



**Intersemiotic Translation in Videogames:
An Analysis on the Characters of *Persona 5***

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Mestrado em Tradução e Interpretação Especializadas

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**INSTITUTO SUPERIOR DE CONTABILIDADE E ADMINISTRAÇÃO DO PORTO
INSTITUTO POLITÉCNICO DO PORTO**



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apresentado ao Instituto de Contabilidade e Administração do Porto para a obtenção
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Resumo:

A presente dissertação focaliza-se na relação hermenêutica entre Tradução Intersemiótica e construção das personagens nas narrativas interactivas digitais, coloquialmente referidas como “videojogos”. É frequente um videojogo apresentar personagens baseadas em personagens originais criadas por outros. Ou estas personagens são transposições diretas de uma personagem para o mundo do jogo, ou uma personagem representativa dessa através de simbolismo. Assim, esta tese concentra-se nos processos envolvidos na criação das personagens do RPG Japonês, *Persona 5*, bem como todo o simbolismo que estas contêm.

Palavras chave: Tradução Intersemiótica, Videojogos, Persona, Representação, Transposição, Reinterpretação

Abstract:

The following dissertation focuses on the hermeneutic relationship between Intersemiotic Translation and the construction of characters in interactive digital narratives, commonly known as "videogames". It is common for a videogame to present characters based on original characters from other authors. Either these characters are direct transpositions of an entire character into the game's world, or a character meant to represent them through symbolism. Thus, this dissertation will focus on the processes involved in the creation of the characters of the Japanese Roleplaying Game, *Persona 5*, as well as all the symbolism they contain.

Key words: Intersemiotic Translation, Videogames, Persona, Representation, Transposition, Reinterpretation

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Abbreviation List

AI – Artificial Intelligence

JRPG – Japanese Roleplaying Game

RPG – Roleplaying Game

UFO – Unidentified Flying Object

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Introduction

Throughout the development of software and technology, videogames allowed for a much more complex set of contents, be it narrative, graphics and the gameplay. When combined, a product has the ability of containing enough elements that are adaptations, reinterpretations, reimaginings or recreations of real-life objects, fables, characters, events and stories. These can be reformed into entirely different depictions, be they a song, a cinematic cutscene or even a set of characters.

As such, in this essay the characters of the JRPG *Persona 5* are analyzed, alongside their Personas, as each is derived from a character entirely external to the videogame itself, created by entirely different authors.

This paper, therefore, is elaborated under the following objectives: to analyze nine pairs of characters, provide conclusions over how Intersemiotic Translation factored into their creation, and thus demonstrate both the potential of Intersemiotic Translation and its applicability to videogame narratives.

For these reasons, the dissertation is structured into two chapters. On the first chapter, “Defining and Relating the Concepts of Videogames with Translation: The Application of *Persona 5* in Translation Studies”, contextual and area-specific information and key terminology are provided to the reader. It is divided into four sections: the first contextualizes the case study in its own field, which are Videogames. Then, the second contextualizes the case study proper, in its own isolated existence within a specific series with specific lore, background and terminology. Lastly, the third section provides a context for the field of this thesis, Intersemiotic Translation, and the way the previous two sections can be inserted onto translation studies. This third section thus provides the reader with an understanding of how IT works and a videogame’s potential applicability within the field. It is followed by the fourth section, which details the processes with which the analysis was established upon is detailed. In order to understand the analysis of the characters and the intersemiotic relationships they hold with their original counterparts, it is vital to understand how these relationships were drawn in the first place. Thus, this section encodes information on the parameters followed to reach the conclusions derived within the following chapter, the style of sources utilized and why, as well as discerning how all of the facts described tie into the conclusions presented.

On the second chapter, we dive deep into the analysis process. As the study encompasses nine pairs of characters, each pair is contained within a specific section aptly named after the character and their respective Persona. In this chapter, the reader will be presented with initial relevant information which is subsequently co-related and analyzed.

As such, this thesis attempts to map out the potential thought processes of the creators and understand the interpretations which led to them reimagining a given character into a specific pair of characters within their own work.

Chapter I – Defining and Relating the Concepts of Videogames with Translation: The Application of *Persona 5* in Translation Studies

1.1. Videogames: Definition and Applicability in Translation Studies

To fully understand how *Persona 5*'s characters are eligible to be studied, one must first understand which parts of a videogame Intersemiotic Translation can influence. As such, the concept of a videogame must be defined and the parts that Intersemiotic Translation influences must be explained. These explanations will provide a solid ground to understand the analysis of *Persona 5* within that area, as well as narrowing the study to specific parameters.

A videogame is more than a simple emulation of recreation encoded within a technological medium, whether this medium are consoles, personal computers or mobile phones. Interaction goes well beyond mere button input to make images move on the screen. As Ian Bogost states in his book *Persuasive Games*,

“[...] videogames are generally a more expressive subgenre of computational media than other types, for example, productivity software. By expressive, I mean that videogames service representational goals akin to literature, art, and film, as opposed to instrumental goals akin to utilities and tools.”¹

Like novels or movies, this area has a variety of genres, each with different purposes, structures or plots. One can find action, adventure, strategy, puzzle and simulation videogames, among others. As such, they are capable of being more than a simple computer code running in a technological platform; they now possess art (be it graphical or sound) and writing, combined with gameplay. These “layers” comprise the game's several elements and confer to it complexity which can be analyzed from the translator's perspective, rather than “mere code” which can only be interpreted by a computer programmer or someone with similar knowledge. Intersemiotic Translation serves itself of these layers to transpose its message, as each of these layers represent different symbol systems.

On a brief diachronic assessment, videogames originally started out as rather rudimentary, being simple codes which allowed for basic interactivity on a basic platform. The shapes it could project were simple and the very concept of the game was also simple. These were digital representations of traditional games, and as such were designed to be as simple as digital tic-tac-toe, where the player would simulate the traditional pen-and-paper game against a rudimentary artificial intelligence. The game Pong was a simple tennis simulator, which had the player bounce an object from one side of the screen to the other against an AI, collecting points if they successfully made the opponent be unable to bounce the object

¹ Bogost, I. (2007). *Procedural Rethoric. Persuasive games: the expressive power of videogames*. Cambridge, Mass: MIT. Press. p. 45

back². Text-based adventures would have the player read a pre-set adventure, which would change based on the choices he would input when prompted, without any artificial intelligence to pose a challenge to them³.

However, as technology evolved, so too did videogames. Bogost explains such a phenomenon as a gradual progression:

“For one part, videogames are among the most procedural of computational artifacts. All software runs code, but videogames tend to run more code, and also to do more with code. Recalling Crawford’s term, videogames tend to offer more process intensity than other computational media. Videogames tend to demand a significant share of a computer’s central processing unit (CPU) resources while running; they are more procedural than other computational artifacts. [...] Modern videogames often require another processor devoted to processing graphics instructions, a graphics processing unit (GPU). Videogames regularly drive computer hardware upgrades; physics processing units are slowly emerging as another tool to extend the power of the CPU. Process-intensive programs like videogames are not guaranteed to mount more interesting or sophisticated procedural rhetorics, but they are predisposed to do so.”⁴

With a greater allocation for memory in devices and better ways to display images, videogames became more complex. With more memory, developers added in more content, often more detailed⁵. This ranged from more visually appealing graphics, more detailed and complex songs, more space to explore and better written stories which can be potentially manipulated by an artificial intelligence rather than merely following a pre-determined script. This allowed for games to be different from one another, as each developer sought to create a game which stood out from the rest and portray their own vision⁶. With different stories and choices from different developers, players redefined the videogame market by giving feedback and shaping the way developers created their content.

This evolution has led to a large shift in perspective, culminating in the increase of the average gamer’s expectations. Videogames can now be regarded as a media which convey a story, such as novels or movies. As Bogost claims,

“videogames are often interactive [...]; they require user action to complete their procedural representations. As such, they provide particularly promising opportunities for the procedural translation of rhetorical devices like enthymeme. Interactivity guarantees neither meaningful expression nor meaningful persuasion, but it sets the stage for both.”⁷

Hence, while a movie relies essentially on sound and image, and a book is made up of text, both of which are linear in the way they present their messages, a videogame can combine

² WebMagic Ventures, LLC. Pong - Videogame by Atari. *The International Arcade Museum*. Retrieved March 5, 2018, from https://www.arcade-museum.com/game_detail.php?game_id=9074

³ Imagine Media. (March 1996). The Next Generation 1996 Lexicon A to Z: Text Adventure. In *Next Generation* (#15). Retrieved March 5, 2018 from <https://archive.org/details/nextgen-issue-015/page/n41>. p. 41

⁴ Bogost, I. (2007). *Procedural Rethoric. Persuasive games : the expressive power of videogames*. Cambridge, Mass: MIT. Press. p. 44

⁵ Jon Martindale. (January 10, 2017). Why do some games take up so much storage space? We asked developers. *Digital Trends*. Retrieved March 2, 2018, <https://www.digitaltrends.com/gaming/why-are-video-games-so-big/>

⁶ Riad Chikhani. (2015). The History of Gaming: An Evolving Community. *Techcrunch*. <https://techcrunch.com/2015/10/31/the-history-of-gaming-an-evolving-community/>

⁷ Bogost, I. (2007). *Procedural Rethoric. Persuasive games : the expressive power of videogames*. Cambridge, Mass: MIT. Press. p. 45

diverse fields such as sound, image, text, as well as other elements, such as interactivity and a lack of linearity, due to games requiring player input to proceed with and impact both the story's pace and direction. As Henry Jenkins states in *Game Design as Narrative Architecture*,

“If some games tell stories, they are unlikely to tell them in the same ways that other media tell stories. Stories are not empty content that can be ported from one media pipeline to another. One would be hard-pressed, for example, to translate the internal dialogue of Proust's *Remembrance of Things Past* into a compelling cinematic experience, and the tight control over viewer experience that Hitchcock achieves in his suspense films would be directly antithetical to the aesthetics of good game design. We must, therefore, be attentive to the particularity of games as a medium, specifically what distinguishes them from other narrative traditions.”⁸

The “layers” a videogame now has can allow for complex representations of reality. As a movie sequence takes care to blend several of its own layers, such as image, sound and meaning, in order to draw an emotional response from the viewer, so too does a videogame, usually with several more elements. A videogame can convey an entire reality or concept by deconstructing it into visual, narrative, and sound aspects or through interactions with the world itself. The player perceives these elements and sensations, and is able to connect them like a jigsaw puzzle to form the full image in their mind. Thus, we establish that videogames not only have the potential to convey a narrative, but also that it is a different media than a movie or a book, as it also covers other components that are relevant to the experience of its content that neither of those media have.

Nonetheless, there exist definitions that counter the inclusion of a story as being an important factor in videogames. Eskelinen states in *Cybertext Poetics* that “Computer and video games do not constitute a hybrid between games and stories, because cutscenes and backstories are far from being as dominant and important features in games as rules and gameplay are”⁹, and that “Games are not narratives or stories (although they may include, adapt and embed elements of them)”¹⁰. This implies that these layers, despite being components of the product as a whole, are not as important as the interactivity itself, or that they do not mingle with it and only serve as an aesthetic background. But the recent years have shown that a plot is not merely there to justify a videogame's choice of gameplay style and focus. The plot is equally important to the game as a whole as interactivity is, and often it is the gameplay that supports the narrative and the two become intertwined.

Without the plot, it becomes hard to understand the shift of gameplay from a hack-and-slash game to a rhythm game in the final battle of *Drakengard 3*'s Ending D. There, the player stops playing as the protagonist Zero and takes control of her dragon Mikhail to fight Zero herself. Rather than brutally killing enemies, he has to produce a barrier to halt the progression of Zero's destructive song's soundwaves¹¹. *NieR*'s Ending E has the players willingly delete their save file as a condition to allow the entire world forget the

⁸ Henry Jenkins. (2004). *Game Design as Narrative Architecture*. In *First person: New Media as Story, Performance, and Game*. Cambridge, Mass: MIT Press. p.120

⁹ Eskelinen, M. (2012). Conclusion: fallacies and agreements. *Cybertext poetics: the critical landscape of new media literary theory*. London New York, NY: Continuum. p. 233

¹⁰ Eskelinen, M. (2012). Game Ecology and the Classic Game Model. *Cybertext poetics: the critical landscape of new media literary theory*. London New York, NY: Continuum. p. 235

¹¹ Access Games. (2013-2014). *Drakengard 3* [videogame; known in Japanese as *Drag-on Dragoon 3*].

protagonist, in both a visual and gameplay representation that the game will end as though he never existed¹². In *Metal Gear Solid*, the character Psycho Mantis can read minds, and illustrates it in two ways. The first time he displays his power, the game analyzes the player's Memory Card and searches for save files of games developed by Konami, and the character will remark on each ("So you like SUIKODEN?" for the game *Suikoden*, or "You like Castlevania, don't you?" for *Castlevania: Symphony of the Night*).¹³ The second time he displays this power, the game reads the player's inputs and dodges them accordingly unless the player switches their controller's port. Thus, the gameplay gimmicks and interactivity serve the plot and justify it, and are not the main focus of the character nor his plot-related powers. The plot of the indie game *Undertale* and the character interactions with the player change dramatically depending on whether the player chooses to kill or spare his foes. They vary also on the number of enemies players chose to either spare or kill. It is even a gameplay element, as the interface in battle clearly shows two buttons, one designed as "Fight" to engage in combat, and the other as "Mercy" to spare the opponent¹⁴. And in the case of Visual Novels, which will be explored further in this thesis, gameplay aspects are limited, often scarce and there is a greater focus on the plot and its progression than in the gameplay itself.

Without the plot, those individual gameplay aspects would be left unjustified and randomly appearing without any sort of purpose. The inclusion of the plot in a videogame to the point where the narrative influences gameplay aspects so deeply shows how these "layers" can and do influence one another, often being dependant on one another. And it is through this influence that intersemiotic aspects can be inserted to produce a similar effect to the original source.

This is not to say that all games must have a story. Jenkins expands on this:

"Not all games tell stories. Games may be an abstract, expressive, and experiential form, closer to music or modern dance than to cinema. Some ballets (*The Nutcracker* for example) tell stories, but storytelling isn't an intrinsic or defining feature of dance. Similarly, many of my own favorite games - *Tetris*, *Blix*, *Snood* - are simple graphic games that do not lend themselves very well to narrative exposition."¹⁵

Thus, despite it not being obligatory for a game to contain a narrative, as established in the diachronic assessment previously, the ones that do feature one, present it as a major component of their product, and rarely is it ever set aside when they do. Eskellinen's generalized view ignores the importance of those factors when they are indeed included. Quoting Jenkins once more,

"The experience of playing games can never be simply reduced to the experience of a story. Many other factors that have little or nothing to do with storytelling per se contribute to the development of great games and we need to significantly broaden our critical vocabulary for talking about games to deal more fully with those other topics. Here, the ludologist's insistence that game scholars focus more attention on the mechanics of game play seems totally in order"¹⁶

¹² Cavia. (2010). NieR [videogame; known in Japanese as two versions which differ on the age of the protagonist, named NieR Replicant and NieR Gestalt].

¹³ Konami (1999). *Metal Gear Solid* [videogame].

¹⁴ Toby Fox. (2015). *Undertale* [videogame].

¹⁵ Henry Jenkins. (2004). Game Design as Narrative Architecture. In *First person: New Media as Story, Performance, and Game*. Cambridge, Mass: MIT Press. p. 119

¹⁶ Henry Jenkins. (2004). Game Design as Narrative Architecture. In *First person: New Media as Story, Performance, and Game*. Cambridge, Mass: MIT Press. p. 120

one should not simply restrict their thought, but understand not only that videogames are broad and different, focusing on some details over others, but also that devaluing them when they are not the focus of a handful of games is generalizing. In the case of *Persona 5*, an RPG with Visual Novel elements, the plot is a strong component, which if it's stripped away will cause the game to lose its unique identity, as well as remove any characterization required to understand why there is Intersemiotic Translation in its content. This translation is incorporated into the narrative and is justified by it, supporting itself in visual and gameplay elements.

As previously stated, videogames have various different sub-genres, many of which can intertwine with others by sharing specific defining elements with one another. This hybridization of a videogame is found in *Persona 5*, which carries over elements from the Roleplaying Game genre and the Visual Novel genre. To further understand how an analysis on the viewpoint of Intersemiotic Translation can work with this game, one must first understand the elements that make up both genres, as the elements each share make up for a more precise definition of the layers of the videogame in question.

1.1.1. An Intersemiotic Approach: Roleplaying Games and their Translatability

The object of this dissertation is aspects of the *Persona 5* videogame, which contains elements from the Roleplaying Game genre. This genre encompasses a variety of games defined by the way the player interacts with three major foci, playing the role of a character: a compelling narrative, world exploration and strategy-oriented gameplay¹⁷.

The narrative draws itself from either real-life events or a fictional plot. The player takes control of a character, often an active participant in the events and their resolutions, considered the main character of the narrative. From Routledge,

“The RPG player will often have a choice about the kind of protagonist he or she will play, whether an anonymous customizable avatar, or the narrative’s preset main character, such as Cloud Strife in *Final Fantasy VII* (Squaresoft, 1997). Either way, they will acquire experience points enabling specialist skills as they move through the game. They may be supported by companions with different skills, such as thieves, warriors, healers, and mages. Even in stand-alone RPGs with a single user, players adopting the protagonist role can lead a computer-generated team. These structures result in often challenging, complex games that “tend to prioritize reflection, reading and strategy over pace or spectacle”¹⁸

Thus, as the player’s character is often vital to the game’s narration, the world is constructed to allow for further exploration, to build up on the potential lore and background of the events presented by the narrative. It is not a static element. It changes with the actions and choices of the player. For example, a village that the player visits on the first level can be affected by war on the second level, and transform itself completely when the player visits it later on. As stated by Burn,

¹⁷ Ernest Adams. (n.d.) Fundamentals of Game Design, Chapter 15 - Roleplaying Games. *Pearson Education*. Retrieved December 27, 2017, from http://wps.prenhall.com/bp_gamedev_1/54/14052/3597476.cw/index.html

¹⁸ Andrew Burn. (2013). Role-Playing. In *The Routledge Companion to Video Game Studies*. New York, NY: Routledge. p. 242

“We may just be pressing the “up” arrow on a keyboard, but the rich set of signs on-screen, depicting landscapes and characters, make it feel as if we’re teetering, or rushing, or tiptoeing, or climbing, or swinging, or swimming. Though the interface actions are limited, the semiotic amplification is unlimited”¹⁹

Thus, a compelling gameplay compliments the previous two elements by adding a layer of interactivity and action. This gameplay is often focused on strategizing and utilizing the character’s potentials and skills.

These foci present the game with layers which allow for the application of intersemiotic processes. First and foremost, a major aspect of RPGs is that they may not be static. They can be taken as a non-linear experience, driven only by the choices and intentions of the player. This possible lack of linearity which is motivated by the player’s choices implies that there can be content which can be permanently missed by the players, and they won’t be able to experience said content in the current playthrough. Such aspect fragments a representation of a certain reality when being transposed onto the game’s narrative. This fragmentation allows said reality to be broken down into several scenes, interactions or dialogues along the game. It poses two lines of thought:

On one hand, given the added element of optionality and non-linearity, breaking down the object of the transposition this way means that there can be aspects of the transposition which can end up being overlooked by an unknowing player. This means that there can be details that are intersemiotically inserted into the game that can be missed.

On the other hand, however, given that it’s a game and that an RPG has a large emphasis on plot and exploration, it serves as a way to motivate players to find the references to the transposed object and motivate them to not settle for a superficial playthrough. The game changes with player choices, and it is a key factor that separates a plot-heavy and plot-centric game from a movie. This is commented by Burn,

“We might say, then, that narratives in literature or film are *offers*: essentially, they make a narrative statement that we then follow. Games, however, are typically *demand acts*: they ask us questions, and issue commands. These may be literal, linguistic acts: do you want to go down this corridor or that one? Do you want to be a warrior or healer? Or they may be visual acts: a maze confronting us asks which way we want to go; an enemy advancing toward us demands combat”²⁰

And it is with these two lines of thought that an Intersemiotic Translation of this style of narrative should look out for, for relevant information that is scattered, as well as the game’s intention as an exploration-oriented experience and its impact in the way realities are portrayed.

Through the attention to detail on a complex and compelling narrative and the idea of interactivity, there are ways to insert elements that can be presented by decomposing them in such a way that reflect the reality encoded through an interactive experience. In an RPG,

¹⁹ Andrew Burn. (2013). Role-Playing. In *The Routledge Companion to Video Game Studies*. New York, NY: Routledge. p. 246

²⁰ Andrew Burn. (2013). Role-Playing. In *The Routledge Companion to Video Game Studies*. New York, NY: Routledge. p. 246

it is quite common for enemies and characters to have weaknesses and strengths. This means that if the player is made to fight against a dangerous carnivorous plant, it is feasible that their offensive strategy includes an element of fire (such as hurling lit candles at it or activating a flamethrower), rather than a strategy that involves merely watering its soil with simple tap water, as it will be ineffective. Through these strategies one can encode a particular trait of a reality one wants to portray.

These elements are present in *Persona 5*, especially in the sequences set in the realm known as the Metaverse, which is a lot more combat-focused than other areas in the game, where the players traverse through several locations of it to reach a hidden treasure inside each, fighting off enemies that guard those treasures through the use of strategies.

The players can attack with the character's weapons. These characters can also summon their Personas to perform magical attacks, which stand in place of the aforementioned candles or flamethrower. There is also the option to dialogue with enemies, convincing them through rhetoric to either flee or join the player as allies. And if the player wishes to avoid combat altogether, as they traverse through the location, the game offers stealth options to sneak past enemies undetected. As such, these gameplay elements present in RPGs, coupled with the genre's heavy emphasis on a compelling story and a setting capable for exploration, can potentiate opportunities to adapt a certain reality into a videogame onto a different medium than its original.



Figure 1 - An RPG battle in *Persona 4*²¹

1.1.2. An Intersemiotic Approach: Visual Novels and their Translatability

As stated before, *Persona 5* contains elements from both the RPG genre as well as the Visual Novel genre. Visual Novels are defined as such by Jérémie Pelletier-Gagnon:

“Le visual novel peut être décrit comme un roman interactif dont le joueur, incarnant le protagoniste de l’histoire, contrôle le déroulement du récit par l’entremise de décisions ponctuelles. L’aspect “visuel” du produit tient au fait qu’un très fort accent est mis sur la mise en scène graphique de l’histoire: chaque scène se déroule dans un lieu représenté en

²¹ Atlus. (2009). *Persona 4* [videogame].

arrière-plan auquel sont superposées les images fixes des personnages impliqués dans le récit, images qui peuvent varier en fonction de leurs humeurs”²²

This genre is less direct on its approach to interactivity, as the player’s choices are the main focus, as they would be in any game, but players are limited in the way their choices can be manifested. The genre opts for a larger emphasis on narrative and telling a story, on expanding on the setting itself and its lore (the history, the circumstances that led to certain key and relevant events and certain key locations that are important to the player’s experience in the plot) and on character relationships in the form of a narration. Instead of opting for a strategy-focused style of gameplay, as a Visual Novel’s main feature is to tell a story, it opts for a narrative-focused style of gameplay²³.

