Anime Japanese and Nickname Formation Constraints: Comparing Standard Language to Media Language

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Abstract

Patterns in nicknaming have been observed widely in spoken Standard Japanese, outlining a clear understanding of the phonological building blocks used to create them. This study aimed to extend the present knowledge into the use of voice acting in Japanese animation, searching to answer a claim that child language played a larger role in this media use of the Japanese language. Thirty-eight nicknames, derived from various animated series, were analyzed and compared to the observed nicknaming structure in Standard Japanese and child language forms. Even with the presence of non-native segments and neologisms, nicknames typically followed the basic structures observed in Standard Japanese, with very few violations present in the data, one of which was a child-like reduplication and another of which was consonantal simplifications common in child speech. Habits known to be present in child language are being used in Japanese animation for nicknaming, suggesting that other instances of child language may be present in this type of media.

Keywords: phonology, nicknames, Japanese, child language

Introduction

The Cambridge English Dictionary defines a nickname as a way to refer to someone, namely a friend or family member, which is both informal and based off of one's name or personality (n.d.). Humans are prone to nickname one another. Leslie and Skipper, Jr. (1990) suggest that the function of nicknames varies based on social context. For the purpose of this study, a nickname is considered to be an affectionate or familiar alteration made to one's given or familial name. This process reflects a degree of closeness to the referent, whether by being a family member, a trusted friend, or a close coworker.

The study of nickname formation has been applied to various languages in the form of diminutives since the eighties (Nieuwenhuis, 1985) up until the present (Küschner, 2020) for a variety of Indo-European languages. These studies observe morphological and phonological processes alike. A review of recent sources shows attention to the nickname formation process in Japanese, detailing this process from a phonological basis. However, a look into the possible phonological differences between a naturalistically produced nickname and a nickname written for televised speech has not been previously studied for the Japanese language. The aim of this study is to compare forms from naturally occurring speech to those of a televised variety of Japanese, specifically Japanese animation, or anime[1], and determine whether or not this variety of media Japanese is phonologically distinct from the standard language, the Tokyo variety.

Phonological variation present in media often reveals important social and linguistic information about a population, such as the forms words take during careful speech and reflecting a standard language that is easily accessible to a wide audience of speakers. Certain

[1] The term *anime* refers to animation originating in Japan. This animation may be hand-drawn or digital and is often characterized by stylistic elements such as detailed eyes, still frames which resemble comic panels, and a variety of exaggerated facial expressions. Anime is viewed by all ages and is very popular outside of its original Japanese audience.

phonological forms have also been associated with certain groups of speakers, highlighting stereotyped in-group pronunciations or prestige variants through this standard format for creative expression. While speakers may anticipate a clearly spoken standardized language use, a common claim among consumers of anime is that the language used in it is considerably different from that of Standard Japanese, through use of neologisms, loanwords, and child language forms. This claim is backed by popular bloggers who can speak Standard Japanese, such as Justin Sevakis. He suggests that anime Japanese is similar to that of Japanese children's linguistic forms (Sevakis, 2016). Exploring this claim from a phonological stance draws conclusions about where this media variety of Japanese lies on the continuum between adult forms and child forms.

This paper will observe nickname formation in Japanese anime dialogue and analyze this process based off of both Sevakis' (2016) claim that this media variety of Japanese is comprised of child forms as well as the introduction of nonstandard phonological elements present in anime due to the creative use of neologisms and loanwords. This research will examine these two elements compared to naturalistic formation and determine whether or not the systems are identical. The following paper will first examine the present literature on nickname formation and child language forms in Standard Japanese, then it will present the data findings and provide an analysis and discussion of them.

Review of the Literature

Two sources of comparative data play a key role in this analysis. The first is that of natural nickname formation in Standard Japanese. This gives a control group for comparison to the forms being used in anime dialogue. The second process shows Standard Japanese child

language in order to compare anime nicknames to Sevakis' (2016) claim that forms used in anime are those used most commonly in natural speech by children. Sources on Japanese child language will be used as a measure of comparison against any violating forms found in the data to search for a possible answer as to why these violations occurred.

