

The stereotype of Politeness

The Function of Linguistic Politeness in Japanese Role Languages

Lasse Midling-Jenssen Gautestad



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Department of Culture Studies and Oriental Languages (IKOS),
University of Oslo

Summary

This thesis examines the role of *linguistic politeness* in *role languages*, stereotypical speech styles associated with specific character types in fiction.

The theoretical framework of the thesis is based on both role language theory and politeness theory. Central to the approach is an integration of Brown and Levinson's theoretical framework on language usage, which examines *politeness* based on the concept of *face*, *face threatening acts* and *redressive action* to mitigate the severity of *Face threatening acts*. As an extension *impoliteness theory* functions to describe antagonistic behaviour.

The methodology was a qualitative content analysis, and for case studies dialogue from two manga series, "Ranma ½" and "One Piece" were examined.

In general, I found the use of honorifics, low amount of *intrinsic face threatening acts*, and a high amount of *polite redress* or *off-record* politeness in the communicative tactics, as well as frequent use of honorifics can be used to code characters as more feminine or of higher class. The same linguistic elements could also be observed coding male characters as weak or cowardly. Conversely, the lack of honorifics and polite redress, *bald-on-record* politeness, or *bald-on-record* impoliteness tactics can be used to portray masculinity or strength. A high degree of active face attacks through *impoliteness tactics*, tended to indicate that the character was an antagonist in the structure of the story.

Based on the findings of this thesis, I have concluded that politeness can function to indicate social aspects of a character, as well as their function in a story structure, in a comparable manner to other linguistic elements associated with role language speech styles.

Foreword

First, I would like to thank my advisor Tomoko Okazaki Hansen for all her advice and help during the writing process of this thesis. I would also like to thank her for teaching me about the Japanese language through all my years of higher education. I first learned about *role languages* in one of her classes, which prompted the theme of this thesis.

I would also like to thank members of my family for being supportive during this time, especially my mother Mette Midling-Jenssen, my sister Marie Midling-Jenssen Lyngholm, and my stepfather Ivar Jan Hvattum.

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Chapter 1: Introduction

1.1 Background for the choice of topic

When I was 17 years old and met my first Japanese language teacher, I unknowingly insulted and angered him by referring to him as “o-mae” 「お前」. This was my first of many mistakes speaking Japanese, but a mistake I was able to learn a valuable lesson from. It was not a mistake in pronunciation, grammar or misunderstanding of lexical meaning, but a mistake regarding the social norms dictating language use. While “o-mae” does translate to “you,” it was not the appropriate way to refer to an older person of a higher social status. Especially as a student to a teacher when meeting for the first time. I should have referred to him by the honorific title “sensei,” 「先生」. However, learning more Japanese, I realized that Japanese politeness was much more extensive than referents and titles. Expressions of respect and politeness is just one of several aspects which diversify the Japanese language. For example, unlike English or my native tongue, Norwegian, Japanese is rather gendered with certain phrases being considered more feminine or masculine. I was once laughed at by a group of Japanese friends because I said “so kashira” 「そうかしら」, meaning “I wonder”. I did not realize I had “spoken like a girl” (Kinsui 2003, 137). Other linguistic variations of Japanese can be different regional dialects, written or spoken language, or modern or archaic forms. Everyday language use in modern Japanese society is diverse, but this diversity is amplified to an even stronger degree in works of fiction.

1.2 Introduction to the research topic

The study of speech styles in Japanese is formalized as a field, in the form of “Yakuwarigo” 「役割語」 or “role language”, pioneered by linguist Kinsui Satoshi. These refer to stereotypical speech styles, mainly observed in fiction (Kinsui 2003, 205). An example of a role language is “professor language”, 「博士語」, “hakase-go.” Where a character might say “washi ja”, 「わしじゃ」, (Kinsui 2003, 3) to mean “it’s me”, instead of more standard and realistic forms such as “watashi desu”, 「私です」 or “ore da”, 「俺だ」. There is a fundamental gap between such role languages and the real language we can observe in everyday speak. While there is a historical precedence for older people of higher positions to speak differently than the general population (Kinsui 2003, 23), the use of such speech styles does not reflect the linguistic reality of modern Japan. In actual Japanese society aging or

receiving a PHD would not cause you to radically change your speech (Kinsui 2003, 11). There even exists role speech styles associated with imaginary creatures, inanimate objects, or animals which do not possess the ability to speak in the real world (Kinsui 2003, 43)(Kinsui 2011, 13-14). Also, while there are differences between Japanese spoken by men and women, it is far from as different as it may appear from role languages in fiction (Wetzel 2004, 15)(Kinsui 100). However, while it may be both unrealistic and unnatural, role language serves a purpose. The speech style infers what kind of character the speaker is (Kinsui 2003, 36-37) (Yamaguchi 2007, 28-29).

A question that intrigued me learning about this field was how politeness fitted into this model, as politeness plays a large part in the Japanese language. I therefore decided on this as the theme of my thesis. Research into linguistic politeness in the Japanese language can broadly be separated into two traditions: 1. The socio-pragmatic tradition from the discourse conducted in English language, often surrounding models of language use meant to be universalistic and applicable to all languages. And 2. The “kokugo” 「国語」¹ tradition, which refers to the native study into Japanese language and has a larger emphasis on honorifics (Haugh 2018, 609). The theory from the socio-pragmatic tradition for this paper will center on the influential framework by Brown and Levinson, which focus on communicative strategies. Politeness in Japanese is often referred to as “keigo” in Japanese, 「敬語」, consisting of the Chinese characters “kei,” 「敬」, meaning “respect” and “go”, 「語」, meaning language. *Keigo* is an important aspect of everyday communication in the Japanese society, where one often is expected to change wording depending on the social situation. While language considered informal, or even vulgar can be acceptable among equals and friends, formal situations involving people of a higher status will often require switching out a significant part of the vocabulary and grammar. Using honorific titles, such as mentioned in the anecdote at the beginning of this chapter, may be easily understood by English speakers, because expressions such as “sir” serve a similar function. However, in Japanese honorifics are significantly more impactful in forming the language. For example, Japanese have referent morphology (L. Brown 2015, 304), which may significantly change how a verb, copular or adjective is expressed depending on social context. For example, if someone express that they going to eat to a friend, they might simply say “ore taberu.” 「俺

¹ Literarily means “national language”, term used to refer to the study of Japanese language in Japan.

食べる」, meaning “I will eat”. However, if he or her is conveying the same information to a teacher, they would generally be expected to say “watashi wa itadakimasu,” 「私はいただきます」. To speak appropriately one must switch both personal pronouns and the form of the verb, sometimes to etymologically unrelated vocabulary.

While the use of honorifics is strongly associated with politeness in Japanese, they may serve other functions as well. They may be used ironically, sarcastically, or for numerous other purposes. Also, while being an important aspect of Japanese politeness, it is not the only way politeness can be expressed. Because of the reasons, I have decided to approach the honorifics keigo forms and politeness as two separate aspects for the purpose of this paper. A significant difference between the theoretical framework of role language and that of socio-pragmatic politeness studies is the communication model. In the case of socio-pragmatic models, it will generally revolve around sentient people performing communicative actions to each other. While depictions of communication situations in constructed fiction, which role language studies are applied to, may superficially resemble the types of real communication situations, the two are in fact fundamentally different. In the context of Japanese, Kinsui refers to this phenomenon as “virtual Japanese,” alluding to virtual reality, where something fabricated and untrue become inseparable from reality (Kinsui 2003, vi-vii, 37). Firstly, the metaphysical aspect of what is real and not. A fictional construct does not possess the ability to communicate, at least not in the way sentient humans do. This does not mean that communication does not occur around constructed fiction, but the actual sender and the receiver are not the characters depicted. While role languages in fiction may resemble dialects, sociolects or other categories of language from the real world, as explained earlier, role language generally does not reflect the linguistic reality of society and should therefore be treated as something separate (Kinsui 2003, vi-vii, 38-39) (Teshigawara and Kinsui 2012, 41). To explain the mechanics of communication surrounding role languages, *micro-cosmic communication* is used to refer to the communication between the fictional characters within the story world and *macro-cosmic communication* to refer to communication between the author and the reader (Yamaguchi, 2011, 29). Since role language is a storytelling tool, the communication is *narratological*, relating to storytelling, rather than social. To illustrate this model, one can imagine a depiction of two fictional characters talking to each other. The space the characters inhabit is the story world, and if depicted realistically it will resemble the observable world which humans inhabit. The author is communicating something to the

reader, and all the content of the text, including the dialogue between the characters can be said to exist for this purpose. The characters, the world they inhabit, and any communication between them are all parts of the storytelling, functioning to communicate from the author to the reader. For example, the use of the role language *professor language* by a character, serves the purpose of telling the reader who the character speaking is, rather than communicate something to the character addressed in the dialogue. This can be one of the reasons why, character dialogue can feel unnatural, or inconsistent with observable human communication (Kinsui 2003, 32). Role language is specific type of *Macro-communication* that serves to tell the reader something about the character in question by attaching a certain speech style (Yamaguchi, 2011, 28). Different speech styles are attached to distinct types, who are recognizable to the reader (Kinsui 2003, 28). This paper will consider the function politeness plays in this type of communication.

1.3 Purpose of paper

The main goal of this paper is to utilize two separate approaches, *role language* and *politeness* in unison to hopefully achieve new perspective and insight into both. On one side, it is an attempt to better understand the nature of Japanese polite language by viewing it through the lens of a role language theoretical framework, abstract from social reality. And on another side, it will be a closer examination of how linguistic politeness function as a part of role languages, and the storytelling of fiction. While I will discuss themes of different languages associated with different genders and class, this is not at all meant to be a prescriptive or even descriptive about the equivalents found in real, natural languages. Rather it is an exploration of *cultural stereotypes* (Kinsui 2003, 44), manifested as categories of speech styles in works of fiction.

1.4 Research question

My research question for this thesis is the following:

How does linguistic politeness function as a part of a role language?

This thesis will examine how polite linguistic features are associated with stereotypical character types or non-linguistic features of said character types (such as age or gender) in works of Japanese fiction. For example, what type or degree of politeness or impoliteness is associated with e.g., *man's language*, or *woman's language*. While the politeness aspect might be a factor in numerous role languages or tied to many distinct types, I will primarily focus on types tied to *social class* and *gender* for the purpose of this thesis.

1.5 Structure of thesis

The theoretical framework for this paper, which is covered in chapter 2, can be separated into two primary sections: *role language*, and *politeness*. This paper aims to combine theory from both fields in its approach. The previous work covered in chapter 3 aims to examine how others have examined politeness as an aspect of role language, as well as using the broader field of politeness in works of fiction. This chapter will serve both to inform my own approach, by supplying results relevant to the theme of this thesis, and to function as a demonstration of how my own approach differs from others dealing with similar themes. Chapter 5 includes case studies where examples from dialogue in Japanese manga books will be analyzed. Chapter 6 will conclude the thesis and summarize the general arguments made.

Chapter 2: Theory

2.1 Function of chapter

This chapter will summarize the relevant theory from the fields of *role languages* and from *politeness*, which together will make up the theoretical framework of this thesis.

2.2 Role Languages

2.2.1 Introduction to role languages

Role languages refers to *speech styles* which are assigned to specific *character types*² (Kinsui 2003, 205) (Teshigawara og Kinsui 2012, 1). The speech styles of *role languages* consist of linguistic elements such as sets of vocabulary and grammar. In the discourse, *personal pronouns* (referents for oneself, or others), and *sentence ending expressions* (such as copulas and auxiliary verbs) are emphasized as important parts a speech style (Kinsui 2003, 205-206). Examples of features which make up *character types* are age, gender, occupation, and social class (Kinsui 2003, 205). Role languages are a type of *stereotyping*, such as what occurs when people process information about other people and place them in categories (Uwase quoted by Kinsui 2003, 41). It can further be explained as a *cultural stereotyping* or *stereotypical knowledge* which has been diffused throughout society (Devine as quoted by Kinsui 2003, 44-

² The term character used here, is translated from the word “jinbutsu-zō”, 「人物像」, however in other works the same concept has been referred to as “hatsuwa-kyara”, 「発話キャラ」, which can be translated to utterance character (Kinsui 2011, 7). For this paper I will use the term “character type”, in accordance with the English language text on the subject by Teshigawara and Kinsui and define the term as referring to as fictional agents which belong to stereotypical categories, easily and broadly recognizable.