Here, the strategy comes with picking the correct or morally appropriate choice of dialogue or action, rather than analyzing the flow of combat and enemy weaknesses. In a Visual Novel there are typically no enemies; instead, the challenge comes with obtaining a desired result by manipulating events and character reactions, and influence the consequences in such a way that the plot leads to the player’s goal. Thus, Visual Novels are not set in combat, but in regular social situations which are described in text appearing on the screen.

Typically, a Visual Novel displays the characters as static images, changing only a couple features such as the pose, facial expression and paraphernalia in order to convey action and change. As such, there are usually no 3D character models for these sorts of games, as the characters are rendered as 2D images. Since the images are static and do not change except in pre-determined ways, actions unable to be conveyed through the images are thus transmitted through the textual element. Therefore, below the characters’ images there usually is a text window indicating the name of the speaker and their line. Narrative lines that hold no visible or known speaker are conveyed either without dialogue markers (such as the speaker’s name or wrapping their speech in quotation marks) or with specific markers (such as writing the narrative’s text in a different color than regular speech text).

Again, a Visual Novel’s focus is to transmit the story rather than focus on the gameplay. This focus is supported through having a simpler gameplay than in a strategy-oriented game. Visual Novels present lines or short paragraphs at a time to the player, and his input only advances the text. Due to this, the story is presented in a more linear manner than on a Roleplaying Game, as there are no interruptions for combat and the player is less encouraged to explore the world the game is set on, but rather to continue the story and listen on the narrative itself. This is not to say it doesn’t lack an element of non-linearity that a story-driven game has.

Due to the interactive nature of a videogame, Visual Novels present the player with choices that influence the narrative. These can be Dialogue Options that cause the characters around the player character to react differently to each, to simple Action-Oriented Decisions, which divert the plot depending on the choice taken. The first type can

²² Jérémy Pelletier-Gagnon. (2012). La langue comme marqueur générique. Réaffectation de la langue japonaise dans la traduction amateur du visual novel. *Kinephanos*. Retrieved December 20, 2012, from <https://www.kinephanos.ca/2012/visual-novel/>

²³ Saad Ahmed. (February 16, 2018). Visual novels - A unique form of storytelling. *Felix*. Retrieved January 20, 2018, from <http://felixonline.co.uk/articles/2018-02-15-visual-novels-a-unique-form-of-storytelling/>

be presented as a character asking players what they think of a fashion accessory he had recently bought, to which players can say either, they find it stylish or tawdry, to which the character in question will react accordingly. The latter type of decisions means that if the game tells players they are walking down a path and come across a T-intersection. They are then given the options to either turn left, right or turn back, to which the events of the plot will change depending on the choice taken. These choices do not break the flow of the story, but are still non-linear, as they involve branching storylines that mutate depending on the player's motivation²⁴.

These textual adventures allow for parts of a character's personality to be displayed differently based on what the player's choices are. As there is a greater focus on the narrative, certain gameplay elements can be added onto it to allow for a more complex game design than merely pressing a button to continue the story. As such, systems that allow for interactions with characters can be implemented, as well morality-based questions that affect the system. This system is used to build a relationship with a given character, and the moral questions can be used to either further the relationship or hinder it, based on the character's level of satisfaction with the player's decisions. Due to this, games can allow for a more intimate relationship with a character, which automatically locks out potential intimate relationship with others. This sort of system can benefit the plot and significantly alter it, depending on the level of relationship the player has with said character. This can be represented, for example, in a moment of dire need for the player, depending on his relationship level with a character, the player's efforts can be paid off by having the character step in and offer assistance, whereas they wouldn't if the player hadn't pursued a more intimate relationship.

In *Persona 5*, these elements are visible whenever the characters are in the city of Tokyo rather than the Metaverse. As they cannot summon their Personas in the real-world city, gameplay is significantly toned down, and the plot becomes the major focus of the game. Thus, it is through these segments that plot events occur, character motivations are established and players can engage in optional relationships with select characters. These characters are known as Confidants, and each have ten levels of intimacy, with specific levels offering the player gameplay-related bonuses, such as bonus experience to level up while in combat in the Metaverse, faster paced relationship building and half-price discounts on items at stores. These boons present a motivation for the player to pursue successful relationships with these characters, which expand on the character's development further than what is presented in the game's main plot.

Since the purpose of this dissertation is to analyze the way given characters of works of fiction were transposed and reimagined into the game through Intersemiotic Translation, understanding the characters they are linked to is essential, as key information to that link may be encoded in mannerisms or dialogue that appear only by befriending the character and expand further on the relationship.

²⁴ Josiah Lebowitz & Chris Klug. (2011). Japanese Visual Novel Games. *Interactive storytelling for video games: a player-centered approach to creating memorable characters and stories*. Burlington, MA: Focal Press. p. 194



Figure 2 - A Visual Novel segment in Persona 3 Portable²⁵

²⁵ Atlus. (2011). Persona 3 Portable [Videogame].

1.2. Case Study: The Japanese Roleplaying Game, *Persona 5*

In this chapter, the study case will be contextualized, both in relation to its inclusion within a Japanese videogame series with specific lore and terminology, as well as an explanation of said lore and its origins.

1.2.1. *Persona 5*: Context within the *Shin Megami Tensei* series

As a videogame with an emphasis on narrative, whose layers are comprised essentially in the plot, the characters, the narrative and the setting, it is necessary to present proper contexts about the videogame. This chapter focuses exclusively in explaining the origins of the title and its context within the *Persona* and *Shin Megami Tensei* series, its influences and the basis for the choices developers took in creating the game. Through this context, one can better understand the concepts expanded further on, and better comprehend the links between said concepts and the ideas explored further into this thesis.

Persona 5 is a videogame developed by the Japanese developing, distributing and publishing company Atlus as part of the *Shin Megami Tensei* series' *Persona* franchise. The series' main theme revolves around summoning folklore, mythological and religious figures and beings from various cultures around the world, materializing them through a digital medium. Usually, this manifests into humans being able to summon these beings through their personal computers or their mobile phones. The *Persona* franchise takes this concept and applies it through a less conventional manner, as these folkloric beings are manifestations of a person's subconscious.

The *Shin Megami Tensei* series spawned after Atlus developed adaptations of Aya Nishitani's novel series *Digital Devil Story: Megami Tensei* (1986-2006) in 1987, under the title *Megami Tensei*. This novel portrays a young Japanese man, Akemi Nakajima, who is the reincarnation of the Japanese creator deity Izanagi, who inadvertently summons the Norse God of mischief, Loki, and has to save a classmate from Loki, with this classmate being the reincarnation of the Japanese goddess of death, Izanami²⁶. The series was later rebranded into *Shin Megami Tensei*, named after the series' first entry with the release of the titular game in 1992 for the Super Famicom²⁷.

Taking the concept of the original books, the series portrays a modern-day Tokyo being invaded by digitally-summoned folkloric beings, to which the series gives the umbrella term "Demon"²⁸. The series then spawned other spin-off franchises which derive from the first, all sharing the same concept of Demons being summoned by humans through digital means.

²⁶ Aya Nishitani. (1986). *Dijitaru Debiru Sutori: Megami Tensei* [Digital Devil Story: Reincarnation of the Goddess]. Tokyo: Touma Shoten.

²⁷ The Japanese equivalent to the world-wide Super Nintendo Entertainment System console.

²⁸ Jenni Lada. (November 13, 2009). *Technology Tell*. Retrieved September 18, 2018, from <https://web.archive.org/web/20150913100228/http://www.technologytell.com/gaming/50862/important-importables-shin-megami-tensei/>

The *Persona* series breaks this mold. It takes the concept of summoning Demons, but not the idea that they can be summoned through digital means. Instead, *Persona* takes inspiration from the theories of the psychiatrist and psychoanalyst Carl Jung.

1.2.2. Carl Jung's Theories within the *Persona* series

In opposition to the rest of the *Shin Megami Tensei* series, *Persona* incorporates Jung's theories into its lore by grouping the magical aspect summoning of Demons through technology into an aspect of human will. As such, Demons in *Persona* are not demonic beings, but rather representations of the human mind manifested into the shape of a given Demon.

In *Persona*, human characters are capable of summoning a specific Demon that represents their personality and struggles. These Demons are instead referred to as Personas, though they function similarly to the Demons of the original *Shin Megami Tensei* installments. Each Persona is capable of using combat-related skills, be they physical attacks with their weapon of choice or magical spells that make use of their target's elemental weakness. The protagonist of each game can switch out their Personas in combat, similar to how one could summon different Demons mid-fight in the *Shin Megami Tensei* series.

The concept of Persona was coined by Jung as a mask²⁹ a person wears in a given social context and situation, taking on a given set of traits, skills and behaviors that are appropriate to said context and situation. In *Two Essays on Analytical Psychology* (1928), Jung defines the Persona as a role the individual plays. In it, Jung furthers the definition of a Persona by explaining the way it manifests:

“When we analyse the persona we take off the mask; and then we discover that what seemed to be individual is at the bottom collective, in other words, the persona was only the mask of the collective psyche. Fundamentally the persona is not real. It is a compromise between the individual and society as to the kind of semblance to adopt, what a man should 'appear to be'. He takes a name, earns a title, represents an office and belongs to this or that. In a certain sense all this is real.”³⁰

Therefore, a Persona is not the true self of the individual, but rather a representation their true self can take. Jung's description as a “compromise” between the individual and society suggests that a Persona is not a false identity nor does it mean that the individual is pretending to be someone else. The individual does not change who he is entirely to coexist in the various social contexts; rather, the Persona merely inhibits certain behaviors and promotes others.

In *The Archetypes and the Collective Unconscious* (1969), Jung describes the Persona further and presents a danger to its use:

²⁹ Carl Jung. (1928). Chapter III: The Persona as a Part of the Collective Psyche. In *Two Essays on Analytical Psychology*. Retrieved September 15, 2018, from <https://archive.org/details/in.ernet.dli.2015.222135>. p. 164

³⁰ Carl Jung. (1928). Chapter III: The Persona as a Part of the Collective Psyche. In *Two Essays on Analytical Psychology*. Retrieved September 15, 2018, from <https://archive.org/details/in.ernet.dli.2015.222135>. p. 165

“A common instance of this is identity with the persona, which is the individual's system of adaptation to, or the manner he assumes in dealing with the world. Every calling or profession, for example, has its own characteristic persona. [...] Only the danger is that they become identical with their personas: the professor with his text-book, the tenor with his voice. [...] One could say, with little exaggeration, that the persona is that which in reality one is not, but which oneself as well as others think one is.”³¹

Here, a Persona is described as an adaptation mechanism humans have to interact with the world, presenting the context of a profession. He finishes claiming the Persona is merely a representation of a person's inner self, and that it does not necessarily reflect who the person truly is. The danger he poses, however, is that one can become engrossed in his own Persona and assume they must behave with that Persona's characteristics in other situations where those behaviors are not warranted. His example of the professor can therefore mean that a professor can assume the traits that make up his Persona as a formal lecturer in contexts outside the classroom.

The *Persona* series also uses Jung's concept of a Shadow. To Jung, a Shadow is a projection of something troublesome for an individual at the psychological level. He defines the Shadow as an amalgamation of negative thoughts that has obsessive and possessive qualities and is both autonomous and irrational. Living in an individual's psyche, it leads them to uncontrolled bursts of emotion and causing them to behave primitively, incapable of moral judgment.

To become aware of one's Shadow, according to Jung in *Aion: Researches into the Phenomenology of the Self* (1951), one must recognize the negative aspects of their personality through introspection. However, he claims it is a difficult challenge for the individual, and is often met with resistance. If left unresolved, the Shadow can lead the individual to resent certain characteristics they possess, whether positive or negative, and begin perceiving them as a moral deficiency in others when they exhibit them in turn, an effect he dubbed Psychological Projection³².

The series' nature in the psychological theories of Carl Jung lead to it defining the demons, or Personae, the player can summon as aspects of mankind's Collective Unconscious. Carl Jung defines the Collective Unconscious in *Archetypes and the Collective Unconscious*:

“In addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche [...], there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents.”³³

³¹ Carl Jung. (1969). Concerning Rebirth. In *The Archetypes and the Collective Unconscious*. Retrieved September 15, 2018, from <https://archive.org/details/collectedworksof91cgju/>. pp. 122-123

³² Carl Jung. (1951). The Shadow. In *Aion*. Retrieved September 15, 2018, from <https://archive.org/details/collectedworksof92cgju/>. pp. 8-10

³³ Carl Jung. (1969). The Concept of the Collective Unconscious. In *The Archetypes and the Collective Unconscious*. Retrieved September 15, 2018, from <https://archive.org/details/collectedworksof91cgju/> p. 43

To Jung, the Collective Unconscious is a common library of symbols and instinctual responses which are available to everyone. As an individual becomes involved with society, culture and the values he learns, one's perception of these symbols mutate and they are perceived and dealt with differently than others. Jung studied these symbols and traced out common concepts and representations, calling these frameworks "Archetypes". He defined the Archetypes as collective representations³⁴, "universal images that have existed since the remotest times"³⁵. These can manifest themselves as events, figures and motifs, and Jung identified many, such as the Trickster archetype found in several cultures. To Jung, the Trickster is a rogue figure that questions social order, fools, cheats and plays malicious tricks. The Trickster's antics often cause him to affect the basis of society and force change, leading to a Trickster to either be vilified or hailed as a hero³⁶.

The idea of the Archetypes as ordered recognizable elaborations that contain a list of traits is also present in the *Persona* series. It often makes use of the meanings behind Tarot cards as a way to portray and categorize both human characters and Persona, namely the twenty-two cards that comprise the Major Arcana. As a Persona is directly tied to a character's own background, development, strengths and weaknesses, these cards are used to determine a character's most apparent traits and the way they will act throughout the plot. This allows the authors to create characters and expand upon them by assigning a Tarot card to them; as each card symbolizes specific traits and actions, an author can design a character around said traits and envision their emotional progression through the plot.

This sort of categorization is what turns the Tarot cards into *Persona*'s own take on the Jungian concept of Archetypes. Instead of using the list conceived by Jung, the creators of *Persona* use Tarot cards as basis for their characters' motivations, personalities, mannerisms and impact in the game's plot. This also helps in narrowing down the choice of the character's Persona, as the designer would simply have to pick a mythological or fabled character whose story, personality or concept matched the topic of the Tarot card it would come to represent.

1.2.3. Tarot Cards as an alternative to the Jungian Archetypes




These Tarot Cards bleed into the core gameplay of the *Persona* instalments. As Personas are differentiated on their usefulness in combat through the skills associated to a specific card, these play a role in the RPG segments of the game, where the player must keep in mind the advantages and disadvantages of a specific Persona against a type of enemy. For example, a Tarot card that enables Personas to use fire-elemental magic may be a preferred choice against enemies weak to fire, and an option to avoid against enemies that can resist it.

³⁴ Carl Jung. (1969). Concerning Rebirth. In *The Archetypes and the Collective Unconscious*. Retrieved September 15, 2018, from <https://archive.org/details/collectedworksof91cgju/>. p 5

³⁵ *ibid.*

³⁶ Carl Jung. (1969). On the Psychology of the Trickster-Figure. In *The Archetypes and the Collective Unconscious*. Retrieved September 15, 2018, from <https://archive.org/details/collectedworksof91cgju/>. pp. 255-272

The Visual Novel system of the game also makes use of these Tarot Cards, as each relationship the player can pursue is symbolized by a specific Tarot Card. That means that the player's relationship with a classmate can be that of the Lovers card, the player's relationship with yet another classmate will be represented by the Hermit card, and the player's relationship with a family member can be represented by the Hierophant card. These characters and their relationship's plots will feature the representative card's associated traits more prominently than others, allowing for distinctive stories and different character portrayals. These two aspects are also linked together; as the player expands on their relationship with a character, Personas of the card that character represents will grow stronger than others. In *Persona 5*, the Tarot cards used and mentioned in this thesis are:

 <p>Figure 3 - Fool³⁷</p>	<p>The Fool – This card represents the beginning of an adventure, of the opportunities the man can experience and the spontaneity of his actions, which will then have a greater impact in the future. Thus, it corresponds “to the irrational, the active instinct capable of sublimation, but related at the same time to blind impulse and the unconscious”³⁸. It also represents new and unfamiliar situations, as well as the enthrallment of the promise of adventure, excitement and lack of discipline.³⁹</p>
 <p>Figure 4 - Magician⁴⁰</p>	<p>The Magician –The Magician, or the Minstrel, represents one's skills and potential. The card's figure represents mastery over the elements and over a situation.⁴¹ It represents will-power and self-confidence, as one realizes their potential. As it represents one's skills, it also represents one's creative potential, their adaptability and the versatility with which they can utilize said skills.⁴²</p>
 <p>Figure 5 - High</p>	<p>The High Priestess – The High Priestess is the symbol for wisdom, reflection and of intuition.⁴⁴ While the Magician represented specific concepts, such as ideas and the ingredients to materialize them, the High Priestess concerns herself with abstract concepts, such as possibilities, instincts, sound judgment and understanding.⁴⁵</p>

³⁷ Wikipedia contributors. (2018). The Fool. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

³⁸ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 110

³⁹ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). p. 174





⁴⁰ Wikipedia contributors. (2018). The Magician. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁴¹ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 210

⁴² Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). pp. 174-173

⁴⁴ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 133

⁴⁵ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). p. 173

<p>Priestess⁴³</p>	
 <p>Figure 6 - Empress⁴⁶</p>	<p>The Empress – The Empress card depicts a motherly figure. Due to the role it takes, it represents a female figure and is associated to abundance, femininity and traditional female traits. It relates to the idea of mothering and the traditional role of the mother in that it represents the grounds for both people and skills to grow and evolve.⁴⁷ It also is associated to the idea of a sweet and ideal charisma, which dominates a situation through affective persuasion.⁴⁸</p>
 <p>Figure 7 - Emperor⁴⁹</p>	<p>The Emperor – It represents a male figure and is associated to masculinity and traditional masculine traits. It relates to the idea of fathering and the role of the father in a conservative family, thusly the card represents authority and leadership. It represents traits such as stability, protection, and leadership⁵⁰. As such, it is linked to control over a situation, a group or an individual through established discipline, law and severity.⁵¹</p>
 <p>Figure 8 - Lovers⁵²</p>	<p>The Lovers – This card contains two sets of meanings. On one hand, it can represent the establishment of meaningful relationships, unions and bonds, where trust is reciprocal. It is linked to the ideas of attraction, beauty and love.⁵³ On the card's duality, depicting a man between two potential lovers, represents dilemmas and choices. The man having to choose between two people represents struggling with temptations and choosing between scenarios.⁵⁴</p>
 <p>Figure 9 -</p>	<p>The Chariot – The Chariot represents concepts such as self-control, progress and victory, as one has gained power and will use it to achieve their goals, often triumphing over their environment if this has proved to be adversary to them⁵⁶. Since it represents hard control and achievement, it is associated to traits such as forcefulness, egocentricity, ruthlessness and vengeance.⁵⁷</p>

⁴³ Wikipedia contributors. (2018). The High Priestess. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁴⁶ Wikipedia contributors. (2018). The Empress. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁴⁷ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). p. 173

⁴⁸ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 96

⁴⁹ Wikipedia contributors. (2018). The Emperor. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁵⁰ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). pp. 173-174

⁵¹ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 96

⁵² Wikipedia contributors. (2018). The Lovers. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁵³ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). pp. 174

⁵⁴ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 94

⁵⁶ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. pp. 44-45

⁵⁷ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). p. 174



<p><i>Chariot</i>⁵⁵</p>	
 <p>Figure 10 - Hermit⁵⁸</p>	<p>The Hermit – This card represents withdrawal. It can mean situations where one is vigilant and patient, distancing oneself from others, or a situation where one needs to spend some time for introspection. With this idea of introspection, the card is often associated to one’s inner strengths and gaining clarity through organizing thoughts and information in their own minds.⁵⁹ Despite its name, the card does not always necessarily mean solitude. It instead means knowledge, one gained from introspection and profound work.⁶⁰</p>
 <p>Figure 11 - Justice⁶¹</p>	<p>The Justice – This card represents values such as harmony, equality, righteousness, virtue and honor. The Justice card operates on two sets of symbolism which are closely connected. On one hand, it is about being fair and taking conscious decisions. On the other, it is about bringing equilibrium.⁶² This card signals justice itself, such as the law and legal frameworks and acts of arbitration⁶³. Due to this, the card represents cold-headedness, lack of bias and doing what is necessary to bring balance to a given situation, even if the method to achieve it is considered unpleasant.</p> <p>However, due to factors explained further on, it is also important to explain the Reverse position of the Justice card. Any card that is encountered in the Reverse position in Tarot readings will have its meaning altered, often to the direct opposite of its original description⁶⁴. As such, the Reverse meaning of the Justice card represents an idea of bias, unfairness, abuse and overall injustice. It represents corruption and disregard for legal systems, as fairness cannot be achieved due to the authorities being either biased or dishonest and the evidence being either tampered or easily dismissed. Despite this, it can also represent cases where the original meaning of the card is being blocked by an outside force; the situation becomes unjust because this force is preventing a person from bringing balance to it.⁶⁵</p>

Table 1 - Tarot Cards

Considering the way these cards are used in the same vein as Jung’s theory of the Archetypes, and the fact that these constitute a narrative vehicle that represent a character,

⁵⁵ Wikipedia contributors. (2018). The Chariot. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁵⁸ Wikipedia contributors. (2018). The Hermit. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁵⁹ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). p. 175

⁶⁰ Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 147

⁶¹ Wikipedia contributors. (2018). The Justice. Retrieved from https://en.wikipedia.org/wiki/Rider-Waite_tarot_deck

⁶² Cirlot, J. (1971). *A dictionary of symbols*. London: Routledge & K. Paul. p. 167

⁶³ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). pp. 175-176

⁶⁴ The Hermetic Order of The Golden Dawn. (1999). Basic Understanding of the Major Arcana. In *The Hermetic Order Of The Golden Dawn Complete Curriculum* (p. 104). Retrieved from Internet Archive website:

<https://archive.org/details/TheHermeticOrderOfTheGoldenDawnCorrespondenceCourseLessons101To150/page/n103>

⁶⁵ Danny Jorgensen. (1979). *Tarot Divination in the Valley of the Sun: An Existential Sociology of the Esoteric and Occult*. (Electronic Thesis or Dissertation). p. 175

their actions and portrayal, design and the very Persona they use, these are a key factor in exploring each character in the way this thesis intends.

The purpose of this dissertation is to verify the multiple ways a character whose origins are external to *Persona 5* was introduced into the game and reimaged into a Persona and its user through the processes and capabilities of Intersemiotic Translation. As the Archetypal properties of the Tarot cards enable a character to be categorized, chosen and redesigned, it is a crucial factor to understand the creator's process. This way, by explaining the use of Tarot Cards within the game, their purpose and the way they work, one can later understand their role in the way the principles of Intersemiotic Translation were applied. Thus, it allows the reader of this thesis to further understand the significance of later explanations and references to Tarot cards and the cards' role in the process of constructing a character based off of another.

1.2.4. Plot Elements of Persona 5

Persona 5 focuses on a group of Persona-using high-school students known as the Phantom Thieves of Heart. After gaining the ability to enter mankind's Collective Unconscious through an application on his phone, the main character, who is nameless and will hereby be referred to as the Protagonist, is apprehended by the Shadow self of his physical education teacher alongside his classmate Ryuji Sakamoto. Awakening to the power of Persona, he summons Arsene, and rescues Ryuji and a mysterious talking cat known as Morgana from the Shadow teacher. As Ryuji and a girl the teacher had been harassing, Ann Takamaki, obtain the power to summon their own Persona, the four swear to use the power to reform the personality of humans by stealing their "hearts" and using this power to force individuals to regret and admit to any crime or wrongdoing they have committed. Collectively, they are known as the Phantom Thieves of Hearts, and as the story progresses, their numbers increase, as they recruit more and more Persona-using teenagers.