Several sources come to a similar conclusion on phonological constraints existing in Japanese nickname formation: a bimoraic structure with a monosyllabic diminutive (honorific[2]) suffix. (A basic structure of natural nickname formation can be found in Braver and Kawahara (2016).) Nickname formation is based around the mora, and thus a full name is reduced to two morae before the addition of the honorific [tʃan] at the end of the name (Braver & Kawahara, 2016). Rose (2005) adds a handful of other possible, but not as frequent honorifics used in nicknaming. He lists [kɯn], [ko], [tʃi], and [pi] as single-syllable diminutives that could be used in place of [tʃan] following reduction. The reduction can result in a CVCV, a CVN (a nasal coda) or CVQ (a geminate coda) syllable structure prior to the honorific, considering the coda nasal and the geminate consonant to be their own morae. Braver and Kawahara (2016) proceed to explain that this cannot be further reduced to a single mora followed by the diminutive honorific. See example (1) below from Braver and Kawahara (2016).

(1a) [wasabɯɾoː]	(full name)	(1b) [kotomi]	(full name)
[wasatʃan]	(2 morae)	[kototʃan]	(2 morae)
*[watʃan]	(1 mora)	[kotʃtʃan]	(2 morae)
		*[kotʃan]	(1 mora)

The preferred nickname format from this data is a name truncated to two morae and suffixed with the monosyllabic honorific.

[2] Honorifics are polite suffix forms for names. These forms are often translated as titles in English, such as "Mister" or "Miss," though the semantic use of a general form like [san] can be applied to even children.

Milam (2006) supports this structure for nickname formation, discussing the patterns of truncation down to two morae and the addition of the monosyllabic honorific. He suggests that this constraint occurs from former arguments which state that Japanese forms must maintain an "even number of mora[e]" (Milam, 2006, p. 67). Due to this suggested prosodic need, another possible moraic structure for a nickname arises, as shown in (2) from Milam (2006) below.

(2a) [midoɾi] (full name)
[miːtʃan] (2 morae)
*[mitʃan] (1 mora)

(2b) [aiko] (full name)
[ikotʃan] (2 morae)
*[aikotʃan] (3 morae)

This presents a new set of constraints for forming nicknames that were not seen in Braver and Kawahara (2016). The long vowel in (2a) can represent two morae, permitting a CVV structure before the diminutive. There is also a maximal constraint in (2b), showing that VVCV, with three morae, is not permitted to precede the honorific.

A trend of note in Kumagai (2019) is the alternation of [h] and [p] in both informal terms and nicknames. While these forms all obey the same constraints as above, one can observe newer patterns which replace [h] with [p], such as the forms from Kumagai (2019) shown in (3).

(3) [haɾɯka] → [paɾɯɾɯ] [hikaɾɯ] → [pikako]

This example also shows a new process, a form of reduplication in which the honorific is replaced by a reduplication of the second consonant. As with the listed common honorifics used in the third position above, the reduplication appears to be constrained to a single syllable.

Concerning reduplication, Chew (1969) observes a few processes and simplifications common to Japanese children acquiring language. It should first be noted that his example forms often exhibit two-mora structures similar to those preferred in nickname formation, often reduplicating single or bimoraic forms, and these forms may also experience vowel lengthening, gemination of the first consonant, or the insertion of a nasal prior to the first consonant of the

reduplicated syllable. Chew (1969) provides individual segment substitutions as well, which are demonstrated in (4).

(4) Consonant Substitutions

/s/, /ts/ → /tʃ/, /t/
/z/ → /dʒ/
/ɾ/ → /j/, Ø

Vowel Substitutions

/e/ → /e̞/
/a/ → /æ/
/o/ → /ɒ/

These substitutions show an avoidance of /s/, /z/, and the affricate /ts/, as well as an expected exchange of a glide for a liquid.