45). Role language can also be explained as storytelling tools, as they *code* information about the character's function in the story (Yamaguchi, 2007, 23)(Kinsui 2003, 45-46).

2.2.2 Gender and role language

In the role language discourse, a prominent character aspect relevant to linguistic politeness is gender. Kinsui describes that for example, direct and ordering requests in the imperative, such as "nome" 「飲め」, meaning "drink", are associated with *men's language* (Kinsui 2011, 101). Conversely, expressions which are softer, polite, indirect, and includes more honorifics are associated with femininity. For example, the less direct imperative "te-form", such as "nonde", 「飲んで」 or the further polite expression "nonde kudasaru?" 「飲んでくださる?」, meaning "will you drink?" or "nonde kudasaranai?" 「飲んでくださらない?」, "won't you drink" including the respectful honorific "kudasaru" 「くださる」, are considered quite feminine. (Kinsui 2011, 101). Female language is also distinguished by using the self-referential pronouns "atashi" 「あたし」 or "watashi" 「わたし」 and by dropping the copula "da", 「だ」. While male language often uses 「僕」, "boku" and 「俺」, "ore" and maintain "da" at the end of sentences. (Kinsui 2007, 100). Regarding keeping or dropping the "da", can be explained as the choice between strongly affirmative or conclusive expression or an expression which softens the affirmative or conclusive aspect (Kinsui 2003, 137). In summary, female speech is characterized as "not concluding", "not giving orders", "to deprecate oneself and praise the listener", "beautifying" and "making it polite". It is also mentioned that female language includes more honorific *keigo*. In contrast, men's language is described as including affirmation and command, being assertive and persuading. (Kinsui 2007, 100-101) (Kinsui 2003, 134). Relevant to gendered role language is the concept of "hin-i", 「品位」 or "hin-kaku", 「品格」, which can be translated as "nobility" or "dignity", a term also associated with social class (Kinsui 2017, 254-255)(Kinsui 2011, 12). High *dignity* can give a refined impression, while low *dignity* can give a vulgar impression. According to Kinsui, dialects and accented forms are considered to be of lower *dignity* than standard forms. Also directly uttered psychologically visceral expressions, such as "kū", 「食う」, a way to say; "to eat", is considered to be of low *dignity*. The same goes for derogatory terms such as "baka", 「ばか」, idiot. The expectancy of *dignity* is dependent

on societal position, level of education, region, gender, age, generation. People of lower social status and men are associated with a lower degree of hin-i in their language and people of higher social status and women. (Kinsui 2011, 12). In contrast to women's language, men's language is described as direct, and associated with low hin-i dialects and slang. (Kinsui 2011, 9-11).

Within the larger categories of man's language and woman's language there are several sub-categories of role language. In the case of *man's language* these can to some extent be separate by their first-person pronouns. The *boku-type*, also known as “shōnen-go”. 「少年語」. “boy's language”, have an association to high class, thoughtfulness, idealism, and humbleness (Kinsui 2003, 120,123,127). It is also worth mentioning that the pronoun is considered to have a light honorific function. (Kinsui 2003, 118-119). The historic use of the pronoun may illuminate these associations and stereotyping to some extent. The predecessors of the speech style have been traced back to “buke-kotoba”, 「武家ことば」, language associated with the samurai class of pre-modern Japan. It has also been associated with practitioners of Confucianism. Later, *boku* became a part of the speech style “Shosei-kotoba”, 「書生ことば」, “Student language”, which was associated with male students of early modern Japan (Kinsui 2003, 118-119,122). This role language is considered significant in the foundation of modern Japanese *man's language*. Characteristic features of this language are using *boku* or “wagahai”, 「吾輩」 as first person pronoun, “kimi”, 「きみ」 as second person pronoun, using “*tamae*” for requests, including the word “shikkei”, 「失敬」, (which can be translated to “my apologies”) as a greeting and including many Sino-Japanese vocabulary and foreign loan words (Kinsui 2011, 112,116). “Shosei-kotoba” is also considered the predecessor of the or “jōshi-kotoba”, 「上司ことば」, “boss language”, associated with male characters of a high social position. The perhaps most recognizable feature of “jōshi-kotoba” is the use of the expression 「たまえ」 “*tamae*” used towards those of a lower position (Kinsui 2003, 30-32,106-109). *Tamae* is an imperative form of the verb 「たまう」 “*tamau*”. Interestingly *tamau* is an honorific verb found in archaic Japanese which later was appropriated by men of the Samurai class (Kinsui 2003, 116-117) and lost its honorific function in modern Japanese. The “shōnen” *boy-type* using *boku* and the “jōshi”

boss-type using “*tamae*”, both have an association with high class in common. However, another prominent personal pronoun associated with men both in fiction and in the social reality of Japan is *ore* which have a different connotation. In contrast to *boku*, *ore*, and in a comparable manner the pronoun “*oira*” 「おいら」, have been associated with being quarrelsome, wild, crude or aggressive (Kinsui 2003, 120,123,127). Before the war, the *boy’s language* which used *boku* was the typical language of male heroes in novels and manga books (Kinsui 2003, 124). However, over time the hero image changed, and with it a tendency for the hero to use *ore* instead (Kinsui 2003, 124-126). With this change, the qualities associated with *boku* changed as well. The new “*boku-type*” was a character associated with weakness and being domesticated or protected by their household or school (Kinsui 2003, 126). Like *shosei-kotoba*, there was a female equivalent language for female students of early modern Japan called “*jogakusei-kotoba*”, 「女学生ことば」, also known as “*teyodawa-kotoba*”, 「てよだわことば」 after some of the linguistic forms associated with it. Education for women was associated with privilege and class at the time, as it had largely been preserved for men in earlier time periods and was still not affordable for most families (Kinsui 2003, 150). Ironically, the language was criticized for lacking dignity in the Meiji period (Kinsui 2003, 147-148). However, because of the prestige this language had for its association with education, it spread, played a significant role in the formation of modern woman’s language, and the more distinct role language “*ojō-sama-kotoba*”, 「お嬢さまことば」 (Kinsui 2003, 149-151). *Ojō-sama-kotoba* is associated with the *ojō-sama-type*, a young girl of high birth, and the linguistic features is based on the *jogakusei-kotoba* (Kinsui 2003, 130,163-164). *Ojō-sama language* is characterized by ending sentences with “*te(yo)*” 「て(よ)」, or with 「わ」 after a verb, often in “*masu*”³-form, or copular “*da*”⁴ or “*desu*”⁵ (Kinsui 2003, 30). The association between *polite language* and *woman’s language*, particularly with the language of female types associated with a high social class have a real, historical basis. According to Kinsui, in the Edo period there was hardly any difference between male and female language for the people of the lowest social class. In contrast with

³ “*Masu*”, 「ます」, is a polite, honorific auxiliary verb.

⁴ “*Da*” is a plain copula

⁵ “*Desu*” is a polite copula

this, for upper class city dwellers it was common to send daughters to samurai families to do “hōkō”, 「奉公」, live-in domestic service to learn manners. In this way many women learnt the polite language of the samurai families. It is also said that the language used by samurai women originated in the language of the wives of the imperial court. In this way polite, female language was spread from the courts to samurai families, and then to the “chōnin”, city dwelling commoners motivated by the prestige associated with it (Kinsui 2003, 138-139).

2.2.3 Age and role language

Another important criterion of role language and character types is related to age. “Otona-go”, 「大人語」, “grown-up language” is the normative age category defined by among other aspects appropriate language use, such as knowing when and how to use *keigo*. “Yoji-go”, 「幼児語」, “children’s language is defined by being simplistic, both in vocabulary and lacking the ability of appropriate language use (Kinsui 2011, 8-9). In contrast to adults and older people, *young people* are expected to speak with a lower *hin-i* or dignity than adults (Kinsui 2011, 12). The previously mentioned role language *professor language* is defined by Kinsui as a subcategory of “rōjin-go”, 「老人語」, “old person language” associated with elderly people, mostly men with an air of dignity and authority (Kinsui 2003, 3-7,10,23). The female equivalent of this type is the “obasan”, 「おばさん」, which means “old lady”. This category has two types of role languages associated with it. One based on western Japanese dialects, similar to “hakase-go”⁶, known as “washi-ja-kei obasan”, 「くわしじ〜じゃ」系おばさん and one based on eastern Japanese known as “atashi(a)-dayo-kei-obasan”. 「あたし(ゃ)〜だよ」系おばさん (Miyoshi 2009, 257).

2.2.4 Story archetypes

Beside the social aspects of a character type which describe attributes such as gender, age and class, such as described above, the role language discourse also explores how speech styles can be tied to story *archetypes*, which describes the function a character in the structure of a story (Kinsui 2003, 47). For example, Kinsui ties *old person language* to three different story archetypes, depending on their role in a story: 1. *Advisor*; someone giving guidance to the

⁶ The role languages using “washi ja” is based on an archaic western Japanese dialect known as “kamigatago”, 「上方語」 (Kinsui 2003, 5).

protagonist (which is typical for the aforementioned professor type), 2. *Shadow*; someone who torments the protagonist and 3. *Trickster*; someone who makes mistakes because of their old age and causes disorder around the protagonist (Kinsui 2003, 46). The language of the hero, on the other hand, is generally tied to *standard Japanese* (Kinsui 2003, 51).

2.2.5 Standard Japanese and degree of role language

In the context of role languages, “hyōjun-go”, 「標準語」⁷ refers to a standard form of Japanese which dominates modern Japanese media (Kinsui 2003,63). Kinsui calls *standard Japanese* a special role language, as it is the basis that all other role languages are contrasted with (Kinsui 2003, 64). *Standard Japanese* is based on the Tōkyō-dialect, and therefore Tōkyō language- and culture have a normative, and default centered position in the Japanese language, while for example regional dialects are treated as “the other” (Kinsui 2003,60,112). Role languages can be put on a scale of distinctiveness based on how far it deviates from the perceived neutrality of hyōjun-go. The degree of distinctiveness of the language, can be measured by “yakuwarigo-do”, 「役割語度」, “degree of role language”. Written Japanese is generally perceived as not expressing any personality or individual distinctiveness, as it has detached and formal style, and therefore maintain the highest degree of neutrality (*0 degree of role language*), public spoken language (such as used by a politician in speech (Kinsui 2003, 65)) only express some distinction. However, personal speech styles are where significant personality and distinctiveness can be seen and the *degree of role language* is raised to a number above zero. Gendered language, such as *man’s language* and *woman’s language* can be described as a form of minimal individual distinction (Kinsui 2003, 64-67). Further, even more distinct speech styles, such as *professor language*, will have much higher degree of role language as it is further removed from standard Japanese (Kinsui 2003,68-69). Role language based on rural dialects, such as “inaka-kotoba”, 「田舎言葉」, “countryside language” (Kinsui 2003, 62-63, 184)、 those based on forms of pidgin Japanese, such as *aruyo-kotoba*, 「アルヨことば」 associated with Chinese characters (Kinsui 2003, 177-179,202) or archaic forms such as or *ojō-sama-kotoba* (Kinsui 2003, 149-151) also have a high *degree of role lanugage*. Kinsui argues that there is a strong tendency for speech styles closer to *standard Japanese* (and therefore of a low degree of role language) to be assigned to the hero

⁷ In the context of role language research, this term deviates from the way it is used in the broader study of Japanese language, where it is defined as the standardized national language of Japan (Kinsui 2003, 63).

character in Japanese fiction as this allows the reader to automatically identify with them. More particular speech styles on the other hand are generally paired with less prominent side characters (Kinsui 2003, 58,72,101).