In this instalment, the process of obtaining a Persona involves the character being subjected to a situation of extreme stress and brings out a strong desire to either defend those who are being wronged or rebel against a specific authority figure. The process is shown to be painful, with the characters visibly expressing their pain by clutching their heads, wincing and groaning. During this, their Persona's voice calls out to them and taunts them, compelling them to summon them. At this time, if the character agrees to use their power, a mask will materialize on their face. To summon the Persona, the character must remove the mask, yanking it out, which is an equally painful procedure, as the removal is accompanied with blood in the first summoning process. Subsequent summons are not as visibly painful.

In *Persona 5*, the player characters have access to a dimension known as Metaverse through an application in their smartphones. Once accessed the Metaverse, they can enter specific structures known as Palaces. These are manifestations of strong corrupt emotions

and thoughts from a given individual, populated by the individual's Shadow and their personal Cognitive Existences.

A Cognitive Existence is a representation of how the individual perceives other people as. Palaces house the individual's Treasure, a representation of their Ego. When the individual feels threatened that someone can steal their Treasure, the Palace manifests the Shadow to protect it. It is the goal of the Phantom Thieves of Heart to defeat the Shadow self of a corrupt individual, steal their Treasure, and through it force the individual to reform and publicly reveal their dishonesty and atone for their actions.

The concept of the Collective Unconscious is materialized as Mementos, which is a Palace dedicated to all of humanity as a whole, housing within it negative emotions of mankind as a whole. The character Morgana is a manifestation of this Collective Unconscious, as he is a personification of the collective feeling of hope and freedom born from Mementos.

1.3. Intersemiotic Translation: Definition and Theoretical Use

In the 1860's, American philosopher and scientist Charles Sanders Peirce conceived the studies of semiotics, where he would study signs. He split a sign into three elements: the Sign, the Object and the Interpretant⁶⁶. The Sign refers to a symbol's form, the Object refers to a sign's content, what it stands for and represents and the Interpretant is the idea that forms in the mind, the sense one makes of the sign⁶⁷.

The Russian-American linguist Roman Jakobson takes inspiration from Peirce's semiotics theories and argues that there are three ways of translating signs. Intralingual Translation is a kind of translation where one can interpret verbal signs into others of the same language. Interlingual Translation is an interpretation of verbal signs into others of a different language. Intersemiotic Translation, or Transmutation, is an interpretation of signs into other media with a completely different set of signs.⁶⁸ As defined by Júlio Plaza,

“Nessa medida colocamos a Tradução Intersemiótica como “via de acesso mais interior ao próprio miolo da tradição”. Tradução como prática crítico-criativa na historicidade dos meios de produção e re-produção, como leitura, como metacriação, como ação sobre estruturas eventos, como diálogo de signos, como síntese e reescritura da história. Quer dizer: como pensamento em signos, como trânsito dos sentidos, como transcrição de formas na historicidade.”⁶⁹

Intersemiotic Translation focuses on extra-lingual components, one of which is the influence of cultural references and symbols. They impact both the representation of the translated object and the way the consumer perceives and accepts it. This was made evident by Susan Bassnett and André Lefevre's book, *Constructing Cultures*, in which the two authors apply Translation Studies to Cultural Studies⁷⁰. However, we can infer the reverse, as translators should also bear in mind the source and target cultures of their material. This facilitates adaptations in order to render the message more acceptable to their audience, as well as avoid potential misinterpretations due to cultural clashes.

Since this is a form of translation that relies on the translator's interpretation of the message he or she is re-encoding, it often suffers cultural influences. Therefore, two individuals whose cultures enable or repress certain behaviors differently from one another can have an entirely different interpretation of the message, which will affect its re-encoding. One may pay attention to different details than the other; one may consider a different approach while translating the message than the other and they may even view the message in a different way than the other.

⁶⁶ Peirce, C. S., Deely, J. N. Logical Interpretants (5.484). In Burks, A. W., In Hartshorne, C., In Weiss, P., & Intellex Corporation. (1994). *Collected papers of Charles Sanders Peirce*. (Past masters: humanities database, full text, scholarly editions.) Charlottesville, VA: Intellex.

⁶⁷ Peirce, C. Deely, J. N. Division of Signs (2.228). In Burks, A. W., In Hartshorne, C., In Weiss, P., & Intellex Corporation. (1994). *Collected papers of Charles Sanders Peirce*. (Past masters: humanities database, full text, scholarly editions.) Charlottesville, VA: Intellex

⁶⁸ Roman Jakobson. (1959). On Linguistic Aspects of Translation. In Reuben Brower, *On Translation*. Cambridge, Mass: Harvard University Press. pp. 232-239

⁶⁹ Julio Plaza. (2003). *Tradução Intersemiótica*. São Paulo, Brasil: Perspectiva. p. 14

⁷⁰ Susan Bassnett and André Lefevre. (1998). *Constructing Cultures: Essays on Literary Translation*. Clevedon: Multilingual Matters.

As such, it is also worth noting that adaptations can end up not representing the literal format of the original material. This is the case of proverbs in spoken languages, or the rendition of the message through icons that, individually, do not necessarily represent the same original symbols in Intersemiotic Translation. What is important is the context of the translation, especially if it's meant to have an effect on the audience or to serve a purpose that is immediately recognizable and understood. However, the final outcome must still preserve the original content's message.

Due to its study of several media and modalities, Intersemiotic Translation naturally encompasses several areas of study in order to fully understand the process which led to a given translation. The amount of areas it delves into vary depending on the subject one analyzes. As Plaza states,

“[...] é justamente essa rede de referências entre os sentidos e meios – mais imediatamente presente ao signo do que a referência aos objetos dinâmicos – aquilo que dá fundamento e possibilita a TI como intercurso dos sentidos ou trânsito de meios e canais.”⁷¹

Since this sort of translation is closely related to the meanings and interpretations one has of various symbols, one must pay attention to a broader spectrum of details in order to fully understand the meaning of the message conveyed. This is because sometimes the author supported himself on more than one symbol system, rendering the relevant information scattered across different systems.

Intersemiotic Translation can be used to convert a message written in text into a medium that uses non-textual symbols, such as an image or a sound. It can be used as a way to convert simple text to ideograms or pictograms, such as emoji or visual signs. It can be used as a way to interpret an entire message into a song, by transmitting the emotional aspect of the message through sounds that convey a similar emotional response to the listener. It can be used to further adapt a novel into a movie and vice-versa, by translating aspects that are described in the written form into the visual form through acting and cinematic techniques.

As it happens in movie adaptations, videogames have several layers that are always visible to the player and work together to form an overall view of the moment portrayed in the game, rather than a merely textual script. These layers range from graphics, soundtrack, gameplay and plot and like in the case of the filmmaker, the game director will have to keep these layers in mind when producing his videogame.

On the occasion that a game will introduce an element to the videogame that is an adaptation of something external to itself, such as a character from a known novel, one must take into account all the textual and extra-textual layers of said character and work them into the game's narrative and extra-narrative layers. This is achieved by adapting aspects of the character into their visual portrayal within the game; they can introduce an element referring to the character's narrative into the interactive layer of the game; they

⁷¹ Julio Plaza. (2003). *Tradução Intersemiótica*. São Paulo, Brasil: Perspectiva. p. 47

can even introduce elements around the character to refer to its original narrative, such as interactions with others to allude to a given behavior in the original work.

Such is the case of *Persona 5*, which reinterprets popular fictional or real characters as entirely original characters through the use of symbols related to aspects from the game's multimedia nature, such as visuals (clothes, colors, poses, motifs, weapons, physical shape...), gameplay and narrative.

1.4 Intersemiotic Analysis of Videogames: A Methodological Approach

Videogames have become a rapidly-developing area in the past three decades, allowing the products to contain long and complex narratives on top of being interactive. Given the several layers that comprise a videogame, whether it be narration, the visuals or even its natural interactivity itself, videogames can be utilized as objects to study under the field of Translation. They can be expanded beyond the commonly acknowledged localization processes to render a videogame playable in different regions and into other areas Translation covers. One such is Intersemiotic Translation, whereupon a videogame displays a representation of something external to itself, specifically if this representation is of an object or reality encoded within a different set of symbols. Characters often undergo this process when they are created. The *Persona* series notably adapts both fictional and real characters into entirely different characters through the use of many of the layers a videogame contains. As *Persona 5* is the most recent installment, its characters were thus chosen as the study object of this dissertation.

One of the main concerns of the initial chapter of the theoretical exposition was to answer why videogames, of all media, were a viable object of study in the field of Translation. There was a need to define what a videogame entails, describe its purpose and provide a plausible justification for its application to the field. Given how certain aspects of videogames possessed a cause-and-effect relationship with previous events, a timeline was drafted in order to make better sense of how videogames had evolved and why they contain the aspects they now have.

Information such as allocation of space and competition to produce better hardware was directly related to increased capabilities and higher quality products. With the development of videogames, it became clear that defining a videogame should be centered not only on its current functions and impacts in society, but also on the components that had led to them becoming what they are. This way, one can understand what each component is and how it became such an intrinsic part of a videogame to the point of it being relevant to Translation Studies to begin with.

In defining a videogame, it was deemed imperative to seek the definitions of several ludologists, as well as compare them. In comparing them, it was clear that the definitions presented by ludologists, each with their own extensive research in defining a videogame

and relating all of the different aspects that make up a videogame, were different from one another. While some presented clearer definitions which supported the main topic of this thesis, others presented definitions and ideas that directly contradicted it. So, in order to establish the importance of some elements which were being undervalued by those definitions, there was a need to provide a contrary argument and support it through empirical examples. By arguing against these theories and providing evidence to support such a divergent attitude this thesis could therefore show the reader the necessity of the elements that were being undervalued, as they would be later utilized, referred to and debated over in the following chapters.

After analyzing relative information and defining videogames, there was a need to explain what sort of videogame the thesis would analyze. Due to a videogame's nature, where aspects such as gameplay and the format information is presented to the player, there was a need to further define videogame-related aspects, specifically in terms of the case study's genres. As such, both genres defined, Roleplaying Games and Visual Novels, were defined individually, with each's elements being presented in a way that would be relevant to further analysis of the case study. These elements could explain why the case study contained aspects of both and not a singular one, as well as why the producers had used those two and not any other that could produce a similar effect. This way, in the case the reader of this thesis is unfamiliar with either genre, they can have a better understanding of what they are and how they operate, later proving useful in distinguishing elements of one and understand their relationship with the analysis offered.

As such, these definitions were less defined by the history of videogames as a whole, but rather on the potential each genre can have on certain videogame layers, as well as the elements that are common to all videogames of a given genre. By presenting this to the reader, one can quickly identify which element belongs to which genre (or both, if applicable) when reading the analysis of the study case, and therefore understand their significance to the study itself and how they operate in order to provide this study with the required information.

To debate on Intersemiotic Translation, it is important to first define Intersemiotic Translation. This was achieved by researching how the field was born, by tracing it back to the author that first coined and defined the term, in this case, Roman Jakobson in his 1959 study, *On Linguistic Aspects of Translation*, as well as the theories that first inspired Jakobson to coin the term. After collecting this empiric knowledge, the concept needed to be further expanded upon, as a mere definition wouldn't be sufficient to further understand the intricacies of the field's application in this study. As such, it was important to further allow for a better comprehension through practical examples and broadening the original definition and state where and how it could apply to the case study. This was achieved by elaborating on previous uses of the field's application in other areas, and then takes that as a starting point to explain and compare how it could be applied to the case study in question. The inclusion of Julio Plaza clarified some of Jakobson's initial studies and provided the capacity to further explore and demonstrate the use and applications of Intersemiotic Translation.

In order to further understand the case study, one must also understand its context. Far more than defining it as a videogame, it is important to place its origins, as they are vital to understand the narrative's concepts and the reason for their inclusion in the first place. Firstly, it was needed to identify its scope in the market, as the case study is a spin-off instalment of a much larger series of videogames with its own unique concepts. After a brief explanation of the *Shin Megami Tensei* series' history and concepts, one can move onto understanding how these concepts are transformed into the spin-off series *Persona*.

Then, it was required an interjection, as despite the transformation the concept from the main series being adapted differently in *Persona*, there is a logical reasoning behind it. In this case, *Persona* draws heavy inspirations from the published theories of the psychoanalyst Carl Jung, to the point of the word "Persona" itself being employed in a sense similar to Jung's own theory of a Persona. As such, it was necessary to first define some concepts from Jung's theories in order to make better sense not only of how the series uses them and adapts the main series' concepts, but also so the reader can better understand future employment of those theories within the analysis of the case study.

However, there was a need for yet a second interjection. As the *Persona* series draw inspiration from Carl Jung's theories, they also adapt them. The use of Tarot Cards and their esoteric meanings are featured heavily throughout the series, often employed as a system to categorize people and Personas by traits and events related to their stories. This organization into figures and symbols is similar to the way Carl Jung organized certain traits and stories from various cultures into common symbols which he dubbed Archetypes. With this relationship between the symbols used by the series, as well as their inspiration, it was also necessary to define key Tarot Cards which would feature into the analysis of each case study. This is because each case is a particular duo of characters, a human and a metaphysical being associated to them, which were defined by a Tarot Card.

Given how the analysis would delve into their personality, traits and motivations and find co-relations between them and the character they are meant to portray, understanding the significance of these Tarot Cards and their meanings is vital. As such, there was a need to research information on these cards. Despite the information being relevant, it is of an esoteric and superstitious nature, which is dismissed by the scientific community. As such there was no scientific paper or study on the meaning behind these cards, being documented merely on material which promotes and upholds its esoteric nature.

Nevertheless, it is not the purpose of this thesis to lecture anyone on the cards' nature, nor are they brought up to spark any debate over the validity of occult-related knowledge. Instead, these cards are assigned specific meanings, which must be documented in order to better understand the way these meanings are employed in the videogame *Persona 5*.

Once all of these concepts have been explained and the relationships between one another have been defined, it was necessary to introduce the case study proper. Thus, this thesis proceeds to a brief introduction to *Persona 5*'s narratives, its plot and characters and a quick understanding of how all of the aforementioned concepts fall into place in the game and the way they were interpreted. This provides the grounds to comprehend the analysis

of its characters, such as their background and the theories that underlie them, as well as provide insight into certain terminology which would appear throughout the analysis whose explanations would otherwise interfere with reading and comprehension.

The first step of this analysis was to create an exhaustive draft on the aspects which comprised each segment of this thesis, from its theoretical foundations to the analysis of each character. The knowledge and certainty that each character is based off the source that is established in this thesis comes from the fact that each character's Persona is named after said character. This is an intentional aspect of the creators of *Persona 5*, so that players would identify the Personas as re-interpretations of the original characters, rather than an entirely original character with only a handful of references.

With this knowledge, the guarantee that one corresponds to the other is satisfied. Thus, the draft was initially performed informally, drawing upon common knowledge and initial parallels which were immediately apparent. This initial draft laid the groundwork and set the framework to proceed with a more in-depth analysis; by delineating the characters, creating an initial image of how they function, their purpose, their characteristics and the relations each detail possessed to others, it allowed for a better organization of future and better researched information.

With this draft, the characters were capable of being deconstructed into specific elements, such as traditional categories from character analysis (such as their physiological details, plot-related events or psychological elements), gameplay-related elements and references which would become relevant to their analysis. In order to simplify reading comprehension, these aspects were grouped up into a table which lists them in their proper order. This criterion is applied to all characters, though categories may vary depending on whether or not they can be applied to certain characters, as not all characters require the inclusion of given categories due to lacking relative information about them. After these elements became listed in each individual character, the following step was to research further on them as to render their personal analysis and the subsequent study more complete and accurate.

This research was conducted in two ways: the first was an analysis of the characters, such as their backgrounds and mannerisms and the second was an analysis on the characters that serve as source material. This way, there could be enough information to compare and draw conclusions in regards to the translative processes that led to the creation of the former with the details lifted from the latter, bridging the two sides together.

Often this process was done simultaneously, as additional information from one side brought up more parallels than superficially conceived. The analysis of the videogame characters was rather simple, as all the elements are contained within the game *Persona 5* itself. However, when it came to their source-material correspondents, information was scattered. Some characters were described on various different materials, such as different volumes of an entire series of novels. Some were encoded in two different materials, all of which were related to the study in question, like how the character Carmen belongs to both a novel and an opera. Others were real life people, as is the case of Captain William Kidd,

while others were products of cultural folklore. Due to this, information had to be collected from proper and relevant sources, from published narratives stored in archives to historical documents.

Additionally, some relationships supported themselves on a presumption. This presumption needed to be verified in order to render the argument plausible and scientifically accurate. Therefore, additional information outside of the boundaries of the characters themselves was also procured in order to further establish a connection between them and provide the reader with additional background. This information ranged not only from definitions, but also to explanations of cultural symbols (such as religious practices and symbols and cultural views on certain colors) and even statements on gender roles and the influences they had on common practices and usage of certain objects, such as vehicles or UFOs.

After each individual research and matching each corresponding aspect, there was a need to summarize the translation process which underwent in each character. Each character served a different purpose, portrayed different aspects and references of the original source material and often reinterpreted the source material in distinct ways. These summaries serve to further establish the use of Intersemiotic Translation in creating these characters. This way, the reader, after being given the knowledge, is capable of understanding the inferences presented through the eyes of the field of Intersemiotic Translation. With this knowledge, the reader can understand the purpose of said inferences and comprehend the study as a whole and comprehend how Intersemiotic Translations can be undertaken. The process of compiling information on a table before correlating it allows for an easier reading comprehension. Not only would the reader have access to relevant information from the start, avoiding repeated information in cases where one piece of data is being represented in two different situations.

To further facilitate the comprehension of the subjects and concepts introduced and explained in various points of this thesis, this thesis is accompanied by a glossary. This glossary was elaborated in order to group up keywords and repeated concepts for two distinct reasons. The first was to organize terminology whose comprehension could be difficulted by how specific the terms employed are (such as when these are used in a context of a specific scientific area, such as Psychology). The second was to allow for a much clearer distinction between homographic terminology, helping distinguish different uses of words that despite being written similarly can refer to entirely different concepts. This is the case of abstract terms and ordinary nouns, to proper names of fictional and real characters. These cases are stylized in the thesis' text to differentiate from one another through the use of italics, thus rendering the text readable, and appear as such within the glossary, which will then define which word belongs to which concept.

Chapter II – Case Study: Intersemiotic Analysis of the Characters of *Persona 5*

3. Description and Analysis of the Characters

The following chapter will focus on the analysis of each character of the Phantom Thieves, in order of their admission into the group, as well as their respective Personas. This analysis will describe the characters in question, separating and categorizing key elements such as references and visual aspects, and later establish their symbolic meanings and correlating them to the original source work they derive from. For additional visual references, the respective illustrations to each character can be found in the Appendixes section of this dissertation.

3.1. – The Protagonist and Arsene

Cultural Influence	<p>Arsène Lupin is a character made by Leblanc, originally appearing in the story “The Arrest of Arsène Lupin” in the magazine <i>Je Sais Tout</i>, and began the base for phantom thief stories. Arsène is a thief that takes people’s jewelry and items of large value, leaving only a “calling card” behind⁷². Often, Lupin would send a card in advance to inform of his heist, which would jolt up some suspicion among people and would allow him to have a harder challenge. Lupin’s feats would occur before anyone had the opportunity to catch him in the act, and he would attempt to escape unnoticed through disguises and tricks. Frequently, many of the people Lupin targeted would be revealed to be corrupt, and thus Lupin would become a force of good who worked in shady ways. With this sort of demeanor, his thefts would rarely be to enrich himself, but to achieve notoriety and enact vigilante-styled justice. Despite this spectrum of morality, Lupin would still be considered a criminal, and therefore would have to be brought to justice, putting him at odds with detective Ganimard. He is known as “a man of a thousand disguises”⁷³.</p>
Game Character	<p>The <u>Protagonist</u> is a nameless sixteen-year old whose name and personality is left entirely to the player’s discretion. Very little is known about him, however the game provides a background and hints about his personality. He caught the candidate for the position of Prime Minister, Masayoshi Shido, harassing a woman. Shido falsely accused the <u>Protagonist</u> of assault, which led to him being expelled from high school. After a year-long probation, he moves to Tokyo, living with a coffee-shop owner named Sojiro Sakura and attends Shujin Academy. He obtains the power to summon his <u>Persona</u>, <u>Arsene</u>, when the <u>Shadow</u> inside Kamoshida’s Palace apprehends and orders Ryuji’s execution.</p>
Physical Elements	<p>The <u>Protagonist</u>’s attire as the Phantom Thief leader, Joker, consists of a black shirt and a black tailcoat. He wears black pants, brown shoes, red gloves and a white mask that covers the top half of his face with a black outline around his eyes.</p> <p><u>Arsene</u>’s appearance takes cues from the <u>Protagonist</u>’s. He wears a black vest with red strings and a red jacket that covers his arms and extends to his hands, acting as gloves. His legs are covered in red waist-high boots and the soles are metallic and their heels are bladed. <u>Arsene</u> wears a large black top-hat, a black mask that covers his entire face, with a flame pattern in the shape of a face imprinted onto it, and a white ascot. His</p>

⁷² Maurice Leblanc. I. The Arrest of Arsène Lupin. *The Extraordinary Adventures of Arsène Lupin. Gentleman-Burglar*. Retrieved October 8, 2018, from <https://www.gutenberg.org/files/6133/6133-h/6133-h.htm>

⁷³ *ibid.*

	<p>fingers are black and long, with elongated sharp nails. Finally, he has a pair of black wings behind him.</p>
Psychological Elements	<p>The <u>Protagonist</u>'s personality is left to the player's interpretation, and therefore he can be either indifferent to current situations or remark cheekily about them.</p> <p>He is known for his strong and well-defined sense of justice, despite his reputation. Munehisa Iwai, a Confidant representing the Hanged Man tarot card, who sells the Phantom Thieves weaponry, comments that if it were up to the Protagonist, guns would be obsolete. Hifumi Togo, a Shogi player and Confidant of the Star Arcana, comments that he possesses a gambler's spirit, marking him as a wild-card character.</p> <p>Due to the nature of the game, the <u>Protagonist</u>'s stylish charisma seems to draw people towards him amicably despite his trouble with authority and tendency for immoral actions.</p>
Cultural Elements	<p>The <u>Protagonist</u> lives in an apartment above a café named Cafe Leblanc.</p> <p>The plot of <i>Persona 5</i> begins <i>in medias res</i>, with the <u>Protagonist</u> incarcerated by Sae Nijima, explaining to her the events that led to his actions and subsequent incarceration, all while attempting to convince her of the truth behind his mystical powers.</p> <p>Although the circumstances are different, as Sae helps in the plan, the Phantom Thieves devise a plan to help the Protagonist escape police custody by having Akechi murder a fake decoy, a Cognition of the <u>Protagonist</u>.</p>
Gameplay Elements	<p><u>Arsene</u>'s power in combat is to manipulate shadows via the Curse-elemental spell <i>Eiha</i> and its derived forms.</p> <p>The <u>Protagonist</u> is the primary character to be controlled by the player. In order to move about the Palaces and sneak up on enemies, the Protagonist must hide and quickly adjust his position to get closer to his target.</p> <p>The <u>Protagonist</u>'s ability is known as the "Wild Card", which allows him to freely change his Persona.</p> <p>As the <u>Protagonist</u> of a game with Visual Novel elements and with the possibility to develop relationships with other characters, the <u>Protagonist</u> acts as a proxy for the player himself, permitting the player to explore. As such, the <u>Protagonist</u> is portrayed as someone somewhat approachable as to enable this gameplay aspect.</p>

Tarot Card	The Fool
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Table 2 - The Protagonist and Arsene

The Protagonist and his Persona, Arsene, appear to represent an interpretation of Leblanc's Arsène Lupin not only in terms of appearance and the plot encoded in Leblanc's novels, but also the social impact the character had in society and in the Gentleman Thief genre.