Literature concerning language and anime appears to discuss mostly the use of an educational tool for learners of Japanese. Due to being a televised format, anime Japanese requires speakers to speak in the standard language variety with clear pronunciation where appropriate (Junjie et al., 2017). In this context, the language is therefore less prone to regional variation, variation common to casual registers, or speech errors. This clear, standardized speech is expected of media regardless of language, however, fluent speakers of Japanese often warn learners to avoid learning from anime sources, as the language "is predominantly the sort of dialogue [one would] hear among kids at recess" (Sevakis, 2016). Sevakis (2016) provides a commentary on the linguistic nature of the Japanese used in anime, showing that the language is simplified to words that children can understand, regardless of the intended audience for an individual production. If this is true, some of the phonological patterns seen in child language from Chew (1969) may be seen in this dialogue as well.

There are also notable neologisms and loanwords in anime, often reflecting a different phonological picture than Standard Japanese. These neologisms and loanwords cover a wide variety of uses, from world-specific vocabulary to code-switching for effect. This frequently applies to naming persons, items, and locations. Non-native phonemes are used to the best of actor's abilities, often incorporating sounds such as [l] or [v]. Some character name examples

from *Sword Art Online: Alicization* (Niwa et al., 2018-2020) and *Fairy Tail* (Yamanishi et al., 2009-2019) are pictured in the Table 1 below.

Table 1

Character Name	IPA	Source Anime
Renly	[ɾɛnli]	*Sword Art Online: Alicization*
Lucy	[lɯʃi] or [ɾɯʃi]	*Fairy Tail*

Note: The Romanized forms of the names on the left come from officially used subtitles. Variation occurs in actor productions, resulting in the above split from Yamanishi et al. (2009-2019).

These examples show the presence of unfamiliar consonant and vowel sounds in naming used in anime. These non-native phonemes are expected to follow the same constraints as native phonemes when undergoing nickname formation. The Japanese inventory can be observed in Appendix A.

Data & Analysis

The data for this study comes from a sampling of anime available through streaming sites, such as Crunchyroll, Funimation, Netflix, and Amazon Prime. Anime are selected on a basis of their availability in Japanese, the presence of a recurring or significant nickname usage for a character, and my legal access to the episodes being examined. Productions were all made by Japanese L1 actors. The full list of forms observed can be seen in Appendix B.

The demographic and genre did not play a role in their selection. Examples were retrieved from four demographic groups: *shounen, shoujo, seinen,* and *josei*[3]. The representation of these demographics is not evenly distributed. Genres include sports, romantic comedy,

[3] These demographics are split between age and gender and refer more to a target audience. They do not represent the actual audience of these series and films. *Shounen* is targeted at teenaged males, *shoujo* is targeted at teenaged girls, *seinen* is targeted at adult men, and *josei* is targeted at adult women.

action/adventure, fantasy, science fiction, and *isekai*[4]. As with demographic, the genre representation is not evenly distributed. The broad selection of anime aimed to look at a common pattern in the televised variety rather than any uses intended for a specific audience. Genre- or demographic-specific uses were not considered for this study.

Nicknames for this study are those which alter or add to the character's given name or family name. Epithets and misnomers were not considered for this study. A distinction is drawn between honorifics which are used for formality and those which are used as a part of a nickname based on the context surrounding the usage; a name must be in some form altered unless the attached honorific is coined. As the above literature noted, the monosyllabic honorific is a key element in nickname formation in combination with the truncated form of the name (Braver & Kawahara, 2016; Milam, 2006; Rose, 2005). Thus, nicknames either must be alterations of a given or familial name or they must be unconventional honorifics or honorific neologisms, such as the reduplicated morae seen in (3) above from Kumagai (2019).

The thirty-seven characters and thirty-eight nicknames in Appendix B are represented in IPA transcription by source alphabetically. Note that if a given name and surname for a character are present, they are listed in the official order observed by the anime, which may not always follow Japanese name order conventions[5]. Transcriptions were done by hand, and special attention was paid to deviations from Standard Japanese phonology to ensure these transcriptions accurately represented the actors' productions. Actor variations, predominantly in the case of epenthesis, are recorded where relevant. Form variation is marked by parenthetical notation around segments which may or may not occur, depending on which actor produces the

[4] The genre *isekai* refers to a story in which a character either dies and is reincarnated in a different world or, less commonly, is otherwise removed from their world of origin and placed in a new one.
[5] Names intended to belong to characters of Japanese origin typically are presented family name first, while names intended to be Western in origin are presented with the given name first.

nickname. Note that certain productions, notably [l], may be surfacing as either [ɾ] or [r] depending on the actor. These variations were not recorded in Appendix B, as they did not affect the moraic structures.