2.2.6 Micro-cosmic and Macro-cosmic communication

Yamaguchi points out that role language is not natural, but that it is an example of *macro-cosmic communication*, conveying information to the outside of the story, (Yamaguchi, 2007, 22, 211)(Yamaguchi 2007, 29) *Micro-cosmic communication*, describes the communication between a speaker and a hearer inside the story world. However, *Macro-cosmic communication* on the other hand is a communicative action between the author and the reader. Role language can function as macro-cosmic communication as it conveys information to the reader about the character talking (Yamaguchi 2007, 29).

2.3 Politeness theory

2.3.1 Brown and Levinson

Brown and Levinson's theoretical framework regarding communicative strategies (B&L) is centered around the concept of *face*, which refers to an individual's "public self-image" (Brown and Levinson 1978, 61) or their "self-esteem" (Brown and Levinson 1978, 2) . B&L describes two types of *face*; *Negative face*; one's desire for freedom and autonomy (Brown and Levinson 1978, 61) and *Positive face*; one's desire for appreciation and approval (Brown and Levinson 1978, 61). An act which intrinsically threatens an individual's face or involves the risk of *losing face* is known as a *face threatening act, FTA* (Brown and Levinson 1978, 60). B&L describe the following communicative strategies which can determine the risk of face loss and perceived politeness, ranked from greatest risk of face loss to least (Brown and Levinson 1978, 60).

1. *Baldly-on-record*, Clear and unambiguous communicative action with "maximum efficiency" (Brown and Levinson 1978, 60,94-95).
2. *Positive politeness*, on-record strategy which is centred around redressive action aimed at H's positive face (Brown and Levinson 1978, 101). Positive politeness strategies are categorized thusly:
 - a. *Claim common ground* (Brown and Levinson 1978, 103)
 - b. *Convey that S and H are cooperators* (Brown and Levinson 1978, 125)
 - c. *Fulfil H's wants for some X* (Brown and Levinson 1978, 129)
3. *Negative politeness* refers to the on-record strategies which address the H's *negative face*. These are categorized thusly:

- a. *Be conventionally indirect* (Brown and Levinson 1978, 132)
 - b. *Don't presume/assume* (Brown and Levinson 1978, 144)
 - c. *Don't coerce H* (Brown and Levinson 1978, 172)
 - d. *Communicate S's want to not impinge on H* (Brown and Levinson 1978, 187)
 - e. *Impersonalize S and H* (Brown and Levinson 1978, 190)
 - f. *Redress other wants of H's* (Brown and Levinson 1978, 209)
4. *Off record*, refers to using ambiguity or indirectness to mitigate FTAs (Brown and Levinson 1978, 211-212). Which can further be categorized into the following sub-strategies:
- a. *Invite conversational implicatures* (Brown and Levinson 1978, 211)
 - b. *Be vague or ambiguous* (Brown and Levinson 1978, 225)

The severity or *weightiness* of an FTA is determined by the following social variables:

1. *Social distance* between S and H, *D*
2. *Relative power* or asymmetric power relation between S and H, *P*
3. *Absolute ranking of imposition* *R*

(Brown and Levinson 1978, 74)

As an addition to the framework, Miller, Wu and Funk add the term *character* when discussing the speaker in politeness models, referring to:

“...the speaker's willingness to value his or her own face more or less than others and how much weight they put on their own goals versus others' face goals.”

(Miller, Wu and Funk 2008, 29).

2.3.2 Impoliteness

The opposite of politeness as described by B&A is *impoliteness*, which can be described as antagonistic and confrontational communication and has a separate, derivative theoretical framework (Culpeper 1996, 350). Culpeper defines the following impoliteness strategies

1. *Bald-on-record impoliteness*
2. *Positive impoliteness*
3. *Negative impoliteness*
4. *Sarcasm or mock politeness*
5. *Withhold politeness*

(Culpeper 1996, 356)

Unlike *Bald-on-record* as described by B&L, bald on record impoliteness intentionally attacks the face of H. *Positive-* and *negative impoliteness* use strategies meant to damage the face wants of the addressee. And *sarcasm and mock politeness* utilizes politeness strategies which are obviously insincere. The strategy *withhold politeness* is explained by Culpeper as “the absence of politeness work where it would be expected.” (Culpeper 1996, 356-357).

2.3.3 Politeness tactics in Japanese

Despite framed as a universalistic approach to the subject by the authors, the application of Brown and Levinson’s framework in Japanese and how it relates to honorifics is a highly contentious subject. Some scholars, like Ide and Matsumoto have argued that the B&W framework is inadequate and put forth an alternative model revolving around “wakimae” 「弁え」, “discernment” (Matsumoto and Ide as quoted by Fukuda 2004, 2). However, Fukuda and Hori have both argued that Brown and Levinson are applicable to Japanese and that honorifics can function as a type of polite redress (Fukuda 2004) (Hori 2002). Hori claims that face threat in a Japanese context is based on social position. Therefore, if the *speaker, S* is of a higher position than the *hearer, H*, their speech act does not signify a face threat and mitigation is unnecessary. However, mitigation is necessary if *S* is of a lower position than *H* (Hori 2002, 173-177). For the purpose of this thesis, I will consider the assessment that B&W is applicable to Japanese as the correct approach and disregard the concept of *discernment*.

2.3.4 Kokugo keigo theory

In Japanese language, honorifics plays a key role in how politeness manifests. An important note on the terminology is that honorifics is often both used to broadly refer to polite forms in Japanese and to the specific category of keigo, “sonkeigo”, 「尊敬語」, which refers to forms used to elevate the addressee or referent (Wetzel 2004, 3). The most basic categorization of Japanese honorifics is a divide between the categories of *plain polite* “teineigo”, 「丁寧語」, or “desu-masu”, 「ですます」-form on one side, and *honorific* “sonkeigo”, 「尊敬語」 and *humble* “kenjōgo”, 「謙譲語」 in category of greater politeness/respect on the other side (Wetzel 2004, 5-6). Ōishi explains *teineigo* as expressing respect towards the hearer (Ōishi 1975, 93), *sonkeigo* as elevating the person discussed (addressee or referent) (Ōishi 1975, 84), and *Kenjōgo* as lowering the person discussed

(generally oneself or the person one the speaker is associated with) (Ōishi 1975, 88-89). Due to honorifics, expressions of similar lexical content can greatly change morphology. This is especially relevant for verbs which have a complex system of various categories, generally based on the social context of the communication. For example, the verb “shiru”, 「知る」, meaning “to know”, will change to “shirimasu”, 「知ります」 in polite *teineigo*, “gozonji desu”, 「ご存じです」 in honorific *sonkeigo* and “zonjimasu”, 「存じます」 in humble *kenjōgo* (Wetzel 2004, 4). There is also a category of keigo called “bika-hyōgen”, 「美化表現」, “beautified language”, which refers to language which beautifies or make the language refined. (Wetzel 2004, 24) (Ōishi 1975, 95). Examples of *beautified language* are certain uses of prefix “o”, 「お」 or “go”, 「ご」 such as in “o-kashi”, 「お菓子」, meaning “candy” or “o-tearai”, 「お手洗い」, meaning “restroom” (Ōishi 1975, 95). Also, using “nakunaru”, 「亡くなる」, instead of “shinu”, 「死ぬ」 to express the verb “to die” or “taberu”, 「食べる」 instead of “kū” 「食う」 to express the verb “to eat” (Ōishi 1975, 95).

2.4 Summary of chapter

This chapter summarized the theory which will be applied to this thesis, including *role languages*, which deals with stereotypical speech styles, Brown and Levinson politeness framework and its derivative theory, which deals with communicative strategies, and the native Japanese linguistic study of Japanese honorifics.

Chapter 3: Earlier works

3.1 Introduction

This chapter I will look at previous research, which includes case studies relevant to the subject of this thesis. From the field of role language, the selections will be of work where I found linguistic politeness to play a significant part in the subject matter. From the field of politeness, the selections consists of works where Brown and Levinson’s politeness framework are applied to works of fiction.

3.2 Role language

3.2.1 Why translation of Usain Bolt’s speech uses the first-person pronouns “ore” in Japanese: Role language in sports broadcasting”, by Ota Makie

This article explores how stereotypes and role language play a part in translation of foreign athletes. The article defines the language “sūpasutā-go”, 「スーパースター語」, “super star language” as a category of speech styles linked to top, male athletes such as the Jamaican runner Usain Bolt who was considered the fastest man in the world (Ota 2011, 102). According to the article, *superstar language* is characterized by using linguistic elements strongly associated with masculinity to code the image of “strength” (Ota 2011, 107). However, apparently not all superstar athletes are assigned the same type of *superstar language*. For example, there was a tendency for Usain Bolt to be assigned with the first-person personal pronoun “ore”, while American swimmer Michael Phelps was assigned “boku” when they were translated (Ota 2011, 108). In the article *ore* is explained as being associated with having a strong personality (Ota 2011, 108) and with wildness and strength (Ota 2011, 109). *Boku*, on the other hand is associated with idealism and intelligence (Ota 2011, 109). The categories largely overlap with the categories of *man’s language* described by Kinsui (Kinsui 2003, 120), but in this case *boku* does not signify weakness. The article further explains how the masculine role language of *superstar language* in addition to strength, can be used to express the *aggressiveness* associated with the act of trying to defeat one’s opponent. The three elements tied to aggressiveness is the pronoun *ore*, the expression “nda”, 「んだ」⁸ and the particle “ze”, 「ぜ」. (Ota 2011, 112-113). The function of “ze” is explained as “roughly/rudely⁹ drawing attention” (Ota 2011, 113), and “unilaterally conveying something to the listener” (Ota 2011, 113). The article also suggests that the polite *teineigo desumasu-form* is used to code weakness in the case of certain athletes (Ota 2011, 115).

3.2.2 “Nausicaa of the Valley of the Wind” and its Role language”, by Konei Rikiya

This article revolves around an analysis of the 1984 animated film “Kaze no tani no naushika”, 「風の谷のナウシカ」 or “Naushikaä of the Valley of the Wind” in English (Miyazaki

⁸ Derived from “noda”, 「のだ」, consisting of the possessive particle “no”, 「の」 and copular “da” 「だ」. Generally, functions to give an explanatory emphasis to a statement.

⁹ The word used in Ota’s text is “zonzai”, 「ぞんざい」, which can be translated as rough, rude or careless.

1984), which examines some of the characters appearing in the film and their speech styles. The film takes place in a postapocalyptic future where large parts of the earth is consumed by a poisonous forest and inhabited by gigantic insects. The protagonist of the story, Nausicaä is a princess of the small kingdom, the titular Valley of the Wind, who gets involved up in a destructive war between two other nations, the Tolmekians, led by princess Kushana and the Pejites (Konei 2011, 173) (Miyazaki 1984). A central part of the article is analyzing and contrasting the characters of Nausicaä and Kushana. Both have the title of princess and are portrayed as exemplary regarding knowledge and warfare. Konei describe them as having the personality of a male hero, but in a female body, or as being a “female hero” rather than a heroin (Konei 2011, 175,178). It is explained that the Kushana uses language associated with men when giving orders to her subordinates and when addressing Nausicaä. For example, by using direct imperative forms associated with male language such as “yamero”, 「やめろ」, meaning “stop” or “ugokuna”, 「動くな」, meaning “don’t move. When addressing her subordinates, she uses the pronouns “o-mae”, 「おまえ」, “o-mae-ra”. 「お前ら」 and “ki-sama”, 「きさま」, instead of for example “anata”, 「あなた」, which is more polite and more commonly associated with *women’s language*. Kushana’s speech style is explained as lacking any feminine features (Konei 2011, 175). Nausicaä on the other hand switches between woman’s language and men’s language depending on the scenario. Generally, she uses more polite and softer expressions, such as “isoide”, 「急いで」, meaning “hurry up” when speaking in a feminine way. She also uses characteristically feminine *women’s language* expressions such as “desu mono”, 「ですもの」. However, in other scenarios she uses male language, and acts in a way not typical for a female princess character as well. In a scene where her father, the king Jiru is killed by the Tolmekia army she utters “onorē”, 「おのれエー！！」, a derogatory referent, and kills the soldiers responsible (Konei 2011, 176). Further Konei explains that while Nausicaä generally do not use honorific *sonkeigo*, she also avoids rough/rude wordings and generally speaks in a friendly way in most cases. However, in a crisis she will use direct imperative forms when giving commands, such as “isoge”, 「急げ」 (Konei 2011, 177). Konei relates the association between giving orders and masculinity to a real-world societal issue, where gender roles can be seen affecting the language use of

women in Japanese workplaces. Woman giving orders may be seen as un-feminine, and men are often not accustomed to taking orders from women, which causes women to give careful requests instead (Konei 2011, 178-179). This article is especially interesting as it details the relationship between polite language and its association to gender, as well as how one character can *code-switch*¹⁰ between more masculine and more feminine speech styles depending on the context.