The Protagonist of *Persona 5* is a character whose entire personality and name is left to the player's choice. However, despite this *Tabula Rasa* demeanor, the game adds in a background story to explain his actions and motivations as a trickster, his initial morality and a link to his Persona Arsene. Arsene is the first Persona to be utilized in the plot, obtained after being captured by the Shadow of the Protagonist's Physical Education teacher. Similarly, Lupin was the first character of the Gentleman Thief genre. The *Tabula Rasa* aspect of the Protagonist serves to show how Lupin, despite having a couple defining traits would essentially inspire other authors to develop that genre further with their own novels and characters.

The Persona's Tarot card is the Fool. It represents traits such as the beginning of an adventure, exploring new and unfamiliar situations. The card's meaning materializes in the sense that the Protagonist arrives in Tokyo, begins a new school life after being expelled and obtains the power of Persona, all entirely new concepts the Protagonist initiates.

Moreover, the idea of the Fool is to represent someone foolish and rash, often depicted as a clown or a Trickster. This is a vital clue, as it represents the title conferred to him by several characters (Joker), as well as the Jungian Archetype he is meant to convey: that of someone who brings forth rebellion and causes a change in the social order. Likewise, Lupin's antics provoke not only the justice system of the setting in Leblanc's novels, in which the robber is the main character and is portrayed in a way to make the reader feel compelled to support the robber rather than the authority figure, who is usually associated to heroism and justice.

His link with Lupin himself is established further through the way he is portrayed. For example, the Phantom Thieves comment that he's well-mannered, despite his quiet nature, assertive, and once he has made up his mind, he is determined to achieve his goals. This stylish charisma which seems to draw people toward them amicably despite their trouble with authority and tendency for immoral actions is much the way Lupin interacts with others in his stories. In the very first story published by Leblanc, Lupin captures the interest of a woman, Nelly, in a ship he intended to steal from⁷⁴. Although he is apprehended in that tale, and Nelly voices her displeasure toward him, she becomes his accomplice due to the interest she had for Lupin.

The game attempts to portray the Protagonist as a phantom thief and a trickster. So he has the ability to move about the Palaces and sneak up on enemies to get closer to his target. This aspect of being nimble and dexterous, with an added layer of stealth, correlates to how

⁷⁴ Maurice Leblanc. I. The Arrest of Arsène Lupin. *The Extraordinary Adventures of Arsène Lupin. Gentleman-Burglar*. Retrieved October 8, 2018, from <https://www.gutenberg.org/files/6133/6133-h/6133-h.htm>

Lupin must blend in and move about carefully to avoid being detected in his tales. This trait is visually represented as Arsene's magical ability to control shadows. As shadows cover an object, they conceal it and thus a thief working within the shadows would have a lower chance of being caught.

The Protagonist's journey contains a few parallels to Leblanc's novels, especially the first three that establish Lupin's character and skills.

Like in Lupin's story, *The Arrest of Arsène Lupin*, the Protagonist begins his story locked up in an interrogation room after being apprehended by the police⁷⁵. The Protagonist explaining to Sae Niijima the events that occurred and attempting to convince her of the truth behind his powers and the events that led to his arrest mirrors Lupin's interactions with Miss Nelly, who, despite ousting him, becomes his accomplice after several interactions with him.

The Protagonist's interactions with Sae also allow him to establish a Confidant relationship with her, implying a closer bond between the two. This interaction with an authority figure while imprisoned, especially the very one that apprehended him, is reminiscent of Lupin's second story, *Arsène Lupin in Prison*⁷⁶, where Lupin establishes a bond with Inspector Ganimard through conversations, upon which Ganimard tells Lupin he is "not a bad fellow after all"⁷⁷.

The Phantom Thieves devise a plan to help the Protagonist escape police custody by having Goro Akechi murder a fake decoy, a Cognition of the Protagonist. This employment of a decoy is parallel to how Lupin escapes his imprisonment in *The Escape of Arsène Lupin*⁷⁸, where he hires someone similar in appearance to him to elude the police, and changes his appearance and diet in order to look different enough to be mistaken for his own decoy and escape.

Finally, as a reference to Lupin, the Protagonist lives in an apartment above a café named Cafe Leblanc, after Arsène Lupin's author.

The Protagonist and Arsene's physical appearances draw influences from Lupin, having interpreted both his appearance and his actions, and shaped them into traits that could be represented by this pair of characters.

The Protagonist's Wild Card ability, which allows him to freely change his Persona, also takes an element from Lupin. As Lupin is regarded as a "Master of Disguises", if one considers a Persona, in the Jungian sense of the word, as a social mask, it represents how one often changes the way they come across to others in various social roles.

⁷⁵ Ibid.

⁷⁶ Maurice Leblanc. II. Arsène Lupin in Prison. *The Extraordinary Adventures of Arsène Lupin, Gentleman-Burglar* [HTML version]. Retrieved October 8, 2018, from <https://www.gutenberg.org/files/6133/6133-h/6133-h.htm>

⁷⁷ Ibid.

⁷⁸ Maurice Leblanc. III. The Escape of Arsène Lupin. *The Extraordinary Adventures of Arsène Lupin, Gentleman-Burglar* [HTML version]. Retrieved October 8, 2018, from <https://www.gutenberg.org/files/6133/6133-h/6133-h.htm>

Lupin is depicted as a charming and garish man with a black top hat, a black cape and a monocle. The Persona is colored entirely red, a color that comes across as provocative. It is typically associated with sin⁷⁹, danger and crime⁸⁰. Thus, the Protagonist is depicted as a dangerous criminal. Red is also a color for passion⁸¹, thus also representing the Protagonist's determination about being a Phantom Thief. Passion is often associated with fire and the sensation of burning. The fire pattern on Arsene reflects not only the Protagonist's burning passion for what he does, and the flame motif on the face can be a literal depiction of the expression “a fire in one’s eyes”, which is associated to looking determined. Therefore, both the Protagonist and Lupin are determined to see their goals come to fruition. Additionally, red is considered in Japanese cultures to be representative of a heroic figure⁸². Appropriately, the Protagonist is a benevolent main character and the hero of the plot of *Persona 5*.

Arsene's mask serves as a twist on Lupin's monocle, as it appears glazed as though it were made of glass, with the flaming face encased within. According to Shigenori Soejima, the game's character designer, the black wings Arsene wears are meant to represent Lupin's cape, justifying its shape as an attempt to represent the idea that a thief was free from moral obligations and could do whatever he felt like and go to where common people normally could not. The cape is usually associated to a super-hero character in modern western media. Examples of cape-wearing super-heroes include DC Comics' Superman, Batman and Marvel Comics' Thor. However, these figures are portrayed in a heroic light, whereas Lupin and, by extension, the Protagonist, are portrayed as criminals, despite being the main characters of their own story.

The Protagonist's appearance as Joker is also a modern twist on the stereotypical Lupin. The black cape is reimagined as a black tailcoat, as the tail of which would simulate a cape's movement. The fact that the Protagonist does not wear a cape is indicative that he is not meant to be viewed as a superhero, but rather as a criminal with heroic traits and a benign morality.

Although the Protagonist does not sport neither a top hat nor a monocle, his black hair makes up for the dark top hat, and his white mask serves as a medium to cover up his face, much like how the monocle would. His red gloves harken to the expression “to be caught red-handed”⁸³, which is used to denote when a criminal is caught during the act of committing a crime, which not only hints at the Protagonist's fate, apprehended by Sae Niijima, but also to Lupin himself, who, in his first original appearance, is caught attempting to steal jewelry off a ship.

Despite the game being set in Tokyo and the Protagonist being of Japanese descent, the Persona Arsene wears a formal western outfit since its inspiration is that of a French man,

⁷⁹ Red in the Bible, *BibleStudy.org*. Retrieved July 29, 2018, from <http://www.biblestudy.org/bible-study-by-topic/meaning-of-colors-in-the-bible/meaning-of-color-red.html>

⁸⁰ Red: Symbolic And Cultural Associations. *Object Retrieval - University College London*. Retrieved July 29, 2018, <https://www.ucl.ac.uk/museums-static/objectretrieval/node/277>

⁸¹ *ibid.*

⁸² *ibid.*

⁸³ *ibid.*

whose story is compacted heavily on the western world. It also shows how different it is to the rest of the Personas presented, as it is the only one with a more modern look, while the others wear traditional or stereotypical outfits.

Befitting a protagonist, therefore, the choice to reinterpret Lupin as *Persona 5*'s Protagonist is attributed to the impact Lupin had in the literary genres of crime-related novels. Apart from visual representations that reference Lupin and the symbolism attached to them, the very essence of Lupin's presence in the literary genre is reflected here as a sort of leader, role model and projection for all future gentleman thieves, as a character the player can utilize and project himself into.

3.2. – Ryuji Sakamoto and Captain Kidd

<p>Cultural Influence</p>	<p>Captain Kidd is a legendary figure based around the real life of the Scottish pirate and privateer William Kidd. William was born circa 1654 in the Scottish town of Greenock to Captain John Kyd, who was lost at sea⁸⁴. William later settled in the newly-anglicized New York City and was believed to have been a seaman’s apprentice before establishing his fame as a pirate. A member of a French-English pirate crew under Captain Jean Fantin, Kidd and his crew members mutinied and sailed for the colony of Nevis, replacing Fantin’s ship <i>Sainte Rose</i> for a Spanish ship which was rechristened <i>Blessed William</i>⁸⁵, and defended the town from a French invasion. He and his men sacked and pillaged several towns in the American coast under the petitions of the British Crown. Kidd was later commissioned to attack pirate associates by the Earl of Bellomont, Richard Coote⁸⁶, along with any enemy French ships, in return for a letter of marque (a document written by the King of England which permitted acts of piracy by Corsairs) signed by King William III of England⁸⁷.</p> <p>For the next years, William Kidd became a pirate hunter on a new ship dubbed the <i>Adventure Galley</i>⁸⁸. However, acts of savagery were reported by his escaped prisoners, who told stories of being hoisted by the arms and lacerated by a cutlass⁸⁹. Reports also suggest that he was prudent enough to not attack ships which would anger the British crown⁹⁰. But after a voyage to the Indian Ocean, he plundered a neutral ship without being aware of it, which led to him being branded as an outlaw yet again. As his reputation worsened, the loyalty of his crew waned, and they abandoned him for captain Robert Culliford. After being mutinied⁹¹, he was captured by the Earl of Bellomont⁹² and sent to London, where he was tried as a pirate. He was found guilty of murder and was sentenced to death⁹³. Kidd was hanged twice in a public execution, as the first</p>
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⁸⁴ Helen Hollick. (2017). Are you kidding? Hanged *twice?*. *Pirates: Truth and Tales*. Gloucestershire: Amberley Publishing. p. 36

⁸⁵ Craig Cabell, Graham Thomas & Allan Richards. (2010). Early Years, *Captain Kidd: The Hunt for the Truth*. Barnsley: Pen & Sword Maritime. p. 4

⁸⁶ (July 10, 2019). In defence of Captain Kidd. *The Scotsman*. Retrieved August 9, 2018, from <https://www.scotsman.com/lifestyle/in-defence-of-captain-kidd-1-759544>

⁸⁷ Craig Cabell, Graham Thomas & Allan Richards. (2010). Early Years, *Captain Kidd: The Hunt for the Truth*. Barnsley: Pen & Sword Maritime. p. 34

⁸⁸ (September 7th, 2016). Pirate William Kidd’s Adventure Galley Pirate Ship. *Marigalante Puerto Vallarta*, Retrieved August 9, 2019, from <https://www.pirateshipvallarta.com/blog/pirate-stories/pirate-william-kidds-adventure-galley-pirate-ship>

⁸⁹ Wikipedia contributors. (August 10, 2018). William Kidd. *Wikipedia, The Free Encyclopedia*. Retrieved August 10, 2018, https://en.wikipedia.org/wiki/William_Kidd

⁹⁰ *ibid.*

⁹¹ Helen Hollick. (2017). Are you kidding? Hanged *twice?*. *Pirates: Truth and Tales*. Gloucestershire: Amberley Publishing. p. 36

⁹² Ben Johnston. Captain William Kidd. *Historic UK*. Retrieved August 10, 2018, from <https://www.historic-uk.com/HistoryUK/HistoryofScotland/Captain-William-Kidd/>

⁹³ William Kidd & England And Wales. High Court Of Admiralty. (1701). *The arraignment, tryal, and condemnation of Captain William Kidd, for murther and piracy, upon six several indictments, at the Admiralty-Sessions, held by His Majesty's commission at the Old-Baily, on Thursday the 8th. and Friday the 9th. of May.:* who, upon full evidence, was found guilty, receiv'd sentence, and was accordingly executed at execution-dock, May the 23rd: as also, the tryals of Nicholas Churchill, James Howe, Robert Lamley, William Jenkins, Gabriel Loff, Hugh Parrot, Richard Barlicorn, Abel Owens, and Darby Mullins, at the same time and place for piracy: perused by the judges and council: to which are added, Captain Kidd's two commissions, one under the great seal of England, and the other under the great seal of the Court of Admiralty. London. Retrieved August 9, 2018, from the Library of Congress, <https://lccn.loc.gov/18011064>. p. 60

	attempt failed and Kidd survived, and his body was later gibbeted over the Thames for three years, as a warning to future pirates ⁹⁴ .
Game Character	A former member of Shujin Academy's track team before his rivalry with the physical education teacher, Suguru Kamoshida, led to the team being disbanded. He befriends the protagonist and together they infiltrate Kamoshida's Palace. After being caught, <u>Kamoshida's Shadow</u> taunts him over his past actions and Ryuji obtains the power to summon his <u>Persona</u> , Captain Kidd.
Physical Elements	Captain Kidd's design contains several pirate motifs. His hat is black and carries the symbol of a white skull with a pair of cutlasses below it. His eye patch also sports a white skull imprint on it. His own head is that of a white skull with a red and yellow left eye. His jacket contains a pair of crossed cutlasses which form its collar. He carries anchor-shaped pendants which dangle from these cutlasses' hilts. His right wrist is connected to golden cannon, from which fumes are spewing, indicating recent gunfire. He stands atop a sail-less ship made of black wood, with a golden angelic statue on the front. It sports 15 cannons on each side, and a menacing cartoonish face graphited onto its fore.
Psychological Elements	Ryuji grew up with an abusive father, who later abandoned him and his mother. Ryuji is blunt but kind, often prone to violent outbursts and immature behavior, often arguing with Morgana, but is also willing to do the right thing, defend people and prepared to commit heinous crimes for the sake of the greater good. It was Ryuji's rebellious intent that would cause him to form the Phantom Thieves.
Cultural Elements	Ryuji's nickname for Morgana is "Mona".
Tarot Card	The Chariot

Table 3 - Ryuji Sakamoto and Captain Kidd

This pair of characters draw inspiration from the pirate William Kidd's documented history and deeds, especially identity as a pirate captain, featuring a large amount of iconography related to how pirates are stereotypically portrayed in modern media.

Firstly, the choice of Persona for Ryuji being that of William Kidd reflects on Ryuji's own personality. William Kidd's oath and later practice of hunting down pirates under the British Crown imply that despite the amoral acts Kidd had allegedly committed, and having followed a pirate's lifestyle, Kidd was morally correct and knew how to distance himself from piracy to bring order to the seas in an honorable manner. This duality is transposed

⁹⁴ Craig Cabell, Graham A. Thomas & Allan Richards. (2010). Early Years. *Captain Kidd: The Hunt for the Truth*. Barnsley: Pen & Sword Maritime. pp. 121 - 122

onto Ryuji who is regarded as blunt but kind, often prone to violent outbursts and immature behavior, but is also willing to do the right thing. He often defends and stands up for people and is willing to commit crimes if doing so proves beneficial to others. Moreover, this reflection is strengthened by how Kidd's oath would serve to bring would-be pirates to justice, and how Ryuji's rebellious intent would cause him to form the Phantom Thieves, whose intentions are to reform corrupt people's hearts.

However, the comparisons go beyond mere personality. William Kidd grew up without a father, as John Kyd had been lost at sea⁹⁵. Ryuji also grows up with an abusive father, who later abandons him and his mother. Although they have different circumstances, these similar upbringings allow for Ryuji to identify himself more with his Persona.

As a reference to the pirate's deeds, Ryuji's nickname for Morgana is "Mona". This can be regarded as a reference to Mona Island, on the sea of the Dominican Republic. It was one of the last destinations of William Kidd before his ship was destroyed in a storm in 1699, and it is believed to be the location of his treasure⁹⁶.

Appearance-wise, Captain Kidd displays several motifs from modern-day depictions of pirates, with some references to William Kidd's historical background.

Captain Kidd being portrayed as standing atop a ship, his trademark vessel, is a reference to his and Ryuji's tarot card, the Chariot. As the card symbolizes victory, conquest and hard-control, the ship represents both William's medium of conquest, as well as William and Ryuji's personalities as people who were determined, assertive, but also forceful. In William's case, this perception comes from rumors of him being violent to slaves, whereas in Ryuji's, it represents his stubbornness and constant bickering with Morgana.

The black coloration of the ship the Persona is standing on represents the Jolly Roger flag⁹⁷, which is a black background with the symbol of a skull, bones, swords or a skeleton. Its color can also represent the folklore superstition of the Black Spot, which was a literary element from Robert Louis Stevenson's *Treasure Island* (1881-82), where a pirate captain would receive a piece of paper which is blackened on one side, and white on the other, the latter usually containing a message⁹⁸. It was used to represent imminent judgment, and was a sign that the captain would be deposed, whether willingly or forcefully. It was hence used in works about pirates, such as in the 2006 Disney feature film *Pirates of the Caribbean: Dead Man's Chest*⁹⁹, where it is an omen toward Jack Sparrow's imminent death, and the 2016 live-action TV series *Black Sails*, where it is used to intimidate potential traitors in the city of Nassau, in the Bahamas¹⁰⁰. This symbol can go two ways; either as an omen from Captain Kidd toward his enemies, an indication that their death is

⁹⁵ Helen Hollick. (2017). Are you kidding? Hanged twice?. *Pirates: Truth and Tales*. Gloucestershire: Amberley Publishing. p. 36

⁹⁶ Jameson Franklin. Memorial of Duncan Campbell, *Privateering and Piracy in the Colonial Period Illustrative Documents*. Retrieved August 9, 2018, from <https://archive.org/stream/privateeringandp24882gut/24882-8.txt>

⁹⁷ Krystal D'Costa. (September 19, 2014). Why did Pirates Fly the Jolly Roger?. *Scientific American*. Retrieved August 11, 2018, from <https://blogs.scientificamerican.com/anthropology-in-practice/why-did-pirates-fly-the-jolly-roger/>

⁹⁸ Robert Stevenson. (1992). The Sea Chest. *Treasure Island*. Chicago, Ill: J.G. Ferguson. pp. 30-31

⁹⁹ Jerry Bruckheimer (Producer), & Gore Verbinski (Director). (2006). *Pirates of the Caribbean: Dead Man's Chest* [Motion Picture]. United States: Walt Disney Pictures.

¹⁰⁰ Robert Levine (Writer and Director), Johnathan E. Steinberg (Director). (March 26th, 2016). XXVIII. [Black Sails] In Michael Bay (Producer), *Black Sails*. Cape Town: Starz.

imminent, or as an omen to Captain Kidd himself, whose original base character was the leader and victim of a mutiny which led to his execution.

The Persona's ship could be a representation of the "Blessed William". Oddly, however, the "Blessed William" was said to harbor 16 cannons¹⁰¹, not 15, and that this count was increased to four more cannons once Kidd outfitted it in Nevis¹⁰². The black coloration, as well as the negative traits it carries, helps to distinguish it from Kidd's second ship, the "Adventure Galley", which was gifted to him by King William III under the oath that he would hunt down pirates under his name, which is a more authoritarian and nobler course Kidd took.

The Persona has a cannon for a fist. Loss of limbs, as well as the replacement of these with makeshift objects, are stereotypical and folklore pirate traits in popular media. Traditionally, these would be replaced by objects such as a hook for a hand, a glass or wooden eye, or a peg leg made of wood. Captain Kidd's choice of replacement was a combat weapon, as cannons are a pirate ship's main means of offensive weaponry.

Therefore, William Kidd is portrayed here not only through visual piracy motifs, but also in Ryuji's personality, actions and morality. These traits were drawn from historical documents on Kidd's actions, which were subjective themselves. As such, this character is an interpretation of history's interpretation of the real William Kidd.

¹⁰¹ Craig Cabell, Graham A. Thomas & Allan Richards. (2010). Early Years. *Captain Kidd: The Hunt for the Truth*. Barnsley: Pen & Sword Maritime. p. 7

¹⁰² *ibid.*

3.3. – Morgana and Zorro

<p>Cultural Influence</p>	<p>Zorro is a character created by the pulp fiction writer Johnston McCulley, debuting in the novel <i>The Curse of Capistrano 1919</i>, appearing in tales set in Los Angeles, during the era of Spanish California, a period which extended from 1769 to 1821. A vigilante, Zorro protects the common folk and the indigenous people of California from oppressive and corrupt officials, who in turn have placed a bounty on his head. He is commonly portrayed with an all-black costume, a sombrero hat, and a black mask covering the upper half of his face. He also wears a black cape in most of his incarnations, with the exception of McCulley’s books, where he wears a purple cloak. He typically escapes authorities through the use of cunning and acrobatics, delighting in publicly humiliating them. He also possesses a rapier, which Zorro uses to carve a Z onto his defeated opponents and other objects through three strokes, a trademark of his character.</p>
<p>Game Character</p>	<p>A cat-like being that can summon the <u>Persona Zorro</u>. He is first encountered in the cells inside Kamoshida’s Palace. Once the group explores the area known as Mementos, it is revealed Morgana is a physical manifestation of the collective hope of mankind.</p>
<p>Physical Elements</p>	<p>The <u>Persona Zorro</u> has large bulging muscles. His upper torso is large, his chest and shoulders are both wide, and his blue moustache is enlarged as well. He is wholly clad in black garments, with black frills and a silver floral pattern on his chest, a black cape, a red belt with a silver Z-shaped buckle, engraved with the same floral pattern. <u>Zorro</u> holds a short rapier. His mask combines the ideas of a head, a sombrero and a black blindfold-styled mask, covering the upper half of his face. His head’s shape is that of the top half of a sombrero without its flaps. It is black, and <u>Zorro’s</u> yellow eyes appear as cut-outs across the “hat” head’s lining, giving off the impression as though they were concealed behind a black blindfold, which acts as a mask.</p> <p>Morgana himself also appears as a black cat in both the real world and the Metaverse. However, in the Metaverse, Morgana takes on a cartoonish appearance rather than a realistic feline. This Metaverse appearance possesses a tool belt and a yellow scarf, the top half of his large circular head is also covered by a black mask like his Persona, leaving only his blue eyes visible.</p>
<p>Psychological Elements</p>	<p>Despite his traditionally female name, Morgana claims to be male, often acting with masculine mannerisms as a way to assert his gender.</p> <p>Morgana is a Cognition of humanity as a whole. He is a being born from the Collective Unconscious and represents a collective idea of Hope,</p>

	which is only revealed at the ending of <i>Persona 5</i> .
Cultural Elements	Morgana is the only non-human character in the Phantom Thieves.
Gameplay Elements	<u>Zorro</u> traces out a Z in the air with three strokes when using magical abilities with his rapier.
Tarot Card	The Magician

Table 4 - Morgana and Zorro

The choice of Zorro for Morgana’s Persona appears to be related to the character’s animal motifs and his general traditionally masculine depiction in the works Zorro features in, from McCulley’s books to the various movies that portray him. In McCulley’s *Curse of the Capistrano*, there are references to Zorro’s masculine appearance and aura, expressed by the character Lolita: ““A thief—yet a man!” she breathed. “If Don Diego had only half as much dash and courage!””¹⁰³. Morgana’s personality also mirrors that of Zorro’s: throughout the story of *Curse of the Capistrano*, he seduces and woos Lolita. This chivalrous demeanor is presented when Morgana addresses Ann as “Lady Ann”, or when he introduces Haru to the group as the “Beauty Thief”.