Data considered to be in violation of the Standard Japanese nickname formation either do not follow the bimoraic structure or produced a nickname which does not fill the three anticipated phonological slots (two morae followed by a monosyllablic honorific/honorific neologism). Forms do not need to be native Japanese productions in order to be considered violations. Patterns of actor epenthesis were included in the determination of whether or not a form was a violation, as this reflected native instinct as to where the mora boundaries exist in these nicknames.

In order to compare the use of child language to anime Japanese forms, characters above the age of three are the ones selected for this data set. The nicknames are therefore given and accepted by characters assumed to be beyond the critical period of development. The youngest named character in Appendix B is first shown at the age of 11, while the oldest named character referenced was last depicted at the age of 79. The majority of these characters are of high school age or are young adults.

The data falls into three general formation patterns: a bimoraic name followed by some honorific, a bimoraic name with no honorific, and a reduplicated syllable or set of syllables. These categories were not based on a distinction between a more native-like name and a borrowed or coined name, though the data shows no non-native phonemes are occurring in reduplicated names. This may be due to a gap in the data; further data would be needed to determine the role of non-native phonemes in this process. The following analysis will look at these categories individually. It will then display a brief analysis of the coined honorifics.

Bimoraic names followed by an honorific

Data in this category formed bimoraic names in a CVCV, CVV, and CVQ fashion and were followed by an element which filled a third slot. Some of these "honorifics" were neologisms instead of recognized honorifics. These productions were either one or two syllables long. These uses can be seen in (5), showing the distinction between the native and coined honorifics used.

(5a) Standard Japanese Honorifics
[tʃan]
[kɯn]
[senpai]
[tʃi]

(5b) Neologistic Honorifics
[o]
[ɾin]
[waka]
[tʃĩn]
[momo]

Names are not always truncations here; some names were already in bimoraic format and received an honorific at the end to create a nickname. It is of note that the honorific forms used here are not all monosyllabic, as Rose's (2005) list of legal structures indicates. The upper limit of syllables in these honorifics is two.

The phonemes represented in this set were mostly native sounds, to the exclusion of single uses of /l/, /v/, and /ɛ/. Nicknames are otherwise phonologically native-like, often being derivative of actual Japanese names.

The total number of nicknames which fell into this category was twenty-three.

Bimoraic names with no honorific

Data in this category was formed in CVCV and CVV bimoraic names. The lack of an example in CVQ is likely attributed to this sort of syllable being an illegal word ending in Standard Japanese. Nicknames which are intended to end in a consonant are frequently repaired by actors via epenthesis, similar to Japanese second language productions (Yazawa et al., 2015).

This suggests that these forms are underlyingly bimoraic. No items fill a third moraic or syllabic slot in any of these forms.

Six of the nicknames in this category did not resemble native Japanese names. These used vowel sounds /ɛ/ and /æ/ as well as the liquid /l/. There are notably more occurrences of the phoneme /l/ in this category, four here compared to the one in the previous category. Two instances occur word-initially and two occur word-medially, and these two medial /l/ may or may not be followed by a vowel in production, showing that non-native phonemes are following the pattern of the native ones.

The total number of nicknames in this category was ten, though it could be contested that one form from the following category belongs within this total.

Reduplicated forms

Data in this category took a section from the character's name and produced CV, CVCV, and CVN reduplications using the original segments. The lack of CVQ in this category, as above, can likely be attributed to Standard Japanese structures. The CVN structure adds a nasal sound to the syllable drawn from the names which was not previously a part of the given name or surname. These examples from Fukunaga (2019-present) are shown in (6).