3.2.3 “Nausicaä and the Valley of the Wind”, by Kinsui Satoshi

The same film has also been analysed by Kinsui in a separate article called “Gengo-Nihongo kara mita manga-anime”. He makes a similar point to Konei about how Nausicaä’s speech style change between being masculine and feminine depending on the context (Kinsui 2017,251-252). Regarding Kushana, her masculine speech style is explained as a display of her authority. Kinsui relates this to a trope in historical fiction where noblewomen use several features associated with male language such as “da”, 「だ」, “ze”, 「ぜ」, and ordering imperative form (such as the previously mentioned “yamero”), however the first-person pronoun will not be “ore” as it is associated with low class (Kinsui 2017, 255). Kinsui also relates this to the stereotypical association between women and *the natural*, and men with *civilization and science*. Kushana is characterized as being intellectual, furthering her masculine aspects in this way, while Nausicaä is characterized as being intuitive, which can be considered a feminine feature. The character Kurotowa is Kushana’s second in command, and of a lower social class than Kushana. However, Kurotowa is described as only feigning actual loyalty (Kinsui 2017, 255). Kurotowa’s speech style is distinguished by him using *keigo* when addressing Kushana, talking in a commanding manner to those ranking under him and in a colloquial working-class manner when speaking to himself. His personal pronoun changes between “watashi” when addressing Kushana and “ore” when addressing himself (Kinsui 2017, 254-255). Kurotowa speech style is inferred as having low *dignity* in contrast with the many characters of high *dignity* in the film (Kinsui 2017, 255). Similar to Nausicaä, Kurotowa is a character who code-switch between several different speech styles depending on the social context of the scenario.

3.3 Politeness

For this subchapter, I will look at works which applied politeness theory to works of fiction. These include “Politeness strategies analysis reflected in Little Women movie by Great

¹⁰ Code-switching refers to alternating between distinct categories of language

Gerwig” (Fridolini, Arisena and Idawati 2021), “The Sociolinguistic Analysis of Harold Pinter’s “The Birthday Party” in terms of Brown and Levinson’s Politeness Theory” (Behnam, Sepideh and Nabifar 2014) and “Reinterpreting Threats to Face: The Use of Politeness in Beowulf, ll. 407–472 (Kightley 2008). The approach of all the works mentioned, demonstrate the application of Brown and Levinson’s theoretical framework to fictional dialogue and analyse the perceived politeness of the speech situation in question. What separates these approaches from that of this thesis, is that they are all solely concerned with the *micro-cosmic communication* and do not take aspects of linguistic storytelling or stereotyping into consideration. The article “Japanese Keigo: ‘Situational Context Analysis’ and ‘Politeness Strategies’ in Violet Evergarden Anime” which utilizes B&L, as modified by Hori and theory on *keigo* to examine the politeness of the dialogue depicted in the anime (Sari and Kaluge 2021). The article found that both context situation, and social position was highly relevant for the use of *keigo*. Further, it argues that uses of honorific *keigo* may both be interpreted as *direct politeness*, where the utterance is sent directly to the interlocutor based on the speaker’s judgement, or *indirect politeness* where one simply uses *keigo* forms as a way of observing norms regarding language use. The article also concludes that B&L is applicable to Japanese language (Sari and Kaluge 2021, 108-109).

3.4 Summary of chapter

This chapter summarized some earlier work relevant to this thesis. From the field of *role languages*, this included an article by Ota on how translations of foreign athletes have used role languages to emphasize certain features of their character, such as masculinity, femininity, strength, or weakness. Konei and Kinsui’s respective works discussed how female characters can display masculinity through the politeness of speech styles. In the case of Nausicaä, codeswitching between speech styles of different politeness, allows for exhibiting both feminine and masculine characteristics. In the case of Kushana, using *men’s language* gave the character a masculine impression, and displayed authority which can be interpreted as antithetical to stereotypical femininity. From the field of *politeness*, several case studies where Brown and Levinson’s politeness framework were applied to works of fiction were examined. While these were instructive in the application of B&A, none of the works took the storytelling aspect of linguistic politeness into consideration. Sari and Kaluge’s article is noticeable for applying B&L to a Japanese text and demonstrating its applicability.

Chapter 4: Method

4.1 Introduction to chapter

This chapter will serve to establish the methodology of the thesis, and how the different theoretical frameworks of *role languages* and *politeness* will be used in combination for a *qualitative content analysis approach*.

4.2 Methodology

The methodology of this thesis will primarily be based on a *qualitative content analysis* approach (Krippendorff 2019). *Content analysis* is a method for making inferences about the *meaning* and *effect* of a text question, where discovering *patterns* and *relationships* is central (Krippendorff 2019, 1,196). Central to *role language* theory is the relationship between *speech style* and *character type*, therefore the analysis of texts will largely revolve around establishing a connection between linguistic elements of the dialogue, such as vocabulary and grammar (Kinsui 2003, 205) with features of the character type in question. The character type can both be defined by social aspects, e.g., gender, age, occupation (Kinsui 2003, 205) , and by their role in the story structure, or *archetype*, e.g., Protagonist/hero, antagonist/villain, major or minor character, hero, or villain (Kinsui 2003, 45-51). Kinsui suggests the following primary steps of role language research which will be taken into consideration; 1. Investigating the work being analyzed, 2. Analyze the structure of the work and 3. Analyze the language of the speech and 4. Consider the relevance to earlier- and subsequent works (Kinsui 2017, 263).

A significant part of the analysis performed, will be of the category of *method-driven-analysis* (Krippendorff 2019, 398), which is centered on the application of one established analytical technique to a new area previously explored in other ways. In the case of this paper, this is the application of a *politeness* approach to role language speech styles in fiction. As demonstrated in chapter 3, politeness analysis of works of fiction is not novel and the politeness framework can be used to understand fictional dialogue just as it can natural language. However, what sets the approach of thesis apart, is the assumption that politeness may also signify something abstract from the communicative situation depicted. For the purpose of this thesis, I assume that the politeness framework can be used to both identify the tactics involved in the communicative situation depicted (*micro-cosmic communication* (Yamaguchi 2007, 22)) and also to identify patterns in the speech style of the characters speaking, to infer what is communicated to the reader (*macro-cosmic communication*) (Yamaguchi 2007, 22). For

example, a character apologizing can be an example of a specific communicative tactics used to be polite in the context of the social situation depicted. However, if a consistent pattern of the character apologizing is depicted, the politeness tactic may be a part of the general speech style of the character in question. A further effort will be made to tie the politeness style to specific and familiar character types.

4.3 Scope and limitations

As mentioned earlier this thesis will focus on the relationship between politeness and speech styles of characters largely defined gender and social class. The most significant limitation of the methodology of this thesis are the amount of text examined. While a larger sample size would have been desirable, the numerous steps of analysis as described in this chapter makes a more extensive approach difficult. Another potential problem is that conclusions is largely based on individual interpretation. Both *role languages* and *politeness tactics* have numerous variables based on context. Also, linguistic forms can overlap different role languages, and a communicative action can contain numerous overlapping politeness tactics. Therefore, I have concluded that a *quantitative* approach where a larger sample size could be compared to be unviable as results would be both unmanageable, and unreliable for valid results.

4.4 Summary and conclusion

The ultimate objective of this methodology is to deduce the stereotypical relationship between different forms of linguistic politeness with specific character types. The analysis of this thesis will be in the category of *qualitative content analysis* and will be conducted based on criteria of described in the theories of *role language* and *politeness*. The numerous contextual factors involved in the analysis limit the scope of the thesis, but hopefully this approach can be used to establish a connection between *character type* and the linguistic politeness of their role language by finding patterns their speech style.

Chapter 5: Case study

5.1 Introduction

For this chapter, several characters, and their respective dialogues from the manga series' "Ranma ½" and "One Piece" will be analysed. The emphasis will be on use of honorifics and politeness tactics to discern how these speech styles inform the attached character type and their role in the narrative.

5.2 Ranma ½

This manga was written by Takahashi Rumiko and published between August 1987 to March 1996 (Shogakukan n.d.). This case study will mainly examine the characters of Akane, Ranma and Kodachi. For this series, I will supply an English translation of the dialogue based on the original Japanese text. The dialogue analysed are selected from part 1-5 of volume 1, which focuses on the speech of characters Ranma and Akane and part 9 of volume 2 and volume 1-5 of volume 3, which focuses on the character of Kodachi.

Ranma ½ is the story of Saotome Ranma, a teenage boy who has recently returned to Japan from China where he went to practice martial arts with his father, Saotome Genma. Genma has arranged for Ranma to be engaged to one of the daughters of his old friend Tendō Sōun. Confusion ensues when a Panda and a teenage girl, also called Ranma, show up at the Tendō household instead of the expected father and son. The family assume that the planned engagement is cancelled, and Akane, Sōun's youngest daughter tries befriending Ranma instead. A comical scene ensues where Akane, enters the bath and finds a strange, naked boy. It is explained that Ranma is in fact a boy, but who has a body which changes its physical sex. He and Genma were cursed in China which causes Ranma to turn into a girl, and Genma to turn into a panda if they touch hot water. However, they change back to their original form when they touch cold water. The female lead character of the story, Akane is also a martial artist who exclaims that she hates men. Despite being friendly to Ranma when first meeting him as a girl, she turns antagonistic to him after figuring out the truth. Despite of the protests by both Ranma and Akane, the two are made to be engaged by their parents (Takahashi, Ranma 1/2 vol. 1 1988). The first extract takes place after Ranma and Genma have arrived at the Tendōs' household, but before it is revealed that Ranma really is a boy. Ranma is wearing a Chinese "changshan" shirt and has a braided ponytail. Akane has long, dark hair and is wearing a "gi" martial art attire when the two first meet. Akane introduces herself and invites Ranma to train with her. Since the two are the same age, *relative power*, *P* (Brown and Levinson 1978, 74), is not a significant factor in this communication situation, however since they have just met and are strangers, *social distance*, *D*, is significant and can impact the seriousness of a *face threatening act*, *FTA*. (Brown and Levinson 1978, 74).

1. "Nē, dōjō mi ni ikanai? Atashi akane. Naka yoku shiyōu ne."

「ねー、道場見に行かない？ あたしあかね。なかよくしようね。」

"Hey. do you want to go to the dōjō together? I'm Akane. Let's get along."