Although Morgana is the only non-human character in the Phantom Thieves, his nature as an animal is also referenced by him having Zorro as his Persona, as the word “Zorro” means “Fox” in Spanish¹⁰⁴.

Morgana is a Cognition of humanity as a whole, representing a collective idea of Hope and embodying multiple interpretations of it. It may be indicative of Zorro’s own popularity, as the character is less known by McCulley’s own original work, but rather from depictions of him in popular art and adaptations such as movies. Also, Morgana’s identity as a Cognition is only revealed at the ending of *Persona 5*, which corresponds to how Zorro’s real identity is hidden from the reader until later into the narrative¹⁰⁵.

Both Morgana and Zorro are represented by the Magician card. It represents willpower and self-confidence, as well as one’s skills and potential, and the creativity one has to take those skills and utilize them. These traits reference Morgana’s nature as the representation of mankind’s hopes and struggles for freedom. The creativity and skills account for Morgana’s mischievous nature as a cat, as well as traits required for a thief. However, despite being a cat, “dexterity” does not apply only to her animalistic form, but also to Zorro’s demeanor, as he overcomes his hardships through acrobatics and sleights of hand to outwit authorities. Zorro is also portrayed as being a confident figure, even when the odds are against him and he is outnumbered or outmatched, as he is shrewd to use his own talents to outwit his enemies.

¹⁰³ Wikisource contributors. (January 24, 2018). The Curse of the Capistrano/Chapter 7. *Wikisource*. Retrieved July 25, 2018, from https://en.wikisource.org/wiki/The_Curse_of_Capistrano

¹⁰⁴ Zorro. In *Diccionario Inglés-Español WordReference.com*. Retrieved October 5, 2018, from <https://www.wordreference.com/es/en/translation.asp?spen=zorro>

¹⁰⁵ Jennifer White. The Curse of the Capistrano. *Zorrolegend*. Retrieved July 25, 2018, from <http://www.zorrolegend.com/origin/curse.html>

Zorro's attire, as well as Morgana's Metaverse appearance, visually translate the character Zorro's iconic appearances: clad in black garments, with a cape, a sombrero and a sword, whose eyes are concealed behind a black mask. This is, once again, expressed in the *Curse of the Capistrano*, for example, several times by the narrator whenever describing Zorro:

"Before her stood a man whose body was enveloped in a long cloak, and whose face was covered with a black mask so that she could see nothing of his features except his glittering eyes. She had heard Señor Zorro, the highwayman, described, and she guessed that this was he, and her heart almost ceased to beat, she was so afraid."¹⁰⁶,

"For the man who stood straight before them had a black mask over his face that effectually concealed his features, and through the two slits in it his eyes glittered ominously."¹⁰⁷,

"They knew that magnificent horse, that long purple cloak, that black mask and wide sombrero."¹⁰⁸

Despite appearing in black garments, like McCulley's Zorro, the Persona contains more decorum than his original base incarnation; this Zorro's vest contains black frills around his chest and a silver floral pattern. A similar floral pattern is visible in the lining of the sombrero worn by Antonio Banderas in his portrayal of Zorro in the movie *The Mask of Zorro* (1998)¹⁰⁹.

Thus, the Persona might have drawn out elements from other portrayals of Zorro, featuring Intersemiotic Translation's nature as an inter-area field of study, as described in Chapter 1.2. It is clear that due to the prolific nature of the popular Zorro adaptations, attempting to transmit Zorro's character through McCulley's work alone would not render the character easily recognizable. Therefore, the creators supported themselves on these various adaptations in order to produce a representation of Zorro that would be immediately understandable and accepted by the player.

Zorro also holds out a short rapier, with which he carves out a blue "Z" in the air with three strokes. This is an action attributed to McCulley's Zorro, which has become his trademark habit, with which he marks his victims by slashing the letter onto them. This action served as a sign that Zorro had branded the victim as an evildoer, and would refuse to interact with them:

"Like the tongue of a serpent, Señor Zorro's blade shot in. Thrice it darted forward, and upon the fair brow of Ramón, just between the eyes, there flamed suddenly a red, bloody letter Z. "The Mark of Zorro!" the highwayman cried. "You wear it forever now, comandante!"¹¹⁰

The Persona retains this feature even during combat, tracing the "Z" whenever using a skill.

¹⁰⁶ Wikisource contributors. (January 24, 2018). The Curse of the Capistrano/Chapter 7. *Wikisource*. Retrieved July 25, 2018, from https://en.wikisource.org/wiki/The_Curse_of_Capistrano

¹⁰⁷ Wikisource contributors. (January 24, 2018). The Curse of the Capistrano/Chapter 8. *Wikisource*. Retrieved July 25, 2018, from https://en.wikisource.org/wiki/The_Curse_of_Capistrano.

¹⁰⁸ Wikisource contributors. (January 24, 2018). The Curse of the Capistrano/Chapter 36. *Wikisource*. Retrieved July 25, 2018, from https://en.wikisource.org/wiki/The_Curse_of_Capistrano.

¹⁰⁹ Doug Claybourne (Producer), & Martin Campbell (Director). (1998). *The Mask of Zorro* [Motion Picture]. United States: Amblin Entertainment.

¹¹⁰ Wikisource contributors. (January 24, 2018). The Curse of the Capistrano/Chapter 35. *Wikisource*. Retrieved July 25, 2018, from https://en.wikisource.org/wiki/The_Curse_of_Capistrano

Zorro's choice as a Persona for Morgana, therefore, adds characterization. Although Morgana is not human, his chilvarous personality and his assertion of masculinity are factors that are attributed to Zorro's portrayal in modern media, which also are sources Morgana draws from.

3.4. – Ann Takamaki and Carmen

Cultural Influence	<p>Carmen first appeared in a novella written by the French author Prosper Mérimée in 1845. Written as though Mérimée himself were the protagonist and narrator of the tale, where in a trip to Córdoba in the community of Andalusia in Spain, he meets a Romani woman who is intrigued by his watch. She lures him into her house with the pretext to tell him his fortune, where they are interrupted by a man Mérimée had met previously, a Basque hidalgo named José. Upon leaving the woman's house, he realizes his watch is missing. Months later, he hears that José is to be executed, and visits his cell. José explains that he met Carmen, a worker in the tobacco factory he was stationed as a guard, who teased him because he was the only one to spurn her advances. After assaulting a worker with a knife during a quarrel, he subdued her, but she convinced him to release her by speaking Basque, as she was half Basque herself. He was imprisoned for this, and later demoted. Following his release, she began to bed him as payment for not turning her in. Eventually, seduced enough he jumped in to protect her from an official who came to arrest her. Killing the official, he then joined her smuggling ring. Yet his love for Carmen blinded him with jealousy when she attempted to seduce other men, culminating when Carmen seduced a young picador named Luis. Confronting her, Carmen told José she no longer loved him, and while she knew he would be the end of her, she would prefer to be dead than to be tied to him, hating herself for ever having loved him. The story ends with José stabbing her and turning himself in, to which Mérimée offers his negative opinion on the Romani and their customs, blaming the community for the way Carmen had been raised¹¹¹.</p> <p>This story was later adapted into an opera by the French composer Georges Bizet. As Carmen sings about the free and lawless nature of love at the cigar factory she worked in, the men around her ask her to choose a lover, to which she throws a flower to José, who had ignored her and is roused by her impudence. In this version of the tale, José is betrothed to a woman named Micaëla, but as Carmen assaults another woman with a knife, José restrains her and she begins to sing about a night of passion with her lover, stunning José. The story is much the same as the original tale, after which José is released, but protects Carmen from arrest and becomes involved in her smuggling ring. However, in the opera, Carmen becomes involved with a bullfighter named Escamillo, to which José is spurned. After confronting Carmen in</p>
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¹¹¹ Prosper Mérimée. *Carmen* (Lady Mary Loyd, Translation). Retrieved July 21, 2018, from <http://www.gutenberg.org/files/2465/2465-h/2465-h.htm>

	the bullfighting arena, Carmen displays to him she no longer loves him, and so she is stabbed and José turns himself in to the authorities ¹¹² .
Game Character	Ann Takamaki is a foreign girl whose friend had been sexually harassed and blackmailed by Kamoshida, also becoming a victim herself after. When she enters Kamoshida's Palace, she witnesses Kamoshida's cognition of her. Feeling disgusted and vowing she would never let Kamoshida harm another girl, she gains the ability to summon her <u>Persona</u> , <u>Carmen</u> . Together with the <u>Protagonist</u> , Ryuji and Morgana, they form the Phantom Thieves.
Physical Elements	Ann has blond hair and blue eyes, a product of her mixed heritage. <u>Carmen</u> appears as a pink-skinned dancer wearing a red flamenco dress, a black corset and boots with magenta hearts and a black leopard mask with rose spots, with her hair curled up into twin drills. She is smoking a cigar. Her motif is that of both a rose and a carnation, as the dress's frills give off the appearance of a blossomed carnation, with her waist surrounded by an abundance of red roses, from which two thorny stalks extend into leashes connected to two men. These two men are both wearing a black male wedding suit and a red tie. Their most noticeable features are the pink heart-shaped boxes that contain their faces.
Psychological Elements	<u>Carmen</u> appears in the plot as a figure Ann summons when being harassed by Kamoshida, as well as learning how Kamoshida's actions drove her friend to depression and self-harm. She shares Japanese, American and North European heritage, which proves to be an obstacle to Ann, as she was a victim of racism and discrimination. During her Confidant segments, Ann reveals she enjoyed watching an anime which featured a female villain who took what she wanted, stayed true to herself and was visually appealing.
Gameplay Elements	<u>Carmen's</u> offensive element of choice is fire. When summoning <u>Carmen</u> , Ann can sometimes shout "Dance, <u>Carmen!</u> ".
Tarot Card	The Lovers

Table 5- Ann Takamaki and Carmen

Carmen being the Persona of choice for Ann was not without reason. Carmen appears in the plot as a figure Ann summons after meeting the cognition Kamoshida had created from

¹¹² Alan Gregory. "Carmen" by Georges Bizet libretto (French – English). *DM's opera site*. Retrieved July 21, 2018, from http://www.murashev.com/opera/Carmen_libretto_French_English

the way he saw her. The knowledge of how Kamoshida thought of her, as well as learning how Kamoshida's actions drove her friend to despair allowed Carmen to materialize. Carmen's conduct is presented to the reader/viewer in a way that portrays her as a free spirit and a strong independent woman. Therefore, the creators applied those traits to Ann, and the Persona Carmen emphasizes Anne's desire to be free from Kamoshida's oppression, as Carmen would never deign to be "chained down" by another man.

Carmen's different ethnicity and Merimée's strong criticism toward gypsies at the end of his novel¹¹³ have also been adapted into Ann Takamaki herself, bolstering a link between her and the character. Ann's ethnicity is left somewhat ambiguous, as she shares Japanese, American and North European heritage. Her mixed heritage and noticeable appearance, most notably her blond hair and blue eyes, have proved to be an obstacle to Anne, as she was teased and bullied and met with racism and discrimination from the remainder of the Japanese population. Interestingly, the way both characters were dealt with is completely distinct from one another. Mérimée portrayed Carmen as a villainous and criminal character, whose conduct ruined the lives of several people, and used her to denounce gypsy people as corrupt and vile. Meanwhile, the developers of *Persona 5* used Ann as a way to point out cases of racism and discrimination against people of other heritages by the Japanese people, and portray her as a strong woman with good intentions, who forms the Phantom Thieves alongside her friends in order to reform the hearts of the corrupt.

Her Confidant segments establish a much closer link to Carmen, where she reveals she admired a strong female villain in her youth. Although the villainess was left unnamed, the features Ann lists can be attributed to a character such as Carmen, which ties into the *Persona* series' lore that the Persona is a representation of one's true personality. Thus, Carmen can be seen as a personification of what Ann admires and aspires to become.

In terms of Carmen's physical appearance, the creators of *Persona 5* introduced several elements which harken to the character from the novel and the opera, both to display how she is portrayed in those two media, as well as a condensation of scenes the character was involved in and habits she displayed.

Carmen's stories both indicate that the character is known for using her physical appearance and body to seduce men into doing her bidding, as well as to distract them long enough to steal their possessions. The Persona's red rose motifs point to the flower's typical connotations and meanings of beauty, love and passion, as well as seduction. The frills of the dress, on the other hand, as well as the multitude of layers it possesses, also point to another flower, the carnation. A red carnation possesses meanings of affection and admiration, and this flower would also point to Carmen's use of her body to get her way, as the name of the flower derives from the Latin word *caro*, meaning "flesh"¹¹⁴.

The two men chained to the Persona represent the ones Carmen seduces and manipulates in both the literary and opera versions of her story. However, while each man is from a

¹¹³ Prosper Mérimée. Chapter IV. *Carmen* (Lady Mary Loyd, Translation). Retrieved July 21, 2018, from <http://www.gutenberg.org/files/2465/2465-h/2465-h.htm>

¹¹⁴ Carnation. (n.d.). In *Online Etymology Dictionary*. Retrieved October 9, 2018, from <https://www.etymonline.com/word/carnation>

distinct social class in both versions, the two men in the game have no distinguishing features while chained to the Persona. Their faces are encased in metallic heart-shaped boxes, with a pair of heart-shaped cut-outs for eyes, and a barred circle for a mouth. As such, the men can be said to be a representation of what Carmen views them as: merely tools to achieve her goals, whose heads are devoid of any thought other than love and admiration toward Carmen alone. Although there is a hole in the boxes for them to speak, the presence of the bars indicates speech is limited and controlled, meaning Carmen would likely limit their expression and body language. Their choice of attire, through a groom's suit, and the fact they are leashed to Carmen's waist indicates they are bound to her, both physically and emotionally, through the "leash" and through matrimony. Her dominant posture is also empowering in this view, as the two men appear to be entirely under her control, unknown as to whether they consented to it or not.

The leashes being the same stalks as the roses, with emphasis on the thorny aspects of it, indicate that, while bound, Carmen not only controls them but may also damage and pose a threat to them. As both the literary work and the opera indicate, the men Carmen seduced would be used as mere tools, and she would frame them, discard them entirely or ruin their lives for her sake, appearing seductive and fair, but hiding a dangerous and traitorous demeanor. However, her thorns also coil around her waist, indicating that she may also be hurt with a false move from her part. It may be indicative of the ending of her tale, where she declares that despite knowing one of her lovers would be fated to kill her, she would rather die than be bound to another man's will, claiming she would prefer to always be free.

Her mask being that of a black leopard with pink spots is a visual pun on the motif of a "cat burglar", an expression which depicts stealthy burglars, who enter and leave places undetected through the use of agility. This trait is further confirmed by Ann's own alias in the Phantom Thieves, Panther, as well as her attire whenever she is inside the Multiverse.

The Persona also smokes a cigar, which exists as a reference to the original Carmen of both literary and opera works, who worked in a cigar factory, and also smoked as indicated by the narrator in Merimée's work when he first encounters her:

"She appreciated this mark of courtesy, essentially French, and hastened to inform me that she was very fond of the smell of tobacco, and that she even smoked herself, when she could get very mild *papelitos*. I fortunately happened to have some such in my case, and at once offered them to her. She condescended to take one, and lighted it at a burning string which a child brought us, receiving a copper for its pains. We mingled our smoke, and talked so long, the fair lady and I, that we ended by being almost alone on the quay."¹¹⁵

Equally, the Carmen of Bizet's opera also smokes, as indicated by the stage instructions:

*"Carmen, Mercédès, Frasquita, Lieutenant Zuniga,
Moralès and another lieutenant are there. A meal*

¹¹⁵ Prosper Mérimée. Chapter II. *Carmen* (Lady Mary Loyd, Translation). Retrieved July 21, 2018, from <http://www.gutenberg.org/files/2465/2465-h/2465-h.htm>

*has just been finished and the table is in disorder.
The officers and gypsy girls are smoking.*"¹¹⁶

In terms of gameplay, the creators added in two references to Carmen. The first is that the Persona's offensive element of choice when using magical attacks is fire, the natural element representative of passion and love, as well as alluding to Carmen's profession as a worker at a cigarette factory. The second is that when summoning the Persona, Ann can sometimes shout "Dance, Carmen!" referencing Carmen's adaptation into an opera by Georges Bizet, to which the singer portraying Carmen sings and engages in a planned choreography in the songs that feature her, such as *Habanera*.

Lastly, Carmen and Ann are fittingly represented by the Lovers Arcana. Apart from the name of the tarot card indicating love and connection to others, the card represents union, meaningful relationships and trust. Ironically, only Ann seems to follow this line of thought, as she is committed to the Phantom Thieves, being both one of the original creators of the group, as well as being the one who comes up with the members' aliases. It also points to Ann's connection with her only friend Shiho, who she attempted to protect by going along Kamoshida's moves on her, drawing a clear line whenever he would get too close. This card also represents why she would never take up Kamoshida's advances, as the emotions were not reciprocal, and the Cognition he made of her was not one of trust, but one of control over her. But unlike Ann, the literary and opera versions of Carmen do not seem to follow this meaning of the card, presenting herself as unreliable and fickle, as she quickly seduces and spurns lovers. However, Ann does share traits with Carmen, as they both reject being controlled by male figures in the name of a twisted love, and they also reject being tied down by others, which is a driving force for Ann's commitment to the Phantom Thieves. The card's meaning of choices presents itself when Ann is prompted to either confront Kamoshida or ignore his actions and allow for more women to fall victim to his predatory behavior. On a similar note, Carmen also features this particular symbol the card represents, though in an ironic way, as she constantly shifts her love from one man to another however it suits her needs, "choosing" between them when the situation proves convenient to her.

As such, the intermodal character Carmen is transposed onto Ann and her Persona through visual motifs regarding Carmen's story's thematic of love and onto Ann's personality as someone who desired to be free and self-sufficient. The negative aspects about Carmen's personality and plot are reversed in this interpretation. Instead of being portrayed as a negative influence, Carmen is a positive entity, a role that better fits into the overall narrative of *Persona 5*.

¹¹⁶ Alan Gregory. Act Two. "Carmen" by Georges Bizet libretto (French – English)". *DM's opera site*. Retrieved July 21, 2018, from http://www.murashev.com/opera/Carmen_libretto_French_English

3.5. – Yusuke Kitagawa and Goemon

Cultural Influence	Goemon is an allegedly real individual, whose story as an outlaw was embellished by popular Japanese fiction. There are multiple records of Goemon’s life. In the biography of Toyotomi Hideoyshi, the <i>daimyou</i> of Japan in the Sengoku period and one of the three unifiers of Japan alongside Oda Nobunaga and Tokugawa Ieyasu, Goemon is recalled as a thief. His origins vary from either a Samurai in the service of the Miyoshi clan, whose father was assassinated by the shogunate and was forced to flee due to a romance with his master’s mistress, or as Gorokizu, the leader of a band of thieves from the Kawachi Province, who robbed from feudal lords and merchants and shared them with the lower social classes. As such, details about Goemon are sparse, contradicting and often derived from fictional writings and Kabuki plays, such as the <i>Temple Gate and the Paulonia Crest</i> ¹¹⁷ . Goemon’s demise is similar in concept according to the various records, but they all vary in detail. Accordingly, Goemon attempted to assassinate Hideyoshi for either killing his wife and capturing his son, or because Hideyoshi was simply despotic, and as such he attempted to infiltrate the daimyou’s room. Then, Goemon knocked a bell or an incense burner off a table, which alerted the guards. His demise was to be boiled alive, but depending on the record, either he was boiled with his son ¹¹⁸ or with his entire family ¹¹⁹ . Despite so many contradicting records, Goemon remains a character often employed in Japanese plays and folklore tales as a bandit.
Game Character	Yusuke is the student and the adopted son of the renowned painter Ichiryusai Madarame, who was once a friend of his deceased mother. He joins the Phantom Thieves once he is confronted with the truth that Madarame is plagiarizing his art for profit, being able to summon his <u>Persona</u> , <u>Goemon</u> .
Physical Elements	The <u>Persona</u> wears a large blue yukata with a pink jaguar pattern on the inside, held together by a yellow <i>obi</i> fastened with a large white and red <i>obihime</i> cord and two golden bells. The Yukata is patterned with an eastern dragon motif, with the Arabic numeral 5 and the word “IXICAVA” written in white Latin letters. This color motif of blue and white remains on the large braided ropes tangled around his shoulders. The <u>Persona</u> ’s face retains an expression and facial structure akin to that of the ones used in Ukiyo-e paintings, a form of Japanese artwork from the 17 th through the 19 th centuries.

¹¹⁷ James Brandon and Samuel Leiter. (2002) *The Temple Gate and the Paulownia Crest. Kabuki Plays on Stage*. Honolulu: University of Hawai’i Press. p. 75

¹¹⁸ Kato. (November 2017) *Ishikawa Goemon. Samurai World*. Retrieved July 15, 2018, from <https://samurai-world.com/ishikawa-goemon>

¹¹⁹ (March 14, 2009) *The Legend of Goemon on the Fictions. The Research of Ishikawa Goemon*. Retrieved July 15, 2018, from <https://web.archive.org/web/20090314112133/http://www.page.sannet.ne.jp/s-koshi/misc/goemon2.html>

	Yusuke’s own Metaverse garments involve a striped sash around his waist which shares the same colour motif as <u>Goemon’s</u> shoulder braided ropes, a white fox tail and a traditional <i>kitsune</i> -styled mask. While in the Metaverse, Yusuke displays a preference for traditional Japanese swords for combat purposes.
Psychological Elements	Yusuke is an orphan, as his father had died prior to his birth, and his mother died when he was three years old. He was later approached and adopted by the renowned painter Ichiryusai Madarame when he was found admiring Madarame’s painting “Sayuri”. Yusuke’s actions in the Phantom Thieves begin when he aids them stealing the Treasure of his corrupt master’s Palace, making Madarame publicly confess to his crimes.
Gameplay Elements	<u>Goemon</u> is vulnerable to fire-elemental attacks.
Tarot Card	The Emperor

Table 6 - Yusuke Kitagawa and Goemon

Goemon’s backstory, while vague and disperse, does feature prominently into Yusuke’s own background, which serve as a motivation for his actions.

