. I: 201.
29 Kinsui 2003: 82 ff.
As there bolded CSM in cited spoken passages of CS-1, CS-2 and CS-3 do not intertwine with one another, it is evident that they represent separate character stylization patterns.

The fourth example of character stylization seems to be equal to the CSP of the ‘elderly speech’ (rōjingo 老人語) in RL terminology. It can be observed in the spoken passages of Sage Yulyana, a fictional character appearing in [1], and thus can be temporarily called the ‘elderly male’ CS.

18. **Onushira**-wa, **isogi** kimenakereba naran koto-ga aru. Nozomu basho-o kimeru-n-ja. おぬし等は、急ぎ決めなければならんことがある。望む場所を決めろんじゃ。

‘You have to hurry up and decide. Choose the place you wish to go to.’

19. **Ha-ha**, kō miete-mo **washi**-wa gen’eki-de-nō. Sore-ni onushi-wa oboete oranu-kamo shirenu-ga, ichiō atta koto-wa aru-zo. はっは、こう見えてもワシは現役でう。それにおぬしは覚えておらぬかも知れぬが、一応あったことはあるぞ。

‘Ha-ha, I may look like that, but I’m still on active duty. Also, you may not remember, but in fact we’ve already met.’

20. **Sō iu** hanashi-de-wa nai-no-ja-yo. **Kore**-wa shin’nen-no mondai-ja. そういう話ではないのじゃよ。これは信念の問題じゃ。

‘It’s not about that. The problem lies in belief.’

21. **Jijitsu**, onushi-no ishi-ni sandō shita nakama-ga takusan iru-jarō? 事実、おぬしの意思に賛同した仲間がたくさんいるじゃろう?

‘In fact, you already have many friends who agreed to your will, right?’

22. Fumu. **Tōmen-no** michi-wa mieta yō-ja-na. Naraba **washi**-kara, senbetsu-o hitotsu yarō. ふむ。当面の道は見えたようじゃな。ならばワシから、餞別を一つやろう。

‘Hmm. It seems you know what to do for now. If that’s so, I shall give you a parting gift.’

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30 [1] vol. I: 15.
31 [1] vol. II: 110.
32 [1] vol. II: 112.
33 [1] vol. II: 113.
34 [1] vol. II: 115.
Character stylization markers bolded in sentences 18-22 seem to have been used primarily to emphasize the age of Sage Yulyana, and they could be grouped as archaisms. The 1st person pronoun washi, 2nd person pronoun onushi (pl. onushira) are some instances of such stylization. Other noticeable markers are copula –ja instead of standardized -da (e.g. in -arō instead of -darō), sentence-ending emotive particle -nō (often following the aforementioned variant of copula), and a set of archaizing grammar (e.g. renyōkei variant isogi instead of isoIDE, -n(u) instead of -nai, and the verb oru instead of iru). Other than the age and gender of a character, the ‘elderly male’ RL suggests his high social or academic status, for example as a scientist, and suggests that this character is siding with the protagonists of the story.35 Sage Yulyana is portrayed in [1] as an elderly male with a cane, and the fact that he is called a sage suggests his role in fantasy setting as a potential mentor for the protagonists.36

As the first few analyzed character stylizations presented a speech style observed also in natural Japanese language usage (sentences 7-9), the stylizations of ‘male brute’ (10-14) and ‘elderly male’ (18-22) exaggerated some attributes of stylized characters, and the ‘greedy merchant’ stylization (15-17) was based on a stereotype about people from the Kansai region, the following CS is an example of a more character-specific language. Utterances 23-27 represent the ‘superior female magical creature’ character stylization, observed in the fictional speech of Victoria F. Stein, a character from [1].

23. Warawatachi-o ‘teki’ yobawari suru-to-wa, taishita dochō-ja-nō?
わらわたちを『敵』呼ばわりするとは、大した度胸じゃのう。37
‘You have some nerve to call us your ‘enemies’.’

24. Uragirimono-wa reigai naku shokei, sore-ga warawa-no shinpan-ja.
裏切り者は例外なく処刑、それがわらわの審判じゃ。38
‘Death to all traitors, with no exceptions. This is my judgement.’
25. *Masaka kisama, warawatachi-o-mo nakama-ni hikiireyō-to shite orunono-ka.*
まさか貴様、わらわたちはも仲間に引き入れようとしておるのか？
‘You’re not telling us to join your side, are you?’