(Takahashi, Ranma1/2 vol. 1 1988, 22)

Suggesting going to the dōjō together falls under the category of an *intrinsic FTA against the hearer, H*, as it is a *suggestion* which puts pressure on Ranma by indicating that he should do something. This intrinsically threatens H's negative face (Brown and Levinson 1978, 65-66). However, Akane also does redressive action to mitigate the imposition of the *FTA*; Akane asks the question in the negative, “ikanai”, 「行かない」 instead of assuming what Ranma wants directly. This fits the description of the negative politeness strategy, *don't coerce H* (Brown and Levinson 1978, 172), where she gives Ranma the more leeway to refuse the request by not assuming a positive response in the framing of the question. Akane using the positive form of the verb “iku?”, 「行く？」 or the causative form of the verb, “ikō”, 「行こう」 would therefore have been less polite as it would have been more presumptuous and coercive regarding Ranma's reply. She is also utilizing the positive tactic; *include both S and H in the activity* (Brown and Levinson 1978, 127) by inviting her and being inclusive. This interaction makes Akane appear both polite and friendly due to her *positive politeness*.

After Akane finds out that Ranma in fact is a boy and is made to be engaged to him against her will, Akane turns to be antagonistic towards him and their relationship goes sour. The next interaction is from when they go to school together after this development. Akane now wears a school uniform. Ranma still wears his changshan outfit and still has his hair in a braid. However, unlike his female form he is taller and more muscular as a boy. Akane addresses Ranma:

2. “Atashira tannin yo”

「あたしら他人よ。」

“We're strangers, you know!”

(Takahashi, Ranma1/2 vol. 1 1988, 62)

In this interaction, Akane is doing the opposite from the earlier examples of her positive politeness strategies. She is now actively refusing common ground with Ranma, and actively attacking his face and use *bald-on-record impoliteness* (Culpeper 1996, 356), with positive impoliteness strategy *disassociate from other* (Culpeper 1996, 357). Ranma then says:

3. “Attarimē da.”

「あたりめーだ。」

“Of course!”

(Takahashi, Ranma1/2 vol. 1 1988, 62)

Ranma agreeing here is in a way cooperating and finding common ground with Akane, which generally would be a positive politeness strategy. However, since what he agrees to is disassociation, agreeing ironically functions as impoliteness. Akane continues:

4. “Gakkō de narenare shikunaide yo”

「学校で慣れ慣れしくしないでよっ。」

“Don’t hang around me in School!”

(Takahashi, Ranma1/2 vol. 1 1988, 62)

Here Akane once again, disassociates from Ranma with positive impoliteness and Ranma says back:

5. “Ke, dare ga. Ore wa omē mitē na kyobō na onna daikira...”

「けっ、だれが。おれはおめーみてーな凶暴な女大嫌...」

“Who’s going to (hang around you)!? I hate savage women like you.”

(Takahashi, Ranma1/2 vol. 1 1988, 62)

At this points Genma appears in panda form, punches Ranma and scorns him for insulting Akane. Until this point Ranma escalated the impoliteness further than what Akane did by using the negative politeness strategy *explicitly associate the other with a negative aspect* (Culpeper 1996, 358). Since negative politeness is more efficient than positive politeness, conversely negative impoliteness is more effective than positive politeness. Therefore, in this interaction his impoliteness has become more severe than Akane’s. However, there are examples of Akane being less polite, and using derogatory terms to refer to Ranma at other points in the series, including “hentai”, 「変態」, meaning “pervert” (Takahashi, Ranma1/2 vol. 1 1988, 53) and “baka”, 「バカ」, meaning “idiot” (Takahashi, Ranma1/2 vol. 1 1988, 104). Akane also *code-switches* (Brown and Levinson 1978, 110) depending on who she is speaking with, using a high degree of positive redress towards Ranma when she first meets

him in female form, but using FTAs without redress and impoliteness strategies when addressing male Ranma later. There are also other examples of *code-switching* where she become even more polite and use honorific phrases such as “Ohayō gozaimasu”, 「おはようございます」, when addressing adult men from outside of her family (Takahashi, Ranma1/2 vol. 1 1988, 67). Akane’s speech has something in common with Nausicaä, as described by Konei and Kinsui (Konei 2011)(Kinsui 2017). Specifically in the way that they both *code-switch* between different types, or degrees of politeness depending on context. The friendly and polite side of Akane, such as when she speaks to female Ranma in the beginning of the story is consistent with stereotypical feminine role languages. Considering Akane’s speech from the criteria described in the theory, several of her linguistic features mark her speech as feminine. Her speech has a low *degree of role language*, which places her close to *standard Japanese* (Kinsui 2003, 67), but still generally positioned in the category of *woman’s language* (Kinsui 2003,69). For example “atashi” as personal pronoun, ending a sentence with “nano” instead of “nanda” (Takahashi, Ranma1/2 vol. 1 1988, 10) and ending a sentence with just “yo” instead of “dayo” (Takahashi, Ranma1/2 vol. 1 1988, 62). As demonstrated by the analysis, her speech is also distinguished by frequent use of *positive politeness* strategies (Brown and Levinson 1978, 101). In other scenarios when she turns angry, aggressive, or direct and express characteristics more commonly associated with masculinity, her communicative tactic turns to *bald-on-record impoliteness* (Culpeper 1996, 356), which is direct and do not consider *H*’s face, and with *positive impoliteness* strategies (Culpeper 1996, 356). By having such a duality, she can express features associated with masculinity as well as femininity. On the other hand, Ranma’s speech falls into the category of man’s language, and specifically the category of typically used for modern male manga protagonists. As seen in the following example:

6. “Anona, ore ga saki ni furo ni haittetanda zo”

「あのな、おれが先に風呂にはいったんだぞ。」

“Hey! I was in the bath first!”

(Takahashi, Ranma1/2 vol. 1 1988, 53)

Here he can be seen using pronoun “ore,” keeping “da” at the end of a sentence and adding the particle “zo” or “ze” (Takahashi, Ranma1/2 vol. 1 1988, 15). He also uses accented forms such a when he says “omē” 「おめー」, and “attarimē”, 「あったりめー」 (Takahashi,

Ranma1/2 vol. 1 1988, 62) instead of the more normative “*omae*”, 「おまえ」 and 「あったりまえ」 thereby lowering the *dignity* of his speech style, strengthening the image of youth and masculinity (Kinsui 2011, 12). The vernacular is distinctly masculine (Kinsui 2003, 137) and is consistent with the *ore-type man's language* often assigned to recent manga protagonists (Kinsui 2003, 124-125). I will argue that these masculine characteristics are also reflected in his politeness tactics in the form of *bold-on-record politeness* tactics (Brown and Levinson 1978, 94), a direct and clear speech style which can be linked to the affirmative and conclusive features associated with *man's speech* (Kinsui 2007, 100-101). For example, the dialogue above is an example of *contradictions or disagreements* (Brown and Levinson 1978, 66), a category of intrinsic FTAs which threatens the face of *H* by suggesting that *H* is wrong and said in *bold-on-record* without polite redress (Brown and Levinson 1978, 94). However, he does also occasionally code-switch to more polite styles depending on the situation. His tone changes from a friendly one, when they first meet (Takahashi, Ranma1/2 vol. 1 1988, 22-26) to an antagonistic one using impoliteness. He also code-switches to using honorifics at some points. When he first enters the Tendōs' house he introduces himself with polite *teineigo* when addressing Sōun (Takahashi, Ranma1/2 vol. 1 1988, 19). However, for most of the story his speech style is much less polite. It is however worth pointing out that his speech style does not change when his body changes sex. A significant part of the comedy of the series is how he deals with changing sex. Even when his body is female, he maintains his masculine personality and speech style, and the contrast between the two is used for comedic purpose. The following line is from him in female form addressing his father (in panda form) while the two are fighting:

7. “Katte ni īnazuke nante! Kimeyagatte!! Ore wa mō ichido chūgoku ni iku ze. Temē wa isshō sōshitero yo.”

「勝手に許嫁なんて！ 決めやがって！！ おれはもう一度中国に行くぜ。
てめーは一生そうしてろよ。」

“You chose a fiancé for me without asking! I’m going to China again! You can live your whole life like that!”

(Takahashi, Ranma1/2 vol. 1 1988, 14-15)

The pronoun “ore”, particle “ze”, the direct imperative form and low hin-i expressions such as the referent “temē” (in accented form) and the auxiliary verb “yagaru” are all consistent with Ranma’s masculine speech style. Regarding tactics, this dialogue can be characterized as *bald-on-record impolite* (Culpeper 1996, 356), as it is clear and direct, but unlike *bald-on-record-polite* (Brown and Levinson 1978, 94) actively attacks the face of *H*, in this case Genma.

The next section of analysis will revolve around a new character. Kunō Kodachi is a girl from a different school than Ranma and Akane, who uses rhythmic gymnastics as a martial art. Kodachi is mostly portrayed wearing a leotard and with her hair in a side ponytail. The part covered in this analysis follows an altercation between Kodachi and a gymnast team, where Ranma intervenes and Kodachi attacks him instead. It is later revealed that Kodachi attacked the team before an upcoming match so they would not be able to participate, allowing her to win by default (Takahashi, Ranma1/2 vol. 2 1988). The initial introduction of the character happens when the injured gymnastic team, consisting of unnamed female characters, attacks Kodachi in retaliation for her earlier attack on them, and Kodachi aggressively fight back before Ranma in female form intervenes. While attacking one of the members of the gymnastics team she says the following line:

8. “Kuchi de ittemo, wakarimasen!!”

「口で言っても、わかりませんっ！！」

“You don’t get the message when I just say it to you!”

9. “Wakaranai hito ni wa! Kō! Kō! Kō shiteagemasu!”

「分からない人には！ こう！ こう！ こうしてあげます！」

“To people who don’t understand I will do this, this, this and this!”

(Takahashi, Ranma1/2 vol. 2 1988, 168-169)

She is framing her violence as disciplining, which implies a condescending attitude meant to humiliate *H*. She is thereby performing the negative impoliteness strategy *condescend, scorn or ridicule* (Culpeper 1996, 358). Something that stands out about Kodachi’s speech is that despite using impoliteness tactics, she is consistently using honorifics, distinguished by *desumasu-form* generally associated with politeness and respect. Earlier in the chapter she also refers to her attackers as “kata-tachi”, 「かたたち」 meaning “you” (in plural)

(Takahashi, Ranma1/2 vol. 2 1988, 167), which is a polite referent. She also attaches the honorific prefix “o”, 「お」 to “otsuyoi”, 「お強い」 (Takahashi, Ranma1/2 vol. 2 1988, 172) meaning “(you are) strong”. This is an example of *bikahyōgen* (Ōishi 1975, 95-96), an expression which *beautifies* her language and express a high degree of *dignity* (Kinsui 2011, 12). She also uses the humble *kenjōgo* verb “itatsu”, 「いたす」 as seen when attacking Ranma in female form

10. “Watashi ... onna ni wa, te kagen shimasen!”

「私・・・女には、手加減いたしません！」

“I.. don’t go easy on women!”

(Takahashi, Ranma1/2 vol. 2 1988, 171)

There is not a significant *asymmetric power relation P* (Brown and Levinson 1978, 74), between Kodachi and Ranma or the gymnasts, as they are the same age, so *P* cannot fully explain the need for her to use honorifics to be polite. There is however possibly a *social distance, D* (Brown and Levinson 1978, 74) impacting the social situation, as Kodachi does not seem to know the gymnasts well and is meeting Ranma for the first time. A high *D* can potentially increase the severity of an FTA and require a higher amount of redress. However, considering her impoliteness tactics, it would be highly contractionary if Kodachi’s forms were meant to express polite redress to her FTAs. Her *character*, as described by Miller, Wu and Funk (Miller, Wu and Funk 2008) is clearly not one willing to actually be polite. Her language resembles polite or respectful language on the surface, as it uses language structures associated with politeness. However, from a communicative tactic’s perspective, the perceived politeness of her speech acts is low. This is clear by the high degree of the *absolute ranking of imposition, R* (Brown and Levinson 1978, 74), such as violently attacking and actively attempting to humiliate H. While she consistently uses structures or forms associated with politeness by uttering honorific keigo, the functional meaning of these forms is not necessarily polite in the context of the story. I have surmised that the honorific keigo of her speech style serve the three following functions instead:

1. Speech marker for femininity.

As described by Kinsui, polite keigo expressions associated with *woman’s speech* (Kinsui 2003, 134). Therefore, if Kodachi had not used any keigo, but acted and conveyed a similar

communicative content, I believe her character would have given a more masculine impression, since her actions suggest a directness and roughness not typically feminine. By using keigo, some feminine impression is maintained.