Firstly, Goemon’s origins as a thief that stole riches and gave to the poor, known for attacking a *daimyou*, an action that led to his downfall, mirror Yusuke’s actions within the Phantom Thieves, as he desires to steal the Treasures of those they find corrupt and bring them to justice. He initiates this by helping the Thieves steal the Treasure of his master’s Palace, making Madarame publicly confess his crimes.

Goemon’s upbringing as a noble samurai in certain cases, who rebelled against his masters is reflected on Yusuke’s upbringing. According to the play *Temple Gate and the Paulonia Crest*¹²⁰, Goemon was an orphan who was taken in and raised by the feudal lord Mitsuhide, as stated by the character:

“Hmm. I possess the precious incense mentioned in this will, so can it be that I myself am the lost son of Soo Sokei? As a child I was separated from my father and mother and became an orphan, but I was raised by Lord Mitsuhide and was given the name Koretoo Samagoroo.”¹²¹

Similarly, Yusuke grew up without a father, and his mother had died when he was three years old. His adoption by the painter Ichiryusai Madarame came to be when he was found admiring Madarame’s painting “Sayuri”, and was approached by the painter shortly afterward.

¹²⁰ James Brandon and Samuel Leiter. (2002) *The Temple Gate and the Paulownia Crest. Kabuki Plays on Stage*. Honolulu: University of Hawai’i Press. p. 78

¹²¹ *ibid.*

In terms of gameplay, *Persona 5* conferred to Goemon a dark ironic weakness, as Goemon is vulnerable to fire-elemental attacks, no doubt a reference to Ishikawa Goemon's fate in all accounts as being boiled alive.

Goemon's appearance is an amalgamation of traditional Japanese artistic elements. His hat is similar to those in representations of Ishikawa Goemon himself in Ukiyo-e paintings, as well as those of recorded kabuki actors who portrayed him, such as Arashi Hinasuke II¹²². Similarly, Yusuke's interest over art and traditional Japanese artwork, the way he is dressed in his Phantom Thief activities, alongside his weapon of choice are references to both the traditional Japanese cultural symbols and fashion, as well as to Goemon himself, as a katana is a weapon often attributed to samurai, a social class which Goemon was a part of.

The name "Ixica" present in the Persona's garments is a transliteration of Goemon's name by a Jesuit named Pedro de Morejon, in a book titled *Relación del Reino de Nippon por Bernardino de Avila Girón*¹²³, which writes his name as "Ixica Goyemon". Similarly, the Arabic numeral 5 next to the name seems to point not only to the fact that Goemon is the fifth Persona to appear in the plot, which may also be distinguished by how the title is the fifth main numbered installment in the series, but also to Goemon's name himself. Goemon is written as 五右衛門, from which the first syllable, Go, is written as the kanji 五, which means "five".

Furthermore, Yusuke and Goemon are represented in-game by the fifth card of the Major Arcana, the Emperor. This card represents traits such as leadership, capability and a male dominant figure, such as a paternal figure. After defeating Madarame's Shadow, Yusuke begins to develop more confidence in his skills, and pursues a successful career in art without Madarame's guidance. He also cares for his teammates, which others consider a trait that makes him a loyal and honest ally, perhaps not as a father figure, but as an older brother. Similarly, Goemon's records mention his willingness to avenge and protect his family, as paintings claim that to protect his son from the fate of being boiled alive with him, he hoisted his son above the oil in defiance until he succumbed to pain and injuries.

In this case, Goemon serves as a reflection of Yusuke's own progress in the story of *Persona 5*, given the similarities between their backstories, as well as a representation of Yusuke's own traditional tastes and tendency for art. The connections are solidified further as the game confers unto Yusuke ways to reveal Goemon's presence not only through his personality, but through his use in gameplay by being weak to a specific element that had caused the death of Goemon.

¹²² Aragôro, Shôriya. Ishikawa Goemon. *Kabuki21*. Retrieved July 15, 2018, from <http://www.kabuki21.com/goemon.php>

¹²³ S.A. Thornton. (2008). *The Japanese Period Film: A Critical Analysis*. Jefferson, N.C.: McFarland & Co. p. 96

3.6. – Makoto Nijima and Johanna

Character Influence	Johanna is based on the popular legend of Pope Joan. The veracity of her story is unknown, as records dating back as the 11 th century claim she exists ¹²⁴ , yet no proof was ever found. According to legend, Joan disguised herself as man and infiltrated the church's ranks. Originally starting out as a curial secretary, she conned the clergy, rising to the rank Cardinal, and eventually reigning as Pope for a short period ¹²⁵ . This period is assumed to have started after Leo IV's death in 855, and that she took on the moniker "John VIII" ¹²⁶ . Her origins are unknown, though she is assumed to have been an English woman born in Germany ¹²⁷ , due to records indicating of a man identified as potentially being Joan, named Johannes Anglicus (latin for "John of England"), born near the Rhine ¹²⁸ . Her gender remained a secret until she went into labor in public during a procession and died shortly after ¹²⁹ . It is also believed that her existence is a myth, fabricated as dissidence against the Church ¹³⁰ .
Game Character	A student at Shujin Academy, she is the younger sister of the Public Prosecutor Sae Nijima. She overhears Ryuji speak about the Phantom Thieves' activity and blackmails them to help her catch a student extortionist, Junya Kaneshiro. She joins the group once she is disgusted by Kaneshiro's actions, obtaining the <u>Persona</u> Johanna.
Physical Elements	<p>Despite her base character, Johanna does not appear as a humanoid being, but as an object: a white motorcycle which Makoto rides when summoning her. The front of the motorcycle has a female face embedded into the metal. It carries a serene expression, with its eyes shut and sporting a smile. The face is covered by a blue pane of glass.</p> <p>Within the Metaverse, as the Phantom Thief member Queen, Makoto wears a dark blue full-body suit which contains metallic spikes in the knees and shoulders, a dark breastplate and metallic shoes. She sports a long black scarf around her neck, and a large metallic mask covering the upper half of her face. Her weapons of choice are metallic knuckles, as she attacks through hand-to-hand combat.</p>
Psychological	Attracted to male-dominant roles or positions, Johanna's appearance as a

¹²⁴ Charles Knight. (1867). Joan, Pope. *Biography Volume III; or, Third Division of "The English Encyclopaedia"*. London: Bradbury, Evans & Co. p. 626

¹²⁵ ABC News. (December 29, 2005). Looking for Pope Joan. *ABC News*. Retrieved August 1, 2018, from <https://abcnews.go.com/Primetime/pope-joan/story?id=1453197>

¹²⁶ Philomneste Junior. (1880). Chaiptre II – Recherches Historiques, *La Papesse Jeanne: Étude Historique et Littéraire*. Brussels: Gay et Doucé Editeurs. pp. 9 - 10

¹²⁷ *ibid.*

¹²⁸ Craig M. Rustici. (2006). Chapter I – Debating Joan. *The Afterlife of Pope Joan: Deploying the Popess Legend in Early Modern England*. United States of America: University of Michigan Press. p. 43

¹²⁹ Charles Knight. (1867). "Joan, Pope". *Biography Volume III; or, Third Division of "The English Encyclopaedia"*. London: Bradbury, Evans & Co. p. 626

¹³⁰ *ibid.*

Elements	motorcycle is a device to assert Johanna's gender further. She also desires to become the chief of police, inspired by her sister, who is a Public Prosecutor.
Gameplay Elements	Whenever in combat, Makoto rides her <u>Persona</u> , making use of Johanna's shape as a motorcycle far more than simply summoning her to attack and drawing closer attention to its appearance.
Tarot Card	The High Priestess

Table 7 - Makoto Nijima and Johanna

This pair of characters is a peculiar case, where a human figure, despite its existence not being confirmed and proven as of yet and thus considered to be a folk tale, is adapted into a wholly different shape and nature. This case proves how flexible Intersemiotic Translation can be, as it relies on the translator's interpretations and often on the purpose of the translation. In this case, the alleged Popess Joan was converted into the shape of a motorcycle, an inanimate object. Despite this, however, the nature of Personas confers unto the motorcycle Johanna traits which indicate it is sentient, and thus capable of representing Makoto Nijima's personality.

Firstly, her appearance as a machine could also represent that the Popess's existence is dubious, by presenting Johanna as a mechanical construct. *Persona 5* adapts Joan's existence being deemed as a false figure, whose veracity was never corroborated and is objectified, into a literal object in the game *Persona 5*.

Contrary to the above statement, it can be surmised that the choice of adding a face on the motorcycle might indicate an inkling of humanity and consciousness in Johanna. The face assigns to the motorcycle a medium to display expressions and emotions, as well as a gender, which is female like the alleged pope. Thus, despite being a machine-like construct, the presence of a face allows the viewer to identify himself a bit more with Johanna and see traits which would seem familiar to them, humanizing her in the process. This process in turn blurs the definition of Johanna as a construct and allows her to be perceived as a living being, much like Pope Joan.

Johanna being based off the alleged Pope Joan is, in a way, a translation of the historical power of the church into a modern-day depiction through Makoto herself. Makoto's desire to become chief of police reflects how Joan allegedly ascended to the status of Popehood, traditionally a male-only profession ruled over by a patriarchal society and doctrine. Therefore, this status was translated by adapting it into the time period *Persona 5* is set in. Both the clergy and law enforcement are positions of power and authority. Pope Joan's ascension to the title of Pope was notable, as the Catholic Church dominated European civilizations and was seen as the top of the hierarchical pyramid of power. As the impact and importance of the Catholic Church and the Holy See has declined in most cultures, with states separating their constitution from religious doctrine, becoming secular states. This is further supported by the fact that *Persona 5* is set in Japan, a country where the Catholic Church did not dominate political affairs wholly. Therefore, it is only natural that

the hierarchical power and authority figure of modern-day Japan would be different from that of the 9th Century Rome. With this, Makoto's aspiration to join the law enforcement, and become someone influential and with a high enough status to make a difference in society is a reference to the power Joan would have had obtained once elected, and the impact she would have had on the societies of Western Europe.

This duality between traditional female and male gender roles and gender identity is prevalent on Johanna's portrayal.

Johanna's appearance as a motorcycle is used as a device to assert Johanna's gender further, as motorcycles were originally produced for and were ridden by the male gender¹³¹, yet Johanna, a female Persona, is a motorcycle herself, ridden by Makoto, who is a young woman. Adding the fact that Makoto desires to become the chief of police, a position often associated to men, it becomes clear that the motorcycle shape is used as a way to break the idea of traditional gender roles, and support the notion that the character represents more than what society expects from her through her gender and background. It thus permits Makoto to rebel against social expectations and achieve a strong status regardless of which gender dominates the area she aspires to establish a career on.

Makoto's "Queen" alias as a Phantom Thief is clad in dark clothing which contrasts with her Persona. This disparity ties in with her Persona's theme of being depicted with several contrasts, from gender to its shape and even its questionable humanity, depicting her outfit with the chromatic opposite of Johanna's white appearance. Despite this, the color also compliments Johanna's appearance, as Makoto features several metallic aspects in her appearance as "Queen". Her black, spiked and metallic attire represent Makoto's inner state of mind, as she is internally stressed and desires to lash out, in a violent manner. Her combat is also more brutal than that of the other Thieves, as it is much more personal and physical than theirs, since she relies on punches to attack enemies. This taste for brutality and violence is traditionally seen as a male-oriented character trait, which is frowned upon socially when encountered in women. Her conduct exacerbates this as well, as whenever in combat, Makoto rides her Persona, making use of Johanna's shape as a motorcycle far more than simply summoning her to attack. This brings closer attention to Johanna's form and its intended function. As such, Makoto's design as "Queen" and her use of Johanna serve to further establish how gender roles are broken by the story of Pope Joan, and reinforce the idea that Makoto's use of Johanna and her choice of outfit and posture go against traditional values and representations of women in popular media.

Despite being a representation of a woman in a traditionally male position and with traditionally male characteristics and mannerisms, Johanna's design is symbolic and represents typical Christian aspects, further referencing Joan's status as Pope.

The motorcycle itself is fully white, except for the blue pane covering the face on its front and its black wheels. Both white and blue are representative of heaven and the afterlife in western cultures that are predominantly Christian.

¹³¹Alina Dumitrache. (December 17, 2009). Pioneering Women Motorcyclists. *Autoevolution*. Retrieved July 30, 2018, from <https://www.autoevolution.com/news/pioneering-women-motorcyclists-14645.html>

Blue is seen as the color of the sky, of cleanliness and serenity. It is the color of the Heavenly Grace, and it is used to represent hope¹³².

White is seen as the color of purity and immaculacy, innocence and virtue. It is the color of natural light, and thus is attributed to the divine and to the Judeo-Christian God Himself. As such, it is the color of the habit worn by the Pope¹³³.

Both of these colors are often used in depictions of the Virgin Mary, which are featured on her robes. The Virgin Mary is notoriously a female figure in an otherwise male-dominant religion. She, much like the other two colors, is a symbol of immaculacy and purity, as well as a strong direct link to the divine, above that of the Pope himself.

Similarly, white is also seen as the color of death and mourning in Japan, as it conveys the meaning of sterility¹³⁴. As such, this color could have a secondary meaning to a Japanese audience. Considering how Pope Joan had died after her true gender was discovered, and the way the motorcycle portrays the only humanoid feature of Johanna covered by a blue glass pane that resembles an ethereal flame, it can be believed that this is a representation of Johanna in the afterlife, after achieving a place in heaven after dying.

It could also be that, given the clerical background of the Persona as a fabled Pope, her appearance could represent the infamous “Popemobile”, a vehicle used by the Catholic Pope in his public appearances¹³⁵. This feature helps link the appearance of the Persona to the Popess and to the figure of the head of the Catholic Church, rather than allow it to remain a quirky aspect of Johanna indicative merely of it being a man-made construct. The reason for its appearance as a motorcycle and not any other form of transportation could serve to distinguish it from the “Popemobile” itself rather than merely reference it. This is because the “Popemobile” is an automobile, whereas Johanna is a motorcycle, again differentiating her from the traditional social norms and conceptions. Its blue glass pane could even be a reference to the typical bulletproof glass some “Popemobiles” have, which have become a necessary standard after the assassination attempt on Pope John Paul II in 1981¹³⁶.

And finally, both Makoto and Johanna are represented by the second numbered card of the Tarot, the High Priestess. This card represents aspects such as knowledge, instincts and deductions. Makoto’s nature as the president of the Student Council and an honor student, as well as her perfectionist traits, suggest she is someone who cares a great deal about uncovering more, making use of her knowledge and sleuth abilities to pursue what she claims to be true. This is displayed in the time before joining the Phantom Thieves, where she had deduced their identity and confronted them. However, the card’s representation of instincts and instinctual knowledge can also be indicative as someone who is rash, and in

¹³² Linda Alchin. Meaning of Colors in Christian Art. *Medieval Life and Times*. Retrieved August 1, 2018, from <http://www.medieval-life-and-times.info/medieval-art/meaning-of-colors-in-christian-art.htm>

¹³³ *ibid*.

¹³⁴ Carrie Cousins. (June 11, 2012). Color and Cultural Design Considerations, *Web Designer Depot*. Retrieved August 1, 2018, from <https://www.webdesignerdepot.com/2012/06/color-and-cultural-design-considerations/>

¹³⁵ Anonymous. (February, 2011). 75 years of popemobile. Daimler. Retrieved August 1, 2018, from <https://media.daimler.com/marsMediaSite/en/instance/ko.xhtml?oid=9361436>

¹³⁶ James Foxall. (March 14, 2013). Holy rollers: Popemobiles from trucks to limos. *CNN*. Retrieved August 1, 2018, from <https://edition.cnn.com/2013/03/13/world/europe/popemobile/index.html>

the case of Makoto, she is called out for being too rash in her actions against the Phantom Thieves. The very name of the card points to Joan's nature as a Pope, as the card represents a woman and was originally named "the Popess", thought by some to be a depiction of Joan herself¹³⁷.

Thus, this reimagining of the Popess is presented as a metaphor for the Popess's own existence in the real world, while coexisting with her presence within *Persona 5* as a method to describe Makoto's purpose and motivations as a strong woman that isn't held back by stereotypes, social expectations nor gender-imposed roles.

¹³⁷ Rosemary and Darroll Pardoe. (1988). The Female Pope, Chapter 8. *Female Pope*, Rosemary and Darroll Pardoe. Retrieved October 5, 2018, from <http://www.users.globalnet.co.uk/~pardos/PopeJoan8.html>

3.7. – Sakura Futaba and Necronomicon

<p>Character Influence</p>	<p>The Necronomicon is a fictional magical grimoire created by the horror fiction writer Howard Phillips Lovecraft, the creator of the Cthulhu Mythos. The Necronomicon first appeared in the short story <i>The Hound</i> (1924), and it is a magical grimoire originally called Al Azif¹³⁸, created by a man known as the “Mad Arab”, Abdul Alhazred¹³⁹.</p> <p>Lovecraft never went into detail on what the book’s appearance was, other than that it contained black letters, bound in different types of skins and metal clasps. It contained several topics, from descriptions of beings such as ghouls¹⁴⁰, incantations to summon the Old Gods (as translators who mumbled the words while translating it have gone missing due to accidentally triggering the spells encoded within¹⁴¹) and formulas¹⁴². In a posthumous story, Lovecraft indicates that Abdul Alhazred described beings he worshipped, known as the Outer Gods and the Great Old ones and how to commune with them, before either dying or disappearing in Damascus¹⁴³.</p> <p>The book was later translated into Greek, and was given the title “Necronomicon”, a portmanteau of the Greek words <i>nekros</i> meaning “dead”, <i>nomos</i> meaning “law” and <i>eikon</i>, meaning “image”. As such, the name can be roughly translated to as the “Book of the laws of the dead”. The book then proliferated into Latin and other languages throughout Europe, being banned by authorities such as Pope Gregory IX due to its dangers¹⁴⁴.</p>
<p>Game Character</p>	<p>The adopted daughter of Sojiro Sakura. Her mother had passed away after committing suicide, which was blamed on her through a faked suicide note. She becomes a shut-in and only interacts with others online via her aliases as a hacker, Alibaba and Medjed. Upon confronting the Cognition she formed of her own mother, she obtains the <u>Persona Necronomicon</u>.</p>
<p>Physical Elements</p>	<p>The <u>Necronomicon</u> appears as a black flying saucer with green markings and a gargoyle roosted on its top. The green markings appear to be glyphs, which are different to one another. Some symbols are drawings of real figures, such as a human palm, others are lines appear to be</p>

¹³⁸ Howard Phillips Lovecraft. (1938). The History of the Necronomicon. In *The H.P. Lovecraft Archive*. Retrieved August 2, 2018, from <http://www.hplovecraft.com/writings/texts/fiction/hn.aspx>

¹³⁹ Howard Phillips Lovecraft. (1924). The Hound. In *The H.P. Lovecraft Archive*. Retrieved August 2, 2018, from <http://www.hplovecraft.com/writings/texts/fiction/h.aspx>

¹⁴⁰ *ibid.*

¹⁴¹ Old Theobald. (2006). Al-Azif: The Necronomicon. *Mythos Tomes*- Retrieved August 2, 2018, from <https://web.archive.org/web/20080603131414/http://www.mythostomes.com/content/view/14/69/>

¹⁴² Howard Phillips Lovecraft. (1929). The Dunwich Horror. In *The H.P. Lovecraft Archive*. Retrieved August 2, 2018, <http://www.hplovecraft.com/writings/texts/fiction/dh.aspx>

¹⁴³ Howard Phillips Lovecraft. (1938). The History of the Necronomicon. In *The H.P. Lovecraft Archive*. Retrieved August 2, 2018, from <http://www.hplovecraft.com/writings/texts/fiction/hn.aspx>

¹⁴⁴ *ibid.*

	mechanical in nature, reminiscent of cable lines and technological matrixes, others appear to be digital diagrams and some are letters from modern alphabets, notably a lowercase t, uppercase G and Y, a stylized uppercase Q, as well as the Arabic numeral 2. On its base, the saucer has a series of red lines, forming a five-pointed star known as a pentagram. This pentagram touches the outer parts of the circular base, turning the pentagram shape into a pentacle, which is a pentagram encased within a circumference.
Psychological Elements	Futaba's depression led to her becoming a shut-in, alienating herself from society and taking on the persona of the anonymous hackers Medjed and Alibaba online. She then surrounds herself with videogames and anime, which serve as a way to distract herself from her depression and act as coping mechanisms, withdrawing herself from social interactions as a whole.
Gameplay Elements	The moment Futaba awakens to her own <u>Persona</u> , the UFO appears above her and dark tentacles descend from it, curling themselves around her, and lifting her inside the space craft. The <u>Necronomicon</u> works as a sort of base for Futaba to analyze her enemies in seclusion, withdrawn from combat.
Tarot Card	The Hermit

Table 8 - Sakura Futaba and Necronomicon

This case is one of the most extreme examples of Intersemiotic Translation within *Persona 5*. Futaba Sakura's Persona is the Necronomicon, a book from H. P. Lovecraft's works, a stark contrast to the other characters' personas which were all adapted from human figures.

The Necronomicon is a fictional book which contained arcane spells and information on demonic deities. However, instead of a book, it appears in *Persona 5* as a flying saucer. While it's not a literal translation of the idea and shape of the book, it does feature several reinterpretations and traits from the book itself, such as what it represents and what it does, and incorporates it into the UFO. This means that while it's not visually a book, as it contains no cover, no pages and doesn't serve the same literary purpose as a book, it does serve as a loose translation of the Necronomicon itself. Stripped from its original shape, the Necronomicon retains its function, as it serves as an entity that allows for communing with mystical entities and the use of powerful magic. The saucer possesses odd writing like the book allegedly contains, it's used to access arcane knowledge, and it features symbols which tie it to the occult. Therefore, since its appearance as a whole points to the supernatural, as well as its association to the idea of communication between humans and beings of unknown origin and power, we can establish this depiction as a reimagining of the Necronomicon itself. It is a loose translation, one where its original conception as a book is rendered into the context of the game through adapting its shape into its function as a Persona, and all the lore attributed to it in the novels as physical traits.

As such, the Necronomicon features icons often associated to witchcraft, heresy and the occult:

The pentagram, especially the way it was designed on the UFO as a pentacle, is reminiscent of rituals commonly associated to the occult, typically as a means to perform black magic, and it is used by various cults and sects to represent their link to a supernatural entity, most notably the Sigil of Baphomet¹⁴⁵ adopted by the Church of Satan and LaVeyan Satanism, as well as Wicca¹⁴⁶ and Neopagan religions. This suggests a link to the Lovecraftian book, as the Necronomicon allowed the reader to utilize arcane arts described within.

As another nod to the Necronomicon's origins as a demon-communing book, the UFO also sports a gargoyle sitting atop of it, shaped like a demon with wings. A gargoyle is a grotesque statue on the side of a building, often identified as a representation of a demon, due to and named as such from the creature defeated by Saint Romanus, the bishop of the French city of Rouen¹⁴⁷, with either a crucifix or by apprehending it with a condemned man, with its head being mounted on the walls of a church to ward it against evil spirits.

The image of a flying saucer, commonly referred to as a UFO (Unidentified Flying Object) is typically associated to extraterrestrial beings, also known in English as "aliens". This noun is used to describe anyone who is foreign and unknown. This confirms and plays with the idea that both the Necronomicon and Futaba are completely different from the other characters and their respective Personas:

Futaba is the only member of the Phantom Thieves whose Palace was explored, and the only Palace owner who isn't the antagonist of the dungeon itself. Instead, her Shadow is benevolent, and the antagonist of the Palace is Futaba's Cognition of her own mother.

