

JUTSUONYM: INDEXICAL ALIGNMENT IN THE NAMING OF *JUTSU* IN COMIC, ANIMATION, AND VIDEO GAME SERIES

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Abstract

Studies on charactonym leave an underinvestigated field of moves or *jutsu* in Japanese. Characters in action comics, *anime*, and computer games are equipped with moves e.g. Goku with his iconic *Kamehameha*, Monkey D. Luffy with his *Gomu Gomu no Pistol*, and Spider Man with his *Maximum Spider*. We argue that these moves deserve their own umbrella in charactonym studies - we call it jutsuonym. Though adopting a Japanese martial art term, jutsuonym is not limited on Japanese media. Investigating a corpus of *jutsu* defining comic, *anime*, and game series through the lens of Smith's Peircean names as signs and Rudnyckij's relevance of content and form which was later developed by Gerus-Tarnawecky's theory in literary onomastics, we found that in naming a *jutsu* or a move, the authors tend to consider what we call as indexical alignment - an alignment between the names of the *jutsu* or the moves with narrative, mechanical, visual, and audial elements. Narrative elements align themselves with *jutsu* names through story and character, mechanical elements through connotative and denotative, visual elements through indicative and implicative, and audial elements through quoting and catchphrasing.

INTRODUCTION

As told in dragonball fandom wiki (Akira, 2023), when Akira Toriyama, the creator of *Dragon Ball* series, named the move distinctive to the main character of the series, Goku, he spent a lot of time to contemplate over it. His contemplation roots from the necessity to adopt 'kame' which means 'turtle' in Japanese to indicate that Goku is the student of his teacher going by the title *kamesennin* or Turtle Sage. However, it would be too bland not to add another word preceding or succeeding the word *kame* - that was the source of his contemplation. Then, his wife suggested to pun it with the name of Hawaiian king by the name Kamehameha. A question in onomastic perspective arises: does the Hawaiian king have something to do with Goku's story background or the narrative of the series?

The *jutsu* naming of *kamehameha*, if seen from Smith's Peircean associations of naming (2016), indicates that the name falls neither in the category of iconic, indexical, or symbolic associations. Since the energy burst shooting *kamehameha* is not related with King

Kamehameha, the name cannot be categorized into iconic association. Since *kamehameha* is not the effect of King Kamehameha, the *jutsu* name is not indexically associated. Also, the two are not representing each other, and therefore the move name is not tied in a symbolical association. On the other hand, if viewed from pragmatic naming as implied from the pragmatic theory of properhood (TPTP) by Coates (2015), the naming of *kamehameha* tends to be pragmatic in nature. The pragmatic traits are seen from the idea of punning the move with King Kamehameha. Though the move or *the jutsu* possesses pragmatic traits, *kamehameha* to some extent is able to evoke a tonal alignment with the light tone of the series. Dragon Ball series are onomastically known for their playful or ludic charactonym. The alien race of the Saiyans, which becomes the focus of the series, for example, is named after vegetables e.g. Kakarot, the real name of Goku taken from *carrot*, Vegeta from *vegetable*, Raditz from *radish* and the other Saiyans. In relation to the pragmatic punning of *kamehameha*, their names generate a tonal alignment with the story especially in its onomastic domain.

The case of *kamehameha* is an example of the complexity of naming a *jutsu*. Under the umbrella of charactonym, the investigation of *jutsu* naming is understudied – making it a gap to fill in the study of charactonym. Since the era of its term inventor, Thomas Elliot Berry (in Algeo, 1982), studies on charactonym circumnavigate around the characters and typology of charactonym as seen from Fowler (2014), charactonym in regard to the literary works where it appears and its functions (Harder, 1959; Balteiro, 2013; Kapkova et al., 2020), and charactonym in the context of translation studies (Kalashnikov, 2013; Król-Gierat, 2016). Studies on the naming of *jutsu* or moves are not concerned yet on the study of charactonym and thus we attempt to investigate it through this paper. We believe that when naming a *jutsu*, the authors are faced by the necessity of making an alignment, connection that relates one to other things, between the *jutsu* with the characters that own the *jutsu*, the narratives, the visuals and the tones. These considerations are what we are trying to prove in this study.

LITERATURE REVIEW

Comics, *Anime*, Game Characters, Charactonym, and *Jutsu*

In action comics, anime and also fighting games, move or *jutsu* is an inseparable part of the characters since they, as implied by Wolf (2012), have to perform an attack from which the identity of being an action or fighting genre is recognized. Attacks in the three media are not simply dealing with physical movements of the characters like punching, kicking, head-

butting or any other injury generating physical moves. Attacks in the three media cover various actions from taunting to summoning meteors. In *henshin* or transformation based works like *Kamen Rider* or Masked Riders series and *Super Sentai* or Power Rangers series, the attacks even involve a process of transformation or called as ‘suitmation’, a transformation technique from a mere human into a superhuman in a mechanized manner (Fondevilla, 2017). This suitmation indicates the presence of complex narrative in casting a *jutsu*.