2. They serve the function of negative impoliteness strategy in the form of *sarcasm and mock politeness* (Culpeper 1996, 356).
3. Speech marker for social class and education level.

Keigo usage is a trained skill that comes with education. Therefore, children generally do not know how to use it properly (Kinsui 2011, 8), and not mastering keigo can be tied to both low education and low social class. If keigo functions to portray her as educated, it would be consistent with other parts of her speech which serves the same purpose. One example is the use of “yoji jukugo”, 「四字熟語」, a form of Chinese character idioms based on classic Chinese consisting of four characters. She uses “yudantaiteki”, 「油断大敵」 meaning “carelessness is the greatest enemy” (Takahashi, Ranma1/2 vol. 3 1988, 64) and “Mondōimuyō”, 「問答無用」, meaning “there is no use in arguing” (Takahashi, Ranma1/2 vol. 3 1988, 92). As mentioned by Kinsui, regarding *student language*, the role language associated with highly educated boys or men in early modern Japan, Sino-Japanese vernacular can be tied to high education (Kinsui 2011, 112,116) and I believe it is used in a similar manner as a part of Kodachi’s speech style. If her speech is defined by an association with high class and education, it would be logical to assume that the honorific usage is a part of it. As explained by Kinsui’s research, the highly polite and distinctly feminine speech styles can be tied to real languages tied to higher social classes. Historically gendered language was mostly restricted to the social elite, and therefore using polite women’s language gave prestige (Kinsui 2003, 138). Keigo is generally distinguished by mostly existing in the dialects of the centers of power, and the keigo of modern Japanese is tied to the constructed *standard Japanese* based on the modern capital of Tōkyō (Wetzel 2004, 50-51). Therefore, there might be a fundamental element of prestige to the use of Keigo.

Despite not using the associated *teyodawa-kotoba*, several features of Kodachi’s character are consistent with the stereotypical *ojō-sama-type* (Kinsui 2003, 170-171). This is also implied by the distinct laughter “hohohoho”, 「ほほほほ」 (Takahashi, Ranma1/2 vol. 2 1988, 173), a style of transcribed laughter strongly associated with the type (Kinsui 2003, 170). The characteristics associated with the *ojō-sama-type* include being from an affluent background,

having pridefulness and being talented, which is all present in Kodachi (Kinsui 2003, 130,150) (Itō 2011, 261). The *ojō-sama* character type can be further categorized into two, deepening on their role in their story, a *good ojō-sama-type* and a *mean ojō-sama-type* functioning as a *trickster type* (Itō 2011, 262)(Kinsui 2003, 171). Seeing the malicious characteristics of Kodachi and her role as an antagonist in the overall story, it is clear that she belongs to the latter category. And the malicious qualities associated with an antagonist is reflected in her impoliteness tactics. I conclude that the structural politeness forms of her speech style, in the form of honorific *keigo*, such as copular *desu* and auxiliary verb *masu*, functions to give associations to the high degree of *dignity* and femininity tied to the *Ojō-sama type*, while the *bald-on-record politeness* (Brown and Levinson 1978, 94) and impoliteness strategies (Culpeper 1996) function to portray her as a mean antagonist. I will also argue that the great contrast between her feminine appearance, and structurally polite language against her impoliteness tactics and violent nature adds a layer of comical irony to her character.

5.2 One Piece

One Piece is written by Oda Eiichirō and published since 1997. At the point of this thesis, the series is still ongoing. The story follows the pirate Monkey D. Luffy, on a quest to become the pirate king and acquiring the greatest treasure in the world, the titular “One Piece.” On the way he gathers his pirate crew and go on adventures (Oda, 1997). The translations used is derived from the official English print by Viz Media and Shonen Jump (Oda and Nakatani, One Piece Vol. I, East Blue Part. I 2003).

For my case study I have chosen to focus on chapter 2 in volume 1, in which the characters Koby and Alvida are introduced for the first time. Koby is a young boy working as a part of a pirate crew under Alvida, known to her crew as “the pirate queen”. He is a young boy of short stature with a bowl cut and eyeglasses and gives the impression of a “bookworm” or a “nerdy” type. Alvida is dressed in what one typically would associate with a stereotypical pirate captain, with a high brim hat and a long coat. In her belt she is carrying a flintlock pistol and she wield a large, spiked metal club. Her body is portrayed as being bulky, strong-looking, and wide.

After attacking a crewmate for not having cleaned the ship in a satisfactory manner, Alvida turns her attention towards Koby and asks:

11. 「コビー！ この海で一番美しいものは何だい？」

“Kobī! Kono umi de ichiban utsukushī mono wa nandai?”

“Koby! **Who** is the **fairest** throughout **all** the seas?”

(Oda 1997, 63)

Koby replies:

12. “e...ehehehe mo mochiron sore wa redī-arubida-sama desu! Ehehehehe”

「え...えへへへもちろんそれはレディー・アルビダ様です！えへへへへ」

“Ahem...Heh... Why **you** are... Lady Alvida!!”

(Oda 1997, 63)

Alvida’s question is an attempt to elicit praise from Koby, a *suggestion* which is an intrinsic FTA (Brown and Levinson 1978, 66) against Koby’s negative face, as it impends the H’s positive face wants for *freedom of action* (Brown and Levinson 1978, 65-66). The only face wants taken into consideration in the interaction is Alvida’s. This is an example of one-sided face *maintenance without recompense* (Brown and Levinson 1978, 60). Koby is maintaining Alvida’s face, despite her not maintaining his face back, and instead actively threatens it (Brown and Levinson 1978, 60). Koby’s reply begins and ends with nervous laughter. An example of either *emotion leakage* or *self-humiliation* which threatens his own positive face (Brown and Levinson 1978, 68). His complimentary reply is also a way of avoiding disagreement by performing the positive politeness strategy *token agreement* (Brown and Levinson 1978, 113) in saying what Alvida *coerces* him into. A part of Koby’s tactics throughout their dialogue with Alvida, is the *off-record tactic Give deference* (Brown and Levinson 1978, 178), where *S* abases himself while simultaneously elevating *H*, and thereby treating them as a superior. This is arguably consistent with Hori’s description of how social position functions in Japanese (Hori 2002, 173-177), where polite redress can be one-sided if social rank is considered but taken to an extreme degree of inequality.

Later, Alvida says the following about Koby.

13. “Omae was dō iu wake ka hito ichiban umi no chishiki ga aru kara ikashiteoitteyatterunda”

「お前にはどういいうわけか人一倍海の知識があるから生かしておいてやってるんだ」

“Remember Koby, were it not for your vast **knowledge** of the seas, I would feed you to the sharks! But don’t push your luck!”

(Oda 1997, 63)

Alvida expresses that Koby is knowledgeable about the sea. This is at least potentially an appeal to Cody's positive face in the form of *notice* (Brown and Levinson 1978, 103) and could be argued to raise the politeness of the utterance. However, she then suggests she would have killed him if not for this makes the utterance a clear FTA towards Koby's negative face without redress in the categories of *threat* (Brown and Levinson 1978, 66), and also a negative impoliteness strategy in the *frighten* category (Culpeper 1996, 358), as there is an implied threat that she might kill him still. By pointing out that she let him live, she is also using the negative impoliteness strategy *put the other's indebtedness on record* (Culpeper 1996, 358) as she is implying she did him a favor by not killing him. Despite the FTA's, Koby kneels before her and express gratitude.

14. "Ha...Hai Arigatō Gozaimasu"

「は...はい ありがとうございます」

"Y-yes...That's very **kind** of you."

(Oda 1997, 63)

Expressing gratitude is a politeness tactic directed against H's negative face, as he is *claiming indebtedness* (Brown and Levinson 1978, 210) to Alvida. Alvida then says:

15. "Sore igai wa no ga naindakara tototo kutsu wo migakina!!"

「それ以外は能がないんだからとっととクツを磨きな！！」

"Other than that, you're worthless! Here, shine my shoes!!"

(Oda 1997, 63)

Her insult is an implicit expression of negative evaluation by *expressions of disapproval* (Brown and Levinson 1978, 66). *Orders and requests*, such as the one regarding the shining of her shoes, is defined as an intrinsic FTA by B&L (Brown and Levinson 1978, 66). However, she does the order in *bald-on-record* without redress (Brown and Levinson 1978, 69). Direct speech and direct requests are typically associated with masculinity (Kinsui 2003 134, 101) (Konei 2011) and therefore its usage indicates Alvida's deviation from traditional femininity. Regarding Alvida's speech style. The "dai" in "nandai" (Oda 1997, 62), and "na", 「な」, as the form of request in "migakina", 「磨きな」, meaning "polish" (Oda 1997, 63)

and the first person pronoun “*atashi*”, 「あたし」 (Oda 1997, 63) marks Alvida’s role language and archetype as *old lady language*, specifically the eastern Japanese type (Miyoshi 2009, 257). The speech style has much in common with male language and gives the speaker a not highly feminine impression. This is evident in elements such as the affirmative copula “*da*”, and the sentence ending particle “*sa*”, “*ka(i)*” (Kinsui 2003, 136-137) (Miyoshi 2009, 257). Her role in the story and characteristics, also fits the criteria of the antagonistic archetypal role *the shadow*, which is associated with the broader *old person language* category (Kinsui 2003, 49). Koby’s personal pronoun, “*boku*” (Oda, 1997, 65) marks him as a *boku-type* in regard to character type and role language. The *boku-type* is the role language is generally associated with intelligence, but also weakness (Kinsui 2003, 124,127-128). I will argue that these features of the character are reflected in his politeness tactics as well. His speech is defined by being overly polite, both in use of honorifics and in tactics. His frequent use of redress, avoidance of intrinsic FTA’s and performance of actions which threatens his own face for the benefit of others, also reflect an image of being weak and pitiful.

Later in the chapter, Koby meets with Luffy. Luffy is a teenage boy who appears to be slightly older than Koby, considering his taller stature. He is wearing a sleeveless shirt and a straw hat which gives an association to rurality, such as one would expect from a farm boy. His speech style is the highly masculine, low *dignity ore-type* associated with strength, typical of a hero-type characters of modern Japanese manga books (Oda 1997, 72) (Kinsui 2003, 120) (Kinsui 2011,9-12). Koby explains his situation to Luffy:

16. “Kono kaigan wa kaizoku “arubita”-sama no kyūsokuchi desu boku wa sono kaizokusen no zatuyō-gakari no kobī to imasu”

「この海岸は海賊‘アルビタ’様の休息地です 僕はその海賊船の雑用係のコビーといます」

“This island is the hideout of iron mace Alvida, the lady pirate. I’m Koby, her cabin boy.”

(Oda 1997, 70)

Koby continues to use polite *teinei desumasu-form* with Luffy. Although *power*, *P* (Brown and Levinson 1978, 74) is not a significant factor in this context(expect for a possible small age difference), the *social distance D* (Brown and Levinson 1978, 74) is as the two are

strangers which could explain Koby's honorifics. It is common in Japanese to use continue using honorific titles when discussing someone even if they are not present in the conversation. Therefore, when Koby mentions Alvida, she is the person under discussion and Koby therefore still uses the title "sama" to elevate her in reference (Ōishi 1975, 84). However, Koby does not refer to Luffy with the same title, and instead refer to him as "san", 「さん」 (Oda 1997, 71), a honorific title which is still polite, but significantly lower than "sama" (Ōishi 1975, 125-126). In this way, while always being polite and respectful to those around him, he is particular about recognizing Alvida's superior position. After Koby introduces himself, Luffy comments thusly.

