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JAPANSKA

Vagabond

**an analysis of the role language in a historical
Japanese comic**

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ABSTRACT

By means of analyzing the comic 'Vagabond' by Inoue Takehiko, which depicts the renowned sword saint MiyamotoMusashi, who lived during times of yonder (circ. 1584 – 1645) when the *samurai* society thrived, this study inquires into the variations of interwoven modern and historical Japanese role language, which has hitherto not been adequately studied. What became evident was the pattern and predictability the interweaving of the two role languages had.

A large part of 'Vagabond' consists of modern Japanese, while the use of historical Japanese is limited. The pattern can be found in the categorization of the characters; those who speak only modern Japanese and those who speak a mixture of modern and historical Japanese.

The components, which led to the results, were the characteristics of role language, videlicet, 1st and 2nd personal pronouns, as well as sentence-final expressions, be that particles, copulas or verb conjugations. In addition, some historical vocabularies were also found.

Finally, the results developed Kinsui Satoshi's theory of role language in Japanese by contributing and further inquiring into historical role language.

TYPOGRAPHY & ROMANIZATION

In this thesis both romanization and Chinese characters are used.

For romanization, a modified Hepburn system is utilized. In case of the proficient reader, the Chinese characters shall not cause problems, but give them unambiguous information instead. However, for those who are not proficient enough, romanized *furigana*¹ are provided above the ideographic characters for reading aid. This is done so, because some words, though they may possess the same meaning, have sometimes different Chinese characters, and to give more detailed information, those auxiliary characters as well have chosen to be written.

The tables, which are adopted from other authors, are not altered, except for Table 1.

Some pages may be not filled out entirely. This was chosen in order for all the tables to be seen without being divided up.

The font in the footnote is different from the one used in the text, because that font is easier to read even in small sizes.

To indicate repetition two ditto marks are used: " "

When the characters of the comic prolong a word, for example 「^{j a n a i}じゃない」 into 「^{j a n e e}じゃねえ」, it is romanized with double vowels and not macrons.

Italicized romanized Japanese words appear in tables to show the reading.

Names are written in Japanese order; "Surname Given name".

"...the author" means the author of this thesis. Surnames shall be used if another author is referred to other than the author of this thesis.

¹ *Furigana* is a Japanese reading aid; syllabic characters above ideographic characters.

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1. INTRODUCTION

1.1. BACKGROUND

The choice behind the topic of this thesis started out as a mere interest for the *samurai* code of chivalry, which lead to yarns, mainly motion pictures and comics, through which the author for the first time stumbled upon the divergent speech of characters. Then the nebulous idea, that change of character would also imply change in speech, dawned on him for the first time. It was later found out that the correlation between certain types of characters' image and styles of speech is a fairly new field of research and that, this kind of linguistic phenomenon can be repeatedly seen at a regular basis in Japanese yarns. Verily, role language is integrated into Japanese literature insofar as that even translations of foreign works are tinted by it. Due to this fact, the image of characters, especially in comics, is so utterly dependent upon role language that comics cannot be independent of it (Kinsui 2007a). In other words, comics would be incomplete without the integration of role language. The reason behind this lies in the change of expressions, for it is in those small alterations of words, where the stereotypical images, that molds a character's peculiarities, lie. Thus, one can assume that without these stereotypical images, a comic cannot be fabricated in the same fashion as it is today. Role language is exactly the correlation between character and speech.

Fortunately, a groundbreaking book regarding role language was published by Kinsui Satoshi in the year 2003, in which he delved quite deep into the matter and discovered that this linguistic phenomenon has many sides to it, among others, such as youth, feminine and masculine speech and historical role language, which can be predated as far as back to the Edo period².

Consequently, this lead to the question the reason why role language holds expressions that are inherited from times of old and used today to convey a certain image, and if people understand these expressions, then why do they not only use predated language without interweaving it with modern language. However, it was assumed that it would be too onerous for the reader to attempt to comprehend predated language. It was thus wagered that authors of comics' use modern language instead, even though they may portray historical characters with a hint of historical language.

The awardwinning historical comic 'Vagabond' authored by Inoue Takehiko, in which the life of the renowned Miyamoto Musashi during the Warring States Period is portrayed, based upon the novel 'Miyamoto Musashi' by Eiji Yoshikawa, is such an example.

In analyzing this comic, it is inevitable to somehow touch the historical aspects of role language. Thus, it is relevant to choose this as material to analyze, and hopefully stumble upon new answers and questions, all in order to develop the already existing concept presented by Kinsui and his co-workers.

Role language has attracted much attention even in Sweden and a number of BA thesiss have dealt with different aspects of the role language in the Japanese language. Another important argument for the relevance and urgency of this study is that, Kinsui's concept of role language is quite elaborated and encompassing, but it still lacks depth in certain areas, and one of these areas is, according to the author, the historical aspects of role language, which is much more than just mere *samurai* language.

² Edo period: a period in Japanese histori circ. 1600 A.C

1.2. FIELD OF RESEARCH

Kinsui (2007a) presents a case-study of the Japanese comic 「サイボーグ 009」 ‘Cyborg 009’ from a linguistic viewpoint. Still, this study was not long nor had it details, therefore, no depth. He mainly described the characters and only mentioned the difference in speech of a few. Unfortunately, in his analysis there were no historical characters. However, in another section of the book, he does, in fact, mention historical characters’ speech, but he only gives but a few examples enough to exemplify the *samurai* language. This cannot be considered thorough, nor can it be applied on all other *samurai* or historical characters.

Nordmark (2010) inquired into how artificial intelligences converse, by analyzing a few select characters from a few select video-games. He did manage to find a *ninja* (assassin)-robot, which spoke *samurai* language. It can surely assumed that a character, who is a *ninja*, is directly associated with a historical character and thus speaks accordingly.

In contrast to the methodology Kinsui utilized to analyze and demonstrate the role language of the characters in ‘Cyborg 009’, Nordmark lists the characters’ phrases and demonstrates clearly in what manner the analyzed characters are peculiar in their jargon and phraseology. Nordmark did have a most befitting way of answering his questions regarding the role language of artificial intelligences. Therefore, a similar manner of analysis shall be conducted later on.

Yawata (2008) wrote a book with extensive information concerning *samurai* language not of the virtual world, but of the actual historical language, in which he lists expressions and words with understandable but concise explanations, which will be of help in this thesis.

In addition to Yawata, others have written similar books concerning the language the *samurai* spoke. Nobi (2008), for example, also wrote a very interesting and extensive book with much information about a great number of expressions. However, in constrast to Yawata, Nobi failed to mention personal pronouns, which also has importance in *samurai* language.

Furthermore, Unei Inkai Monjiro (2008) published a book dealing with the same subject; even though it presents diverse words and expressions to the readers, it has a great lack of explanation.

Lastly, the book Yamamoto & Uneiinkai Monjiro (2008) consists of words and expression akin to the other books mentioned so far, but it focuses on the conversion of modern words into *samurai* language and does not deal with indepth explanation of the diverse expressions either. This book is mainly to persuade young people to attempt to speak *samurai* language.

1.3. PURPOSE AND RESEARCH QUESTIONS

The purpose of this case-study is to develop Kinsui’s theory of role language with attention on historical role language at the time of the Warring States Period (early *Edo* period, circ. 1600), when the story of ‘Vagabond’ eventuated. Attention shall notably be devoted to the manner certain characters speak.

Even though ‘Vagabond’ is a historical tale from the Warring States period, the language used in the comic seems to be a hybrid of modern Japanese and historical Japanese. Thus, the following questions are posed:

1. a) How do the main characters speak?
- b) Through what medium is modern and historical Japanese interwoven?

2. a) Are historical and modern phraseologies interwoven in their speech?
- b) If so, are there regularities?

2. THE THEORY OF ROLE LANGUAGE

In this chapter a general explanation with some examples about role language shall be presented. However, not all parts of role language will be explained in detail or perhaps even mentioned, seeing that the spotlight in this thesis is on historical and modern aspects of role language. Therefore, proper focus shall be given to the relevant parts after a general explanation has been made.

Kinsui Satoshi (2003:205) defines role language as follows:

Whenever a specific expression (jargon, diction, phraseology, intonation, etc.) can bestow an image of a specific character (age, gender, occupation, social status, era, mien, countenance, personality, etc.), and similarly whenever a specific character's image can bestow a notion of the manner the character would most likely speak in, it is called role language.

Kinsui's description implies a transposable association between certain styles of speech and other characteristics, as mentioned above. Furthermore, Kinsui (Ibid vi) highlights that role language is only a virtual language and not commonly used; for one does not under normal circumstances encounter someone who, in fact, speaks in a stereotypical manner, such as a professor who speaks as professors in fiction do.

Withal, this does not necessarily imply the nonexistence of role language in daily use. It is verily utilized at the hand of both genders, in order to alter the impression they wish to make on people (Ibid 128). Please note that Kinsui's research focuses merely on role language of the virtual world and not on the differences between everyday male and female language.

In the table below, concrete examples of characters and their characteristic speech is demonstrated (Ibid v). It covers a wide range of parameters such as age, gender, dialect, class (samurai, princess, yokel) and country of origin (Chinese). Note also that the relevant expressions are marked.

TABLE 1

Young lady(girl)	そうよ、あたしが知ってるわ。 <i>sou yo, <u>atashi</u> ga shitteru <u>wa</u></i>
Elderly professor	そうじゃ、わしが知っておる。 <i>sou ja, <u>washi</u> ga shiteoru</i>
Person from Kansai	そや、わてが知ってるでえ。 <i><u>so ya, wate</u> ga shitteru <u>dee</u></i>
Samurai	そうじゃ、拙者が存じておる。 <i>sou ja, <u>sessha</u> ga <u>zonjiteoru</u></i>
Princess	そうですわよ、わたくしが存じておりますわ。 <i>sou desu <u>wa yo, watakushi</u> ga <u>zonjiteorimasu wa</u></i>
Chinaman	そうあるよ、わたしが知っておるあるよ。 <i>sou <u>aru yo, watashi</u> ga shiteoru <u>aru yo</u></i>
Lad(boy)	そうだよ、僕が知ってるのさ。 <i>sou da yo, <u>boku</u> ga shitteru <u>no sa</u></i>
Yokel	んだ、おら知ってるだ。 <i><u>nda, ora</u> shitteru <u>da</u></i>

In order to clearly illustrate all the linguistic elements and the difference in speech of each character, all the presented examples above possess the meaning "Yes, I know". In the case of

both Table 1 and Table 2, the most noteworthy variation is in the personal pronouns, which change depending on the character speaking. Carefully observed, one can see that the constituent, which alter the image of what kind of character the speaker is, lie in the alteration of personal pronouns, sentence-final particles and copulas. Table 2 clearly demonstrates each character's phraseology in a more detailed manner by analyzing the sentences presented in Table 1.

Please note that Table 2 is adopted from Nordmark (2010:4).

TABLE 2

Character	Personal pronoun, first person	Sentence-final particle	Copula	Conjugation of the verb "teiru"	Other
1. Young lady	<i>atashi</i>	<i>wa</i>	-	<i>teiru</i>	copula omitted
2. Elderly professor	<i>washi</i>	-	<i>ja</i>	<i>teoru</i>	-
3. Person from Kansai	<i>wate</i>	<i>dee</i>	<i>ya</i>	<i>toru</i>	<i>sou</i> abbreviated to <i>so</i>
4. Samurai	<i>sessha</i>	-	<i>ja</i>	<i>teoru</i>	<i>zonjiru</i> , polite form of <i>shiru</i>
5. Princess	<i>watakushi</i>	<i>wa yo</i>	<i>desu</i>	<i>teorimasu</i>	<i>zonjiru</i> , and <i>wa</i> after polite form
6. Chinaman	<i>watashi</i>	<i>yo</i>	<i>aru</i>	<i>teru</i>	<i>aru</i> , charactercopula
7. Lad	<i>boku</i>	<i>yo, no sa</i>	<i>da</i>	<i>teiru</i>	-
8. Yokel	<i>ora</i>	-	<i>da</i>	<i>teru</i>	<i>n</i> in exchange of <i>sou</i>
9. Polite, standard Japanese	<i>watashi</i>	-	<i>desu</i>	<i>teimasu</i>	-

As stated previously, each sentence has the same meaning. Notwithstanding, a proficient reader or a native speaker can without any difficulty discern the difference in character. Thus, what this actually implies is that, the image is contained within the personal pronouns, sentence-final particles and copulas. Consequently, alterations in these small components imply an alteration in image as well.

For example, in the case of the 'Elderly Professor', the personal pronouns, sentence-final particles and copulas have to be changed in a certain way, in order to give the reader the correct image. See Table 3.

2.1. THE SOCIOLECT OF THE ELDERLY

Native Japanese, upon hearing this kind of sociolect, would immediately associate it with a professor, mentor or a master. 「^{rōjingo}老人語」 'The Sociolect of the Elderly' is what *Kinsui* usually calls 'Professor's Language'.

According to *Kinsui* (2003:49), these kinds of characters have certain functions in a story. They are either granters of wisdom (Advisor), or torment (Shadow) or confuse the main character (Trickster).

All of them use the following expressions.

Table 3

	Professor's language	Standard Japanese
Assertion	じゃ <i>ja</i>	だ <i>da</i>
Negation	しらん, しらぬ <i>Shiran, shiranu</i>	知らない <i>shiranai</i>
Person's existence	おる <i>oru</i>	いる <i>iru</i>
Progressive	しっておる <i>shitteoru</i> しっとる <i>shittoru</i>	している <i>shitteiru</i> しってる <i>shitteru</i>

This table shows the pattern which the, so called, 'Professor's Language' has (Kinsui 2003:5). One can see a comparison between 'Standard Japanese' and 'Professor's language' in Table 3, which demonstrates that, alterations are in the conjugation of the verbs and the difference in assertion. In other words, it demonstrates in what fashion one sort of role language differs from standard Japanese.