This variety of attacks is designed as such to signify particular messages of the characters. In comics and anime, various expressions like shouting, screaming, or provoking acts becomes a common formula of narrative to textualize or verbalize a *jutsu*. The presence of this formula points out that intertextuality might play a significant role in constructing the *jutsu* from its name to its movement. Whatever intertextuality the names and the movements adopt, the naming of *jutsu* tends to be intertextually constructed just like the other naming types – they can be referring or non-referring. Braun (2005) suggests that non-referring names are empty names. *Kamehameha* might be called as an empty name since the Hawaiian king’s name coincidentally matches the rhymical name of *kame*. The status of being an empty name is also perceptible from the visualization of the *jutsu* which indicates no visual reference or intertextuality with the king’s name. In tandem with names, this dimension which Pratt (2009) calls as pictorial dimension, is the dimension which serves as a narrative in the context of names which are defined through visualization like *jutsu*. Due to its narrative functions, the readers, viewers, or gamers could learn how the *jutsu* and its owners relate through the names of the *jutsu*. These functions are in line with what Rudnyckyj and Gerus-Tarnawecky discuss in literary onomastics context. Rudnyckyj (1959) states that the functions of proper names comprise of functions relevant to content and relevant to form. These two function relevances indicate that names are aligned to what the literary works tell and how they are structured. Gerus-Tarnawecky (1968) develops Rudnyckyj’s theory by detailing how relevance to form might take a variety of forms with two fundamental domains namely rhyme and rhythm. Though his detailing aims at poetic work, they are applicable for *jutsu* names. The examples of *kamehameha* as discussed on this paragraph signifies this poetic function of the *jutsu* name.

To learn how the *jutsu* and the owners relate, just like the other onomastic discourses, ones have to understand whether the narrative is explicitly denoted or implicitly implied. Fowler (2014) calls the first imposed names and the second assumed names. *Kamehameha*, for instance, textually is imposed to rhyme-match between *kame* and *hame* while at the same time is assumed to intertextually relate with King Kamehameha. Narratively the relation might

be intratextual – between the School of the Turtle where Goku learns the *jutsu* – and intertextual in regard to the king’s name. This light tone of *kamehameha* serves a synchronicity with the light tone of the original owner of the *jutsu*, the pervert carefree old geezer *Kamesennin* or Turtle Sage. In charactonym perspectives, this case of *kamehameha* also points out that character building is constructed also from the relationship between the names of the character and their moves or *jutsu* names. Problems arise when the media where the characters appear have what Aarseth (1997) calls as a non-trivial way of accessibility. Video games are the example of this media.

In video games, *jutsu* is more complicated since gamers use the *jutsu* interactively. This interaction between the games and the gamers is what defines what Aarseth calls as non-trivial way. This non-trivial way covers all gaming elements including the names of the *jutsu*. Therefore, *jutsu* naming not only concerns on the narratives of the characters but also on the gamers. Games with fighting elements like fighting games and role playing games (RPG) are laden with *jutsu*. Since moves or *jutsu* in video games, as implied by Matiassi (2019), are unique in a sense that they are constructed to provide possibilities for gamers to interact with the avatars through the control, what relates to the moves of the characters like the textual, visual, and spatial aspects, influence how the gamers engage in the games. Textual aspects of the moves refer to the names and a set of button pressing commands. Visual aspects refer to the visualization of the moves. Spatial aspects refer to the button pressing or how the gamers interact with the avatar in control in regard to the moves. In onomastic perspectives, the presence of spatial aspects complicates the naming of the moves. Netherrealm’s *Mortal Kombat II*’s Sub Zero’s *Ice Ball*, for example, is narratively named to align the textual aspect of the name with the visual and archetype of the move owner. Sub Zero is a ninja with ice abilities which allow him to freeze his opponents. The name *Ice Ball* not only narratively reflects Sub Zero but also visually in concordance with the text since *Ice Ball* visually takes the shape of a ball made of ice. This denotative visualization of the *Ice Ball* assists the gamers in pre-comprehending what the move of *jutsu* is all about. In spatial perspectives, this visualization also helps the gamers in strategizing the fight. That *Ice Ball* is a long range *jutsu* urges the gamers to keep their distance in casting the *jutsu*. By keeping the distance, the gamers could analyze the foe’s movement. If the foe leaps forward to avoid the *jutsu*, the gamers could smack the foe as he leaps. If the foe blocks the *jutsu*, the gamers could keep on barraging the foe with the *Ice Ball* while waiting for an opportunity to land a physical attack. This example points out that mediality influences how a *jutsu* is constructed and named. It further signifies

that *jutsu* has a different trait and consideration when it comes to its onomastic aspects.