26. *Hō, nakanaka-no chikara-ja-no. Omoshirō natte kita-wa.*
ほう、なかなかの力じゃの。面白うなってきただわ。
‘Huh, you’ve got some strength. It’s getting interesting.’

27. *Ahaha, zuibun kodawatteru yō-ja-nō? Shikashi zan’nen-jatta-na.*
アハハ、ずいぶんこだわってるようじゃの？しかし残念じゃったな。
‘Ha-ha, you really seem to care, don’t you? What a pity, though.’

The CS observed above seems to operate on character stylization markers present in some other stylizations. The temporary name of this CS points at the most prominent attributes of Victoria F. Stein: her attitude, gender and category as a fictional character (‘magical creature’). In contrast with how superior her tone is, she is portrayed as a child turned into a cold-blooded magical creature. CSM like the 1st person pronoun *warawa* (‘used by women of status or power to mark that others are below them’), and 2nd person pejorative pronoun *kisama* seem to reflect both gender (female) and attitude (looking down on other characters).

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39 [1] vol. II: 20.
40 [1] vol. II: 22.
41 [1] vol. II: 153.
42 Kinsui et al. 2014: 208.
Some archaisms used in the ‘elderly male’ CS appear also in this ‘superior female magical creature’ CS, seemingly serving the purpose of boosting the superior aspect of the stylized character. Even though this CS could be classified as an example Unique Character Language, it operates on certain CSM observed in other stylizations, which makes its stylistic analysis partially possible. Below is a graph depicting the correlation between the ‘elderly male’ CS (CS-4) and ‘superior female magical creature’ CS (CS-5).

Some CSM were observed both in CS-4 and in CS-5. In other words, there is a partial correlation between the two character stylizations, and the correlation seems to be rooted in grammar (the copula -ja) and emotiveness (the sentence-ending particle -nō). There is no correlation in the pronominal character stylization markers for these two CS. Such graphical presentation points at the possibility of mapping similarities and differences between various character stylization patterns and particular instances of character stylizations.

**Conclusion**
Both ‘role language’ presented in the first section and ‘character stylization markers’ (CSM) proposed in the second section of this paper describe linguistic units that present overt information about sociolinguistic attributes of fictional characters. Another proposed term, the ‘character stylization patterns’ (CSP), points at sets of such markers.

A qualitative analysis of 21 fictional utterances found in the source text showed that even though individual character stylizations can be analyzed with reference to the concepts of ‘role language’ (RL) and ‘character language’ (CL), a better stratification of such stylistic patterns would aid such analysis. Some of the attributes emphasized in the analyzed character stylizations could be categorized as representing four types of ‘character language’ proposed by Kinsui and Yamakido (2015). This allows for understanding the way a stylization correlates with particular stereotypes. However, other cases, e.g. the ‘greedy merchant’ CS or ‘superior female magical creature’ CS, seem to blend multiple character subtypes and cannot be categorized according to the pre-existing typology of CL.

The introduction of the MLCS seems to aid stratification of the aforementioned stylistic phenomena. CSM and CSP could be used to differentiate between single lexical units of stylization and whole sets of such units that are the subjects of the RL studies. Graphical presentation of correlations between analyzed character stylization viewed through the
framework of MLCL seems applicable in the analysis of lexical and grammatical CSM that appear in other texts of contemporary Japanese popular culture. Although the application of the proposed stratification seems to aid better distinction, the study conducted in this paper is only a qualitative analysis, and the possibility of applying such methods in a quantitative study has not been proven as of yet. Also, even though this study introduced a method for the presentation of correlations between separate character stylizations, there is a need for further clarification of the true nature of such correlations, and for a more thorough investigation into the subject. The ‘character textual presentation’ (CTP) proposed as the third layer of the MLCS could be applied in a more literary inquiry into the nature of characters stylized in Japanese popular culture, as it consists of all passages of narration that describe the character. Furthermore, such textual presentation refers to non-textual aspects of the fictional character, such as looks and voice. A thorough analysis of corresponding semiotic modes that coexist with textual character stylization in multimodal media such as Japanese comic books and animation, could aid further understanding of the stylistic phenomena introduced in this paper.

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**Analyzed Source Text**

[1] Tsukishima Sōki. 2013. *Bureiburii Deforuto. R no techō*. [Bravely Default. The pocketbook of R] Vol I&II. Tōkyō: Square Enix. (月島総記『ブレイブルーデフォルト。アルの手帳』スクエアエニックス).
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