'Professor's Language', or rather 'The Sociolect of the Elderly', can be predated as far as back to the *Edo* period. It is men who mainly use it, but there are women as well. This is classified as

「おばあさん語」 'Grandmother Language' (Kinsui 2007b).

2.2. STANDARD JAPANESE; LANGUAGE OF 'THE HERO'

In the section above, the expressions of '2.1. The Sociolect of the Elderly' was contrasted with standard Japanese by Kinsui. It would be nothing but proper to point out that, in some cases, even, the so called, standard Japanese can conjure up an association, because when standard Japanese is spoken, it is not free of associations related to it. It is only the written word, which has none whatsoever. Therefore, if there is either little or no association whatsoever, it will not produce any negative associations. Hence, this kind of speech is applied to hero archetypes so that, the reader can identify with the hero with ease.

The hero needs to have likable traits and nonassociative speech helps this, due to lack of negative associations related to it. However, as long as the hero has likeable traits, the linguistic aspects of the character become unimportant (Kinsui 2007a).

Furthermore, it is also important to be aware of other factors, which influences a character's image; not only personal pronouns, sentence-final particles and copulas, but also factors such as intonation, how fast the speaker speaks, inflection, laughter, accentuation, etc. (Kinsui 2003:206-207). However, such linguistic elements are not treated in the present study, since it deals only with texts in the comics.

2.3. FEMININE & MASCULINE SPEECH

Here the general difference between masculine and feminine speech shall be presented.

Feminine speech can most easily be explained by examining its indirectness. Compared to masculine speech, it is much more indirect, but holds more grace in its expression. Kinsui means that women do not point out things directly, but find a way around. For example, there is a cold room with the windows open. According to Kinsui's way of thinking, a man would directly ask for the windows to be shut, while a woman would just state that it is cold inside the room, indirectly hinting for the windows to be shut³. In regards to dignity, women will refrain from certain expressions, which would, for example, paint up a picture of excrement and such raw and graphic images. On the other hand, masculine speech does not have such laws to abide by. In addition, the usage of dialect, slang and the prolongation of certain words (音訛形 ^{onkakei}) can be easily

³ Author's interpretation

associated with masculine speech as well (Kinsui 2007b:9-11). By prolongation, Kinsui means that, for example, 「^{wakaranai}分からない」 becomes 「^{wakannee}分かんねえ」.

In the next table, Kinsui's (2003:135) examples of masculine and feminine expressions are summarized. He also classifies some way of expression as neutral.

In the 'Masculine' column, one can see more directness. That which clearly shows the masculine directness are the imperative, prohibiting and the beseeching (request) forms, because if one would examine the corresponding feminine expressions, one could only see one; the indirect and dignified; 「^{kudasaru}くださる」 (honorific language). This agrees very well with Kinsui's statement about the graciousness imbedded into the feminine language. In addition, he later mentions that women in their speech tend to avoid making decisions and giving orders and thus abase themselves instead (2007a).

TABLE 4

	Masculine	Neutral	Feminine
Decisions 'da'	<i>Kimi wa onna <u>da</u>. (+yo;ne;yo ne)</i>		<i>Anata wa onna <u>da</u>yo(ne; yo ne)</i>
'no ka • no da'	<i>Kimi mo sono hon katta <u>no</u> <u>ka</u>? Kore, dare ga kattan <u>da(i)</u>?</i>		<i>Anata mo sono hon katta <u>no</u>? Kore, dare ga kaita <u>no</u>?</i>
Direct style + yo	<i>Kore, chotto karai <u>yo</u>.</i>		
Imperative Prohibition Request	<i>Kocchi e <u>koi</u>. Sonna koto suru <u>na</u>. Kocchi e <u>kitekure</u>. Kocchi e <u>kitemoraitai</u>.</i>	<i>Kore yonde.</i>	<i>Kocchi e <u>kitekudasaru</u>?</i>
Interrogative	<i>Kimi, ashita no paatii shusseki suru <u>ka</u>. Kore wa, kimi no <u>kai</u>? Chotto, soko no hon tottekurenai <u>ka</u>??</i>	<i>Ashita no paatii <u>shusseki suru</u>? Chotto, soko no hon tottekurenai?</i>	<i>(Chotto, soko no hon totte<u>kudasaranai</u>?)</i>
Sentence-final particle	<i>Konna chōshi dewa, shiken ni ochiru <u>zo</u>. Ore wa matteru <u>ze</u>.</i>		<i>Komatta <u>wa</u>. Hen-na hito ga iru <u>wa</u>.</i>
Interjection	<i>Oi; Kora</i>		<i>Ara; Maa</i>
Pronoun	<i>Ore; Boku; Oira; Washi; Omae; Kimi</i>	<i>Watashi; Watakushi; Anata; Anta; Otaku(sama); Sochira(sama)</i>	<i>Atashi (Used mostly by women)</i>

2.4. THE HISTORICAL ASPECT OF ROLE LANGUAGE

In this section, the historical aspect of role language shall be investigated. The motivation behind this is that, the material that shall be analyzed later on contains historical language to some degree. Therefore, it would be proper to take a brief glance at what historical role language is.

To exemplify the historical aspects of role language, it would be utmost relevant to take a man of the sword as an example. In addition to the fact that, some of the characters do speak historical language in the comic examined later on, Kinsui (2007b) not only states that a *samurai*

is a representative of historical characters, but also that the actual language the legendary Japanese *samurai* spoke is quite well-studied, because there exists studied material to refer to. Therefore, one assume that if the language of the *samurai* is well-known then it would be logical to think that authors of comics would use this historically accurately in Japanese comics as well. However, there is a fact that may disprove. It is the fact that historical and modern languages seem to be fused in the object of analysis. Sadly, there is no data gathered on how this has affected comics in its full range. What is known, though, is that *samurai* speech was the forefather to the masculine speech, which is spoken in Japan today (Kinsui 2003:104-128).

Nevertheless, a typical pattern of speech of the *samurai* could be summarized, by referring to what Kinsui (2007b) mentions, as follows:

TABLE 5

武士言葉; <i>bushi kotoba</i> ; <i>samurai language</i>	
～拙者 <i>sessha</i>	1 st person pronoun
	Sentence-final particle
～で御座る <i>degozaru</i>	<i>is</i> , Copula (extra-modest expression for ^{de su} です)
～参る <i>mairu</i>	<i>to go; to come</i> (extra-modest expression)
～致す <i>itasu</i>	<i>to do</i> (extra-modest expression)
～申す <i>mōsu</i>	<i>to say</i> (extra-modest expression)

Kinsui's examples of the *samurai* language are rather limited; it is only 「拙者」^{sessha} and 「で御座る」^{degozaru} that are purely *samurai* language, while the other three verbs are used even today; 「参る」^{mairu} and 「申す」^{mōsu} are the humble words for 「行く」^{iku} and 「言う」^{iu} respectively, while 「致す」^{itasu} is a polite word for 「する」^{suru}. All the three words are used widely in modern Japanese that involves 「敬語」^{keigo} 'honorifics' in Japanese.

A more comprehensive *samurai* language is presented in Yawata (2008) that shows a variety of words that differ, according to social circumstances, cast and even the seasons. There exists a range of expressions, which shall only be glanced at, but one may begin by analyzing the content of the table. Firstly, it can be seen that *Kinsui* lists only one personal pronoun, which the reader associates forthwith a *samurai* with, like proclaimed in Table 1. Still, there are many more than just a single one.

In the descriptions below, Yawata (2008:27, 34-37) is referred to, but help is given to the reader by adding the meaning of some words, which Yawata did not explain in his book due to the obviousness of the meaning of those words for a proficient reader. It should also be mentioned that the reason for only referring to Yawata and not the other authors' of books concerning *samurai* language mentioned before, is because Yawata is the only one to explain personal pronouns.

On the two following pages, a description of a number of 1st person pronouns⁴ can be seen.

- 余/予^{yo}

⁴ For additional information on personal pronouns please refer to Yawata, Kazuo's "Bushigo degozaru" (2008)

- - An oratory or formal first person pronoun. Also has the same meaning as the personal pronoun 「我/吾」^{ware}.

- - Most commonly used by feudal lords (*shogun* included) and high-ranked warriors toward their retainers, in order to assert themselves as being distinguished from vassalage.

- - Also used in documents by *samurai* in general.

Other uses of 「余」 and 「予」:

「余輩」^{yohai} = 「我輩」^{wagahai} - I (a nuance of ignorance)

「予輩」^{yohai} = 「我等/吾等」^{warera} - (referring to a group of one's equals or inferiors)

「余の者」^{yonomono} = 「他の者」^{hokanomonono} - Someone else

- ^{sessha} 拙者

- - Used also in writing by *samurai* when they wished to humble themselves.

- - The first character 「拙」 holds the meaning of being worthless, and 「者」 means person.

- - Never used by the *shogun* (Yawata 2008:27).

- - Also when used in writing, the auxiliary verbs 「御座る/候」^{gozaru sōro}, follow (Ibid 27).

- ^{midomo} 身共

- - Used by *samurai*, or sometimes by merchants, when addressing one's equals or inferiors.

- - Creates a mental distance from the addressee (Ibid 27).

- - Serves to create an air of supremacy (Ibid 27).

- ^{soregashi} 某

- - Used to express possession in a dignified way.

- - Creates a mental distance from the addressee (Ibid 27).

- - Serves to create an air of supremacy (Ibid 27).

- ^{ore} 俺

- - Thought to originate from the word 「己」^{onore}, an archaic, humble, derogative personal pronoun.

- - Used informally at present times by men, but was used by both genders in those times.

- - When used in writing, the auxiliary verbs 「じゃ/だ」^{ja da}, follow (Ibid 27).

- ^{boku} 僕

- - Possesses the meaning of a person being crude and without manners.

Therefore, used as 「僕夫」^{bokufu}, herdsman, and 「下僕」^{geboku}, manservant.

- ^{jibun} 自分

- - Used since a long time ago to express "myself". The usage does not differ from how it is used now and how it was used in times of yonder.

Furthermore, the personal pronouns of the *samurai* have a bit of a different function to them in contrast to the one's listed in Table 1, because they not only pinpoint that the character is a *samurai*, but also what kind of rank is held by him (Yawata 2008:26). This may range from lower classes up to the *shogun* himself. Consequently, their rank determines their manner of verbal expression.

This is reflected not only in the personal pronouns, but also in the copulas.

Yawata (Ibid 27) explains, as can be seen in the list right above, that when

「拙者」^{sessha} is utilized 「御座る/候」^{gozaru sōrō} follow as the copula and when 「俺」^{ore} is utilized 「じゃ/だ」^{ja da} follow.

「御座る/候」 and 「じゃ/だ」 possess the same meaning of the copula 「です」^{desu}, but their forms are altered depending upon who the speaker is. As mentioned in the list above, the *shogun* would never use 「拙者」^{sessha}. Therefore; he wouldn't use 「御座る/候」 either. The reason behind this is that, these expressions are humble, and the *shogun* does not humble himself before his underlings.

According to Yawata (Ibid 18), the copula 「です」^{desu} was originally spelled as 「でげす」^{degesu}, but was later abbreviated to 「です」 during the *Meiji* period, because during the *Edo* period, it was considered to be indecent and unrefined. Therefore, to make it genteel and refined, the humble *samurai* put 「でございます」^{degozaimasu} to use instead.

While it may be true that 「でございます」 was used by the *samurai*, it is not the only copula they used. 「でございます」^{degozaimasu} is only a sort of a generalization. This generalization is made, because *samurai* speech has been adapted to our present times, in order for the listener to be able to comprehend what is being said. Therefore, what one might hear in historical plays on either television or in live, is not totally historically exact, but differs from the language, which was used in those days (Ibid 16). This not only supports Kinsui's information regarding the change of *samurai* speech after WWII, but also the idea regarding the alleviation of the difficulty from the readers mentioned in the introduction.

Additionally, in Table 5, there are no sentence-final particles listed. This can be considered quite unusual considering how many have been seen so far in the other tables.

3. METHOD

Thus far, the structure of role language in a general manner has been inquired into. It was repeatedly seen that the constituent parts of role language are personal pronouns, sentence-final particles and copulas. Therefore, one may deduce that it is most befitting to analyze these, in order to answer the posed research questions.

Table 1 and Table 2 demonstrated this clearly. The first table belongs to Kinsui (2003), in which he lists stereotypical manners of speech. The second table belongs to Nordmark (2010) and it explains Kinsui's table in a more analytical manner. Without doubt, it is an analysis, which clearly demonstrates the characteristics of each style of speech. Inspiration from it shall be taken.

As mentioned in '1.2. Field of Research', Kinsui described, more or less, how the heroes of the comic 'Cyborg 009' speak. He also described the characters to a certain degree, which enabled further discussion upon the topic. If one understands the characters, one may understand their speech better, and if interesting tendencies in their speech is seen, then it can be discussed further.

For the reason that this research is a case-study, the most befitting method would thus consist of listing up characters and describing them. However, this will not suffice; their speech also needs to be added. Thus, reading the comic, choosing phrases, categorizing and analyzing their characteristics seem to be the best method. By these means, a number of phrases from each character shall be had, thus one can categorize them into the three main constituents of role language: personal pronouns, sentence-final expressions and copulas. However, to actually see if they speak in a historical manner, their choice of words in both tables and sentences shall also be analyzed. After this is done, one can, for example, see the tendency in the three constituents of role language for each character.

Due to the fact that there might be a slight chance that poor answers will be attained by merely analyzing the main characters, some minor characters are also included. To ensure as much variety in data as possible, these characters are handpicked with consideration to their verbal expressions. Whenever there is something interesting in relation to role language, it is examined.

In addition, it was deemed unworthy to gather every single sentence from all the characters. Instead, choosing the sentences, which obviously contain the character's role language, will be handpicked from book 1 to 11. The same principle was applied in the choice of only analyzing the speech of the characters from book 1 – 11; because this would give a general idea of how the characters would most likely speak throughout the comic.