RESEARCH METHOD

This study is qualitative in design. The data were taken from a corpus of comics, *anime*, and computer games. The data sources were purposively selected based on a criterion and the criterion is that the data sources have to possess defining formula of *jutsu* naming construction, from which the titles are defined.

Table 1. Sources of Data

Selected Series	Reasons
Blazblue	Popularizes <i>jutsu</i> or move which tends to focus on the narrative alignment of the characters and the story
Dragon Ball	Popularizes <i>jutsu</i> or move naming which tends to be comical
Final Fantasy	Popularizes <i>jutsu</i> or move naming which tends to employ augmentatives and diminutives in role playing game context
Guilty Gear	Popularizes <i>jutsu</i> or move naming which tends to focus on musical tone alignment
King of Fighters	Popularizes <i>jutsu</i> or move naming which tends to not only define the characters (the <i>jutsu</i> owners) but also the characters with the other characters in the same team
Legend of Legaia	Popularizes <i>jutsu</i> or move naming in a blended fashion between fighting games and role playing games
Marvel vs Capcom	Popularizes <i>jutsu</i> or move naming which involves localization
Mortal Kombat	Popularizes <i>jutsu</i> or move naming which tends to indicate the gore or brutality of the <i>jutsu</i> or the move
Naruto	Popularizes <i>jutsu</i> or move naming in the context of ninja world
One Piece	Popularizes <i>jutsu</i> or move naming which tends to not only define the characters (the <i>jutsu</i> owners) but also the relationship the characters have
Soul Calibur	Popularizes <i>jutsu</i> or move which tends to align between the names and the names and characteristics of the weapons held by the characters (owners of the <i>jutsu</i> or the move)
Street Fighter	Popularizes <i>jutsu</i> or move naming which tends to not only focus on narrative alignment but also mechanical alignment
Tales of	Popularizes <i>jutsu</i> or move which tends to preserve the series' narrative formula
Tekken: the King of the Iron Fist Tournament	Popularizes <i>jutsu</i> or move which tends to address the alignment of the narratives, mechanics, and referred martial arts

The data are in the forms of words, phrases, sentences, or symbols which indicate that they are *jutsu* or move names. The examples of the data are:

Table 2. *Jutsu* or Move Categories

Categories	Jutsu Examples
Words	Avenger

Phrases	Buster Wolf
Sentences	If P then Q
Symbols	$a \pm b$

The collected data were analyzed by employing the analysis techniques by Spradley (2016). Four phases were taken. First was domain analysis. In this phase, data were classified based on their word, phrase, sentence, and symbol categories. Second was taxonomy analysis. In this phase, the categorized data was analyzed by employing Peircean names as signs by Smith (2016) to reveal whether the *jutsu* was classified into icon, index, or symbol. After the classification was done, the third phase, componential analysis, took place. In this phase, the data relevant to content and form theory by Rudnyckyj (1959) was applied to reveal how *jutsu* names are aligned to the narratives of the selected series. The last phase, cultural theme analysis, was executed by employing the theory of literary onomastics by Gerus-Tarnawecky (1968) to connect the findings on the taxonomy and componential phases. The connection was expected to reveal patterns of *jutsu* name under the neologism of *jutsuonym*.

FINDINGS AND DISCUSSION

This section is divided into two sections namely findings and discussion. To ensure a systemic and smooth reading, the finding section is constructed in two subsections. The first is to focus on the argument that jutsuonym has specific traits that the other onomastic domains do not have. Thus, this first subsection primarily displays those specific traits jutsuonym has. The second is to focus on the typology of jutsuonym. This subsection is aimed at indicating that jutsuonym has a typology which might strengthen the assumption that *jutsu* or move naming is a complex field of onomastics.

Indexical Alignment

We propose that the trait which differentiates jutsuonym from the other domains of onomastics is indexical alignment or synchronization. This alignment, adopted from Peirce's theory of signs which are employed by Smith (2016) in onomastic context, refers to the synchronization between the narrative, mechanical, visual, and audial elements which construct the names of the *jutsu* or moves. Narrative elements are related to the story, mechanical to the operation of the *jutsu*, visual to the pictorial embodiment of the *jutsu*, and audial to the utterances said when the *jutsu* is cast. The following table might help comprehend the trait:

Table 3. Indexical Alignment

Elements	Alignment	
Narrative	Story	Character
Mechanical	Denotative	Connotative
Visual	Indicative	Implicative
Audial	Quoting	Catchphrasing

Jutsu is indexical in nature since comic readers, animation viewers, and game players understand how the *jutsu* becomes and what to become of the *jutsu*. In any media, there is always a *jutsu* in projectile form, in which some kind of energy ball of light after being cast is floating and flying through the foe. Since it is a projectile, those who will get hit by the *jutsu* can evade by leaping over the projectile while landing a hit on the *jutsu* caster, block the projectile in consequence of being hurt, or hit the projectile with another projectile based *jutsu*. That it is a projectile is how the *jutsu* becomes and the ways to block and evade the *jutsu* are what to become of the *jutsu*. This is what it means by indexicality in *jutsu* context. This indexicality is linguistically constructed through the names of the *jutsu* and alignment with narrative, mechanical, visual, and audial elements of the *jutsu* is required to ensure that the indexicality is comprehended.