17. "Fūn sōka jitsu wa dō demo īndakedo na sonnakoto"

「ふーん そうか 実はどうでもいいんだけどな そんなこと」

"I see... Well, none of that really matters to me."

(Oda 1997, 70)

Luffy performs an *intrinsic FTA* towards the H's positive face, by showing indifference to what Koby says. This type of FTA against H's face is called *blatant non-cooperation in an activity* (Brown and Levinson 1978, 67). While he is performing an *intrinsic FTA*, it is worth noticing that he is not performing any *impoliteness tactic*, but rather a *bald-on-record* tactic where he expresses himself as clear and unambiguous as possible, just without polite redress (Brown and Levinson 1978, 94-95). Also, unlike Koby, Luffy does not use any honorifics in his speech and instead uses plain speech regardless of addressee. Luffy's speech style is like one would expect from a hero protagonist in a manga of the *ore type*, distinguished by being highly direct and of low *dignity* (Kinsui 2003, 124) and this is reflected in the directness of his politeness tactics as well.

Koby explains that he has tried to make a boat and run away but is too scared to follow through, but Luffy expresses his goal to be a pirate king and says that he is not afraid of dying. Koby seems inspired by Luffy's courage and says that he would like to join the navy and arrest Alvida thusly:

18. "Kaigun ni hairu tame inochi wo kakete koko kara nigedasundesu!! Soshite Arubita-sama ... Arubita datte tsukamaeteyarundesu."

「海軍に入る為命を懸けてここから逃げ出すんです！！　そしてアルビタ様
... アルビタだって捕まえてやるんです」

“Better to risk my life trying to achieve my dream! I’ll join the navy... and then I’ll capture Alvida!!”

(Oda1997, 75)

At this point Alvida appears and breaks Koby’s boat with her club. Until this point Koby has consistently spoken in the same polite manner, but a meaningful change in the speech style can be seen during the last utterance. After referring to Alvida with the honorific title “sama” once, he repeats the name without adding anything. This can be interpreted as the positive impoliteness tactic *use inappropriate identity markers* (Culpeper 1996, 357). He also adds the auxiliary verb “yaru” which adds a *psychologically visceral* expressive qualitative to the utterance (Kinsui 2011, 12). Thereby, while preserving the honorific “desu” copula, the general politeness and *dignity* of Koby’s speech decreases. By speaking more directly he is also expressing less respect when referring to Alvida. After this, Luffy says the following while pointing at Alvida:

19. “Dare da kono katsui obasan”

「誰だ　このいかついおばさん」

“Hey, who’s that tough looking old biddy?”

(Oda 1997, 76)

This speech action has two different interpretations regarding politeness depending on perspective and perceived intention: 1. as *bald-on-record impoliteness* (Culpeper 1996, 356) and a *positive impoliteness* tactic from Luffy against Alvida, in the form of *call other names* (Culpeper 1996, 358). And 2. *Bald-on-record* tactic without redress. (Brown and Levinson 1978, 94-95). I will argue that both interpretations are true depending on the perspective and perceived intention. Alvida reacts with surprise and anger, suggesting that what Luffy said was a severe *FTA* against her positive face from her point of view. Luffy’s utterance potentially represents an *intrinsic FTA* in the form *expressions of disapproval, criticism, contempt or ridicule* (Brown and Levinson 1978, 66). However, from Luffy’s point of view he has only asked a sincere question and referred to Alvida the way he perceives her. In other

words, he is being honest about his impression, and perhaps ignorant of social norms, rather than blatantly being directly critical, or malicious and intentionally impolite. Luffy does not share the world view held by Alvida and her crew, and therefore does not participate in the disproportionate maintenance of Alvida's face. Koby immediately urge Luffy to amend his statement at first. However, he hesitates when he remembers what Luffy told him earlier about following one's own goals and not being scared of dying. After this flashback, Koby addresses Alvida directly.

20. "Ichiban katsui kuso baba desu!!!!"

「一番イカついクソばばあですっ！！！！」

"Lady Alvida is... .. The ugliest old hag of all!!!"

(Oda 1997, 77)

At this point Koby uses a severely impolite statement, an intrinsic FTA in the form of *bald-on-impoliteness*, with *expressions of strong (negative) emotions towards H* (Brown and Levinson 1978, 66). Unlike a *bald-on-record* politeness tactic, where face needs are merely ignored, as described by B&L (Brown and Levinson 1978, 94), such as in the case of Luffy, Koby is intentionally attacking H's face (Culpeper 1996, 356) and breaks character for dramatic effect. As he is using *derogatory terms*, he is using the impoliteness strategy *call the other names* (Culpeper 1996, 358). In the structure of the story, this can be conceived as him evolving as a character by taking on some of Luffy's characteristics, after being inspired by him. As Koby's earlier politeness was motivated by fear, being less polite and more direct signify him becoming braver, stronger, and possessing a higher level of integrity. However, unlike Luffy's question, the *R* (Brown and Levinson 1978, 74) of the FTA and impoliteness of this statement is clearly intentional and motivated by a personal resentment as he is utilizing an impoliteness tactic in anger, ignoring the *P* (Brown and Levinson 1978, 74) of the situation. The chapter ends with Luffy defeating Alvida and continuing his journey with Koby (Oda1997, 78-81).

5.3 Summary

In this case study, primarily six characters from two different manga series were covered. From Ranma ½: 1. Akane; a female high school student who trains martial arts. 2. Ranma; a martial artist who identifies as male, but who's body changes sex because of a curse. 3. Kodachi; a girl from an affluent background, who does rhythmic gymnastics. From One piece: 4. Luffy; a teenage boy who dreams of becoming the pirate king. 5. Koby; a boy

working in a pirate crew against his will. 6. Alvida; a female pirate captain in charge of the crew which Koby belongs to.

Beginning with Akane, the linguistic features of her speech style is generally consistent with the role language *woman's language*. This entails personal pronoun "atashi" etc. (Kinsui 2007, 100). However, there is a significant code-switching in her dialogue depending on the context; from a more polite, indirect, and refined, and thereby more stereotypically feminine style, to a more direct and coarser one. When she is polite, she performs more redressive tactics in her dialogue. For example, early in the story when addressing female Ranma she generally uses *positive politeness* to mitigate potential FTA's against Ranma's face. However, when Akane's attitude towards him changes, she *code-switches* to a more direct and less polite speech style with frequent use of positive impoliteness strategies. Generally, politeness, beautification, and indirectness are associated with femininity in role languages (Kinsui 2007, 100-101) (Kinsui 2003, 134). Therefore, when Akane speaks more directly, less polite, and uses derogatory terms, her speech takes on features more strongly associated with masculinity (Kinsui 2011, 12). This duality, or multifaceted aspect of her character allows her to both display more strictly feminine features as well as characteristics more strongly associated with masculinity.

Ranma uses man's *language*, specifically the *ore-type* associated with *wildness and roughness* (Kinsui 2003, 120). The fact that he continues using this style after his body turns female is often used for comedic affect, as there is a contrast between perceived gender and gendered aspect of his speech. Ranma also code-switch to a more polite mode of speech depending on the context of social distance *D*, and relative power, *P* (Brown and Levinson 1978, 74), but to a lesser degree than Akane. The less polite of Ranma's modes is his normative speech style and is also more extreme regarding impoliteness strategies and *degree of imposition*, *R* (Brown and Levinson 1978, 74), and with less *grace* (Kinsui 2011, 12). Kodachi's speech style is defined by an odd mix between a high use of honorific *keigo* forms and low degree of redress in her communication tactics. This takes the form of a direct *bald-on-record* (Brown and Levinson 1978, 94) strategy combined with impoliteness strategies. In this way she possesses the superficial aesthetic of a high class, feminine character of high *dignity*, while simultaneously displaying arrogant and violent features, which are generally associated with masculinity and low class.

Luffy's speech style is that of the typical modern day male manga protagonist, characterized by using the "ore," sentence ending particles "ze" and "zo", etc. and generally giving a "rough" impression comparable to that of Ranma (Kinsui 2003, 124-127, 137), but even more direct and stable. His language lacks any honorifics, and his speech style never change, regardless of social context or addressee. Considering his speech from B&L's framework, he is consistently speaking *bald-on-record* (Brown and Levinson 1978, 94) without any redressive action. While some of his utterances can be perceived as impolite by other characters, I argue that these speech actions do not translate to impoliteness strategies because he does not appear to be intentionally impolite. Rather, they signify him being direct, honest and either disregarding or being ignorant of social norms. By never code-switching, or using honorifics, or redress or off-record politeness tactics, Luffy is ignoring the social variables of *social distance, D* (Brown and Levinson 1978, 74) and *relative power relation, P* (Brown and Levinson 1978, 74) to H, and does not take *ranking of imposition, R* into consideration (Brown and Levinson 1978, 74). This reflect the particulars of his characters in how it demonstrates that he is fearless of any consequences. It also portrays him as an outlaw, on the outside of polite society (Kinsui 2011, 8,12).

Koby on the other hand, is portrayed as intelligent, but weak, both by physical appearance, actions, and in speech style. There is an established association between the pronoun *boku*, and the honorific *desumasu-style* with weakness established in the discourse (Kinsui 127-128) (Ota 2011, 115), and this weak impression is also reflected in his politeness strategy. Until the climax of the chapter where he temporarily *code-switches* to insult Alvida, he consistently utilizes redressive action and avoid intrinsic FTA's. His use of honorifics demonstrates his understanding and recognition of the *asymmetric power relationship, P* (Brown and Levinson 1978, 74), in which he is in an inferior position to other. His maneuvering of the social space using politeness demonstrates his intelligence, but is not portrayed as something necessarily positive, as it is for the benefit of the antagonist and prevents him from self-realization. When he finally uses impoliteness against Alvida (Oda 1997, 77), he is taking on some of Luffy's outlaw characteristics and ceases respecting the hierarchical structure in the group he belonged to. This change in politeness is portrayed as a part of his positive growth as a character.

Alvida's character type and speech style is the category of *old lady*, which is associated with character types advanced in age and of a high social position (Miyoshi 2009, 257)(Kinsui 2002, 23). Alvida also represents an antagonistic archetype, as this is her role in the narrative

(Kinsui 2003, 49). She is portrayed as not being very feminine despite being a woman, and instead having many masculine traits, such as her great physical strength and commanding nature. The masculine and antagonistic features of her character are reflected in her speech style as strongly affirmative forms such as keeping the copular “da”, 「だ」 (Kinsui 2011, 101), using direct requests (which is typically associated with masculinity (Konei 2011)), *bald-on-record impoliteness strategy* (Culpeper 1996, 356) and a severe degree of *R*, *imposition* for her FTA’s (Brown and Levinson 1978, 74). She also uses numerous impoliteness strategies, such as *frighten* and *condescend* (Culpeper 1996, 358). Her position of authority is also a factor in the *P* of the social situation (Brown and Levinson 1978, 74) as she is not socially obligated to return the politeness received from the crew serving beneath her (Hori 2002, 173-177). However, the extreme impoliteness is shown to be malicious in intent, and still portrays her as a villain abusing her position of power.

In general, the characters with more masculine traits such as Luffy, Ranma and Alvida have a direct speech style, do not utilize mitigating redressive action and expressions use expression of low dignity (Kinsui 2011, 12). Characters portrayed as more feminine, or less masculine such as Akane or Koby use significantly more *positive-* (Brown and Levinson 1978, 101) *and negative redress* (Brown and Levinson 1978, 129), as well as *off-record tactics* (Brown and Levinson 1978, 211), giving their speech a high degree of perceived politeness. The antagonistic nature of Alvida and Kodachi were reflected in their frequent use of impoliteness tactics (Culpeper 1996) accompanied by severe FTAs of high *R* (Brown and Levinson 1978, 74) which gives them a cruel impression. *Code-switching*, such as used by Akane and Ranma, display the character’s understanding and respect for *D* and *P* (Brown and Levinson 1978, 74). Conversely, the lack of code-switching plays a part in portraying Luffy as an outlaw in the way he is disregarding the social norm of society. Alvida is constantly speaking down to people socially positioned underneath her. As pointed out in Konei’s article, the simple act of giving direct orders is associated with masculinity (Konei 2011) and in this way, Alvida wielding authority is in a way treated as detrimental to her femininity. Since authority is traditionally a trait associated with masculinity, her as a woman with a high social position is arguably equated to her being less of a woman, and thereby mocked in the story.