When the locution of each character can be seen, one can also easier determine if their speech is historical or not, and if it is, in what way. Thus, by the data of the lists containing the characters' characteristics of speech, this study may hopefully contribute to by developing Kinsui's role language.

The speech of the characters shall be written with Chinese and Japanese characters, both the original utterance and the standard Japanese for a contrast. A romanized version and an English translation shall be added for reading aid and comprehension. The English translations from the translated version by Madman Entertainment were gathered. However, some translations were not always exact. Therefore, more correct translations shall be added when necessary.

The reader will notice the difference between the Madman Entertainment version and the more correct ones, because "(corrected)" shall be written under the corrected sentences.

3.1. MATERIAL

3.1.1. VAGABOND

3.1.1.1 GENERAL INFORMATION

'Vagabond' is an ongoing comic depicting the historical character Miyamoto Musashi's life during the Warring States Period in Japanese history. The first publications emerged in 1998, but 35 books have been published by Kodansha's Weekly Morning (a magazine designated for adult men as the intended audience) since then.

In addition to have sold over 80 000 copies in total, the comic won the 24th Kodansha Manga Award in the year 2000 after having won the 4th Media Arts Reward Grand Prize for Japanese comics at the Media Arts Festival the same year. A few years passed and yet another award was won, namely the 6th Grand Prize of Osamu Tezuka Cultural Prize in 2002 (Hahn 2006).

'Vagabond' is a comic, which is based upon the novel 'Miyamoto Musashi' written by Eiji Yoshikawa. Interestingly, the comic is not perfectly faithful to the novel, for there are some differences (Yamashita 2005: 135). The differences between the comic and the novel are too numerous to mention here. Therefore, only the fact that they differ is mentioned. For further information, please study Yamashita (2005).

It is better to call this story an original made by Inoue Takehiko, than to think that it is an adaptation to the novel.

3.1.1.2. PLOT SUMMARY

Due to the fact that the comic is not yet finished, a detailed description of the story is not given, in order to avoid a feeling of suspense and incompleteness. Therefore, a brief summary is given instead with only a few key characters mentioned, but one should also remember that the comic is based upon an already existing novel, thus, key events and key characters are expected to appear in the comic. Hence, a general and brief outline of the story can be given. However, one cannot know how faithful the comic will stay to the novel until it has completely aired. Ergo, to give a detailed description is close to impossible.

To summarize the story, the storyline is divided into its respective arcs.⁵

- Miyamoto Arc

The comic depicts the physical and metaphysical path Miyamoto Musashi treads upon during his life towards becoming one of the most renowned swordsmen.

It all begins with the 17 years old boy surviving the bloody battle of Sekigahara⁶ with his childhood friend Matahachi, whom together he swore to become famous with. However, they soon separate and Musashi becomes a wanted felon, whereupon he changes his name to avoid death. Yet he does not manage to avoid trouble and faces a mountain hunt, where he is captured by the virtuous monk Takuan and the fair lady Otsū, his childhood friend whom he realizes to have fallen in love with.

Unexpectedly, Takuan helps Musashi to take a new path in his life; he implores him to become an honorable person.

- Kyōtō Arc

The story continues and Musashi wends to become renowned and his first destination is *Kyōtō*, where the reader first meets the Yoshioka brothers only to challenge them.

⁵ "Arc": change of pace and focus in a storyline. Example: In the Miyamoto Arc the story focuses on the events in the village of Miyamoto, while in the Kyōtō Arc the focus is on what eventuates in Kyōtō.

⁶ The Battle of Sekigahara is one of the most known battles in Japanese history (A.D 1600)

The story takes mainly place in Kyōtō introducing new characters and a new setting for the readers and Musashi as well. The story is not only about Musashi, but starts exploring what Matahachi has been up to since he got separated from Musashi.

- **Hōzōin Arc**
Then the story leads to the acquaintance with the Hōzōin School, where Musashi is trained mainly psychologically. While wander, he sees an old monk plowing the fields, who would later become one of his most influential teachers. Musashi lodges at the school of spearmanry and soon learns that there are strong opponents even amongst monks. His rival In'shun is the first to strike fear in Musashi's heart, but he later trains under the tutelage of the old monk In'ei, the founder of the school.
- **Yagyū Arc**
Later on, he encounters the strong Yagyū clan. One single cut in a grasstraw led him here to seek the lord of the clan only to be denied the visit and suffice with only speaking to the top disciples. However, he does by accident stumble upon the room in which the lord himself lies in. The verbal and nonverbal exchanges make a great impact upon him and inspire him to deepen and polish the skills he already possesses.
- **Tsujikaze Kōhei/Shishido Baiken Arc**
Thereupon, the reader encounters Musashi's first renowned kill.
- **Sasaki Kojirō Arc**
Not so long after that, his deaf and mute archrival Sasaki Kojirō is introduced with a very long and detailed background story, a story full of trials and pain, somewhat similar to Musashi's childhood, but yet still so different. As one learns the background of the antagonist, one starts seeing that even though Musashi and Kojirō are rivals, they are not thirsty for each other's blood, but are quite friendly with each other.
- **Yoshioka Arc**
After a while Musashi returns to *Kyōtō* to have a rematch with the Yoshioka brothers. At this point Musashi has already gain some composure himself and the results of his background and training have started to emerge.
- **Current Arc**
During this time he has aged up to 28 years of age. The rest is still to be authored, but in synthesis, during his journey, he encounters many strong opponents and wise teachers from which he not only learns the way of the sword, but also the metaphysical, the psychological aspects of swordsmanship.

4. ROLE LANGUAGE: ANALYSIS & DISCUSSION

Here speech of some characters shall be analyzed; both main and minor. It maybe noticed that Sasaki Kojirō, Jōtarō and Hon'iden Matahachi are excluded. This is, because Kojirō is mute, Jōtarō⁷ and Matahachi's speech does not differ much from Musashi's at all. Even if these three characters were analyzed, they wouldn't add an interesting variety to the results. However, the characters shall be described, because they are classified as protagonists in the comic. This thesis is, nonetheless, a case-study, so it is most proper to mention all the protagonists. In addition, their general manner of speech shall also come to be seen.

4.1. MAIN CHARACTERS

4.1.1. MIYAMOTO MUSASHI



FIGURE 1

During his youth he furiously and perpetually aspires to become extremely skilled in swordsmanship, to become “Invincible under the Heavens”, stronger than his mistreating father Shinmen Munisai, whom he tried to assassinate numerous times. Alas, it was in vein, for he never succeeded. He would run far into the mountains where he developed a relation to nature. As a child, this showed greatly in his behavior, for his fervor to make a name for himself made him feared by all and thusly often called ‘demon child’. Nevertheless, he does mature after several bouts, for example, with his archenemy Sasaki Kojirō and the Yoshioka School. This also shows in his appearance. In the beginning he looks quite young with unkempt hair and a fierce countenance, similar to his father's, but towards the end, his hair is let out and his mien is much more tranquil and self-possessed.

Despite the fact that Musashi is the main character; he does not speak comparable to the stereotypical hero archetype, mentioned by Kinsui (2003: 45-51), because he does not articulate formally, but informally and in a very masculine manner, akin to how a young man would communicate in present times. Inoue Takehiko may have favored this kind of expression to emphasize Musashi's fierce spirit, masculinity and youth. Another reason why Musashi does not speak the *samurai* language could be that he is a masterless *samurai*, a *rōnin*, while those *samurai* who do have masters, such as the Yagyū and the Yoshioka, do tend to speak more formally. For instance, the vernacular of the Yagyū clan is much more formal and they even use *samurai* language. It could also be that Inoue Takehiko turned the power of association and identification. Perhaps to make Musashi stand out and give impact, he is the hero who behaves so differently from how the stereotypical hero would do, all in order to give him depth of character.

Here are a few example sentences, beginning with his informal speech:

TABLE 6

Original	Standard Japanese	English
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⁷ He can be classified as the ‘Yokel’, but only as far as the personal pronoun.

①坊主だろうと殺すぞ <i>Bōzu darō to korosu zo.</i>	坊主でも殺しますよ <i>Bōzu demo koroshimasu yo.</i>	I'll kill you even if you are a monk.
②俺は獣じゃねえぞ <i>Ore wa kemono janee zo.</i>	俺は獣じゃないよ <i>Ore wa kemono janai desu yo.</i>	I'm not a beast.

When Musashi utters ①, not only is he facing the venerable monk Takuan, but also in the middle of a man-hunt, being the prey. Therefore, it is not strange that he would use offensive, direct and emphasized language towards an elder, a monk. In ② Musashi even uses informal speech towards his other teacher, In'ei, who is also a monk and the founder of the Hōzōin School of Spearmanship.

In contrast to the manner he addresses his elders; he only alters his speech into a more formal form when he encounters Yagyū Sekishūsai, for the first time, because he is overwhelmed by his remarkable grandeur and composure of mind:

TABLE 7

Original	Standard Japanese	English
①天下夢想柳生石舟斎の大きさは俺にはまだ計れませんでしたっ…!! <i>Tenkamusō Yagyū Sekishūsai no ookisa wa ore ni hakaremasen deshita!!</i>	天下夢想柳生石舟斎の大きさは俺にはまだ計れませんでした。 <i>Tenkamusō Yagyū Sekishūsai no ookisa wa ore ni hakaremasen deshita.</i>	In comparison to the greatness of the invincible Yagyū Sekishūsai, I am nothing.
②もしあなたの家に納戸があれば少しそこで寝させてはもらえませんか。 <i>Moshi anata no ie ni nando ga areba sukoshi soko de nesasete wa moraen deshō ka.</i>	もしあなたの家に納戸があれば、少しそこで寝させてはもらえないでしょうか。 <i>Moshi anata no ie ni nando ga areba sukoshi soko de nesasete wa moraenai deshō ka.</i>	If you've got a storage room at your abode, may I not be allowed to sleep there for a while? (corrected)

If one would transcribe ① into his usual informal speech it would look like the following:

天下夢想柳生石舟斎の大きさは俺にはまだ計れなかったぞ
Tenkamusō Yagyū Sekishūsai no ookisa wa ore ni hakarenakatta zo

He uses 「計れませんでしたっ…!!」, which literally means "I couldn't measure", with the copula 「^{desu}です」 and the polite form of 「^{masu}ます」.

In ② he uses polite language on another occasion as well. This is when he encounters a famous sword polisher.

Thus far, what has been seen is how Musashi's language may vary in spite of how wild and impolite he may appear.

In the next table the most frequent use of personal pronouns, copulas and sentence-expressions Musashi uses are compiled.

TABLE 8

1st person pronoun	2nd person pronoun	3rd person pronoun	Sentence final particle&copula&verb
俺 <i>ore</i>	あなた <i>anta</i>		～なっ <i>na</i>
	貴様 <i>kisama</i>		～だ <i>da</i>
			～ぜ <i>ze</i>
			～か <i>ka</i>
			～ぞ <i>zo</i>
			～じゃねえ <i>janee</i>
			～えっ <i>e</i>
			～くれ <i>kure</i>

According to the table, Musashi does not put *samurai* language into use. It can be seen, however, that he speaks informally and manly, except of the exceptions mentioned earlier.

The sentence-final particles: 「ぞ」, 「ぜ」, 「ねえ」 and the copula 「だ」 are obvious indicators that he speaks in a masculine manner, if referring to Table 4. He also uses something called 音化形^{onkakei}, which means that he not only alters the word but also prolongs the last vowel.

「じゃない」 → 「じゃねえ」. This has been demonstrated earlier. Nonetheless, this is also a clear indicator. It can also indicate his youth, because this is a phenomena, which often occurs in 「若者言葉」^{wakamonokotoba} 'Youth Language' (Kinsui 2007b).

Once again, if one refers to the data collected, one does not see any other personal pronoun besides 「俺」^{ore}. He even uses this while addressing his respected Yagyū Sekishūsai, as is written in Table 8. This could be in order to keep his masculinity and uphold his pride, because during his encounter he is in search of a definition for the expression “Invincible under the Heavens”, meaning that his aspiration towards that title has not declined. Therefore, he might like to think that he is quite strong. This could be quite a logical argument, for he oftentimes says it to himself; that he is strong.

In addition, Kinsui (2007a) states that 「俺」 gives an impression of wildness, dynamism and power. However, if that personal pronoun gives an impression of dynamism, his use of it could also be to show his capability and willingness to learn from Yagyū Sekishūsai, because Musashi also says to him that he shall return to him for further lessons.

Furthermore, his impoliteness is even reflected in his use of the second personal pronouns 「あなた」^{anta} and 「貴様」^{kisama}. 「あなた」 is the familiar form of 「あなた」^{anta}⁸, which is said when addressing someone in a kind way. Thus, this familiar form takes an impolite vibration when spoken to people one is not familiar with.

Another factor should be taken into consideration; Musashi is 17 years of age in the beginning of the series and ages almost until 30 in the Yoshioka Arc. Therefore, it cannot be considered strange that he speaks in the manner he does, for he is not an elderly man yet. One can without doubt consider him as a young man.

Kinsui (2007a, 2007b) does not teach the exact years a man would be speaking the masculine language before adopting ‘The Sociolect of the Elderly’/ ‘Professor’s Language’. However, one can assume that it can range from the teenagers up to an unspecified age, because when he writes about masculine speech he mentions the young and the elderly as well.

⁸ 貴方(あなた) Anata: Used to one’s equals or subordinates; conveys politeness and familiarity.

The easiest way to demonstrate this is by mentioning what way Kinsui classifies different types of masculine speech, such as 「若者言葉」^{wakamonokotoba} 'Youth Lanuage', 「男性語」^{danseigo} 'Male Language', 「おじいさん語」^{o jii san go} 'Uncle; Old Man's Language' and 「じい語」^{jii go} 'Old Man; Grandfather's Language' Kinsui (2007a, 2007b).

4.1.2. SASAKI KOJIRŌ



FIGURE 2

Sasaki Kojirō is the deaf and mute archrival of Musashi. Musashi and Kojirō first met at the Battle of *Sekigahara*.