(6) [soma jɯki] → [jɯnjɯn] [soma kjoː] → [kjoɴkjoɴ]

These nicknames include no non-native phonemes. Three of the names were Japanese and one was a borrowed name. All of the sounds represented in this category were either phonemes or allophones in Standard Japanese. The total number of nicknames in this category was four, though it could be contested that one form may fall into the previous category[6].

[6] A form [dʒodʒo] from Fukuda et al. (2012-2013) is derived from the character's given name and surname beginning with the same syllable. This renders it both a clever reduplication for alliterative purposes as well as a nickname without an honorific.

Neologistic honorifics

The above listed coined honorifics in (5), as well as an unmentioned use of [tan] in the data, consist of the formats V, CV, CVCV, and CVN. When compared to the standard uses in (4), the syllabic structure differs in that these coined honorifics can have a bisyllabic format, which is not present in standard honorifics used in nicknaming. This distinction calls into question whether these honorifics should be considered a part of the nickname structures at all, even if they are neologisms. They, however, do not violate any syllabic, moraic, or segmental constraints in Standard Japanese.

Results and Discussion

In comparing the naturalistic data to the data analyzed for this study, three answers are immediately apparent and worthy of note for this discussion. The first is that nicknaming in anime can and does violate the observed structure for nickname formation in Standard Japanese. The second is that non-native sound segments obey Standard Japanese syllabic constraints in most cases, whether the nickname obeys the standard formation constraints or violates them. Finally, one can see that child language phonology is playing a small role in the production of these forms, specifically in *shounen* and *shoujo* anime, which are targeted for younger demographics.

The majority of the data does, in fact, follow the standard constraints, showing a clear preference for them. Even with the inclusion of a neologism standing in place of a standard honorific, roughly sixty-three percent of the data follows the formation constraints of a bimoraic name with an honorific suffixed to the end. Comparatively, the violating nicknames only take up thirty-seven percent of the data, giving twenty-six percent for bimoraic names which drop the

honorifics and eleven percent for reduplicated syllables. This finding shows that even if there are violations permitted in anime Japanese, the creators and actors are displaying more uses of their native constraints than they are exploring violations.

Breaking this finding down further, the forms which violate the honorific's syllabic constraints are far fewer than those which obey it. Six forms out of twenty-three use an honorific or neologism which consists of more than one syllable; three of which are a standard honorific [senpai] and none of which use non-native phonemes. While they violate the syllabic nicknaming constraints placed on honorifics, they still obey Standard Japanese phonological constraints. Once again, the uses lean towards the preference to follow the constraints already in place in the standard forms.

Sources clearly cite the inclusion of the monosyllabic honorific in nickname formation in Standard Japanese. Each example shows a very strict following of the bimoraic form of the person's name followed by an honorific, most commonly [tʃan] (Braver & Kawahara, 2016; Milam, 2006; Rose, 2005). Ten of the thirty-eight nicknames observed violated this constraint by dropping the honorific completely. These violations appear to happen more frequently in the data set with borrowings or neologisms. A dispersion of the data can be seen in Figure 1.

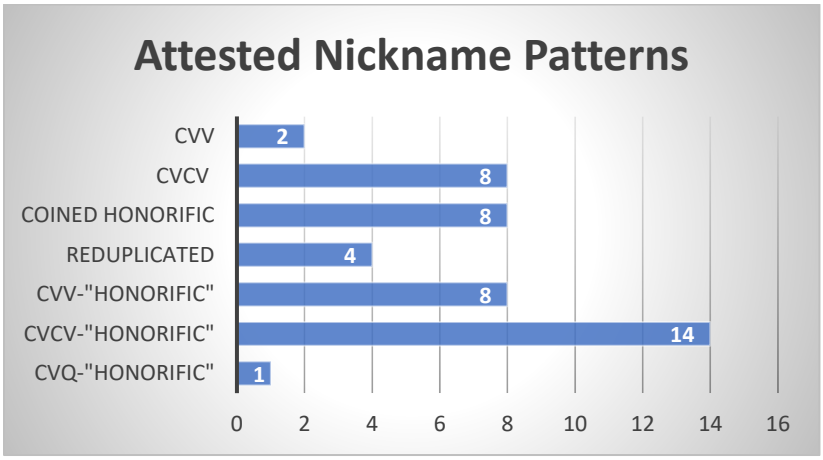

Figure 1. The arrangement of nickname data by observed category. Some nicknames fall into multiple categories.