The goal of this case study was to analyze how linguistic politeness could function as a part of role languages. This was achieved by examining different characters and their speech styles, with an emphasis on their politeness tactics and use of honorifics. Depending on the character

in question, their use of honorifics and politeness tactics varied significantly. I argue that this variation is not arbitrary as the politeness reflect specific aspects of the character type in question. A pattern can be observed, as similar polite tactics were shared by similar character types, demonstrating a stereotyping of distinct types of politeness.

Chapter 6: Conclusion

With this thesis I set out to examine *linguistic politeness* as a part of *role languages*, stereotypical speech styles found in Japanese fiction. Despite depictions of language use in fiction being fundamentally different from inter-human communication in the observable world, in my research I found that it was not unusual for socio-pragmatic models to be applied to works of fiction as if it were something real. Despite arguably being an anti-realist approach, this demonstrates a human ability to get immersed in works of fiction and experience it as something akin to reality, and thereby see the fictional characters as humans. In this way character dialogue “feels” like human communication. This is what Kinsui refers to as “virtual Japanese,” false language that is experienced as something real (Kinsui 2003, vi-vii, 37). Still, some linguistic elements may be unrealistic. And this may be on purpose, as they serve a purpose for the storytelling. Such is the case of role languages, where sometimes realism is sacrificed to communicate information about the character speaking to the reader (Yamaguchi 2007, 22)(Yamaguchi 2011, 29). Linguistic politeness in fiction, which is the subject of this thesis, represents an abstraction of what politeness means in the real world, as it either manifests as a simulation of actual politeness or used to symbolize something about the character speaking to the reader (e.g., femininity, masculinity, or class).

The subjects of analysis in the thesis were case studies of dialogue from two manga series: “Ranma 1/2” and “One Piece”, as well as reexaminations of case studies by other authors as seen in the “previous work chapter”. Regarding man’s language and politeness, this category of role language had already been linked to affirmativeness, directness, and vulgarity (Kinsui 2007, 101) (Kinsui 2003, 137). In the Brown and Levinson framework this broadly translates to *bold-on-record politeness*, which is a clear and unambiguous communication tactic, which do not utilize redressive tactics or consider the face of the *hearer*, *H* (Brown and Levinson 1978, 94) or *bold-on-record impoliteness*, which is an impoliteness tactic which actively attacks the face of *H* (Culpeper 1996, 356). The clearest examples of speech styles using *bold-on-record strategies* are the *man’s language*, especially the categories that uses the first personal pronoun *ore*, (Kinsui 2003, 123-124), such as used by in Japanese translations of star

athletes such as Usain Bolt (Ota 2011) and recent modern manga protagonists such as Ranma from “Ranma ½” (Takahashi, Ranma1/2 vol. 1 1988) and Luffy from “One Piece” (Oda 1997), as analyzed in this thesis. While Luffy consistently uses *bald-on-record* politeness tactic (Brown and Levinson 1978, 94), Ranma is distinct by also using a high amount of impoliteness tactics as well. However, what these masculine characters have in common are the high number of intrinsic *face threatening acts*, *FTAs* and lack of mitigating redressive politeness tactics. *Boku* is also a masculine pronoun and commonly used by male characters, it has many connotations which can be viewed as antithetical to traditional and stereotypically masculine qualities. As demonstrated by the portrayal of Koby, also from “One Piece” (Oda 1997), compared to the directness, wildness, and strong image of the *ore-type*, the *boku-type*, he can be perceived as less brave, less strong and therefore less masculine. This aspect is reflected in the politeness as well. Beside the pronoun *boku* potentially functioning as a “light *keigo*” (Kinsui 2003, 119), in politeness tactics the thoughtful, humble, and careful type manifests as high amount of redress or *off-record* acts, where ambiguity and indirectness is used to be particularly polite (Brown and Levinson 1978, 211). As well as in using *FTAs* which threatens the face of the *speaker*, *S*, such as *self-humiliation* and *apologies*, (Brown and Levinson 1978, 67-68) which gives a pitiful impression, at least in the case of Koby. This was further emphasized using honorifics, which can indicate a low social position for *S* as it emphasizes the higher position of others, by elevating them instead of oneself, and can also be a general indication of weakness (Ota 2011, 115).

In contrast to *men’s language*, *women’s language* is generally associated with being not affirmative, indirect and beautifying (Kinsui 2011, 100-101). In politeness tactics this generally translated to avoiding performing *FTA’s*, a high level of polite redress and *off-record tactics* (Brown and Levinson 1978, 211) which is consistent with the indirectness attributed to *woman’s language* in the role language discourse (Kinsui 2011, 100-101). The female characters covered in this thesis, however, generally did not fall into an extreme version of this. Instead, Nausicaä and Kushana from “Nausicaä and the Valley of the Wind”, as described by Konei and Kinsui (Konei 2011)(Kinsui 2018), Akane from Ranma 1/2 (Takahashi, Ranma1/2 vol. 1 1988), and Alvida from One Piece (Oda 1997) represents a negotiation between the restrictive, high politeness of stereotypical, traditional woman’s speech and speech style more closely associated with masculinity (Konei 2011). While Alvida is depicted as a female character, she is not portrayed as possessing feminine qualities. Beside the affirmative and direct aspects, characteristic of her *old lady* speech style (Miyoshi 2009),

she does not utilize any honorific *keigo*, redressive action or *off-record* politeness (Brown and Levinson 1978, 2011). Instead, her speech style is defined by being *bald-on-record impolite* (Culpeper 1996, 356), and having a high amount of impoliteness strategies (Culpeper 1996). Nausicaä and Akane on the other hand, I would argue, are portrayed as having a balance between traditionally defined feminine and masculine features. This is reflected in the politeness of their speech as well (Konei 2011)(Kinsui 2018). Nausicaä is portrayed as both being a kind princess and a fierce, and at times violent warrior and military commander. Akane is similarly portrayed as being a regular, feminine high school girl, but also a martial artist who can display great anger and hostility. This duality is reflected in their speech style as *code-switching* between various levels of politeness. Depending on the context, the two can switch between an indirect speech style, with more redressive action, honorifics, and *off-record* politeness (Brown and Levinson 1978, 211) to one that is more direct and uses *bald-on-record* (Brown and Levinson 1978, 94) tactics and impoliteness strategies (Culpeper 1996), more in line with what one would expect from a male character.

In contrast, the character of Kodachi from “Ranma ½” (Takahashi, Ranma1/2 vol. 2 1988) combines masculine and feminine features in her speech style, but in a completely different manner. Her speech combines linguistic structures of honorific *keigo* forms associated with politeness and femininity with a contrasting *bald-on-record politeness* strategy (Brown and Levinson 1978, 94), and impoliteness strategies, including *sarcasm and mock politeness* (Culpeper 1996, 356). The result of this is a speech style which contradicts itself. It allows for the aesthetics of politeness and humility, while simultaneously expressing impoliteness and arrogance through tactics in an ironic manner. Unlike the code-switching approach, this renders her character to a one-dimensional, comical side character as the speech style becomes a joke. Kodachi and Alvida’s distinct speech styles have high *degrees of role language* (Kinsui 2003, 51) which means it deviates from the linguistic norm of *standard Japanese* and makes identification or empathizing with the character difficult. This is typical for the speech of a side character, or an antagonist character in the structure of the story. While not exclusively used by antagonists, there does appear to be a strong correlation between high amount of impoliteness strategies and an antagonistic or villainous role in the narrative. In the case of Alvida and Kodachi in particular, the high amount of impoliteness tactics combined with the severity of the *imposition of the FTA’s, R* (Brown and Levinson 1978, 74), portrays them as malicious and unsympathetic as they do not cooperate in serving the face needs of their addressees (Brown and Levinson 1978, 60), and instead actively

threaten and attack them. Luffy also has a direct, *bald-on-record* (Brown and Levinson 1978, 94) speech style which can be perceived as impolite as well. However, I have argued that it is distinct from the antagonistic style regarding perceived intent. While disregarding the social variables of *social distance D*, and *power relation P* (Brown and Levinson 1978, 74), and using intrinsic FTAs, which can be perceived as “impolite” or “rude”, Luffy’s speech style is not portrayed as intentionally being impolite, but rather simply being honest and impulsive. Therefore, it does not give the same impression of maliciousness as one would expect from an antagonistic villain type. Instead, it functions to portray the character as brave. The impoliteness used by Ranma, Akane and Nausicaä are rarely so high of an *R* (Brown and Levinson 1978, 74) that they appear abusive, and there are generally circumstances in the plot which justify this behavior more than in the case of the antagonist characters discussed.

Politeness can also be a key component in distinguishing between in-groups and outgroups, or the familiar and the other. Deviation from social norms can for example mark a character as having outlaw-like qualities which is associated with certain masculine types (Kinsui 2011, 12), such as Ranma and Luffy. These outlaw characters both used a *bald-on-record* (Brown and Levinson 1978, 94) (Culpeper 1996, 356) politeness-, or impoliteness tactic. This is arguably not arbitrary as not being polite can display a disregard for social norms dictating language use. On the other hand, characters respecting the social variables of *social distance, D* and *power, P* (Brown and Levinson 1978, 74), can be interpreted as being more in line with societal norms. Such an interpretation can be tied to Kinsui’s description of the image of the modern *boku-type* as “tame” or “domestic”¹¹ (Kinsui 203, 126), which is an appropriate description of the character of Koby. In addition to distinguish between *outlaw* and *domesticated types*, politeness can also function to mark *archetypes* in the narrative by following or deviating from the standard language. If the principle that the *degree of role language* is defined by the speech style’s deviation from *standard Japanese* (Kinsui 2003, 67) applies to linguistic politeness as well, a normative use of politeness should have a lower degree of role language. Thereby making self-identification with a character speaking polite in a normative way easy (Kinsui 2003, 70-72), while types of politeness deviating from a normative usage should have a higher *degree of role language* and therefore “othering” them as lesser side characters (Kinsui 2003, 43). Politeness is, for example, a factor in distinguishing regional character, or social types with dialects that do not match the *standard*

¹¹ “Tame” and “domestic” are translated from the Japanese verb “kainarasu”, 「飼い慣らす」 used to refer to the “boku-type” character.

Japanese, which including its honorific *keigo* is based on Tokyo dialect (Wetzel 2004, 50-51). Since some Japanese dialects, *pidgin* languages and archaic forms can have different systems of honorifics or lack honorific language all together, politeness can play a role in mark a character as different from the norm and therefore raise the degree of their role language. Akane, Luffy, and Koby have speech styles closer to the standard *man's language* and *woman's language* of lower degree of role language, which allows for easier identification by the reader and for them to play a more significant role in the story structure. Their speech styles are not neutral, as they are distinguished as *woman's language* or *ore-*, and *boku-type* type man's language. However, they are different from the more extreme types of stereotypical, and less realistic role languages, such as those used by Alvida or Kodachi who's speech styles deviate from normative feminine image and speech in diverse ways. In the analysis of this thesis, politeness have been shown to play a part in this distinction.

The politeness aspect of for example Luffy might seem unrealistic and extreme in its own ways in its directness, consistent *bold-on-record* tactic and complete lack of any honorifics, regardless of social context. However, in the conventions of manga protagonists, his speech style is rather standard and predictable for a male protagonist hero.

As demonstrated by this thesis, a pattern of various types of politeness or impoliteness, linked with distinct character types can be observed in Japanese fiction, suggesting a stereotypical relationship between the two. I therefore argue that linguistic politeness can function as a marker of specific role languages, communicating information about the character in question to the reader.

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