In contrast to Musashi, Kojirō grew not up in the mountains, but closeby to the sea studying swordsmanship and later founded the *Ganryū* style.

His sight and touch is very sharp and can detect the smallest vibrations in the ground to ascertain his opponents' conduct in a bout.

Just as Hon'iden Matahachi, he is a philanderer but still has an air of innocence and playfulness around him.

4.1.3. TAKUAN SŌHŌ



FIGURE 3

Takuan Sōhō is not only severely honest but exceedingly astute and discerning. These factors make him hold an important role in the life of Musashi, because he teaches him psychologically. He is also the main abbot of the Rinzai sect of Zen Buddhism.

Takuan's speaks a mixture of masculine speech and the Sociolect of the Elderly. He, being the monk, who is the spiritual teacher and adviser of Musashi, thus grants wisdom, can be considered to fit in the role of the 'Advisor'. This archetype agrees well with its corresponding role language also (see 2.1. The Sociolect of the Elderly).

Takuan's role is reflected well in his role language as can be seen judging by the content of the table on the next page. Even in Table 3, there are similarities. The only big difference is that in

the next table sentence-final expressions as well have been listed, something which Kinsui did not do.

TABLE 9

1st person pronoun	2nd person pronoun	3rd person pronoun	Sentence-final particle&copula&verb
ワシ・わし <i>washi</i>	お前 <i>omae</i>		～わい <i>wai</i>
	貴様 <i>kisama</i>		～じゃが <i>jaga</i>
	おのれ <i>onore</i>		～なあ <i>naa</i>
			～まい <i>mai</i>
			～かね <i>kane</i>
			～みんな <i>minka</i>
			～ぞ <i>zo</i>
			～しとる <i>shitoru</i>
			～のだ <i>noda</i>
			～たり <i>tari</i>
			～じゃねえか <i>janeeka</i>

Interestingly, Takuan also uses 「～ぞ」 and 「～じゃねえか」, which sound quite modern and masculine. Therefore, suddenly his venerability seems to have diminished. However, Takuan is not an elderly man and to use these expressions would be a good way to express his relatively young age. It can also be argued that he switches to a more modern way of expression when trying to challenge or tease the listener, as can be seen in the Table 10's ③ and ④. In the character description it was written that he is severely honest. Mayhap that is why he sometimes speaks in such a direct way.

TABLE 10

Original	Standard Japanese	English
①今のお前ならワシでも簡単に斬れるわい <i>Ima no omae nara washi demo kantan ni kireru wai</i>	今のあなたなら私でも簡単に斬れるよ <i>Ima no anata nara watashi demo kantan ni kiremasu yo</i>	With the state you're in even <i>I</i> could cut you down.
②武蔵一人捕まえるのに何十日何百人費やしとる? <i>Musashi hitori tsukamaeru no ni nanjūbi nanbyaku-nin tsuiyashitoru?</i>	武蔵一人を捕まえるのに何十日何百人を費やしているのだ。 <i>Musashi hitori wo tsukamaeru no ni nanjūnichi nanbyaku-nin wo tsuiyashiteiru no desuka</i>	How many weeks, how many men do you need to capture a single man?
Compare with		
③大物のようじゃが、肝は小せえなあ <i>Oomono no yō ja ga, kimo wa chisee naa</i>	大物のようだが、肝がちいさいなあ。 <i>Oomono no yō desu ga, kimo ga chiisai naa</i>	Whatever it is, it's really big...but it's got a small heart.
④何度も言ってるじゃねえか <i>Nando mo itteru janee ka</i>	何度も言っているじゃないか <i>Nando mo itteiru janai ka</i>	How many times do I have to tell you?
⑤武蔵捕まえたり <i>Takezō tsukamaetari</i>	武蔵を捕まえたぞ <i>Takezō wo tsukamaemashita</i>	Otsū, you have managed to capture Takezō.

As the reader may have noted in ①; there is a personal pronoun written with different characters. Takuan uses this in the example here above not merely to address himself, but to emphasize himself. That is also why Madman Entertainment italicized that personal pronoun. When he uses the personal pronoun written with *hiragana*, it lacks that emphasis, it would seem.

⑤ is the most interesting conjugation which he used. This is not the 「～たり」 of continuation, but of completion. Verily, it is an auxiliary verb from classical Japanese, which shows the past-tense equivalent to 「た」 (Kotobank 2013). It is unfortunately not evident why he would use typical classical Japanese ending, for it does seem quite random. Therefore, no further examination shall be conducted. At least, it is has come to be known that even classical Japanese is fused into the comic.



FIGURE 4

Otsū was an orphan, who was taken in by monks but was raised by the Hon'iden family to wed Matahachi, her and Musashi's childhood- friend, but she became more cognizant of her feelings towards Musashi after a few unfortunate events with Matahachi.

She is sometimes childlike, innocent, a bit illiterate, very kind, caring and the love of Musashi. While Musashi was being feared and hated, she was the only one who did not harbor negative emotions against him.

Otsū's setting in the comic is similar to the role played by 003 in Kinsui's case-study (2007b), where 003 is the only female character in the story. She was originally a ballet dancer, takes care of the baby 001 and also takes care of the old professor Gilmore. And finally, she is also a love to the hero 009. Kinsui calls her role in the story as existence filled with prototypical femininities

(「女性性を一身に背負わされた存在」) in the man-dominated story. Otsū plays a quite similar role in the man-dominated story of 'Vagabond'. Her main role is to take care of the old lord Yagyū, and she is also a love to Musashi. Her appearance looks charming and elegant, just like the cyborg 003 does. Both 003 and Otsū speak typical role language for a young female, but Otsū's language is extremely casual. As she is in the household of the Yagyū clan, where most men speak formally, she could have spoken more formally, but her speech is extremely casual. It is just like a young girl of modern times.

If the sentence written in Table 1 under 'Young lady(girl)' are analyzed, a few similarities can be noted:

「そうよ、あたしが知ってるわ」 "Sō yo, atashi ga shitteru wa"

This is the personal pronoun and the sentence-final particles, among them 「^{atashi}あたし」,

「^{wa}～わ」 and 「^{yo}～よ」. These are undoubtedly indicators of feminine language. To support this statement furthermore, please take a glance at Table 4.

Please take a look at how her sentences reflect the abovementioned constituents of her role language. In the examples, her usual style of speech is demonstrated.

TABLE 11

Original	Standard Japanese	English
①は— もうどこにいるか見当もつかないわ <i>Haa mō doko ni iru ka kentō mo tsukanai wa</i>	ああ、もうどこにいるか見当もつかない <i>Aa, mō doko ni iru ka kentō mo tsukanai</i>	I have no idea where he could be.
②だからって あんな喜びの表現しかできないのっ 剣聖はっ <i>Dakaratte anna yorokobi no hyōgen shika dekinai no...kensei wa...</i>	だからといって、あんな喜びの表現しかできないのか、剣聖は <i>Dakara to itte, anna yorokobi no hyōgen shika dekinai no ka, kensei wa.</i>	Well...is that the way sword saints express their joy?
③さっきの大殿様はすごく静かな感じがした <i>Sakki no ootono-sama wa sugoku shizuka-na kanji ga shita.</i>	さっきの大殿様はすごく静かな感じがした <i>Sakki no ootono-sama wa sugoku shizukana kanji ga shimashita.</i>	You seemed at peace and so calm.
④剣聖じゃないみたい <i>Kensei ja nai mitai</i>	剣聖じゃないみたいです <i>Kensei ja nai mitai desu</i>	What happened to the mighty sword saint?
⑤はい 聞かせて <i>Hai kikasete.</i>	はい、聞かせてください。 <i>Hai, kikasete-kudasai.</i>	It's fine. Go right ahead!
⑥まだまだ一っ!!あと30年は生きられますよ大殿様なら!! <i>Mada mada!! Ato sanjū nen wa ikiraremasu yo ootono-sama nara!!</i>	まだですよ! 大殿様ならあと30年は生きられます。 <i>Mada desu yo! Ootono-sama nara ato sanjū nen ha ikiraremasu.</i>	And you still have a long way to go!! You have at least another 30 years to go!
⑦続きって...負けじゃないですか 大殿様! <i>Tsuzuki-tte...make ja nai desu ka ootono-sama!</i>	" "	Continue? ...but you lost, sir.

In the example ①, it can be seen immediately that she does indeed utilize one of the sentence-final particles both listed in Table 13 and in Table 4. These are but a few examples of how she speaks the informal language; she most usually speaks in this manner regardless of whom she speaks to. Not only does she speak informally to a feudal lord, but to the monk Takuan and her ex-mother-in-law as well. It can be thought that her choice of language towards these characters can come from the fact that she grew up with them and are quite familiar with them.

In the examples ①, ② she speaks to a Yagyū *samurai*, and in the examples ③ to ⑦, she speaks to the lord himself. What is evident from this is that, she really does speak quite casually regardless of to whom she speaks. However, when a Yoshioka disciple comes by the Yagyū castle, she is the one who meets with him. Then her expressions change a bit:

TABLE 12

Original	Standard Japanese	English
<p>それはもちろんご承知ですが、近頃はもう剣聖というよりお爺ちゃん、ごはんも<u>ちよびっと</u>しか食べないんですよ</p> <p><i>Sore wa mochiron go-shōchi desu ga, chikagoro wa mō kensei toiu yori ojii-chan de, gohan mo choppitto shika tabenain desu no yo</i></p>	<p>それはもちろん分かりますが、近頃はもう剣聖というよりお爺ちゃん、ごはんも<u>ちよびっと</u>しか食べないんですよ。</p> <p><i>Sore wa mochiron wakarimasu ga, chikagoro wa mō kensei toiu yori ojii-chan de, gohan mo chotto shika tabenain desu yo.</i></p>	<p>I understand how you feel... but these days he's much more an old man than he is a warrior. He doesn't even eat much.</p>

This example is a conversation with a guest of the Yagyū. What is interesting about this particular example is that she uses a certain dialect from Shōnai (NHK 2009) (「ちよびっと」 instead of 「ちよっと」) interwoven with a refined way of speaking, in contrast to how she usually speaks. She uses polite words, but the interesting part of the sentence is in the end, for there lay the sentence-final particles 「ですよ」.

Kinsui explains that the feminine 「～のよ」 is the abbreviation of the masculine 「～のだよ」, a particle which indicates a confident conclusion. Similarly, the particle 「～のだ」, if abbreviated, turns into the feminine particle 「～の」, which also indicates a confident conclusion (Kinsui 2003:143).

The reason why Inoue Takehiko may have added dialectal words for Otsū is, maybe to somehow demonstrate that she is not as refined as one might presume. Kinsui (2007b) states that a character, which speaks a dialect, can sometimes be considered a bit unrefined, naïve, rustic and stupid. This may be true, due to the fact that Otsū is not good at writing, most probably because she did not grow up in the city, but in the countryside and because she oftentimes speaks informally to higher-ups. Even the fact itself that she put a dialectal word into a polite conversation may show her 'stupidity'.

What is also interesting is how she adds the dialectal suffix 「^{s h a n}しゃん」 to Musashi's name, either when she addresses him or remembers him. 「^{s h a n}しゃん」 is an altered well-known honorific suffix 「^{s a n}さん」, and originates from western Japan, where they were born. However, the reason why she uses 「^{s h a n}しゃん」 could be out of sheer familiarity, or perhaps nostalgia, because it is from their birthplace in western Japan and she is outside that area when she lives with the Yagyū.

In summary, Otsū's way of speaking is that of a young woman, but mostly extremely casual; she rarely uses formal or polite speech.

The characteristics and constituents of her specific way of speaking can be compiled as follows:

TABLE 13

1st person pronoun	2nd person pronoun	3rd person pronoun	Sentence final particle&copula
あたし <i>atashi</i>			～の <i>no</i>
			～さ <i>sa</i>
			～わ <i>wa</i>
			～て <i>te</i>
			～よ <i>yo</i>
			～です <i>desu</i>

4.1.5. JŌTARŌ

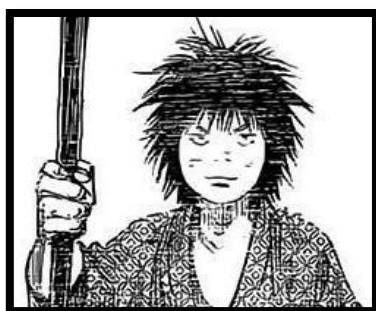


FIGURE 5

Jōtarō is the first disciple of Miyamoto Musashi. He is a child, who resembles Musashi in his impulsiveness, a child who wants to become invincible and outstanding in swordsmanship, thus he follows Musashi, not only out of reverence, but also because they seem similar in their emotions.

Musashi leaves him after a certain period of time in order to continue his own training undisturbed. Instead, Jōtarō starts traveling with Otsū.

4.1.6. HON'IDEN OSUGI



FIGURE 6

Hon'iden Osugi is Matahachi's mother, but an annoyance for Musashi and Otsū. She is proud and considers family to be important, because she is the matriarch of her family. Therefore, she also wished for Matahachi to aspire and make a name for himself.

She raised Otsū, so that she and Matahachi could join in wedlock when older. However, she was infuriated when Otsū refused to be a part of the Hon'iden family after she realized her affections for Musashi.

Musashi was always disliked by Osugi to some degree, but when she found out that Musashi and Otsū had fled the village together, she decided to pursue and murder them, in order to take her vengeance.

The elderly woman speaks in a most interesting manner. Her style of speech can be adequately classified as 'The Sociolect of the Elderly'. It should also be noted that, her speech does not include any female role language.

As mentioned elsewhere, 'The Sociolect of the Elderly' can be predates as far as back to the Edo period and the comic depicts the late 16th century. Thus, in this manner, one may verify that her speech is historical and coincides well with the period.