The moment Futaba awakens to her Persona, the UFO appears above her and dark tentacles descend from it, curling themselves around her, and lifting her inside the space craft. The choice for the dark tentacles is also another link to Lovecraft's work. The Necronomicon is used to access the power and communicate with the creatures of Lovecraft's Cthulhu Mythos, which revolve around a series of mystical entities and deities, such as Yog-Sothoth,

"that tentacled amorphous monster which was the lurker at the threshold, whose mask was as a congeries[sic] of iridescent globes, the noxious Yog-Sothoth, who froths as primal slime in nuclear chaos forever beyond the nethermost outposts of space and time!"¹⁴⁸)

and the titular Cthulhu.

¹⁴⁵ Magus Peter H. Gilmore. (April 30). The History of the Origin of the Sigil of Baphomet and its Use in the Church of Satan. *Church of Satan*. Retrieved August 2, 2018, from <https://www.churchofsatan.com/history-sigil-of-baphomet.php>

¹⁴⁶ ACLU of Michigan. (February 10, 1999). ACLU Defends Honor Student Witch Pentacle. *ACLU of Michigan*. Retrieved August 3, 2018, from <https://web.archive.org/web/20031108123215/http://aclumich.org/modules.php?name=News&file=article&sid=26>

¹⁴⁷ Sandra Schindler. (April 20, 2017). From the French Dragons to the Silent Grotesque Figures. *LinkedIn*. Retrieved August 5, 2018, <https://www.linkedin.com/pulse/legend-gargouillestone-guardians-sandra-schindler-msc>

¹⁴⁸ Howard Lovecraft and August Derleth. (1945). *The Lurker at the Threshold*. New York: Carroll and Graf Publishers. Retrieved August 5, 2018, from <https://pt.scribd.com/document/262083375/The-Lurker-at-the-Threshold-August-Derleth-H-P-Lovecraft>. p. 215

“It represented a monster of vaguely anthropoid outline, but with an octopus-like head whose face was a mass of feelers, a scaly, rubbery-looking body, prodigious claws on hind and fore feet, and long, narrow wings behind.”¹⁴⁹

These creatures often feature tentacles in their designs. The Lovecraftian *Necronomicon* serves as a collection of information about the Cthulhu Mythos’s deities, with the danger that the practitioner would be dealing far deeply with the deities and could end up being devoured by them.

True to Futaba’s initial depiction as a young woman who distanced herself from society, the *Necronomicon*’s appearance contains indications to the idea of alienation. The word “alien” is the origin of the verb “to alienate”, which means “to isolate”, “to discriminate” and “to ostracize”. Futaba was initially discriminated and ostracized by her family, which caused her depression. As the depression led to her becoming a shut-in, she would fill her space with anime and videogames, which acted as coping mechanisms. Her online interactions led to her willingly alienating herself by becoming a hacker.

Necronomicon’s initial appearance and subsequent use in combat has it hoist Futaba up into its mechanical body, akin to alien abduction stories, through the use of the black tentacles that coil themselves around Futaba and transport her into itself. Inside the *Necronomicon*, Futaba is capable of using her skills as the Oracle to analyze enemies and detect their weaknesses. Alien abductions are also considered to be a way for the aliens to gather subjects for data-collecting by modern fiction. As Futaba herself develops skills as a hacker to discover more information about her mother’s death and missing research, utilizing *Necronomicon*, she can analyze paths and enemies and relay the information she collected to the Thieves. Thus, the *Necronomicon* alienates Futaba from combat, keeping her away from the remaining party members, merely relaying information to them from afar.

Gameplay-wise, the *Necronomicon* works as a sort of base for Futaba to analyze her enemies in seclusion, withdrawn from combat. As such, the Lovecraftian *Necronomicon* book establishes a danger that only through careful analysis, cautious guidelines and patience can one attempt to master its dark arts, as those who master it can often meet a gruesome end if the magic was not handled correctly. Its nature as a book can also indicate an isolating nature, as books, like any form of entertainment, can be used as a way to escape reality and enter a world of fantasy, like Futaba’s videogames and anime.

It should be noted that it is not just this *Persona*’s peculiar appearance that is adapted from the *Necronomicon*. Its own etymology is also referenced, as its Greek name indicates a connection to the dead and their “laws”, which is reflected in how Futaba overcomes the Cognition she formed of her dead mother and is set on a path to uncover the truth behind her death.

¹⁴⁹ Howard Phillips Lovecraft. (1928). The Call of Cthulhu. In *The H.P. Lovecraft Archive*. Retrieved August 4, 2018, from <http://www.hplovecraft.com/writings/texts/fiction/cc.aspx>

The Persona and Futaba are represented by the Hermit tarot card. This card represents concepts such as inner strength, patience, guidance, but also withdrawal, concepts that apply both to Futaba herself and to the Lovecraftian book. Futaba's withdrawal from society is established as a way to cope with her depression, and it is only through confronting her own Shadow, representative of a moment of introspection, that Futaba gains Necronomicon and the ability to overcome her delusions and despair. As such, Futaba overpowering her inner fears allows her to become the Thieves' "Oracle". It is her guidance that allows them to quickly analyze paths ahead and enemy weaknesses and reach a quicker path to victory. Futaba also takes on the guise of hacker usernames when online, as a way to prevent any harm to affect her directly, via a digital mask.

Despite being a complete redesign of Lovecraft's mythical book, the Necronomicon serves to compliment on Futaba's personality, as someone who is both alienated and detached, but also resourceful and practical. This is achieved through gameplay and visual metaphors, which when analyzed reveal the presence of the Lovecraftian object within the character.

3.8. – Haru Okumura and Milady

Cultural Influence	Milady the Winter of Alexander Dumas' <i>The Three Musketeers</i> , initially appears as an English noblewoman, later revealed to be a French woman of social lower status. Originally a nun married to Athos who attempted to steal from the local church and was branded as a criminal with a <i>fleur-de-lis</i> , she appears as a spy for Count Richelieu. She is hired to blackmail Queen Anne of France by stealing diamonds she offered to her secret lover, the Duke of Buckingham, who had originally been gifted to her by her husband, King Louis XIII. However, after her plans are foiled by the Musketeers, she turns vindictive toward them. She begins plotting to assassinate d'Artagnan, and assaults him after he notices the mark on her shoulder. She is later caught and executed after murdering a woman d'Artagnan was in love with while attempting to hide.
Game Character	The daughter of the CEO of a fast-food chain, she is recruited by Morgana. Infiltrating her father's Palace, she is confronted with his cognition of people as robots that follow his commands, and his plan to marry her to a man for money. Desiring to change her father's selfish heart, she gains the <u>Persona Milady</u> .
Physical Elements	<p>As the Phantom Thief "Noir", Haru Okumura wears a large dark cavalier hat, a black mask covering the upper half of her face, a pink shirt under a black corset with golden buttons, purple short shorts, black socks and shoes and purple gloves. Haru also sports an ammunitions belt, a cravat, and her weapon is a large axe.</p> <p><u>Milady</u> wears a large pink Rococo-style dress with black and red drapes around it, as well as pink puffs around her shoulders. The base of the dress is trimmed with a golden pattern which forms a face: two closed eyelids and a large golden pair of lips, enveloped by a golden floral motif. Her waist is enveloped by a pink heart-shaped frill with a small knife on the front. Above her corset, her blouse's collar extends upward to where a head should be, as <u>Milady</u> holds a pink mask with golden eyes printed on it in front of where her head would be, to act as a face.</p>
Psychological Elements	Realizing her father had arranged for her to be wed without her consent, Haru rebels against him through rejecting his control over her.
Cultural Elements	Haru Okumura's name, 奥村 春, is written with the Japanese character for "Spring", 春.
Gameplay Elements	<p>When Haru orders <u>Milady</u> to attack, <u>Milady</u> reveals the large canons underneath her dress, and uses them offensively.</p> <p><u>Milady's</u> elemental skills are of the Psychic element.</p>

Tarot Card	The Empress
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Table 9 - Haru Okumura and Milady

Milady and Haru are a representation of Dumas's character, Milady de Winter. However, despite Dumas's character being a major antagonist of *The Three Musketeers*, both Haru and her Persona have a much more benign conduct to better fit the theme of *Persona 5*. Regardless of this shift in moral polarity, many of de Winter's traits are represented in Haru's background and in Milady's portrayal, as well as several motifs and scenes from the books, which are adapted into visual elements.

Milady de Winter was a character who married into families with a strong social power to suit her convenience. This allowed her to remain empowered socially, and her manipulations allowed her to take control of her status. This is subtly referenced in Haru's initial predicament. Realizing her father had arranged for her to be wed without her consent, regardless of her well-being or if her suitor would be an honorable match for her, Haru rebels against him through rejecting his control over her and awakening to Milady. Haru could therefore take control of her fate, and choose what sort of lifestyle she would pursue. The choice of Milady as a Persona for Haru is transposed onto her own story's nature and development, following *Persona 5's* theme of freedom, by associating Haru with a woman who pursued lifestyles which would best suit her and empower her.

Haru also contains a few influences from Milady de Winter. Both are characters associated to elegance and nobility, as well as high status, and as a tie-in to de Winter's name of choice, both possess seasonal names. As de Winter's surname taken from her most recent husband invokes the idea of Winter, Haru's name, is the Japanese word for "Spring".

Several psychological characterizations and scenes from Milady were adapted into the Persona's overall demeanor.

Her large dress contains a great cultural symbolic value. The Rococo art style was called "The French Taste" in England¹⁵⁰, and was not utilized as much in other areas of Europe, hinting at Milady de Winter's origins as a French woman, and not the married British woman the reader is originally presented to. Haru's alias in the Phantom Thieves is "Noir", the French word for "black". Thus, as Ann is the one who typically names the members of the Phantom Thieves, and Haru's is the only one who doesn't follow the typical English-based tradition, this furthers the link between her and de Winter, as de Winter's identity is constantly changing, and appears as a British woman, when she was French to begin with. Interestingly, these are also reversed, though for the same purpose; de Winter's original French nationality is hidden by her Englishwoman identity, while Ann names everyone after an English word which represents them, except for Haru, whom she opts for a French one.

The golden pattern forming a smiling, serene face despite Milady already holding a mask to represent a face signifies her original inspiration's constant change of identities and

¹⁵⁰ Anonymous. Rococo Art. *Visual Arts Encyclopedia*. Retrieved August 10, 2018, from <http://www.visual-arts-cork.com/history-of-art/rococo.htm#introduction>

multitude of faces, which she uses to con others, as well as her duplicity. Although de Winter is described as a beautiful woman, with seductive demeanor and voice, throughout the majority of the story, these traits change once her plans are foiled. In those situations, the narration claims she is ugly and frightening, channeling an impressive amount of scorn in her facial expressions, as noted in the books: “I thought that Madame was ill, and I wished to bring her help,’ responded the maid, frightened at the terrible expression which had come over her mistress’s face.”¹⁵¹

The serene expression on the base of the dress is therefore a sham, represented by it being down on her dress and formed by embroidery, an effect known as pareidolia¹⁵², a psychological phenomenon where people see figures, such as faces, formed by the shape of objects and patterns that otherwise would not produce the same image. In short, the face on the dress is false. Meanwhile, her glancing mask, while no less false, is hoisted high on where her head should be. A glance can be taken as an intimidating gesture, and de Winter is indeed described by Athos appearing “to be an infamous creature, but not the less you have done wrong to deceive her”, and that she would be a terrible enemy to have¹⁵³. As such, the mask the Persona holds is in fact her true “face”, regardless of whether a head is missing or not, and the menacing glances hint at her true self: a menacing woman who will not hold back when confronted with danger.

The face on the dress is actually split in half as well, as it is patterned around the base of her dress, which is cut vertically in half. The two halves are held together subtly by a small knife on her waist. Harkening to the idea that Milady is sensual and seductive; her most prominent face being so close to an intimate area of her body suggests that she wants to draw the viewer’s attention to her dress. As established, the serene expression on her dress is a sham, and whenever Milady de Winter appears as serene as the dress makes her appear, de Winter feels she is in control of the situation. The small knife is a subtle detail, but presents to the viewer how dangerous it can be whenever de Winter is in control, as she may be about to strike and deceive.

The knife is also a key element linked to de Winter herself. The fact her Persona uses it in a way to support her façade and hide the dangers her dress conceals recounts how de Winter used a knife against d’Artagnan when the young musketeer uncovered her fleur de lis mark:

“And she flew to a little inlaid casket which stood upon the dressing table, opened it with a feverish and trembling hand, drew from it a small poniard, with a golden haft and a sharp thin blade, and then threw herself with a bound upon d’Artagnan.”¹⁵⁴

Another factor is how Milady sports four large guns underneath her dress, which she uses to perform attacks. The guns can be representations of each of the Musketeers, a bazooka, two Gatling guns and a missile warhead. The bazooka, where one needs to aim precisely to

¹⁵¹ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 35. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers

¹⁵² Pareidolia. (n.d.). In *Merriam-Webster*. Retrieved August 9, 2018, from <https://www.merriam-webster.com/dictionary/pareidolia>

¹⁵³ *ibid*.

¹⁵⁴ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 37. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers.

fire, can represent Athos, the intelligent and fairest of the Musketeers. The missile warhead can represent Porthos, the largest and bulkiest. The synchronized nature of the two Gatling guns has them represent both Athos and d'Artagnan, who share a mentorship relationship.

The guns can also be a representation of Milady de Winter's own personality, considering they are hidden behind a dress with golden flower motifs and patterns, the guns may represent her state of mind whenever one uncovers the secret behind her fleur-de-lis mark. A fleur-de-lis is a symbol of heraldry in the shape of a lily¹⁵⁵, while also representing in *The Three Musketeers* the brand of convicted criminals. Once d'Artagnan uncovers the mark, it sparks a rivalry against him, which culminates in her attempting to assassinate him:

"D'Artagnan detained her by her night dress of fine India linen, to implore her pardon; but she, with a strong movement, tried to escape. Then the cambric was torn from her beautiful shoulders; and on one of those lovely shoulders, round and white, d'Artagnan recognized, with inexpressible astonishment, the FLEUR-DE-LIS--that indelible mark which the hand of the infamous executioner had imprinted."¹⁵⁶

Additionally, when Haru orders Milady to attack, Milady reveals the large canons underneath her dress, and uses them offensively. This further reinforces the idea that de Winter is a representation of a violent, vindictive and volatile character, who would use all resources she had to persecute and eliminate her target.

The Persona's offensive skills belonging to the Psychic element reflect on de Winter's main method of aggression. The Psychic element, as the name implies, involves an attack on one's mental state. Milady's machinations allow her to confuse and manipulate others, often brainwashing them to do her bidding. This is notable such as when she attempts to enthrall the Puritan John Felton by acting as a pious Puritan herself¹⁵⁷, who had been wronged and was being blackmailed by the Duke of Buckingham¹⁵⁸.

The fact Milady is headless is possibly a visual reference to two elements in de Winter's tale:

Firstly, throughout the story of *The Three Musketeers*, de Winter's name is left unmentioned, and her true identity remains unknown. Instead, the reader is only offered insight as to her current name due to being married to Baron Sheffield, the Lord of Winter's younger brother, and Anne de Breuil, a name she went by in her youth when she was married to the Comte de la Fère¹⁵⁹. Similarly, Athos only learns of Milady's identity after D'Artagnan exposes the fact Milady had a *fleur-de-lis* brand on her shoulder, confirming his suspicion that Milady is his presumably-deceased wife. As such, the

¹⁵⁵ Sir George Bellew. The Fleur de Lys. *The Heraldry Society*. Retrieved August 12, 2018, <https://www.theheraldrysociety.com/articles/the-fleur-de-lys/>

¹⁵⁶ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 37. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers

¹⁵⁷ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 56. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers

¹⁵⁸ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 57. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers

¹⁵⁹ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 45. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers

Persona's headless state serves to point out that she is featureless, and therefore hard to recognize and name.

Secondly, the lack of a head can also be an indication of Milady de Winter's fate, as when she flees to Lille, she is found by the Musketeers and charged with multiple crimes, after which she is condemned and beheaded¹⁶⁰.

The Persona holds a mask, and is the only Persona to visibly hold one. It serves as an indication that Milady de Winter changes her identity whenever she finds it convenient to escape authority, again reflecting how de Winter escaped capture by seducing John Felton.

Additionally, the mask she holds to represent a face has the traditional Persona golden eyes, which all Personas have, as opposed to de Winter's, which are blue (a trait which allows Athos to recognize her as his former wife¹⁶¹). This trait distinguishes the Persona from de Winter herself, as one is a benevolent figure and is ethereal, while the other is a malevolent force in her tale, yet humane.

The fact Milady and Haru belong to the Empress tarot card reveals the thought process for the creation of these characters from Dumas's own Milady de Winter. The card represents the ideas of femininity and abundance. This indicates that the creators of *Persona 5* categorize de Winter as someone who exudes femininity and traditional feminine traits as well as someone who is resourceful. This is reflected in Milady's appearance and all the symbols that adorn her, as well as Haru's own attire as "Noir" and her social status and wealth.

Milady de Winter's portrayal in this game is condensed in a way that refers to her actions within *The Three Musketeers*. This character poses a duality, in which the malevolent actions and negative scenes of the character are heavily transposed into her figure, whereas more benign aspects of de Winter's character are reflected on Haru's own characterization. This is why, despite the inversion of her morality when associated to Haru, she is utilized to establish Haru's resourcefulness and feminine strength.

¹⁶⁰ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 66. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers

¹⁶¹ Wikisource contributors. (April 16, 2016). The Three Musketeers/Chapter 38. *Wikisource*. Retrieved August 9, 2018, from https://en.wikisource.org/wiki/The_Three_Musketeers

3.9. - Goro Akechi and Robin Hood

Cultural Influence	The original legend of Robin of Loxley from English folklore being that of a skilled archer and swordsman, depending on the version of the tale, he comes from noble ancestry or rose up in notoriety from the lower classes. The most noticeable aspect of his story is how he robbed the rich and distributed the wealth to the poor, seen as “the prince of robbers and gentlest of thieves” ¹⁶² . His stories have had several retellings and variations including other elements, such as a love interest named Maid Marian, a band of outlaws who assist him known as the Merry Men, and a villain and rival, the Sheriff of Nottingham.
Game Character	The illegitimate son of Masayoshi Shido. He publically appears as a famous young detective who swears publicly to apprehend the Phantom Thieves. He temporarily joins the Thieves after showing them a photo of them entering the Metaverse, revealing he had a <u>Persona</u> of his own, <u>Robin Hood</u> . However, this is a ruse; in reality, Akechi is Shido’s accomplice, who uses his power to access the Palaces of his father’s political rivals and influencing their subconscious, causing them to suffer mental breakdowns.
Physical Elements	<p>The <u>Persona</u> takes on the appearance of a stereotypical comic book hero, with a large chest, muscular build, covered in a white armor which contains gold patterns and a blue crest, as well as two blue shoulderpad cloths. His mask is metallic and covers <u>Robin Hood</u>’s metallic face with two large gold wings. On his chest are engraved the letters R and H, referring to <u>Robin Hood</u>’s initials, appearing as a heroic crest, or symbol. The golden details extend to his weapon, which is a large golden bow in the shape of wings, and a highly decorated arrow. The name “Robin Hood” is engraved in the middle of the bow, in equally golden colors. In his appearances, as well as in conceptual artwork, <u>Robin Hood</u> takes on a stoic and haughty pose, with his left fist pressed against his waist and his head looking upwards.</p> <p>Akechi’s choice of clothes in Tokyo is that of a gray pea jacket, a tie with black and white stripes, black trousers, shoes and gloves, a very sober and professional look which combines with Akechi’s social status as a widely acclaimed detective. <u>Robin Hood</u>’s appearance is extended to Akechi whenever acting as Crow. In the Metaverse, Crow wears a noble uniform with red accents and golden decorations. This uniform resembles that of military jackets, most notably that of ceremonial units. He also wears a red mask elongated at the front to appear as a bird’s beak.</p>

¹⁶² Joseph Horsfall Turner. (1893). Kirklees Nunnery and Robin Hood. *History of Brighouse, Rastrick and Hipperholme*. Los Angeles: The Library of the University of California. p. 203

Psychological Elements	<p>Akechi has an inflated sense of ego, believing himself to be a heroic figure that people look up to, without any sense of modesty.</p> <p>Akechi wishes to obtain attention for his deeds, appearing publicly as someone successful and with strong moral fiber, despite committing atrocious acts under an alias and diverting blame for the consequences of his actions.</p> <p>Akechi's relationship with Makoto Niijima is strained due to their differences.</p>
Cultural Elements	<p>Akechi is under the orders of his father, Masayoshi Shido, a man who desires to climb the social ladder and become Prime Minister of Japan. As such, Akechi is his father's accomplice and his actions facilitate his ascension.</p>
Gameplay Elements	<p><u>Robin Hood's</u> elemental skills are of the Light element.</p>
Tarot Card	<p>The Justice</p>

Table 10 - Goro Akechi and Robin Hood

While the fabled Robin Hood is represented as a selfless man who stands by his ethos of not harming innocent bystanders, protecting those who are oppressed by the authorities and caring for his band of merry men, Akechi's goals are self-centered and violent. Akechi abuses his position of power, deceives people, shows an egotistical demeanor as he attempts to apprehend the Phantom Thieves to boost his own public image, and works for corrupt authorities, most notably his own father, a known corrupt individual.

With such an opposing representation, one could dismiss this as not being translation in the literal sense of the area's main idea of transposing a message from one code into another. However, as stated in Chapter 1.3, Intersemiotic Translation relies heavily on adaptations, based on the creator's interpretation of a given case and reproduction into a different medium through different symbols. This sort of process can easily render part of the message to be lost, yet the outcome must be similar enough to be recognizable as to not lose the sense of the original message.

The intention of the developers was to portray Robin Hood in a way which would be recognizable, but also would fit with their own character's development and portrayal. This adaptation relies on the player's knowledge of the story of Robin Hood, allowing for one to understand the meaning encoded within the character as a whole and not question the developers' choice. Notably, the aspects which Robin Hood represents and conveys to the modern player are selectively the exact opposite in the portrayal of Robin Hood in the game, and no other trait from any other material or source. In other words, they are exact opposites, and not mere consolidations of random characteristics that happen to not portray

Robin Hood at all. It is not needed to reproduce Robin Hood faithfully, as long as the representation is understood and makes sense within the context it is presented.

And it is the context that reveals why such a distinctive adaptation is still a case of translation in its own right. The game's plot relies in detective methods, such as red herrings and clues, to solve a mystery. As such, both Akechi and Robin Hood are the most extreme cases of Intersemiotic Translation presented in this thesis: despite the message being completely redesigned, its intentional disparity between the redesign and the original serves as an extra hint to Akechi's own nature and the role he plays within the game's story.

This is not the only hint the game offers to uncover Akechi's true intentions. Notable indications of this include the opening cinematic animation, in which Akechi is the sole member of the Phantom Thieves to not be present, hinting at his status as an odd member. There is also the fact that he is the only member whose codename, Crow, isn't chosen by Ann, but rather by Akechi himself.

