

Yakuwarigo and Style Shifting in the Anime Genjitsushugi Yuusha no Oukoku Saikenki

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Abstract. In the variety of *yakuwarigo* types, there is what is called style shifting, where language and word usage can change depending on the situation of the conversation and the interlocutor. This study aims to discover how the use of style shifting of the second person pronoun *kiden* in the anime *Genjitsushugi Yuusha no Oukoku Saikenki*. The data is collected using listening and note-taking, focusing on the dialogue of each character who performs *kiden* style-shifting. The collected data is then classified into a factor that influences style-shifting. It can be concluded that *kiden* style shifting occurs when the speaker and the interlocutor have the same or equal status(degree).

Keywords: *yakuwarigo*, style-shifting, anime

1. Introduction

Chaer explains that a language with various kinds of language variations is a natural thing to appear, with various complex social lives of the community as one of the causes [1]. The variety of language variation is determined by several things, for example, several language styles whose selection depends on the speaker's attitude towards the interlocutor. The speaker's perspective can change due to the age and position of the interlocutor and the purpose of conveying the information [2].

The speaker's attitude towards the other person is called style. In Japanese, there is at least one style for any given conversational situation. The conversational situation can be broad, flexible, and ordinary, but the same style of speech will look impolite and shocking if used in other situations [3]. The existence of conversational situations and changes in speech style depending on the interlocutor is called a style shift. Style shift is a part of Japanese communication. In style shift, politeness and honorific elements can increase depending on the conversation situation [4]. Style shift is a part of *yakuwarigo*, where major factors distinguish one character from another. It can be distinguished through persona pronominal and sentence endings that differ from the basic Japanese language [5].

The use of *yakuwarigo* can be seen in many Japanese literary works such as anime, manga, and novels. *Yakuwarigo* itself makes literary works more interesting and unique [6]. Research on style-shifting *yakuwarigo* has previously been conducted by Takahashi Nagayuki. The research focused on the phenomenon of stereotypical verbal behaviour of young children in the *Tonari no Totoro* anime.

Based on this, this research was conducted to describe how to style shift and *yakuwarigo* are used in Japanese literature, especially in the *Genjitsushugi Yuusha no Oukoku Saikenki* anime.

2. Method

This research uses a descriptive qualitative method with a note-taking technique. This research method describes the style shift and *yakuwarigo* in the second person pronounced “*kiden*” in the anime *Genjitsushugi Yuusha no Oukoku Saikenki*. The author collects data in the form of dialogue where the character Souma Kazuya performs style shifting as *yakuwarigo* and second person pronounce. Then the data is classified and sorted according to the type of second-person pronunciation, where later it can be seen how the use of style shifts second person pronounce “*kiden*” as *yakuwarigo* compared to other second person pronounce.

3. Results and Discussion

The results obtained from collecting data on second-person pronounce spoken by the character Souma Kazuya in the anime *Genjitsushugi Yuusha no Oukoku Saikenki* can be seen in the table 1 below.

Table 1. Second Person Pronounce Data

No.	Second Person Pronounce	All Data
1.	Kiden/Kidenra	11 Data
2.	Omae	2 Data
3.	Anta	1 Data
4.	Sonata	1 Data
5.	Anata	1 Data

a. Kiden/Kidenra

The following is a collection of dialogue data where the character Souma Kazuya says the word *kiden*.

(1) Vargas 公、貴殿もこの国のために力を貸してくれ。

Vargas kou, kiden mo kono kuni no tame ni chikara o kashite kure.

(Souma to Vargas, Ep.9-17:15)

The word *kiden* here is addressed to Vargas, the duke of the Elfrieden kingdom. Souma's position here is as the king of Elfrieden, where Souma should have used another second-person pronominal instead of using *kiden* to Duke Vargas. However, Souma chooses to use the word *kiden* because he thinks that Duke Vargas is of equal status.

(2) これより貴殿に一時的な空軍大将の権限を与える。

Kore yori kiden ni ichiji teki na kuu gun daisho no kengen o ataeru.

(Souma to Tolman, Ep.11-06:02)

In this dialogue, Souma is speaking to the air force chief, where previously the air force was commanded by Duke Vargas. Because Souma was in the position of King Elfrieden, he used the word *kiden* to make it clear that Tolman, previously the air force chief, now had the authority to become the temporary commander of the army. This means that Tolman's once-low position is directly comparable to Duke Vargas.