TABLE 14

1st person pronoun	2nd person pronoun	3rd person pronoun	Sentence final particle&copula&verb
わし <i>washi</i>	汝れ <i>nare</i>	きゃつら <i>kyatsura</i>	〜け <i>ke</i>
			〜ぞい <i>zoi</i>
			〜じゃと <i>jato</i>
			〜よの <i>yono</i>
			〜なりやれ <i>naryare</i>
			〜やい <i>yai</i>
			〜くさった <i>kusattaka</i>
			〜しやれ <i>share</i>
			〜やる <i>yaru</i>
			〜かいの <i>kaino</i>
			〜せんか <i>senka</i>
			〜じゃろうが <i>jarōga</i>
			〜たか <i>taka</i>
			〜ござる <i>gozaru</i>

As the reader surely can see, her locution differs greatly from all other characters. One might also notice that it does not differ much from the professor's language mentioned elsewhere; 「わし」「じゃ」, as in 「～じゃと」「～じゃろうが」, are clear indicators of 'The Sociolect of the Elderly'. However, there are other parts, which do not seem to belong in this classification. Not only does Kinsui not mention them as part of elderly speech, but they seem to be distinct expressions. The distinct ones only are listed.

TABLE 15

①	②	③	④	⑤	⑥	⑦
～け	～ぞい	～しやれ	～やい	～やる	～かいの	～よの
<i>ke</i>	<i>zoi</i>	<i>share</i>	<i>yai</i>	<i>yaru</i>	<i>kaino</i>	<i>yono</i>

Here, three sentence-final particles, two unusual (①, ②) and one not so strange (⑦), which is more specifically a compound of three particles can be seen. ① is a bit special, because it is a question indicator particle from the Enshū dialect.

「～^{zō}ぞ」, unabbreviated is the emphasizing particle ② (Kotobank 2013), and this was mostly used during the Edo period⁹, just as ⑥, which is a compound word consisting of two sentence-final particles: 「かい」 + 「の」. It expresses inquiry and ascertainment.

In this list, ④ is probably the oldest sentence-final particle, for it was used during the latter period of the Middle-Ages in Japanese history. ④ consists of the interjectory particle 「^{ya}や」 and the sentence-final particle 「ⁱい」. It is used with either uninflected words or conjugated words in either predicative form or imperative form:

TABLE 16

Original	Standard Japanese	English
黙って <u>いやい</u> 権叔父!! <i>Damattei-yai Gon-oji!!</i>	黙っていなさい、権叔父!! <i>Damattenasai, Gon-oji!!</i>	Shut up, Gon!!

Furthermore, ③ is an imperative form of the slightly honorific classical Japanese auxiliary verb 「^{s h a r u}しやる」¹⁰ 'to do' (Kotobank 2013), while it can only just be assumed that 「なりやれ」 is the imperative form of 「なりやる」 and that it also is honorific. However, the author cannot prove this. Therefore, it is from further analysis and discussion.

In the assembled data, Osugi uses these kinds of forms only twice:

⁹ 近世語 Kinsei-go

¹⁰ ...なさる Nasaru

TABLE 17

Original	Standard Japanese	English
①今日から本位田の人間になりや <u>れ</u> <i>Kyō kara Hon'iden no ningen ni naryare</i>	今日から本位田の人間になりな さい <i>Kyō kara Hon'iden no ningen ni narinasai</i>	You must join the Hon'iden family.
②話 <u>しや</u> れ <i>Hanashare</i>	話 <u>しな</u> さい <i>Hanashinasai</i>	Tell me...

Regarding the other particles, they can be considered as showing her femininity, like the following examples:

TABLE 18

Original	Standard Japanese	English
①よいザマ <u>よ</u> の <i>Yoi zama yo no.</i>	よい様子ですね <i>Yoi yōsu desu ne</i>	What a pleasant sight.
②それで今では何してい <u>やる</u> <i>Sore de ima dewa nani shiteiaru?</i>	それで今では何してい <u>ら</u> っし やるのですか? <i>Sore de ima dewa nani shiteirassharu no desu ka?</i>	What are you doing now?

「よの」 is very similar to Otsū's 「のよ」. However, these hold different meanings.

Otsū says this to show a confident conclusion, while Osugi requests confirmation. Her 「の」 particle possesses the same meaning as 「ね」 in this case. She says this to Musashi when he is hanging from a tree tied with rope and soaking wet due to the hard downpour. This pleases Osugi.

The ending of the next sentence contains 「～やる」, which is another honorific word for 'to do', but while 「しやる」 is attached to imperative forms of specific verb, 「～やる」 is attached to continuative form (Kotobank 2013).

Thus, due to the fact that 「～やる」 and 「～よの」 are honorific, therefore, gracious, they may be considered feminine. This gives Osugi a corresponding image, for in the example, where she uses 「～やる」, she talks to her long not seen son, Matahachi. Therefore, it can indeed be thought that her choice of gracious word towards him may show her blind affection for him.

4.1.7. HON'IDEN MATAHACHI



FIGURE 7

Hon'iden Matahachi, even though being Otsū's and Musashi's childhood friend, their paths depart from each other fairly early in the story. While Musashi's name is being slowly widespread, Matahachi lives a miserable, dastardly, drunkard and concupiscent life full of difficulty. On top of him being dastardly, he even deceives people around him, either to ease his troublesome everyday or to elevate himself on a pedestal and seem like a different person. The extremity of his dastardliness and deception is when he adopts the name of Sasaki Kojirō, which clearly encumbers him with more troubles. However, this gives great hope for his mother, who becomes blissfully proud of him, even though it is all a deception.

It was the news, which got into Otsū's hands, about Matahachi's fornication, which lead to her heartbreak and made her realize her feelings for Musashi.

4.2. MINOR CHARACTERS

In this section, the same sort analysis as in the previous one shall be conducted. Much more *samurai* language and some classical Japanese shall appear as well.

Due to scarce information, it was chosen to group the Yagyū separately instead of giving each character a personal section.

The data gathered on all other minor characters is not as abundant as the main characters'. Nonetheless, that what has been gathered shall be analyzed.

4.2.1. SHINMEN MUNISAI



FIGURE 8

During the Warring States period, he was a master swordsman and was called "Invincible under the Heavens" by the *shogun* of that time. His title slowly consumed his demeanor, for he feared that someone would take this title from him. His fear reached ridiculous highs, for he was even afraid of his own son Miyamoto Musashi. Thus, he is furiously fierce and seems greatly enraged.

His aspirations once lead him to confront the Yoshioka clan, which began an altercation

between Miyamoto Musashi and the coming generations of the Yoshioka clan. Shinmen Munisai, even after his death, still haunts Miyamoto Musashi in an ordeal-like manner.

His phraseology is quite interesting, because he often uses the derogative 「うぬ」, which could be translated as "Imbecile" or "Blockhead". It is used when speaking ill of another (Kotobank 2013).

TABLE 19

Original	Standard Japanese	English
①あのとときから <u>うぬ</u> は何も変わって <u>おらぬ</u> <i>Ano toki kara unu wa nanimo kawatteoranu</i>	あのとときからあなたは何も変わっていません。 <i>Ano toki kara nata wa nanimo kawatteimasen</i>	You haven't changed at all since then.
② <u>うぬ</u> に台頭させるわけにはゆか <u>ぬ</u> <i>Unu ni taitō saseru wake ni wa yukanu</i>	あなたに台頭させるわけには行きません <i>Anata ni taitō saseru wake ni wa ikimasen</i>	I will not let you get in my way.

The English publisher Madman translated ① as "You haven't changed at all since then". However, this does not show the derogative 2nd personal pronoun 「うぬ」.

Furthermore, his sentences ending in a negative form do not take the form of the standard Japanese's 「～ない」, nor the 「～ん」, but 「～ぬ」, as can be seen in the summary of his speech characteristics:

TABLE 20

1st person pronoun	2nd person pronoun	3rd person pronoun	Sentence final particle&copula&verb
わし <i>washi</i>	うぬ <i>unu</i>		～ぬか <i>nuka</i>
我が <i>waga</i>	奴め <i>yatsume</i>		～わ <i>wa</i>
	お前 <i>omae</i>		～おらぬ <i>oranu</i>
			～のか <i>noka</i>
			～ぬ <i>nu</i>

This recurring 「ぬ」, which one can see in this table, is simply the perfect tense form in classical Japanese (Weblio 2013).

「わ」 is a sentence-final particle showing exclamation.

TABLE 21

Original	Standard Japanese	English
何も変わっておらぬわうぬは <i>Nani mo kawatteoranu wa unu wa</i>	何も変わってないな、お前は <i>Nani mo kawatteinai na, omae wa</i>	You haven't changed a bit.

This 「わ」 could be easily mistaken with the ancient Japanese interjectory particle, which functions as 「よ」 in the middle of a clause (Kotobank 2014). However, if one were to throw the words around a bit, one would have 「うぬは何も変わっておらぬわ」.

Another interesting example would be the following, because some classical Japanese appearing in his speech can be seen.

TABLE 22

Original	Standard Japanese	English
恐怖に負け、卑劣な手を。 胤舜が怖くて逃げのびたあ げく今度は闇に乗じて奴を <u>討たん</u> とする卑怯者 <i>Kyōfu ni</i> <i>make, hiretsu na te wo. Inshun</i> <i>ga kowakute nigenobita ageku</i> <i>kondo wa yami ni jōjite yatsu</i> <i>wo utan to suru hikyōmono</i>	恐怖に負けて、卑劣な手を使いま した。胤舜が怖くて逃げのびたあ げくに今度は闇に乗じて奴を討と うとする卑怯者 <i>Kyōfu ni makete,</i> <i>hiretsu na te wo tsukaimashita.</i> <i>Inshun ga kowakute nigenobita</i> <i>agegu ni kondo wa yami ni jōjite</i> <i>yatsu wo otō to suru hikyōmono</i>	You gave into your fear and choose treachery. You escaped from Inshun in terror and now you're attempting a sneak attack!

As one can see in the 'Standard Japanese' column, the corresponding word for 「討たん」 is 「討とう」, whereas 「討とう」 is the volitional form of 「討つ」.

In classical Japanese, in order to conjugate the verb 「討つ」 in to volitional form, one uses the auxiliary verb 「む」 attached onto a verb already conjugated into imperfective form, being 「討た」. Thus, when 「む」 is added, it becomes 「討たむ」. 「む」 was written with the modern predicative form 「ん」, after medieval times (Weblio 2013).

In summary, Shinmen Munisai speaks in an exasperating historical manner.

4.2.2. YAGYŪ CLAN

The Yagyū, a family of feudal lords with territory near Nara, originated one of the most famous swordmanship schools, namely the ‘Yagyū Shinkage-ryū’. The recurrently mentioned Yagyū Sekishūsai is the second successor of the ‘Shinkage-ryū’ (Kotobank 2014).

In the comic, a few Yagyū characters appear during the unfoldment of the story. Their phraseology differs a bit, depending on the character speaking. However, in general, they speak politely and use *samurai* language. Yagyū Sekishūsai, on the other hand, speaks ‘The Sociolect of the Elderly’. Nevertheless, data of a divergent kind of language was also gathered.

It could be classified as sort of archaic epistolary language, since it was used in a letter.

Please take a look at a few examples.

TABLE 23

Char.	Original	Standard Japanese	English
庄田喜左衛門 Shōda Kizaemon	①さすがにお目が高い。この3人にそれがし庄田喜左衛門を加えて…柳生四高弟と呼ぶ方もおられます。 Sasuga ni o-me ga takai. Kono sannin ni soregashi, Shōda Kizaemon wo kuwaete... Yagyū Shikōtei to yobu kata mo oraremasu.	さすがにお目が高い。 この3人に私庄田喜左衛門を加えて、柳生四高弟と呼ぶ方もいます。 Sasuga ni o-me ga takai. Kono sannin ni watashi Shōda Kizaemon wo kuwaete, Yagyū Shikōtei to yobu kata mo imasu.	You have a good eye. These three men and I, Shōda Kizaemon... Together, we are known as the senior disciples of the Yagyū.
庄田喜左衛門 Shōda Kizaemon	②失礼だが武蔵殿。ちょっと中座して見て参ります。 Shitsurei da ga Musashi-dono. Chotto chūza shite mitemairimasu.	失礼ですが武蔵さん。 ちょっと中座して見て来ます。 Shitsurei desu ga Musashi-san. Chotto chūza shite mitekimasu.	Please excuse me... I'll go take a look.
出淵孫兵衛 Debuchi Magohē	③ <u>暫時ごめんを</u> <u>ごゆるりと</u> Zanji gomen wo go-yururi to	ちょっと失礼します。 どうぞ、ごゆっくりしててください。 Chotto shitsurei shimasu. Dōzo, go-yukkuri shiteite kudasai.	Excuse us for a moment. Please make yourself at home.

These previous examples are uttered by *samurai*. One can immediately see that they speak politely and even use *samurai* phraseology. These would be 「それがし」, 「参ります」 and 「で御座る」. It could seem that, 「暫時ごめんを ごゆるりと」 is *samurai*, but what was found had no indication of being of *samurai* nature, but it is proper to examine them either way. This following sentence is probably the long version of what was said.

TABLE 24

暫時、御免を蒙る。ご緩りと休んでください。
Zanji, gomen wo mōkeru. Go-yururi to yasundekusai.

「^{zanji}暫時」 simply means “short moment”. 「^{gomenwokōmurū}御免を蒙る」 in this case means that the speaker asks for permission to leave. Then the *samurai* asks the guest to make himself at home; 「^{yururi}緩り」 means “leisurely” (Kotobank 2013). Even here can one see their politeness. However, even though Madman Entertainment’s translation reflects some politeness, it lacks the overexadurated politeness, or rather humbleness.