Five of these examples may be attempting to imitate English truncation, notably with names such as ‘Alphonse,’ ‘Edward,’ and ‘Emilia’ being among this set (Minami et al., 2003-2004; Shō et al., 2016-present). Each name in this set still abides by the bimoraic constraint, suggesting that this constraint is of a higher phonological importance than that of the monosyllabic honorific.

The presence of the reduplicated forms, the epenthetic nasal, and the presence of the neologism [tan] used once, supports the claim suggested by Sevakis (2016). Child language forms are appearing in anime Japanese. Reduplication, epenthetic nasals preceding the second syllable’s onset, and the reduction of [s] to [t] are seen in Chew’s (1969) data on Japanese children’s first language acquisition. In this sense, [tan] is not a neologism, as previously considered, but rather a simplification of the polite honorific [san]. These forms are violating the constraints for nickname formation in Standard Japanese to instead follow first language productions common in small children. When compared to Kumagai (2019), the major difference between the reduplication in the forms he cites and those which are seen in the anime dialogue data is that the forms in Kumagai (2019) occur at the end of the name and replace the honorific with a single syllable. The names in anime, however, show no whole bimoraic form from the source name prior to the reduplication, thus producing the same mora or morae twice without serving as an honorific. This also disregards the monosyllabic constraint, producing this form [majɯmajɯ] from Beniya (2014). A bisyllabic format such as this is permitted in the children’s forms in Chew (1969), further supporting the notion that these forms are drawing their constraints from Japanese child language.

Concerning the non-native phonemes present in the data, these had little to no effect on the productions. There is no correlation between the number of non-native phonemes and violations, as the bimoraic format is still obeyed in the second category where the honorifics are

being dropped. Productions often also reflect those expected of Japanese second language productions, epenthesizing a vowel behind consonants which are intended to act as codas, supporting an underlying structure that falls in line with the expected bimoraic name (Tajima et al., 2002). Speakers are often producing voiceless or voiced vowels in the second position, attempting to repair the structure to abide by the bimoraic constraint. This may also be due to structures such as (7) from Nakatani (2011-2014), where the full name's production includes a vowel in the place where the name is truncated to form the nickname.

(7) [kilɯa] → [kil(ɯ)][7]

As these structures often do not intend to include a vowel at the place of truncation, they appear to be obeying standard phonological rules regardless of intention.

The violations found in the data show that certain phonological rules of Standard Japanese are still constraining productions in anime, but certain processes are less constrained than others. The process of nickname formation has less strict constraints in anime dialogue than the standard language permits, allowing for a wider variety of forms present in media. One constraint that is inviolable is that of the bimoraic name being a minimum requirement to form a nickname. None of the data produced a name which consists of a single mora, even when other constraints are violated. Reduplications, which violated the Standard Japanese constraints the most, had a minimum of two morae per example. The most common violations which occur deal with the honorific; this element appears to allow more than a single syllable or can be dropped completely in anime Japanese.

By observing the frequency of the forms which obey the native constraints versus those which violate them, the most distinctive finding is that forms tend to obey standard constraints.

[7] The context of the nickname produces a truncation meant to sound like the English verb "kill," as the character is a professional assassin (Nakatani, 2011-2014).

This may be due to either a preference for the standard constraints held by writers and actors or due to these constraints still holding weight within these productions. While the constraints on honorifics might be looser for anime Japanese, all forms excluding the reduplications follow the bimoraic constraint on name truncation. Even when including the reduplications, we see that the smallest form, [dʒodʒo] from Fukuda et al. (2012-2013), consists of two morae. This strongly suggests that even when violations are present in the data, the forms cannot, even when violating the honorific constraint, violate the bimoraic form. As such, no monomoraic forms occur in the data. Further data would be expected to show a similar pattern, wherein nickname forms are never a single mora.