(3) 貴殿も従軍していたのだから、同罪。

Kiden mo jyugun shiteita no dakara, douzai.

(Souma to Julius, Ep.14-13:16)

The conversation between Souma and Julius here is between two representatives of their respective countries. Souma was the king of Elfrieden and Julius was the prince of Amidonia. Both have the same degree and title.

(4) そ、それが貴殿にとって褒美となるのか。

So, Sore ga kiden ni totte houbi to naru noka.

(Souma to Wodan, Ep.17-17:37)

Wodan is the representative of the area where the elves live, so Wodan's position as a representative is considered equal to Souma. Souma uses the word *kiden* to make it clear that he believes Wodan as a representative of the great forest area of the elves, to be of the same degree as Souma, where both are in the position of a representative of a region or country.

(5) Excel、貴殿の娘の子のしれ貸したことだ、しっかりと監督しろ。

Excel, kiden no musume no ko no shirekashita koto da, shikkari to kantoku shiro.

(Souma to Excel, Ep.18-16:00)

In this dialogue, Excel, Vargas and Souma are in the same room where Vargas is Excel's son-in-law. Excel is a duke of the same rank as Vargas. Here Excel is older than the others (Souma and Vargas). Souma considers Excel older than him, but because of Souma's position as king, he places Excel as a duke whose position is lower than the king. Souma uses the word *kiden* to give respect to Excel.

(6) 貴殿の人力無くば混乱は長引き、Amidoniaの民は塗炭の苦しみを味わったことであらう。

Kiden no jinriki nakuba konran wa nagahiki, Amidonia no tami wa totan no kurushimi o ajiwatta koto dearou.

(Souma to Colbert, Ep.20-17:39)

Colbert is the finance minister of Amidonia; when this dialogue took place, Amidonia lost its power and tried to join Elfrieden's power. Souma uses the word *kiden* to Colbert to show respect for his hard work as Amidonia's finance minister despite the loss of Amidonia's territory.

(7) 貴殿の奮闘無くば我が国の救援も間に合わず広い混乱に包まれていただろう。

Kiden no funtou nakuba wa ga kuni no kyuen mo maniwazu hiroi konran ni tsutsumareteita darou.

(Souma to Herman, Ep.20-19:36)

Just like Colbert, Herman is the general of the Amidonian army. Herman's position in this dialogue is that he is the only general who keeps Amidonia's territory from falling into the power of other countries. Souma uses the word *kiden* to appreciate Herman's service as Amidonian general. Herman's position here is critical to Souma. Therefore, he uses the word *kiden* as a sign of respect.

- (8) こちらは貴殿らに助力をお願いする立場だ。楽にしてくれていい。

Kochira wa kidenra ni tasuke o onegai suru tachiba da. Raku ni shite kurete ii.

(Souma to 5 talented people, Ep.3-05:48)

The situation in this dialogue is where Souma asks for talented people's help to serve the Elfrieden kingdom. Therefore, Souma uses the word *kiden* and positions his degree as equal to the talented people.

- (9) これより先もわが命を従わないというのなら、俺は貴殿らを反逆者と認定するしかない。貴殿らの考えを聞かせてもらいたい。

Kore yori saki mo wa ga mei o shitagawanai to iu no nara, ore wa kidenra o hangyakusha to nintei suru shikanai. Kidenra no kangae o kikasete moraitai.

(Souma to the three dukes, Ep.9-14:39)

The three dukes and King Elfrieden met to discuss whether the dukes would join Souma or not. Souma's position as king while Elfrieden emphasised his position by using the word *kidenra* to the three dukes.

- (10) 今の Van と貴殿らが収めていたかつての Van、果たしてどちらの方がいい街かな。

Ima no Van to kidenra ga osameteita katsute no Van, hatashite dochira no hou ga ii machi kana.

(Souma to Julius, Ep.14-15:22)

As in number (3), Souma speaks to Julius and positions Julius and his followers as equal by using the word *kidenra*.

- (11) 貴殿らも災害不幸で辛いだが、よくぞ援軍を発見してくれた。

Kidenra mo saigai fukou de saiwai daga, yokuzo engun o hakken shitekureta.

(Souma to Wodan, Ep.17-16:55)

In this dialogue, Souma credits Wodan for his hard work finding relief troops when the landslide occurred. Souma used the word *kidenra* to position all the elves who helped during the landslide as equal to Souma.