Another good example of historical Japanese is the following:

TABLE 25

Char.	Original	Standard Japanese	English
柳生石舟齋 Yagyū Sekishūsai	せめて粗茶の一ふくなりと さし上げたいのですが、家 中武骨者ぞろいで心ききた る者はいず。粗略あつては 都の方々へかえってお笑い のたね。いずれまたおつい での節には <i>Semete socha no ippuku nari to sashiagetai no desu ga, kachū bukotsu mono zoroide kokoro kikitari mono wa izu. Soryaku atte wa miyako no katagata e kaette o-warai no tane. Izure mata otsuide no setsu ni wa...</i>	せめてお茶の一杯でも差し上 げたいのですが、うちの者ど もはみな荒くれで、気のきく ものがありません。失礼があ つては、都のかたがたに笑わ れるでしょう。この次いらっ しゃる時にはおもてなしさせ ていただきますよう <i>Semete o-cha no ippai demo sashiagetai no desu ga, uchi no monodomo wa mina arakure de, ki no kiku mono ga orimassen. Shitsurei ga atte wa, miyako no katagata ni warawaseru deshō. Kono tsugi irassharu toki ni wa omote- nashi saseteitadachimashō</i>	I would like to offer you some tea, but my house is filled with an uncivil lot and you are such a man of the city. It would be rather unfortunate for us to become the butt of jokes.

This is the abovementioned archaic epistolary example.

「^{nari to}なりと」 is an adverbial particle, which was used from medieval times and thereafter. It holds the meaning of “for instance; or something” (Kotobank 2013).

The word that meets the eye the most is nonetheless 「^{kikitari}ききたる」, because this is classical Japanese; its inflection is classical:

Firstly, 「ききたる」 is written with *hiragana* and not Chinese characters. Therefore, one cannot know for sure what it means by itself, but by looking at the translation, the context can be seen. The correct writing is 「^{kikitari}輝輝たり」, which means to shine brilliantly.

The auxiliary verb 「たり」 is the classical form of inflection for a nominal adjective, which 「輝輝」 is.

However, Yagyū Sekishūsai ended the adjective with 「たる」, because there is a noun 「^{mono}者」

coming right after. 「たる」 is, therefore, the attributive form of the past tense of the auxiliary verb 「たり」 (Kotobank 2013). Thus, 「心輝輝たる者はいず」 literally means “*There is nobody whose heart shines with brilliance*”.

The English translation mentions an unmannerly lot, while the Japanese version mentions a rustic unbrilliant lot. Therefore, the meaning of 「心輝輝たる者はいず」 is indeed translated correctly. Yagyū Sekishūsai does not speak in this manner. As mentioned above, he speaks ‘The Sociolect of the Elderly’, meaning that he uses 「わし」, 「じゃ」, 「しとる」 and 「～ぬ」.

Thus, in summary for the Yagyū clan, it can be said that they speak politely and historically, which includes classical and *samurai* language.

4.3. ADDITIONAL EXAMPLES

In this section additional examples of *samurai* language spoken by minor characters are presented. Due to their small roles in the 11 books that were analyzed, no summarizing table is made of their “speech-characteristics”.

4.3.1. YOSHIOKA DENSHICHIRŌ



FIGURE 9

Denshichirō is the second son of the warrior class family Yoshioka. Akin to the Yagyū, the Yoshioka name is one of the most heard family names in the comic of ‘Vagabond’. Musashi faces them in the beginning of the comic and in the Yoshioka Arc as well.

Denshichirō is a man of high stature and of an austere personality with a zeal for the sword. Table 26

Original	Standard Japanese	English
①これだけ…で御座るか <i>Kore dake de gozaru ka</i>	これだけですか <i>Kore dake desu ka</i>	So...that's it?
②是非とも小柳生城の道場を拜見して参りたい。明日は城内へお訪ねします!! <i>Zehi tomo Shō Yagyū Jō no dōjō wo haikenshitemairitai. Ashita wa najjō e otazuneshimasu!!</i>	是非とも小柳生城の道場を見て行きたいです。明日は城内へ訪ねます。 <i>Zehi tomo Shō Yagyū Jō no dōjō wo miteikitai desu. Ashita wa najjō e tazunemasu!!</i>	By all means, I wish to have an opportunity to visit the <i>dōjō</i> of the Yagyū!! I will return again tomorrow!!

In ①, the copula 「^{degozaru}で御座る」 has finally appeared. It appeared in Table 5, which demonstrated the typical words a *samurai* would use according to Kinsui (2007b).

See in '2.4. The Historical Aspect of Role Language'.

Denshichirō utters that sentence to Otsū (she read what Yagyū Sekishūsai wrote), when he is visiting the Yagyū family to have a meeting with Yagyū Sekishūsai, but is not allowed to meet with him.

In②, additional examples of 「謙讓語」^{kenjō go} humble language appear: 「拜見」^{haiken} 「参る」^{mairu}

「お訪ねします」^{o tazuneshimasu}. More specifically, 「拜見」 「参る」 are humble expression, while 「お訪ねします」 is the verb 「訪ねる」^{tazuneru} put in humble form. He utters this the day before getting denied meeting with Yagyū Sekishūsai.

Judging from these previous examples, Denshichirō seems to speak politely and in a *samurai* manner.

4.3.2. AKAKABE YASOMA



FIGURE 10

Akakabe Yasoma is a masterless *samurai* from a place called Gamō whom Hon'Iden Matahachi meets in a tavern. Matahachi fools Yasoma by lying that he is the well-known Sasaki Kojirō. However, Yasoma begins suspecting the opposite, and thus challenges him to a bout, which resulted in his own death.

He used polite expressions towards Matahachi, because he thinks that he is Sasaki Kojirō. However, when he suspects Matahachi's identity, then he talks much more informal.

Here are a few examples of his *samurai* speech presented:

TABLE 27

Original	Standard Japanese	English
①それがしは蒲生浪人赤壁八十馬!! Soregashi wa Gamō rōnin Akakabe Yasoma!!	私は蒲生浪人赤壁八十馬です Watashi wa Gamō rōnin Akakabe Yasoma desu.	I am Akakabe Yasoma, rōnin from Gamō.
②塙団右衛門をご存じだろ う。あれとは刎頸の友でござる!! Ban Dan'Emon wo go-zonji darō. Are to wa funkei no tomo degozaru!!	塙団右衛門を知っているでしょう。あれとは刎頸の友です!! Ban Dan'Emon wo shitteiru deshō. Are to wa funkei no tomo desu.	Surely, you've heard of Ban Dan'Emon? He is a dear friend of mine.

Thus far, 「それがし」 and 「でござる」 are two words already seen and analyzed in other contexts as well. However, there is another expression, which is in a way invisible in example ①.

This expression would be 「^{mō s.u}申す」, a humble expression mentioned by Kinsui in Table 5. The sentence would then look like the following:

TABLE 28

それがしは蒲生浪人赤壁八十馬と申す!!

Soregashi wa Gamō rōnin Akakabe Yasoma to mōsu!!

In this form the sentence give of a more historical atmosphere, due to the additional humble expression.

Furthermore, ② also has 「でござる」, which, as stated before, is humble. Howbeit, Yasoma, to show respect and politeness towards Matahachi, also uses the honorific expression 「ご存じ」

4.4. MAIN RESULTS & DISCUSSION

In this section, the main findings of the present thesis are summarized to answer the research questions posed in the beginning.

The first research question was about how the different characters in ‘Vagabond’ speak. This was answered by collecting data about their speech and by analyzing it with the linguistic aspects of role language in the Japanese language, which focuses on 1st and 2nd person pronouns as well as sentence-final expressions.

Various role languages that are associated with characteristic age, gender, dialects, class, and historical Japanese including classical Japanese and *samurai* speech are present in ‘Vagabond’. Many of the examples are typical role languages that are well-known, but some are quite unique and less common as role language. These less common examples were found in the speech of the old woman Hon’iden Osugi, who uses a rich variety of sentence-final expressions. Another example is the *samurai* language used by Musashi’s father and the Yagyū clan. It should be pointed out that, even though, some use *samurai* language, their use is relatively limited in variation compared to the examples given in Yawata’s (2008) book on *samurai* language. It seems that Inoue Takehiko used only well-known examples of *samurai* language.

The second research question was how classical Japanese and modern Japanese are used in ‘Vagabond’, a story that took place early Edo period. The language that dominates ‘Vagabond’ is modern Japanese. Hero, as well as, heroin, and their young friends speak modern Japanese. The hero Musashi is characterized by the role language that indicates that he is young, masculine, and not so refined. Similarly, the heroin Otsū is characterized by the role language associated with a young female, who also is not so refined. The expected *samurai* language was used only by limited groups of characters; among them Musashi’s father and the Yagyū clan *samurai*. It means the author of ‘Vagabond’ clearly differentiated the characters to those who use modern Japanese and those who use classical Japanese, in this case *samurai* language. It seems that, there are two main groups in the use of role language in the comic. The first is Musashi, Otsū and other young people, who speak modern Japanese. Their language is exactly the same as contemporary Japanese spoken among young people. Even the old woman Hon’iden Osugi, who uses an abundant variety of dialectal role language belong to the first group, because she never used classical Japanese. The second group use *samurai* language. They do so only by mixing some historical words with modern Japanese. Both groups vary in their language depending who address; sometimes the expressions are more polite. Still, the division of modern Japanese and modern Japanese plus classical Japanese seems well kept.

The third research question was about how the results of this study could be integrated into the general theory of role language in the Japanese language. When Kinsui (2007b) wrote about historical characters, he mentioned only a *samurai* and only a few 1st person pronouns and few a

verbs such as 「^{mairu}参る」 ‘to go’ and 「^{itasu}致す」 ‘to do’. However, these verbs are not strictly used by *samurai* only, but used widely even today as humble and polite words. Furthermore, no examples of sentence-final expressions are provided. The present study has contributed in providing many examples of *samurai* language as role language used in a historical comic. Another point was to find out how modern Japanese and classical Japanese are used in a historical comic ‘Vagabond’. As mentioned above, all the characters use modern Japanese as basis, but some characters use *samurai* language in addition to it. The division is very clear. Hero and heroin and most other young characters never use classical Japanese. It seems that Inoue Takehiko has clearly divided the character to two groups; those who mix *samurai* language or classical Japanese with modern Japanese and those who use only modern Japanese. It would be interesting to see if this method in dividing the characters to two groups is also found in other historical comics.

Thus, to develop Kinsui’s concept of role language furthermore, a list has been compiled from all findings.

Yawata Kazuo (2008), Nobi Jin (2008), Unei Inkai Monjiro (2008) and Yamamoto Hirofumi&Uneiinkai Monjiro (2008) have published books about *samurai* language. The greater content of the books consists of dictionary. Now, it is obvious that *Kinsui* would not list all words the *samurai* would use. However, the reader may well know that Yawata is referred to, when the inquiring into personal pronouns was conducted earlier. Not only were additional personal pronouns found, but also the auxiliary verbs 「^{ja}じゃ」, 「^{da}だ」, 「^{gozaru}御座る」 and 「^{soro}候」. 「じゃ」 and 「だ」 are auxiliary verbs and copulas simultaneously, while 「御座る」 and 「候」 can form the copulas 「で御座る」 and 「^{aru}ある^{de}でⁿⁱに候」¹¹. Therefore, 「じゃ」, 「だ」 and 「ある^{de}でⁿⁱに候」 should be added at least to Table 5. What now remains is to fill the lack of sentence-final expressions.

In order to accommodate for the lack for sentence-final particles, perhaps the most adequate way to go about is to bring together all the sentence-final particles, which were found in the analysis of the characters and those adopted from Yawata (2008), which were mentioned elsewhere. However, only adding the sentence-final particles is not a good contribution. Therefore, to do this properly, a complete list of all findings shall be present. Please note that the following table contributes to historical role language in general, not just to *samurai*.

An extensive contributive table can be seen on the next page.

¹¹ ∨ = LaTeX symbol for “or”

TABLE 29

Personal pronouns					
1st	2nd	3rd	Sentence-final prt	Aux-v	Copula
余・予 <i>yo</i>	己 <i>onore</i>	予輩 <i>yohai</i>	～わい <i>-wai</i>	しゃる <i>sharu</i>	でござる <i>degozaru</i>
我・吾 <i>ware</i>	貴様 <i>kisama</i>	我等・吾等 <i>warera(pl.)</i>	～わ <i>-wa</i>	やる <i>yaru</i>	あるVでVに候 <i>aruVdeVni sōrō</i>
余輩 <i>yohai</i>	お前 <i>omae</i>		～ぞい <i>-zoi</i>	ござる <i>gozaru</i>	じゃ <i>ja</i>
我輩 <i>wagahai</i>	汝れ <i>nare</i>		～やい <i>-yai</i>	候 <i>sōrō</i>	だ <i>da</i>
拙者 <i>sessha</i>			～かの <i>-kano</i>	だ <i>da</i>	でげす <i>degesu</i>
身共 <i>midomo</i>			～ぬか <i>-nuka</i>	じゃ <i>ja</i>	
某 <i>soregashi</i>			～かいの <i>-kaino</i>	ぬ <i>nu</i>	
俺 <i>ore</i>				まい <i>mai</i>	
僕 <i>boku</i>					
自分 <i>jibun</i>					
儂・私 <i>washi</i>					
我が <i>waga</i>					

Furthermore, additional and deeper study could be done to have greater detail, by analyzing the characters' dictionary in greater depth. However, for this the comic needs to come to an end.

While the comic was being read, something interesting was noted, which could lead to even further studies. It was not only noticed that, the Chinese characters used for verbs and nouns differed from what is usually used today, but also that Chinese characters are much more used in general. Here are a few examples, which come to mind¹²: 「樹」 instead of 「木」, 「なぜ」 written as 「何故」 etc. This kind of research could, in a way, be related to role language, or rather a study on how a character can be depicted. Perhaps, if more Chinese characters are used by a character, it could add sophistication to its image, or it can simply give the whole comic a more historical atmosphere.

Moreover, Madman Entertainment does not seem to translate in such a manner that role language could be somehow reflected. It could be intriguing to analyze the English translation, to see if and how it conveys or does not convey the different types role languages. This could be conducted by translating into archaic English, to show that it is not the language spoken today, or perhaps Middle English could be a sound choice, because it was uttered about the same time as the *samurai* language was in medieval Japan.