Conclusion

Two conclusions can be made from the data observed for this study. The first is that anime Japanese can violate the constraints on nickname formation present in Standard Japanese. It can produce forms which violate the single-syllable honorific constraint, or which are reduplications of a syllable within the character's name. The first violation proves that even when the honorific is dropped or lengthened, the nickname is still phonologically constrained by a bimoraic form. Secondly, this data shows that child language phonology is sometimes playing a role in anime nickname formation, resulting in simplifications of segments and in the reduplicative violations of the aforementioned standard constraints.

These findings elicit more questions, particularly in regard to the bimoraic constraint. Literature fails to imply that a Standard Japanese nickname will exist without a monosyllabic honorific filling a third phonological slot, however, the data shows that honorifics are not bound by any clear phonological constraints themselves in these productions. In both Standard Japanese

and anime Japanese varieties, honorific forms show a wide variety of syllable structures. From this, further research could explore if the constraint can be violated by a process other than reduplication, such as a nickname only consisting of a single mora.

Non-native phonemes and neologisms showed no deviations from the expected results, nor did they appear to show a clear pattern among them. These forms may deserve another look to search for any possible patterns. Are they constraining nicknames differently, even when certain actors perform epenthesis? Does the L2 phonology place new constraints on their production for those which do not? A larger sampling of non-native and coined names could determine if these names are constrained by a process in Japanese or their target language. It could be expected that coined terms would obey Japanese constraints, though borrowed names may prove an interesting topic to explore.

Another topic of interest lies in the reduplicative nature of the true phonologically violating nicknames. These forms showed that the truncaton to a bimoraic form no longer applies to anime Japanese nicknames which draw their production from a child's phonological form instead of the adult nicknaming pattern. Very little data for these forms appeared in this study; more forms may show an upper or lower constraint on reduplication in these forms. More data is required to explore this phenomenon and would be worth noting for further distinctions to draw on the phonological differences between Standard Japanese and anime Japanese, expanding the discussion on whether or not these variations are distinct enough from one another to be considered separate varieties.

This data covers a broad spectrum of uses which ignores both genre and demographics in its analysis. By separating data into groups according to one or both of these categories, further patterns may appear. Reduplications may only be occurring in a certain demographic. The data

collected here shows that the reduplicated forms are only gathered from *shounen* and *shoujo* anime, which are targeted at a younger audience. Forms may only be leaning towards child language productions in anime targeted at teenagers. A larger pool of data from an even number of sources would contribute to discovering these distinctions.

These conclusions and further questions overall contribute to the discussion on whether or not anime Japanese is linguistically distinct from the standard variety. Only a small portion of this distinction has been observed here, and there are other phonological areas of interest worth observing, such as non-native phoneme production, code-switching, and L2 productions made by actors. These findings could illuminate certain processes in Japanese phonology overall or prove that anime Japanese forms its own unique variety aside from the variety used for live television.

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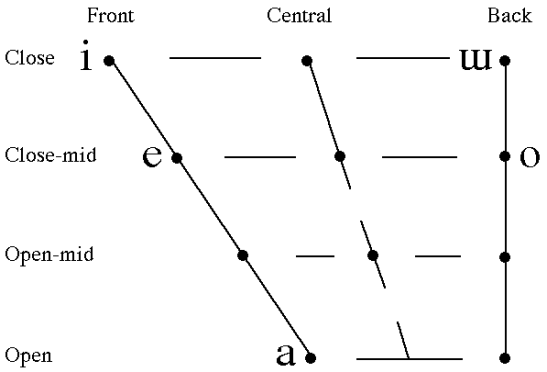
Appendix A – Japanese Phonological Inventory

	Bilabial	Labiodental	Dental	Alveolar	Postalveolar	Retroflex	Palatal	Velar	Uvular	Pharyngeal	Glottal
Plosive	p b			t d				k g			
Nasal	m			n			(ɲ)	(ŋ)	(ɴ)		
Trill				r							
Tap or Flap				(ɾ)							
Fricative	(ɸ)			s z	(ʃ) (ʒ)		(ç)				h
Affricate				(ʦ) (dz)	(ʧ) (ʤ)						
Lateral Fricative											
Approximant							j				
Lateral approximant											



Where symbols appear in pairs, the one to the right represents a rounded vowel.