The word *kiden/kidenra* above is addressed to the interlocutor, who is considered equal by Souma Kazuya's character, where the word is used when he is in his position as temporary king of Elfrieden. The word *kiden* shows that Souma believes the interlocutor is equal in degree, title or how important the interlocutor is to Souma.

b. Omae

The following is a collection of dialogue data where the character Souma Kazuya says the word *omae*.

- (1) その時はお前が俺の首を取れ！

Sono toki wa omae ga ore no kubi o tore!

(Souma to Vargas, Ep.9-16:17)

In this dialogue, Souma is carried away by emotion because Vargas does not believe that Elfrieden's central capital will get better, and Souma orders Vargas to cut off his head if things do not go smoothly. When he gets carried away, Souma tends not to think about his position as king.

(2) お前のようにきちんと縁を切っていれば無関係な親族を巻き込むこともなかった
ろうが

Omae no youni kichinto en o kitteireba mukankeina shinzoku o makikomu koto mo nakattarou ga.

(Souma to Carmine, Ep.17-04:29)

In this dialogue, Souma is not positioning himself as the king of Elfrieden. Therefore, he uses the second-person pronominal omae that Japanese men commonly use. The word omae is usually used for interlocutors of the same rank or who have a close relationship with the speaker [7].

c. Anta

The following is a collection of dialogue data where the character Souma Kazuya says the word anta.

(1) あんたは本当に馬鹿だ！すべて承知の上で、文字通り墓場まで持って行こうってんだ
ろう！

Anta wa hontou ni baka da! Subete shouchi no ue de, moji doori hakaba made motte ikouttendarou!

(Souma to Carmine, Ep.17-06:55)

In this dialogue, Souma is upset with Carmine's decision to do penance and bring the corrupt noble to be executed with him. Souma uses the word anta because he thinks Carmine is too stubborn and doesn't understand his decision. Male use of the word anta is infrequent, but it is used based on the situation where the male speaker needs clarification [8].

d. Sonata

The following is a collection of dialogue data where the character Souma Kazuya says the word Sonata.

(1) Marx、そなたは献身だな。

Marx, sonata wa kenshin dana.

(Souma to Marx, Ep.5-08:55)

Souma is amazed at Marx's loyalty in this dialogue. He uses the word sonata to clarify the relationship between superiors and subordinates. Souma is the king of Elfrieden, and Marx is his minister. Sonata is a respectful call addressed to associates or subordinates [9].

e. Anata

The following is a collection of dialogue data where the character Souma Kazuya says the word anata.

(1) あなたは？

Anata wa?

(Souma to Jeanne, Ep.13-16:10)

Besides the second-person pronominal *kiden*, Souma Kazuya uses another second-person pronominal when he is outside the position of king Elfrieden. Like the word *anata* above, Souma asks who is talking to him, using the word *anata* where Souma does not know the other person. The rest of the time, Souma directly calls the other person's name with the suffix *-san* or *-dono*. If

the title or level of the person Souma is speaking to is lower than his, he often calls the other person's name without the suffix *-san* or *-dono*.

Based on the data above, Souma Kazuya uses the second person pronominal *kiden* more often when positioning himself as a king to interlocutors he considers his equal. However, he uses another second-person pronominal when dealing with lower-level interlocutors. This shows that the word *kiden* only applies in certain situations and to certain interlocutors. Where Takahashi explains that a style shift can occur if the speaker changes a part that they do not usually use to someone other than the specific interlocutor [10]; the existence of style shifting can make character-building thoughts in the original life. Character formation can be an identity from personality, occupation, and degree [11].

4. Conclusions

Style shifting is one of the varieties of *yakuwarigo*, which focuses on changing a word in a particular conversational situation. In Japanese literary works such as anime, style-shifting dramatically affects the plot changes and the uniqueness of the conversational situations in the literary works. The use of style-shifting in the anime *Genjitsushugi Yuusha no Oukoku Saikenki* shows that the second-person pronominal *kiden* is very clearly used as *yakuwarigo*. The word *kiden* is used only for certain interlocutors who are considered to have the same title or level status. This shows that social influences such as title, age, and gender significantly impact how one's words and language change. With the correct choice of words or language, the conversation situation can look more natural according to the speaker's characteristics.

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