¹² Each couple means the same.

5. SUMMARY

Here a summary of the work conducted thus far shall be given.

The study resulted in finding the rule, which dictated the pattern the two role languages were interwoven in. The pattern was found in the manner the characters had been, in lack of a better explanatory word, divided. One division was the characters, who spoke only modern Japanese, while the other division was the characters, who interweaved modern and historical Japanese role language. Furthermore, a contributive list to historical role language, which has hitherto not been adequately studied, was also created.

The mediums, which mediated the pattern of the characters' speech were the constituents of role language, namely, 1st and 2nd personal pronouns, as well as sentence-final expression, such as particles, copulas, vocabularies or different forms of conjugations of verbs. Thus, Kinsui Satoshi's (2003) theory of role language acted as the underlying basis in making this study possible to conduct to this extent. However, the books of Yawata Kazuo (2008), Nobi Jin (2008), Unei Inkai Monjiro (2008) and Yamamoto Hirofumi&Uneiinkai Monjiro (2008) gave the author a much greater picture and understanding of *samurai* language, because the vocabulary in their books were overwhelmingly numerous. Luckily, the author could put some vocabulary to use, which had direct relation to Kinsui's already existing summary of *samurai* language. These were some personal pronouns, which also were included in the contributive list.

Furthermore, 11 books of the Japanese comic 'Vagabond' by Inoue Takehiko, which depicts the renowned sword saint Miyamoto Musashi, was put through linguistic analysis in order to inquire into the variations of interwoven modern and historical Japanese role language presented in the phraseology of each character analyzed. Not only had the speech of some characters been analyzed, but also the characters themselves, in order to give further possibility of discussing the reason behind their choice of role language.

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APPENDIX

The comic did not have numbered pages. Therefore, only the volume shall be presented in the appendix.

MIYAMOTO, MUSASHI

Volume: 1	
Sentence:	もらっていいか Moratteii ka
Standard Japanese	もらってもいいですか Moratte ii desu ka
English	So can I have it?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜か ka
Volume: 2	
Sentence:	誰だ、貴様 Dare da, kisama
Standard Japanese	だれですか、あなたは Dare desu ka , anata wa
English	Who the hell are you?
Personal pronouns	1 st :
	2 nd : 貴様 Kisama
	3 rd :
Sentence-final	〜だ da
Volume: 2	
Sentence:	坊主だろうと殺すぞ Bōzu darō to, korosu zo
Standard Japanese	坊主でも殺すよ Bōzu demo koroshimasu yo
English	I'll kill you even if you are a monk.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜ぞ zo
Volume: 2	
Sentence:	山狩りの奴じゃねえ!! Yamagari no yatsu janee!!
Standard Japanese	山狩りの者ではありません Yamagari no mono dewa arimasen
English	I'll kill you even if you are a monk.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜じゃねえ janee

Volume: 3	
Sentence:	師は特になし Shi wa toku ni nashi
Standard Japanese	師匠は特にありません Shisho wa toku ni arimasen
English	No one in particular.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	

Volume: 3	
Sentence:	来るなっ Kuru na
Standard Japanese	来ないでください Konaide kudasai
English	You stay here
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜なっ

Volume: 4	
Sentence:	だからこれ以上説明する言葉は持たん Dakara kore ijō setsumei suru kotoba wa motan
Standard Japanese	だからこれ以上説明する言葉は持たない Dakara kore ijō setsumei suru kotoba wa motanai
English	I don't have the words to explain any further...
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	

Volume: 4	
Sentence:	誰だいあんた？ Dare dai anta?
Standard Japanese	あなたは誰ですか。 Anata wa dare desu ka.
English	Who are you?
Personal pronouns	1 st :
	2 nd : あんた
	3 rd :
Sentence-final	

Volume: 4	
Sentence:	いーんだ li-n da
Standard Japanese	いいんですよ li- n desu yo
English	Yeah.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜だ

Volume: 8	
Sentence:	見えてるぞ胤舜 Mieteru zo Inshun
Standard Japanese	見えていますよ、胤舜 Mieteimasu yo, Inshun
English	I can see through you, Inshun.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜ぞ

Volume: 8	
Sentence:	口数が少ねえ Kuchikazu ga sukunee
Standard Japanese	口数が少ないですね Kuchikazu ga sukunai desu ne
English	Not so talkative
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜ねえ

Volume: 8	
Sentence:	俺が強えっ Ore ga tsue
Standard Japanese	俺が強いです Ore ga tsuyoi desu
English	I am strong!
Personal pronouns	1 st : 俺
	2 nd :
	3 rd :
Sentence-final	〜えっ

Volume: 8	
Sentence:	俺は獣じゃねえぞ Ore wa kimono janee zo
Standard Japanese	俺は獣じゃないよ Ore wa kimono ja nai desu yo
English	I'm not a beast.
Personal pronouns	1 st : 俺
	2 nd :
	3 rd :
Sentence-final	〜ぞ

Volume: 9	
Sentence:	毛布をくれ Mōfu wo kure
Standard Japanese	毛布をください Mōfu wo kudasai
English	I need a blanket.
Personal pronouns	1 st : 俺
	2 nd :
	3 rd :
Sentence-final	〜くれ

Volume: 11	
Sentence:	天下無双 柳生石舟斎の大きさは俺にはまだ計れませんでしたっ...!! Tenka musō Yagyū Sekishūsai no ookisa wa ore ni wa mada hakaremasen deshita!!
Standard Japanese	天下無双 柳生石舟斎の大きさは私にはまだ計れませんでしたっ...!! Tenka musō Yagyū Sekishūsai no ookisa wa watashi ni wa mada hakaremasen deshita!!
English	In comparison to the greatness of the invincible Yagyū Sekishūsai, I am nothing.
Personal pronouns	1 st : 俺
	2 nd :
	3 rd :
Sentence-final	〜でした
Volume: 22	
Sentence:	もしあなたの家に納戸があれば少しそこで寝させてはもらえませんか Moshi anata no ie ni nando ga areba sukoshi sokode nesasete wa moraen deshō ka
Standard Japanese	もしあなたの家に納戸があれば少しそこで寝させてはもらえないでしようか Moshi anata no ie ni nando ga areba sukoshi sokode nesasete wa moraenai deshō ka
English	If you 've got a spare storage room or something, could you let me sleep there for a bit?
Personal pronouns	1 st :
	2 nd : あなた
	3 rd :
Sentence-final	〜でしょうか

Volume: 2	
Sentence:	ほう、大物のようじゃが Hoo, oomono no yō ja ga
Standard Japanese	ああ、大物のようですね Aa, oomono no yō desu ne
English	Hmm...Whatever it is, it's really big.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーじゃが
Volume: 2	
Sentence:	大物のようじゃが、肝は小せえなあ Oomono no yō ja ga, kimo wa chisee naa
Standard Japanese	大物のようですが、肝がちいさいなあ あ Oomono no yō desu ga, kimo ga chiisai naa
English	..but you heart is small.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーなあ
Volume: 2	
Sentence:	獣に名乗る必要もあるまい Kemono ni nanoru hitsuyō o arumai
Standard Japanese	獣に名乗る必要はないでしょう Kemono ni nanoru hitsuyō wa nai deshō
English	Why would a beast need to know my name?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーまい
Volume: 2	
Sentence:	能無し武士にわしが斬れるかね Nōnashi bushi ni washi ga kireru ka ne
Standard Japanese	能無し武士に私が斬れますか Nōnashi bushi ni watashi ga kiraremasu ka
English	Is it even possible for the incompetent captain to cut me down?
Personal pronouns	1 st : わし
	2 nd :
	3 rd :
Sentence-final	ーかね

Volume: 2	
Sentence:	武蔵一人捕まえるのに何十日何百人費やしとる？ Takezō hitori tsukamaeru no ni nanjūbi nanbyakunin tsuyashitoru?
Standard Japanese	武蔵一人を捕まえるのに何十日何百人を費やしているのだ。Takezō hitori wo tsukamaeru no ni nanjūbi nanbyakunin tsuyashiteiru no desu ka
English	How many weeks, how many men do you need to capture a single man?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜しとる
Volume: 2	
Sentence:	村人みんな迷惑しとるぞ能無し Murabito minna meiwaku shitoru zo nōnashi
Standard Japanese	村人みんな迷惑していますよ能無し Murabito minna meiwaku shiteimasu yo nōnashi
English	The villagers grow weary of you and your incompetence!
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜ぞ
Volume: 2	
Sentence:	何度も言ってるじゃねえか Nando mo itteru janee ka
Standard Japanese	何度も言っているじゃないか Nando mo itteiru ja nai ka
English	How many times do I have to tell you?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜じゃねえか
Volume: 2	
Sentence:	話してみんか？わしに Hanashite-min ka? Washi ni
Standard Japanese	私に話してみませんか。Watashi ni hanashitemimasen ka
English	Would you like to talk about it?
Personal pronouns	1 st : わし
	2 nd :
	3 rd :
Sentence-final	〜みんな

Volume: 2	
Sentence:	貴様を捕まえに来たのだ Kisama wo tsukamae ni kita no da
Standard Japanese	あなたを捕まえに来たのです Anata wo tsukamae ni kita no desu
English	We're here to capture you
Personal pronouns	1 st :
	2 nd : 貴様
	3 rd :
Sentence-final	〜のだ
Volume: 2	
Sentence:	武蔵捕まえたり Takezō tsukamaetari
Standard Japanese	武蔵を捕まえたぞ Takezō wo tsukamaeta zo
English	Otsu, you have managed to capture Takezō
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜たり
Volume: 2	
Sentence:	そろそろおのれを眺めてみたらどうだ Sorosoro onore wo nagametemitara dō da
Standard Japanese	そろそろあなたを眺めてみたらどうですか Sorosoro anata wo nagametemitara dō desu ka
English	We're here to capture you
Personal pronouns	1 st :
	2 nd : おのれ
	3 rd :
Sentence-final	〜だ
Volume: 4	
Sentence:	そういえばあんときもそんなことを言ってたっけ なお前... Sōieba antoki mo sonna koto wo ittetakke na omae...
Standard Japanese	そういえば、あのときもそんなことを言っていましたね、あなたは Sōieba, ano toki mo sonna koto wo itteumashita ne, anata wa
English	Come to think of it, this reminds me of what you said to...
Personal pronouns	1 st :
	2 nd : お前
	3 rd :
Sentence-final	

Volume: 4	
Sentence:	しばらく見ぬ間にずいぶんと人間らしくなったぞ武蔵 Shibaraku minu aida ni zuibun to ningen rashikunatta zo Musashi
Standard Japanese	しばらく見ない間にずいぶんと人間らしくなりましたね、武蔵 Shibaraku minai aida ni zuibun to ningen rashikunarimashita ne, Musashi
English	You've become more human since I last saw you, Musashi.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜ぞ
Volume: 4	
Sentence:	今のお前ならワシでも簡単に斬れるわい Ima no omae nara washi demo kantan ni kireru wai
Standard Japanese	今のあなたなら私でも簡単に斬れるよ Ima no anata nara watashi demo kantan ni kiraremasu yo
English	With the state you're in even I could cut you down.
Personal pronouns	1 st : ワシ
	2 nd : お前
	3 rd :
Sentence-final	〜わい

OTSŪ

Volume: 2	
Sentence:	はー もうどこにいるか見当もつかないわ Haa, mō doko ni iru ka kentō mo tsukanai wa
Standard Japanese	ああ、もうどこにいるか見当もつかない Aa, mō doko ni iru ka kentō mo tsukanai
English	I have no idea where he could be.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜わ

Volume: 2	
Sentence:	あたしばっかり捜せて!! Atashi bakkari sagasete!!
Standard Japanese	私だけが捜せています Watashi dake ga sagaseteimasu
English	You're making me do all the work!!
Personal pronouns	1 st : あたし
	2 nd :
	3 rd :
Sentence-final	〜て

Volume: 3	
Sentence:	おえーっ こわーっ 気持ちわるーっ Oee! Kowaa! Kimochi waruu!
Standard Japanese	Oee! Kowai! Kimochi warui!
English	Yuk! That was scary and gross
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	
Volume: 3	
Sentence:	おえーっ こわーっ 気持ちわるーっ Oee! Kowaa! Kimochi waruu!
Standard Japanese	Oee! Kowai! Kimochi warui!
English	Yuk! That was scary and gross
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	
Volume: 6	
Sentence:	続きって...負けじゃないですか大殿様！ Tsuzukitte...make ja nai desu ka ootono-sama!
Standard Japanese	" "
English	Continue? ...but you lost, sir.
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	〜ですか
Volume: 7	
Sentence:	まだまだーっ!!あと30年は生きられますよ大殿様なら!! Mada mada!! At sanjū nen wa ikiraremasu yo ootono-sama nara!!
Standard Japanese	まだですよ！大殿様ならあと30年は生きられます。 Mada desu yo! Ootono-sama nara ato sanjū nen wa ikiraremasu.
English	And you still have a long way to go!! You have at least another 30 years to go!
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	〜よ

Volume: 9	
Sentence:	だからって あんな喜びの表現しかできないのっ 剣聖はっ Dakaratte anna yorokobi no hyōgen shika dekinai no kensei wa
Standard Japanese	だからといって、あんな喜びの表現しかできないのか、剣聖は Dakara to itte, anna yorokobi no hyōgen shika dekinai no ka, kensei wa
English	Well...is that the way sword saints express their joy?
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	～の
Volume: 9	
Sentence:	だからこの柳生ではただの居候ですよお Dakara kono Yagyū dewa tada no isōrō desu yoo
Standard Japanese	だからこの柳生ではただの居候ですよ Dakara kono Yagyū dewa tada no isōrō desu yo
English	The Yagyū are just letting me stay with them for a time...
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	～ですよ
Volume: 9	
Sentence:	武しゃんが旅をするならあたしも一緒に行く Take-shan ga tabi wo suru nara atashi mo isshoni iku
Standard Japanese	武さんが旅をするなら私も行きます Take-san ga tabi wo suru nara watashi mo ikimasu
English	Im going with you.
Personal pronouns	1 st : あたし 2 nd : 3 rd :
Sentence-final	～する
Volume: 9	
Sentence:	剣聖じゃないみたい Kensei ja nai mitai
Standard Japanese	剣聖じゃないみたいです Kensei ja nai mitai desu
English	What happened to the mighty sword saint?
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	