Each element has two opposing alignments that indicate how the *jutsu* names are related and reflected with the element. Narrative element has story and character alignments which indicate that the *jutsu* names might be constructed in regard to the story, character, or both. Mechanical element has denotative and connotative alignments which point out that the *jutsu* names and the movement of the *jutsu* might be linked connotatively, denotatively, or both. Visual element has indicative and implicative alignments which signify how the *jutsu* names are delivered through visual means - whether the visuals direct the readers to the *jutsu* and its names or direct them to the other aspects out of the *jutsu* and its names. Audial element has quoting and catchphrasing with the former uttering the names of the *jutsu* and the latter uttering lines out of the *jutsu* names. The details of each indexical alignment is presented per element.

Table 4. General Findings on the Indexical Alignment

Series	Indexical Alignment			
	Narrative	Mechanical	Visual	Audial
Blazblue	character	connotative	implicative	quoting and catchphrasing
Dragon Ball	story and character	connotative	implicative	quoting and catchphrasing
Final Fantasy	story and character	connotative and denotative	implicative	quoting and catchphrasing
Guilty Gear	character	connotative	implicative	quoting and catchphrasing

King of Fighters	character	connotative	implicative	quoting and catchphrasing
Legend of Legaia	story and character	connotative and denotative	indicative and implicative	quoting
Marvel vs Capcom	character	connotative	implicative	quoting
Mortal Kombat	character	connotative and denotative	indicative	none
Naruto	story and character	connotative and denotative	indicative and implicative	quoting and catchphrasing
One Piece	story and character	connotative and denotative	indicative and implicative	quoting and catchphrasing
Soul Calibur	character	connotative and denotative	indicative	none
Street Fighter	character	connotative	implicative	quoting
Tales of	story and character	connotative	implicative	quoting
Tekken: the King of the Iron Fist Tournament	character	connotative and denotative	indicative	none

Fighting games which emphasize gameplay more than the game story tend to indexically align the *jutsu* names with the narratives on the character. This emphasis on character alignment indicates that *jutsu* names in fighting games is the narrative driver of the game. On the other hand, games with emphasis over game story like role playing games tend to align the *jutsu* names with the narrative element indexically on both story and character since this game genre has to balance between driving the narrative with character and story as the axis. The same goes to comics and animation.

On the mechanical alignment where *jutsu* movement is the focus, fighting games tend to be polarized on connotative and both connotative and denotative alignment with the *jutsu* names. The former mostly occurs on fighting games which imitate real life *jutsu* from real martial arts. Bandai Namco's *Tekken* is one of the examples. The latter mostly occurs on fighting games with fictional moves like Capcom's *Street Fighter*. On the other hand, comics, animation, live action, and games with game story with more specific focus on Japanese comics or *manga*, Japanese animation or *anime* with action genre tend to have the same alignment as fighting games with real life *jutsu* since action is the essence of the narrative.

Visual alignment, primarily connected as a reflection of the mechanical elements of *jutsu* names, tends to indicate that comics, animation, and games with story elements have indicative and implicative alignment. The complexity of the narrative they have tend to require *jutsu* names to indicate how the *jutsu* looks like and to imply why the *jutsu* looks as such. This dual use of visual alignment is also found from fighting games with real *jutsu* references. This might happen due to the necessity to address the references, which are true to the world, and

to address the fictional world of the game setting, which is true to itself.

The complexity of narrative also influences how audial element is aligned with the *jutsu* names. This is seen from the findings that show that comics, animation, games with story and fighting games with story tend to have both quoting and catchphrasing alignment. Uniquely, fighting games with real *jutsu* references tend to neither have one of them since in real life no *jutsu* owners would quote their *jutsu* names or saying something iconic before casting a *jutsu*. However that the games are fictional is also addressed by incorporating quoting and catchphrasing for limited expressions but generally they tend to have neither one of them.

To elucidate a more comprehensive understanding toward these general findings, the following section will break down the general findings into a more specific detail. Examples are given per source of data through table presentation.