Other sounds: [w]

There is some debate over the use of the postalveolar fricatives and affricates. Some sources suggest these are [ɕ], [ʑ], [t͡ɕ], and [d͡ʑ]. This paper observes the above notation in line with the sources.

Appendix B – Anime Nicknames

Names intended to belong to characters of Japanese origin are presented family name first, while names intended to be Western in origin are presented with the given name first.

Source Anime	Character Name(s)	Nickname
Boku no Hero Academia (My Hero Academia)	[bakɯgoː katsɯki]	[kattʃan]
	[jaojoɾɯzɯ momo]	[jaomomo]
	[ɸatgʌm(ɯ)]	[ɸato]
Durarara!!	[hewadʒima ʃizɯo]	[ʃizɯtʃan]
Esu Kē Eito the Infinity (Sk8 the Infinity)	[nandʒoː koːdʒiɾoː]	[dʒoː]
Fairy Tail	[lɯʃi hatoɸilia]	[lɯːtʃan]
Free!	[nanase haɾɯka]	[haɾɯ]
Fruits Basket (2019)	[ɯotani aɾisa]	[ɯotʃan]
	[hanadʒima saki]	[hanaʧan]
	[soma jɯki]	[jɯnjɯn]
	[soma kjoː]	[kjoɴkjoɴ]
Gekkan Shoujo Nozaki-kun (Monthly Girl's Nozaki-kun)	[nozaki majɯ]	[majɯmajɯ]
	[mikoʃiba mikoto]	[mikoɾin]
Haikyuu!!	[ɯʃidʒima wakatoʃi]	[ɯʃiwaka]
	[niʃinoja jɯː]	[nojasenpai]
Hagane no Renkinjutsushi (Fullmetal Alchemist)	[æl(ɯ)ɸons(ɯ) ɛɾɯɾɪk(ɯ)]	[æl(ɯ)]
	[ɛdowaːd(o) ɛɾɯɾɪk(ɯ)]	[ɛd(o)]
Hunter x Hunter (2011)	[kilɯa zolɯdɪk(ɯ)]	[kil(ɯ)]
Jojo no Kimyou na Bouken (Jojo's Bizarre Adventure)	[dʒoseɸɯ dʒosɯtaː]	[dʒodʒo]
Kuroko no Basuke (Kuroko's Basketball)	[kɯɾoko tetsɯja]	[kɯɾoʧin]
Re:Zero kara Hajimeru Isekai Seikatsu (Re:Zero: Starting Life in Another World)	[ɛmilia]	[ɛmiliatan]
		[lia]
Sword Art Online	[liz(ɯ)bes(ɯ)]	[lizɯ]
Sword Art Online II	[kiɾigaja kazɯto]	[kazɯkɯn]
Sword Art Online: Ordinal Scale	[notʃizawa eidʒi]	[eikɯn]
Sword Art Online: Alicization	[asada ʃino]	[ʃinonon]
	[ɾɛnli]	[ɾɛnlitʃi]
Ōran Kōkō Hosuto Kurabu (Ouran Highschool Host Club)	[sɯo tamaki]	[tamaʧan]
	[haninozɯka mitsɯkɯni]	[hanisenpai]
	[moɾinozɯka takaʃi]	[moɾisenpai]
	[ɸɯdʒioka haɾɯhi]	[haɾɯtʃan]
Owari no Serafu (Seraph of the End)	[ʃikamadodʒi]	[ʃiːtʃan]
	[hjakɯja mikaela]	[mika]
	[hjakɯja jɯːitʃiɾoː]	[jɯːtʃan]
Wotaku ni Koi wa Muzukashii (Wotakoi: Love is Hard for Otaku)	[momose naɾɯmi]	[naɾɯ]
	[niɸɯdʒi naoto]	[naotʃan]
Yuri!!! On Ice	[juɾi prisɛtsɯki]	[juɾio]
	[vik(ɯ)ta]	[viːtʃan]