Volume: 9	
Sentence:	はい 聞かせて Hai kikasete
Standard Japanese	はい、聞かせてください。 Hai, kikasete-kudasai
English	It's fine. Go right ahead!
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	へて

Volume: 9	
Sentence:	それはもちろんご承知ですが、近頃はもう剣聖というよりお爺ちゃん で、ごはんもちょびつとしか食べないんですよ Sore wa mochiron go-shōchi desu ga, chikagoro wa mō kensei toiu yori ojii-chan de, gohan mo choppit-to shika tabenain desu no yo
Standard Japanese	それはもちろん分かりますが、近頃はもう剣聖というよりお爺ちゃん で、ご飯もちょっとしか食べないんですよ。 Sore wa mochiron wakarimasu ga, chikagoro wa mō kensei toiu yori ojii- chan de, gohan mo chotto shika tabenain desu yo.
English	I understand how you feel... but these days he's much more an old man than he is a warrior. He doesn't even eat much.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	へですよ

HON'IDEN, OSUGI

Volume: 2	
Sentence:	なんじゃと Nanja to
Standard Japanese	なんだというのですか Nanda toiu no desu ka
English	What's that!?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	~じゃと

Volume: 2	
Sentence:	よいザマよの Yoi sama yo no
Standard Japanese	よい様子ですね Yoi yōsu desu ne
English	What a pleasant sight.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	~よの

Volume: 2	
Sentence:	今日から本位田の人間になりやれ Kyō kara Hon'iden no ningen ni naryare
Standard Japanese	今日から本位田の人間になりなさい Kyō kara Hon'iden no ningen ni narinasai
English	You must join the Hon'iden family.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーなりやれ
Volume: 3	
Sentence:	ほんとけ? Honto ke?
Standard Japanese	ほんとうですか Hontō desu ka
English	Really?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーけ
Volume: 3	
Sentence:	のめのめと帰ってきたわけではあるまいの!! Nome nome to kaettekita wake dewa arumai no!!
Standard Japanese	のめのめと帰ったきたわけではないでしょう Nome nome to kaettakita wake dewa nai deshō
English	...you snuck back without Matahachi
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーの
Volume: 3	
Sentence:	この婆に.....よい知恵がありますぞい Kono sugata ni... yoi chie ga arimasu zoi
Standard Japanese	この婆により知恵がありますよ Kono sugata ni yoi chie ga arimasu yo
English	Will you..... heed the advice of an old woman?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーぞい

Volume: 3	
Sentence:	かんねんしやい悪蔵!! Kannen shiyai akuzō
Standard Japanese	かんねんせよ悪蔵 Kannen seyo akuzō
English	You're finished you bastard!!
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーぞい
Volume: 8	
Sentence:	何で逃げるぞい! ? Nande nigeru zoi!?
Standard Japanese	何で逃げるですか! ? Nande nigeru no desuka
English	Why are you running away!?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーぞい
Volume: 8	
Sentence:	黙っていやい権叔父!! Damatteiyai Gon-jii!!
Standard Japanese	黙っていなさい、権叔父!! Damatteinasai, Gon-jii
English	Shut up, Gon!!
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーいやい
Volume: 8	
Sentence:	汝れは木の股から生まれくさったか Nare wa ki no hara kara umarekusatta ka
Standard Japanese	あなた木の股から生まれたのですか Anata wa ki no hara kara umareta no desu ka
English	You think you dropped out of the sky?
Personal pronouns	1 st :
	2 nd : 汝れ
	3 rd :
Sentence-final	ーくさったか

Volume: 8	
Sentence:	話しゃれ Hanashare
Standard Japanese	話しなさい Hanashinasai
English	Tell me...
Personal pronouns	1 st :
	2 nd : 汝れ
	3 rd :
Sentence-final	ーしゃれ

Volume: 8	
Sentence:	それで今では何していやる Sore de ima dewa nani shiteiyaru
Standard Japanese	それで今では何していらっしゃるのですか？ Sore de ima dewa nani shiteirassharu no desu ka
English	What are you doing now?
Personal pronouns	1 st :
	2 nd : 汝れ
	3 rd :
Sentence-final	ーやる

Volume: 8	
Sentence:	仕官して禄の少々も取っていやるか Shikan shite roku no shōshō mo totteiyaru ka
Standard Japanese	仕官して禄の少々も取っていらっしゃるのですか Shikan shite roku no shōshō mo totteirassharu no desu ka
English	Have you been given an official position?
Personal pronouns	1 st :
	2 nd : 汝れ
	3 rd :
Sentence-final	ーやる

Volume: 8	
Sentence:	そうかいの!! Sō kai no!!
Standard Japanese	そうなのですか！！ Sō nano desu ka!!
English	Well!
Personal pronouns	1 st :
	2 nd : 汝れ
	3 rd :
Sentence-final	ーかいの

Volume: 8	
Sentence:	ええかげんにせんか権叔父!! Eekagen ni senka Gon-jii!!
Standard Japanese	いい加減にしてください、権叔父!! Ii kagen ni shitekudasai, Gon-jii!!
English	Have you forgotten we're out for revenge!?
Personal pronouns	1 st :
	2 nd : 汝れ
	3 rd :
Sentence-final	ーせんか

SHINMEN, MUNISAI

Volume: 2	
Sentence:	内心はどうあれ Naishin wa dōare
Standard Japanese	内心はどのようであっても Naishin wa donoyō de attemo
English	Hmph...
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーどうあれ
Volume: 7	
Sentence:	それすら一怖じ気づいて果たせぬか Sore sura oji-ki-zuite hatasenu ka
Standard Japanese	それすら一怖じ気づいて果たせないのですか Sore sura oji-ki-zuite hatasenai no desu ka
English	...but you can't even go through with it
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	ーぬか
Volume: 7	
Sentence:	何も変わっておらぬわうぬは Nani mo kawatteoranu wa unu wa
Standard Japanese	何も変わってないな、お前は Nani mo kawatteinai na, omae wa
English	You haven't changed a bit
Personal pronouns	1 st :
	2 nd : うぬ
	3 rd :
Sentence-final	ーわ

Volume: 7	
Sentence:	恐怖に負け、卑劣な手を。胤舜が怖くて逃げのびたあげく今度は闇に乗じて奴を討たんとする卑怯者 Kyofu ni make, hiretsu na te wo. Inshun ga kowakute nigenobita ageku kondo wa yami ni jōjite yatsu wo utan to suru hikyōmono
Standard Japanese	恐怖に負けて、卑劣な手を使いました。胤舜が怖くて逃げのびたあげくに今度は闇に乗じて奴を討とうとする卑怯者 Kyofu ni makete, hiretsu na te wo tsukaimashita. Inshun ga kowakute nigenobita ageku ni kondo wa yami ni jōjite yatsu wo otō to suru hikyōmono
English	You gave into your fear and choose treachery. You escaped from Inshun in terror and now you're attempting a sneak attack!
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	
Volume: 7	
Sentence:	女々しい奴め Memeshii yatsume
Standard Japanese	女々しい奴だな Memeshii yatsu da na
English	You weakling
Personal pronouns	1 st :
	2 nd : 奴め
	3 rd : Imperative
Sentence-final	
Volume: 7	
Sentence:	あのときからうぬは何も変わっておらぬ Ano toki kara unu wa nani mo kawatteoranu
Standard Japanese	あのときからあなたは何も変わっていません Ano toki kara anata wa nani mo kawatteimasen
English	You haven't changed at all since then.
Personal pronouns	1 st :
	2 nd : うぬ
	3 rd :
Sentence-final	〜おらぬ
Volume: 7	
Sentence:	うぬに台頭させるわけにはゆかぬ Unu ni taitō saseru wake ni wa yukanu
Standard Japanese	あなたに台頭させるわけには行きません Anata ni taitō saseru wake ni wa ikimasen
English	I will not let you get in my way.
Personal pronouns	1 st :
	2 nd : うぬ
	3 rd :
Sentence-final	〜ぬ

Volume: 11	
Sentence:	お前にわしが討てるか O-mae ni washi ga uteru ka
Standard Japanese	あなたに私が討てますか。Anata ni watashi ga utemasuka
English	So you think you can cut me down.
Personal pronouns	1 st : わし
	2 nd : お前
	3 rd :
Sentence-final	〜か
Volume: 11	
Sentence:	そして我が子すらも恐れたのか Soshite waga ko sura mo osoreta no ka
Standard Japanese	そして私の子すらも恐れたのですか Soshite watashi no ko sura mo osoreta no desu ka
English	He even shunned and feared his own child.
Personal pronouns	1 st : 我が
	2 nd :
	3 rd :
Sentence-final	〜のか

YAGYŪ CLAN

Volume: 9	
Sentence:	失礼だが武蔵殿。ちょっと中座して見て参ります Shitsurei daga Musashi-dono. Chotto chūza shite mitemairimasu
Standard Japanese	失礼ですが武蔵さん。ちょっと中座して見て来ます。Shitsurei desu ga Musashi-san. Chotto chūza shite mitekimasu
English	Please excuse me... I'll go take a look.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	
Volume: 9	
Sentence:	暫時ごめんを ごゆるりと ZANJI gomen wo. Go-yururi to
Standard Japanese	ちょっと失礼します。どうぞ、ごゆっくりしててください。Chotto shitsureishimasu. Dōzo, go-yukkurishiteite-kudasai
English	Excuse us for a moment. Please make yourself at home.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	

Volume: 9	
Sentence:	せめて粗茶の一ぷくなりとし上げたいのですが、家中武骨者ぞろいで心ききたる者はいず。粗略あつては都の方々へかえってお笑いのたね。いずれまたおついでの際には Semete socha no ippuku nari to sashiagetai no desu ga, kachuu bukotsu mono zoroide kokoro kikitaru mono wa izu. Soryaku atte wa miyako no katagata e kaette owarai no tane. Izure mata otsuide no setsu ni wa...
Standard Japanese	せめてお茶の一杯でも差し上げたいのですが、うちの者どもはみな荒くれで、気のきくものがおりません。失礼があつては、都のかたがたに笑われるでしょう。この次いらっしゃる時にはおもてなしさせていたしましょう Semete o-cha no ippai demo sashiagetai no desu ga, uchi no monodomo wa mina arakure de, ki no kiku mono ga orimasen. Shitsurei ga atte wa, miyako no katagata ni warawasery deshō. Kono tsugi irassaru toki ni wa omote-nashi saseteitadakimashō
English	I would like to offer you some tea, but my house is filled with an uncivil lot and you are such a man of the city. It would be rather unfortunate for us to become the butt of jokes.
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	
Volume: 9	
Sentence:	さすがにお目が高い。この3人にそれがし庄田喜左衛門を加えて...柳生四高弟と呼ぶ方もおられます。Sasuga ni o-me ga takai. Kono sannin ni soregashi, Shoda Kizaemon wo kuwaete... Yagyū Shikoutei to yobu kata mo oraremasu.
Standard Japanese	さすがにお目が高い。この3人に私庄田喜左衛門を加えて、柳生四高弟と呼ぶ方もいます。Sasuga ni o-me ga takai. Kono sannin ni soregashi Shōda Kizaemon wo kuwaete, Yagyū Shikoutei to yobu kata mo imasu.
English	You have a good eye. These three men and I, Shōda Kizaemon... Together, we are known as the senior disciples of the Yagyū.
Personal pronouns	1 st : 2 nd : 3 rd :
Sentence-final	

YOSHIOKA, DENSHICHIRO

Volume: 9	
Sentence:	これだけ...で御座るか Kore dake de gozaru ka
Standard Japanese	これだけですか Kore dake desu ka
English	So...that's it?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜で御座るか
Volume: 9	
Sentence:	是非とも小柳生城の道場を拝見して参りたい。明日は城内へお訪ねします！！ Zehi tomo Shō Yagyū Jō no dojo wo haikenshitemairitai. Ashita wa najō e o-otazuneshimasu!!
Standard Japanese	是非とも小柳生城の道場を見て行きたいです。明日は城内へ訪ねます。 Zehi tomo Shō Yagyū Jō no dojo wo miteikitai desu. Ashita wa na najō e tazunemasu!!
English	I wish to have an opportunity to visit the dojo of the Yagyū!! I will return again tomorrow!!
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	

AKABE, YASOMA

Volume: 6	
Sentence:	それがしは蒲生浪人赤壁八十馬!! Soregashi wa Gamō rōnin Akakabe Yasoma!!
Standard Japanese	私は蒲生浪人赤壁八十馬です Watashi wa Gamō rōnin Akakabe Yasoma desu
English	I am Akakabe Yasoma, rōnin from Gamō.
Personal pronouns	1 st : それがし
	2 nd :
	3 rd :
Sentence-final	〜

Volume: 6	
Sentence:	塙団右衛門をご存じだろう。あれとは勿頸の友でござる!! Ban Dan'Emon wo go-zonji darō. Are to wa funkei no tomo degozaru!!
Standard Japanese	塙団右衛門をご承知でしょう。あれとは勿頸の友です!! Ban Dan'Emon wo shitteiru deshō. Are to wa funkei no tomo desu.
English	Surely, you've heard of Ban Dan'Emon? He is a dear friend of mine.
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜でござる
Volume: 6	
Sentence:	して、貴公は Shite, kikō wa
Standard Japanese	それで、あなたは誰ですか Sore de, anata wa dare desu ka
English	And you?
Personal pronouns	1 st :
	2 nd :
	3 rd :
Sentence-final	〜