Table 5. Narrative Elements of *Jutsu*

Series	Jutsu Examples	Characters (Owners)	Narratives	Alignment
Blazblue	Black Onslaught	Ragna the Bloodedge	The <i>jutsu</i> narratively alludes Ragna as the Black Beast who brought onslaught and destruction to everyone walking against his path	Story Character
Dragon Ball	Kamehameha	Goku	The <i>jutsu</i> narratively alludes the school where Goku learns martial arts	Story
Final Fantasy	Lionheart	Squall Leonhart	The <i>jutsu</i> narratively alludes the name of the main character and the lion leitmotif of the story	Story Character
Guilty Gear	Bandit Revolver	Sol Badguy	The <i>jutsu</i> narratively alludes the status of Sol Badguy as a bounty-wanted man	Story Character
King of Fighters	Buster Wolf	Terry Bogard	The <i>jutsu</i> narratively alludes Terry's title as Lone Wolf	Character
Legend of Legaia	Biron Rage	Gala	The <i>jutsu</i> narratively alludes Gala's monastery where he learns religion and martial arts	Story
Marvel vs Capcom	Maximum Spider	Spider Man	The <i>jutsu</i> narratively alludes Spider Man's spider senses	Character
Mortal Kombat	Fireball	Liu Kang	The <i>jutsu</i> narratively alludes Liu Kang as a Fire God	Story
Naruto	Rasengan	Naruto/Minato/Jiraiya	The <i>jutsu</i> narratively alludes the inheritance of ouroboric fate between Naruto, his father, and his teacher	Story
One Piece	Gear	Monkey D. Luffy	The <i>jutsu</i> narratively alludes Luffy's childish love over robots (<i>mecha</i>)	Story Character
Soul Calibur	Haunted Assault	Siegfried	The <i>jutsu</i> narratively alludes the darkness within Siegfried which keeps haunting him	Story
Street Fighter	Sonic Boom	Guile	The <i>jutsu</i> narratively alludes Guile's profession as an air force lieutenant	Character
Tales of	Consuming Claw	Velvet Crowe	The <i>jutsu</i> narratively alludes Velvet's demonic abilities to eat demons alive	Story Character
Tekken: the King of the Iron Fist Tournament	Avenger	Jin Kazama	The <i>jutsu</i> narratively alludes Jin's revenge upon his father who caused the suffering of his mother	Story

As seen from table 5, narrative alignment occurs on the story and character elements. Narrative alignment which occurs on the story element only indicates that the *jutsu* plays a significant role in connecting the plots of the story. One of the examples is Naruto's *Rasengan* in Kishimoto's *Naruto*. The *jutsu* is connecting three time settings chronologically starting from Naruto's teacher, who teaches Naruto's father and who then teaches Naruto himself. These three generations are connected through *Rasengan*. The *jutsu* which literally means 'spiralling sphere' alludes ouroboric fate which shows a circle of repeating events between Naruto, his father Minato, and his teacher Jiraiya.

On the other hand, if the *jutsu* is narratively aligned to the character only, it implies that the *jutsu* is created to define the character. This commonly occurs on fighting games with the focus mainly on the gameplay not on the game story. Spider Man's *Maximum Spider*, for instance, has nothing to do with the story. The fact that the character has been localized to meet the fighting game convention as laid by Capcom as the developer and producer further strengthens that the narrative alignment focuses on the character. That *Maximum Spider* is an addition and non-existent on the original story of the comics also points out that Spider Man has been localized in terms of fighting game convention which requires each character to have a *jutsu* further strengthens the claim.

Meanwhile, if the *jutsu* aligns narratively on both story and character, it indicates that the intratextuality to generate a holistic presentation of the narrative is the focus. One of the examples is Bandai Namco's *Tales of Berseria*. In the game, the main character Velvet Crowe was cursed as a Daemon who had to consume the lives of the other Daemons by eating them alive through her demonic eerie looking left hand. One of her signature *jutsu*, Consuming Claw, reflects both the story and the character through the word 'consuming' and 'claw'.

The holistic narrative presentation not only occurs intratextually but also intertextually. One of the examples is *Rider Kick* from Ishinomori's *Kamen Rider*. The signature finishing move spans across generations through different titles of *Kamen Rider* intertextually though visualized in different poses or visual effects. This intertextual relationship is preserved through *Rider Kick*, pointing out that a *jutsu* or move might function as a preserver of narrative identity or branding of particular works where the *jutsu* appears.

Narrative elements are not the only concerns when naming a *jutsu* or a move. Mechanical or operational elements of the *jutsu* are concerns to take also. Mechanical elements deal primarily with how a *jutsu* is executed. The following table might assist the comprehension of mechanical elements:

Table 6. Mechanical Elements of *Jutsu*

Series	Jutsu Examples	Characters (Owners)	Mechanics	Alignment
Blazblue	Black Onslaught	Ragna the Bloodedge	Range: close Movement: slow Damage: massive damage Toll: blocked, easily countered by foes	Connotative The word 'onslaught' is reflected to the massive damage the <i>jutsu</i> generates
Dragon Ball	Kamehameha	Goku	Range: mid/distant Movement: slow initiation Damage: massive damage Toll: the slow initiation opens a chance for the foes to attack	Connotative The word 'Kame' which means 'turtle' indicates its slow movement
Final Fantasy	Lion Heart	Squall Leonhart	Range: close Movement: slow initiation but fast move Damage: massive damage Toll: requires certain conditions to fulfill	Connotative The phrase Lion Heart relates to the requirements Squall has to complete and the final weapon he has to obtain
Guilty Gear	Bandit Revolver	Sol Badguy	Range: close Movement: fast in circular ground to aerial motion Damage: moderate damage Toll: blocked, easily countered by foes	Connotative The word 'revolver' which refers to the firearm with six round of bullets is reflected through his circular ground to aerial motion
King of Fighters	Buster Wolf	Terry Bogard	Range: mid to close Movement: powerful punch which creates a shockwave Damage: massive damage Toll: requires certain conditions to fulfill	Connotative The word 'buster' reflects the shockwave triggering punch while the word 'wolf' reflects the short dash Terry performs to reach his foes
Legend of Legaia	Biron Rage	Gala	Range: close Movement: fast Damage: massive damage Toll: requires certain conditions to fulfill	Connotative The word 'rage' reflects the massive damage the <i>jutsu</i> generates
Marvel Capcom	Maximum Spider	Spider Man	Range: mid Movement: fast Damage: massive damage Toll: blocked, easily encountered by foes	Connotative The word 'maximum' reflects the fast movement

				Denotative The word 'spider' reflects the webs coming out from the <i>jutsu</i>
Mortal Kombat	Fireball	Liu Kang	Range: mid/distant Movement: moderate Damage: mild damage Toll: easily blocked or evaded	Denotative 'Fireball' is reflected through a flying ball of fire
Naruto	Rasengan	Naruto/Mina to/Jiraiya	Range: close/mid/distant Movement: slow initiation in normal mode Damage: massive damage Toll: consuming a lot of energy and time to cast	Denotative 'Rasengan' is a spiral sphere in form
One Piece	Gear	Monkey D. Luffy	Range: close/mid/distant Movement: slow initiation Damage: massive damage Toll: consuming a lot of energy	Connotative The word 'gear' points out steps or phases with higher number of gears indicating greater damage
Soul Calibur	Haunted Assault	Siegfried	Range: close/mid Movement: fast upper and lower horizontal spinning bastard sword attack Damage: moderate damage Toll: requires certain conditions to fulfill	Connotative The word 'assault' is reflected through the fact that this <i>jutsu</i> is a follow up <i>jutsu</i> which might surprise the foes
Street Fighter	Sonic Boom	Guile	Range: mid/distant Movement: fast flying disc like energy strike Damage: mild damage Toll: easily blocked and evaded	Connotative The word 'sonic boom' is reflected through the flying disc shaped energy
Tales of	Consuming Claw	Velvet Crowe	Range: close Movement: fast claw strike Damage: moderate damage Toll: decreases life energy	Denotative The word 'consuming' is reflected to the absorption of foe's ability and the word 'claw' to the claw of Velvet Crowe
Tekken: the King of the Iron Fist Tournament	Avenger	Jin Kazama	Range: close Movement: slow initiation Damage: moderate damage Toll: the slow initiation opens a chance for the foes to attack	Not aligned

Range refers to the distance the *jutsu* might take effect, movement to the distinctive speed and form of the *jutsu*, damage to the damage on the foes as the impacts of the *jutsu*, and toll to the impacts the *jutsu* owners suffer when the owners cast the *jutsu*. Departing from this mechanical formula and convention, the alignment between the *jutsu* names and the mechanics falls into connotative or denotative. The former refers to implied relationship between the names and the mechanics while the latter to explicit relationship.

As seen from table 6, mechanical alignment comprises of connotative, denotative, and both. *Jutsu* names with the focus on connotative alignment indicate that the *jutsu* mechanics functions aesthetically only not functionally. Aesthetically mechanized *jutsu* names tend to strongly link to the narratives of the characters. In the context of comics and animation, the focus over aesthetics points out that the *jutsu* names sustain the overall meaning and significance of the story. In the context of games, this type of focus indicates that the genre game to some extent leans over game story instead of gameplay. Games with role playing attributes might have this focus over aesthetics more than the other games.

On the other hand, denotative alignment points out that functionality is the focus. Functionally mechanized *jutsu* names tend to indicate that narratives of the characters are not the primary focus. In comics and animation contexts, this focus over functionality points out that the authors emphasize on the realistic aspects of the *jutsu* name in alignment with the mechanical elements. These realistic aspects might refer to realism in a sense of what is presented exists in the real world or realism in a sense of what is presented exists or true to the fictional world. In the context of games, functionality focus, besides indicating realism as found from comics and animation, indicates that the games attempt to provide a clear understanding that what the *jutsu* names say is what the gamers could get. Having a synchronization between the names and the mechanics might leave a room of thought for a strategic execution.

Meanwhile employing both connotative and denotative indicates that the *jutsu* names attempt to balance between the aesthetics and functionality. In comics and animation contexts, this balance indicates that a holistic narrative on the story is the aim of the authors. In game context, the balance points out that the game genre focuses not only on the gameplay but also game story.

These mechanical elements to which the names of the *jutsu* are aligned are supported by visual elements. These elements deal with the visualization of the *jutsu* along with its impacts and effects of the *jutsu*. This visualization in *jutsu* naming context is also an element to consider for an alignment.

Table 7. Visual Elements of *Jutsu*

Series	Jutsu Examples	Characters (Owners)	Visuals	Alignment
Blazblue	Black Onslaught	Ragna the Bloodedge	Ragna slashes his foe over and over with his sword which turned into a sychte. A silhouette of bat winged Ragna is seen in the end of the attack.	Indicative The color reflects 'black' Implicative 'Onslaught' is reflected through sword, sychte, and bat winged Ragna
Dragon Ball	Kamehameha	Goku	Goku casts energy beam	Implicative on the energy beam
Final Fantasy	Lionheart	Squall Leonhart	Squall leaps over his foe and slashes his foe over and over from different directions	Implicative on the sword attack
Guilty Gear	Bandit Revolver	Sol Badguy	Sol revolves his kick and sword to his foe	Implicative on the kick and sword
King of Fighters	Buster Wolf	Terry Bogard	Terry launches a punch followed by a blast of shocking wave	Implicative on the 'buster'
Legend of Legaia	Biron Rage	Gala	Gala pummels his foe over and over with various punches and kicks	Implicative on the 'rage'
Marvel vs Capcom	Maximum Spider	Spider Man	Spidey punches and kicks his foe over and over from various direction to entagle him in a web	Implicative on the 'maximum' and 'spider'
Mortal Kombat	Fireball	Liu Kang	Liu Kang fire a flying flashing red ball of fire	Indicative
Naruto	Rasengan	Naruto/Minato/Jiraiya	Naruto summons his clones and accumulates a spiralling energy sphere and attacks his foe with it while running at him	Indicative on spiralling energy
One Piece	Gear	Monkey D. Luffy	Luffy's body emits smoke to indicate that his physical attributes rise	Implicative
Soul Calibur	Haunted Assault	Siegfried	Lights flashed when Siegfried rotates his sword	Implicative
Street Fighter	Sonic Boom	Guile	Lights flashed from the energy discs Guile casts	Implicative
Tales of	Consuming Claw	Velvet Crowe	A scratching claw appears in black and red color	Indicative on the claw
Tekken: the King of the Iron Fist Tournament	Avenger	Jin Kazama	Red electric light emits as Jin takes a stance to deliver his blow	Implicative

Indicative alignment refers to a visual which has been indicated how it will look like from the name of the *jutsu* while implicative to a multi interpretable implication evoking from the name of the *jutsu*. *Jutsu* names with indicative alignment tend to support denotative mechanical alignment while *jutsu* names with implicative alignment tend to support might signify that the *jutsu* narrates itself in regard to the identity the *jutsu* attempts to build while

implicative and connotative alignment might signify the opposite – they are constructed to be a part of the whole narrative. In part-to-whole relationship, *jutsu* names with the former tends to generate a part-to-part relationship with the larger narrative where the *jutsu* names appear while *jutsu* names with the latter tends to generate part-to-whole relationship.

Narrative, mechanical, and visual elements are generally aligned to *jutsu* names in terms of how the names reflect the elements. In the last element, audial element, *jutsu* names are either verbally realized and signified by audial elements or verbally accompanied. The following table might help comprehend what the statement implies:

Table 8. Audial Elements of *Jutsu*

Series	Jutsu Examples	Characters (Owners)	Audials	Alignment
Blazblue	Black Onslaught	Ragna the Bloodedge	Ragna says the <i>jutsu</i> name and a line indicating his power	Quoting on saying the <i>jutsu</i> name Catchphrasing on the other lines
Dragon Ball	Kamehameha	Goku	Goku says the <i>jutsu</i> name	Quoting
Final Fantasy	Lionheart	Squall Leonhart	No voices only sound effects	None
Guilty Gear	Bandit Revolver	Sol Badguy	Shouting	None
King of Fighters	Buster Wolf	Terry Bogard	Terry says the <i>jutsu</i> name and a taunt in the form of greeting <i>Are You Okay?</i>	Quoting and Catchphrasing
Legend of Legaia	Biron Rage	Gala	Shouting	None
Marvel vs Capcom	Maximum Spider	Spider Man	Spider Man says the <i>jutsu</i> name	Quoting
Mortal Kombat	Fireball	Liu Kang	Shouting	None
Naruto	Rasengan	Naruto/Mina to/Jiraiya	Naruto says the <i>jutsu</i> name	Quoting
One Piece	Gear	Monkey D. Luffy	Luffy says the <i>jutsu</i> name	Quoting
Soul Calibur	Haunted Assault	Siegfried	Shouting	None
Street Fighter	Sonic Boom	Guile	Guile says the <i>jutsu</i> name	Quoting
Tales of	Consuming Claw	Velvet Crowe	Velvet says <i>devour</i>	Catchphrasing
Tekken: the King of the Iron Fist Tournament	Avenger	Jin Kazama	Growling and shouting	None

When a *jutsu* is cast, audial or verbal expressions tend to accompany the *jutsu* cast. It can be in the form of quoting the *jutsu* name, catchphrasing expressions related to the *jutsu* name or defining the the *jutsu* owner’s distinctive character, simply expressing emotives like shouting or growling or performing no verbal expressions.

In comics and animation context, quoting *jutsu* names when the *jutsu* is cast is formulaic or common narrative to do. In game context, it depends on the game whether the

game has voice over or not. A formula applies to the three media is that *jutsu* with significant narrative alignment to the character and story tends to be quoted when cast. In games with voice over, *jutsu* which generates significant damage, *jutsu* which becomes the signature of the owner, and *jutsu* which narratively functions as the character's ultimate *jutsu* tend to be quoted. On the other hand, catchphrasing tends to occur on the *jutsu* considered to be the ultimate *jutsu* of the character. This ultimate *jutsu* is cast with some emotionally attached scene to generate or emphasize more on the significance of the catchphrase.

Indexical Alignment and the Pragmatic Problems of *Jutsu* Names

The meaning intended and implied by a *jutsu* name can be pragmatically problematic when it comes to indexical alignment since being pragmatic tends to be relevance and reference bound. The theory of relevance on content and form by Rudnykyj (1959) implies that the content where names appear and the form the names take might be relevant to the names in terms of what names they are, why they are called as such, how they are called, when they are called, and why they are called. In *jutsu* name context, these relevances also surround the names. Besides relevance, reference might also prove to be problematic in *jutsu* naming context since might not be relevant to the narratives. In comics, animation, and games, wrapping up the reference into an easter egg, an intentionally obscure reference which needs to be decoded or deciphered (Schoenberger, 2020), is a common practice and *jutsu* names are a domain also for the implementation of this easter egg reference.

How relevant and to what extent the relevance is relevant to narrative, mechanical, visual, and audial elements in constructing a *jutsu* name are the question arising from indexical alignment. In fighting games, do players actually pay attention on the names of the *jutsu* or they just read the commands and smash the buttons to cast a *jutsu*? If yes, then, *jutsu* names are mulling over on narrative aesthetics only. To be mulling over on narrative aesthetics points out that the relevance of content and form lies on non functional purposes and that further signifies a distortion over the ergodic or mechanical nature of a game. User's functions, as implied by Aarseth (1997), tend to be the aesthetic element of a game and in relation to *jutsu* names, functionality needs to be considered and embedded to the names to preserve this mechanical aesthetics. Therefore, to align *jutsu* names narratively and mechanically in games is aesthetically crucial and necessary but both might not be functionally working from the perspectives of gamers.

The same problem of relevance also occurs on reference. How relevant are the references to the narratives to which the *jutsu* names are aligned? If Rudnykyj (1959) and

Gerus-Tarnawecky (1968) were to be taken as a basis of what relevance is, then, the question would specifically refer to relevance on content and form. Easter eggs, which make references intertextually and intermedially, have been the most common form of references since their first inception by Ron Milner in *Starship 1 for Atari* in 1977 (Salvador, 1997). Their parodic and playful nature, the possibilities of legal problems (Chuvaieva, 2019), and propaganda related matters (James, 2018) might arise questions around the relevance of the reference to the narratives.

CONCLUSION

Jutsu names required a specific way of treatment under the umbrella of charactonym and onomastics in general since they have a specific trait not possessed by charactonym and the other onomastics branches in general. We called that specific trait indexical alignment. The word 'indexical' is derived from Peircean index which refers to to know something from the effect of that something. In naming context, as implied by Smith (2016) who uses Peircean sign to indicate different naming signs, index refers to what is implied or signified by the name might assist oneself in comprehending the name. We propose that this indexicality works differently in *jutsu* name context since *jutsu* involves an alignment toward its narrative, mechanical, visual, and audial elements.

Each of the four elements from which alignment is constructed to the *jutsu* names has its more specific alignment. Narrative elements align themselves through story and character, mechanicals elements through connotative and denotative, visual elements through indicative and implicative, and audial elements through quoting and catchphrasing. These eight alignments signify the meaning out of a *jutsu* name.

Onomastics scholars, comics, animation, and game practitioners could employ indexical alignment to consider when constructing a *jutsu* name. They could make use of the findings on indexical alignment to examine how each of the eight alignments influences the constructed *jutsu* names.

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