It can be identified as a case of Intersemiotic Translation, because it selectively lists details from the fables which pertain to Robin of Loxley and adapt them into another medium. This medium serves the narrative, and though it completely redesigns Robin's traits and reverses them, it still abides by the original source material, rather than adapting it so that it shares absolutely nothing that can connect one to the other.

When it comes to their physical appearances, Robin Hood's stereotypical choice of outfit in representations of the fabled character tends to be modest, appropriate for one who dwells in the forest and lives in poor conditions. Meanwhile, Akechi wears clothing which reflects his position and status, and his Persona appears as a stereotypical superhero covered in gold, which is an expensive material often associated to royalty, authority and wealth¹⁶³.

Robin Hood himself takes a few key traits from his fable's portrayal and twists them. More than displaying a simply heroic bow-wielding character, the Persona takes on tropes that make up the stereotypical superhero, thus turning the fable into an exaggeration. This can be seen as a representation of Akechi's inflated sense of ego, as he believes himself to be a heroic figure that people look up to, without any sense of modesty.

Robin of Loxley's weapon was a longbow¹⁶⁴. A longbow was a sturdy weapon, which required skill to be able to be drawn effectively, yet was capable of piercing through steel plate. It was a weapon whose materials were cheaper than those of a crossbow, thus were weapons attributed to the yeoman social class, which were farmers who owned and cultivated their own land, and "was very much associated with the stalwart commoner"¹⁶⁵. Thus, it denotes humble upbringings and a lower social status, which the Persona directly

¹⁶³ providentmetals.com. (September 30, 2016). Digging Through the History of Gold. *Provident Metals*. Retrieved August 3, 2018, from <https://blog.providentmetals.com/facts-and-history/digging-through-the-history-of-gold.htm>

¹⁶⁴ Jeffrey L. Singman. (1998). Robyn Hod in Scherewod Stod. *Robin Hood: The Shaping of the Legend*. Westport, Connecticut: Greenwood Press. p. 39

¹⁶⁵ *ibid.*

contradicts by having both his bow and his arrow being excessively decorated and covered in gold.

Robin Hood's attacks being Light-attuned reflects this portrayal of him as a stereotypical superhero, as light, as an element, is often considered to be benign and a symbol of purity and good¹⁶⁶. This carries over to Akechi's public portrayal as a benevolent and just figure, appearing as though his intentions were positive and that he had a pure heart. Although it appears as characterizing how Akechi appears to be, the element is also another clue to Akechi's role and true identity. Robin Hood's element contrasts the Arsene's element of Darkness, hinting at a rivalry between Akechi and the Protagonist and to his pursuit and potential assassination on the Protagonist.

The disparity is also reflected on Akechi's clothes, both in Tokyo and in the Metaverse. On both occasions, he wears outfits representative of his social status, which is that of a public figure renowned for his detective work with direct ties to a candidate for the position of Prime Minister of Japan. Robin Hood, on the other hand, also displays his social status, but as a commoner through typically less ostentatious clothing, going so far as being depicted with a "long gown and a shovel hat"¹⁶⁷, unlike Akechi's professional look or preference for gold and noble motifs.

This sort of duality is expressed on Akechi's own personality. Through these associations, one can understand that there is more to this portrayal of Robin Hood than simply a list of opposite elements.

In the stories, more notably *Robin Hood and the Monk* and *A Gest of Robyn Hode*[sic], it is revealed that Robin Hood is a pious Christian, occasionally attending masses whenever he is able to without persecution, and has a special devotion for the Virgin Mary ("The thirde of Our dere Lady, That he loved allther moste" [sic])¹⁶⁸. As established previously, the Phantom Thief with a strong connection to Christianity is Makoto Nijima, through her Persona, Johanna. However, playing along with the idea that Robin Hood and Akechi are portrayed as nearly exact opposites, Akechi and Makoto have a strained relationship. Upon first meeting Makoto, Akechi refers to her as a pushover and compares her to her sister Sae, which upsets Makoto. Makoto, on the other hand, confesses that she is jealous of Akechi's aptitudes, as well as how he gets attention and trust from her sister.

In *A Gest of Robyn Hode*, the king includes Robin Hood in his court, but as Robin misses the woods, he defects and returns to his merry men with which he lived for twenty-two years until he was murdered by a prioress.¹⁶⁹ This can be compared to Akechi, who joined his father Shido, a person of high social status who wished to become the next Japanese Prime Minister, became one of his pawns and committed amoral actions under his name, though Akechi later confronts his father's Cognition of himself and shoots him, leaving his

¹⁶⁶ Diane Kampf. (March 02, 2017). Dark & Light Symbolism in Literature. *Pen and the Pad*. Retrieved August 4, 2018, from <https://penandthepad.com/dark-light-symbolism-literature-12280020.html>

¹⁶⁷ Dobson Knight and J. Taylor. (1999). The Legend Since the Middle Ages, in Stephen Thomas Knight (ed.), *Robin Hood: An Anthology of Scholarship and Criticism*. Cambridge: D. S. Brewer. pp. 155 - 187

¹⁶⁸ Stephen Knight and Thomas H. Ohlgren. (1997). A Gest of Robyn Hode. *Teams Middle English Text Series, A Robbins Library Digital Project*. Retrieved August 3, 2018, from <http://d.lib.rochester.edu/teams/text/gest-of-robyn-hode>

¹⁶⁹ *ibid.*

fate unknown to the player, acting more amicably toward the Phantom Thieves than before.

An adage often cited is that “Many men speak of Robin Hood who never bent his bow”¹⁷⁰, with variations changing it to “never drew his bow” which refers to Robin Hood’s strength. Robin Hood’s weapon of choice is a longbow, which are hard to pull to their full extent due to having large draw weights, and were typically reserved for more skilled archers. Saying Robin Hood never drew his meant Robin Hood never shot an arrow from his own longbow, despite the fame Robin Hood had as an archer. Establishing that he never pulled hard enough on his own bow to bend it; it implies that Robin Hood was too weak to shoot, despite having good aim. In short, the proverb is used to denote bragging¹⁷¹, and Goro Akechi’s personality is of someone who wishes to obtain attention for his deeds, appearing publicly as someone successful and with strong moral fiber, despite committing atrocious acts under an alias and diverting blame for the consequences of his actions.

Through his relationship with his father, Masayoshi Shido, Akechi presents even further disparities with Robin Hood, for his actions and nature as an accomplice to facilitate his father’s oppression over the masses.

Having gained the power to enter the Metaverse, Akechi became an envoy of Shido, where he would target his opponents. Thus, Akechi has a closer connection to Guy of Gisborne, a killer hired by Robin’s main rival, the Sheriff of Nottingham, to kill Robin Hood¹⁷². In his appearance in *Robin Hood and Guy of Gisborne*, he accompanies the Sheriff of Nottingham and is eventually outsmarted and killed by Robin Hood himself. Likewise, Akechi is outsmarted by the Phantom Thieves, who fake the Protagonist’s death before Akechi has a chance to kill him, later being confronted in Masayoshi Shido’s Palace where he is defeated twice.

This sort of conduct and his identity as his father’s accomplice contrasts Robin Hood’s fame as a thief that steals from the rich and gives to the poor. Unlike Robin Hood, Akechi never steals a Palace’s Treasure. Instead, he serves himself and his father by using the power of accessing the Metaverse and the Treasures to inflict mental breakdowns on his father’s enemies, boosting his father’s status and notoriety.

Lastly, Akechi and Robin Hood are represented by the Justice card. This Tarot card represents traits such as righteousness, virtue, equality and honor, doubly representing both judicial systems and a balanced state of affairs. This can be interpreted as Akechi’s profession as a detective, someone who typically brings criminals to justice and uncovers the truth, often appearing publicly as a virtuous person sworn to apprehend the Phantom Thieves. This also applies to Robin Hood, whom the stories portray as a kind man, who was against social inequality and was seen by his peers as an honorable man, as stated at

¹⁷⁰ Henrik Thiil Nielsen. (July 28, 2018). Many speak of Robin Hood that never shot in his bow. *International Robin Hood Bibliography*. Retrieved August 2, from https://www.irhb.org/wiki/index.php/Many_speak_of_Robin_Hood_that_never_shot_in_his_bow

¹⁷¹ Joseph Horsfall Turner. (1893). Kirklees Nunnery and Robin Hood. *History of Brighouse, Rastrick and Hipperholme*. Los Angeles: The Library of the University of California. p. 203

¹⁷² Stephen Knight and Thomas H. Ohlgren. (1997). Robin Hood and Guy of Gisborne. *Teams Middle English Text Series, A Robbins Library Digital Project*. Retrieved August 3, 2018, from <http://d.lib.rochester.edu/teams/text/robin-hood-and-guy-of-gisborne>

the end of *A Gest of Robyn Hode* “For he was a good outlawe, And dyde pore men moch god.” (For he was a good outlaw, and did poor men much good)¹⁷³.

However, given the duality, it is also important to denote how Akechi represents the complete opposite of the meanings encoded by the Justice card’s Upright position. The Justice card in the Reverse position represents aspects such as bias, unfairness and injustice. Despite appearing as a hard-working detective, Akechi is secretly biased. His actions are driven by a desire to earn his father’s respect, who in turn uses him and abuses him for being an illegitimate son. He treats others unfairly if they are stealing the spotlight away from him in public, such as his conduct toward Makoto and Sae Niijima, as well as his envy toward the Protagonist’s notoriety.

The notion of bias or distorted views is further confirmed by Robin Hood’s attacks being of the Light element. Given how Robin Hood only utilizes Light-based attacks, it implies a preference (and thus, bias) toward a specific element. It can also be symbolic of how Akechi does not care about the consequences of his actions, so far as they serve to boost his relationship with his father. As such, one can interpret the attacks’s element as Akechi being “blinded” by his own actions, unable to discern fairness.

The card also represents dishonesty and tampering of evidence. This meaning comes to fruition when he joins the Phantom Thieves as a spy, leading them into a trap and framing the Protagonist for his actions, causing the Protagonist’s arrest. Then, Akechi attempts to kill the Protagonist in an attempt to eliminate any suspicion of him. A card’s Reverse status can also mean that the original Upright meanings are there, but being blocked by an outside force. Given that he is being led to becoming a criminal by his own father, this outside force would be Masayoshi Shido. And given how this indicates that the original Upright meanings are still valid, it further reinforces the idea that, despite all his flaws and contrasts, Akechi is still meant to be a representation of Robin Hood.

¹⁷³ Stephen Knight and Thomas H. Ohlgren. (1997). *A Gest of Robyn Hode*. *Teams Middle English Text Series, A Robbins Library Digital Project*. Retrieved August 3, 2018, from <http://d.lib.rochester.edu/teams/text/gest-of-robyn-hode>

Conclusion

The purpose of this thesis was to analyze the intersemiotic processes that led to the creation of the characters and their Personas in the videogame *Persona 5*. Videogames present translation studies with large amounts of information, not only due to their intermedial nature, but also in the themes they explore and the areas they delve into. This information needs to be categorized and analyzed in a systematic manner, so that one can understand the several layers that comprise a videogame as a whole and allow for messages to be conveyed. This can be hard to achieve, since a lot of that said information is interconnected, and dissecting a videogame for the purpose of analyzing its translatability and translation processes can lead to *non-sequitur* ideas, or severely disconnected data.

Once a categorization system for the information extracted is established, a comparative analysis can take place. Much like in traditional comparative studies on purely textual material, Intersemiotic analysis focus on both the content and all the metatextual data and presents parallels to the original source material. However, given the complexity of a multimodal product, the similarities are not immediately apparent and require further explanation in how a given reality can be transposed into another comprised of completely unrelated symbols.

In the presented case study, the characters were distilled into the relevant data they present across various categories. This data was then structured into a table that allowed for a clearer visualization, later being reutilized to establish parallelisms between them and the original. As stated in Chapter 1.4, this facilitates comprehension, as description of a given situation would not be repeated in the case it was represented in two distinct methods.

Therefore, this thesis presents a potential method to compare digital or software-based case studies within the field. The categorization system is simple yet adaptable, and could be applied to other cases outside those of *Persona 5*. The process of analyzing a character and extracting the relevant information can also be applied as a general conduct. It analyzes all the various characteristics that comprise a given character, paying attention to the traditional characteristics such as their actions, personality and physical appearance, as well as functional information regarding to their presence in an interactive product, such as gameplay and interactivity.

Given how videogames are a recent area that has been growing exponentially, and their current use as devices that contain a narrative as much as they contain interactivity, their presence in the field of translation should also be credited. By presenting a videogame as a case study for Intersemiotic Translation, one broadens the field to new studies and allows for further investigation and analysis on the various layers that make up a videogame and render its information translatable.

The case study delved into several areas as well, displaying how this area truly does expand itself into other fields of study. Although the ones mentioned most prominently in this study have been Cultural Studies, Psychology and even the occult, which is notably a

pseudoscience, the sources involved and the analogies derived from this study encompass many more, such as History and Sociology. As such, one can find inspiration from this thesis and further their own investigations by delving into other areas to seek further knowledge and present viable and pertinent information.

Persona 5's characters were also greatly varied and contained several elements from a large array of different sources. The conclusions derived are also pertinent and present how differently Intersemiotic Translation processes can be applied. Some characters portray historical facts and interpretations, making it interesting to see how information contained within documents and historical details were incorporated into these characters. Other characters adapted literary characters, often with a personality wholly distinct from their own, but whose changes served a narrative purpose, as the plot focused on benign good-doers rather than malevolent protagonists. Many original characters even had their forms wholly redesigned, but it is in understanding how and why these changes occurred that the translation processes lay. And since they exist in those differences and interpretations, fueled by the needs of the product's own narrative, it is imperative to note that although a translation diverges slightly from the original material to better fit the finished product, as long as it maintains the core essential of said original and is immediately recognizable and understandable, it is still a valid work of translation.

Although *Persona 5*'s plot harbors almost no link to the aforementioned original sources as a whole, when these characters are isolated and analyzed through Translation studies, the original source meanings are still visibly present, even if reimagined and interpreted in a different fashion than how they traditionally are. If the character's over-reimagination and blatant recreation serves a purpose, then the changes are justified and the consumer can still perceive the original content and the intention of the game's creator. Philosophizing over these aspects and reaching this conclusion allowed for a better understanding of the capabilities of Intersemiotic Translation studies, as well as permit me to practically apply the academic knowledge retained through years involved in translation studies. It led to a further broadening of my understanding of Intersemiotic Translation and its applicability to a modern example. This essay also allowed me to become further aware of the intricacies that adaptive translations contain, and also to gain further knowledge on the area, which will certainly be helpful in a translation-oriented career.

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Glossary

Term	Definition	Page
<u>Arsene</u>	The <u>Persona</u> of <i>Persona 5</i> 's Protagonist. Note the lack of diacritic on the first e in relation to its source inspiration, Arsène Lupin.	16
<u>Carmen</u>	The <u>Persona</u> of Ann Takamaki.	40
Carmen	The character Carmen from the book written by Prosper Mérimée and her portrayal in the opera of Georges Bizet.	23
(Milady) de Winter	The character Milady de Winter from the series written by Maurice LeBlanc.	58
<u>Milady</u>	The <u>Persona</u> of Haru Okumura.	58
<u>Goemon</u>	The <u>Persona</u> of Yusuke Kitagawa.	45
Goemon	The folklore character Ishikawa Goemon from Japanese lore.	45
Lupin	The character Arsène Lupin from the series written by Maurice LeBlanc.	26
Mementos	A location within the Metaverse representing the Collective Unconscious, described by Morgana to be an amalgamation of mankind's negative emotions and instincts.	17
Metaverse	A dimension accessible only via a smartphone application known as the Metaverse Navigator where one can access an individual's Palace and Mementos.	5
<u>Necronomicon</u>	The <u>Persona</u> of Sakura Futaba.	53
Necronomicon	The book <i>Necronomicon</i> from H.P. Lovecraft's <i>Cthulhu Mythos</i> .	53
Palace	A manifestation of a person's psyche within the Metaverse, housing a person's Treasure and their Cognitions.	17

<u>Persona</u>	The fictional supernatural being manifested by the playable characters of the videogame, who are the subject of this thesis's analysis (pl. <u>Personas</u>).	1
<i>Persona</i>	The name of the <i>Persona</i> videogame series as a whole. If accompanied by an algarism, it denotes a numbered instalment within the series.	1
Persona	Jungian concept of a Persona, denoting a set of characteristics, ethics and behaviors one adopts when in a specific social situation or interaction.	10
<u>Protagonist</u>	The nameless main character of <i>Persona 5</i> , whose name is left entirely to the player's discretion. As he is nameless, he is instead given the title of protagonist.	16
<u>Robin Hood</u>	The <u>Persona</u> of Goro Akechi.	63
Robin Hood	The character Robin Hood from English folklore.	63
Shadow	A Jungian theory about an aspect of the unconscious representing a person's traits and emotions, both negative and positive, that are perceived as negative and have an impact in the individual's disposition, rendering oneself anxious, depressed or acting irrationally.	11
<u>Shadow (Self)</u>	A title given to a specific character's Shadow self, a representation of their corruption and suppressed traits.	16
Treasure	The hearts of people stored inside a Palace. Possessing one can control a person's actions and motivations.	17
<u>Zorro</u>	The <u>Persona</u> of Morgana.	36
Zorro	The character Zorro from the series written by Johnston McCulley.	36

Table 11 - Glossary

Appendixes



Figure 12 - The Protagonist as Joker¹⁷⁴

¹⁷⁴ The Protagonist (Persona 5). Retrieved October 19, 2018, from [http://megamitensei.wikia.com/wiki/Protagonist_\(Persona_5\)](http://megamitensei.wikia.com/wiki/Protagonist_(Persona_5))



Figure 13 - Arsene¹⁷⁵

¹⁷⁵ Arsene. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Arsene>



Figure 14 - Captain Kidd¹⁷⁶

¹⁷⁶ Captain Kidd. Retrieved October 19, 2018, from http://megamitensei.wikia.com/wiki/Captain_Kidd



Figure 15 - Morgana¹⁷⁷

¹⁷⁷ Morgana. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Morgana>



Figure 16 - Zorro¹⁷⁸

¹⁷⁸ Zorro. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Zorro>



Figure 17 - Ann Takamaki as Panther¹⁷⁹

¹⁷⁹ Ann Takamaki. Retrieved October 19, 2018, from http://megamitensei.wikia.com/wiki/Ann_Takamaki



Figure 18 - Carmen¹⁸⁰

¹⁸⁰ Carmen. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Carmen>



Figure 19 - Yusuke Kitagawa as Fox¹⁸¹

¹⁸¹ Yusuke Kitagawa. Retrieved October 19, 2018, from http://megamitensei.wikia.com/wiki/Yusuke_Kitagawa



Figure 20 - Goemon¹⁸²

¹⁸² Goemon. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Goemon>



Figure 21 - Makoto Nijima as Queen¹⁸³

¹⁸³ Makoto Nijima. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/MakotoNijima>

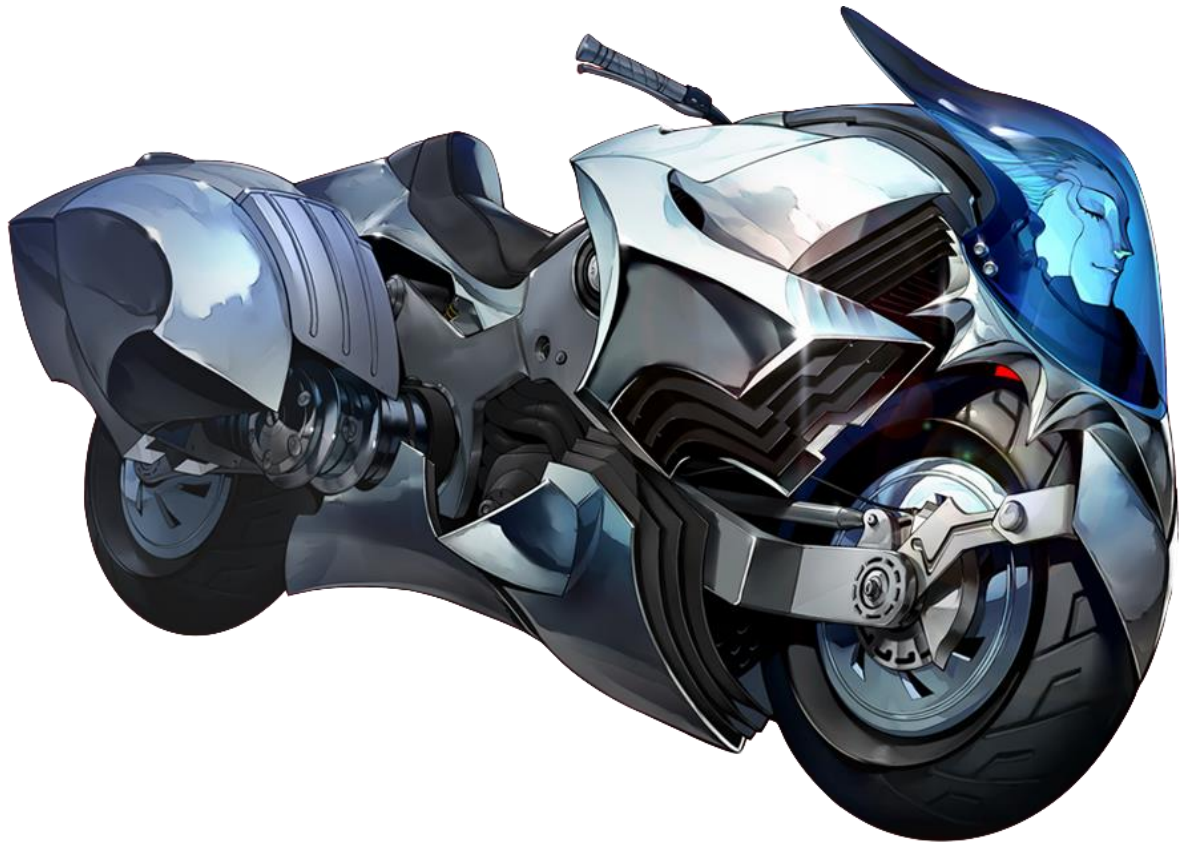


Figure 22 - Johanna¹⁸⁴

¹⁸⁴ Johanna. *Megami Tensei Wiki*. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Johanna>



Figure 23 - Necronomicon¹⁸⁵

¹⁸⁵ Necronomicon. *Megami Tensei Wiki*. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Necronomicon>



Figure 24 - Haru Okumura as Noir¹⁸⁶

¹⁸⁶ Haru Okumura. *Megami Tensei Wiki*. Retrieved October 19, 2018, from http://megamitensei.wikia.com/wiki/Haru_Okumura



Figure 25 - Milady¹⁸⁷

¹⁸⁷ Milady. *Megami Tensei Wiki*. Retrieved October 19, 2018, from <http://megamitensei.wikia.com/wiki/Milady>



Figure 26 - Goro Akechi¹⁸⁸

¹⁸⁸ Goro Akechi. *Megami Tensei Wiki*. Retrieved October 19, 2018, from http://megamitensei.wikia.com/wiki/Goro_Akechi



Figure 27 - Goro Akechi as Crow¹⁸⁹

¹⁸⁹ Goro Akechi. *Megami Tensei Wiki*. Retrieved October 19, 2018, from http://megamitensei.wikia.com/wiki/Goro_Akechi



Figure 28 - Robin Hood¹⁹⁰

¹⁹⁰ Robin Hood. *Megami Tensei Wiki*. Retrieved October 19, 2018, from http://megamitensei.wikia.com/wiki/Robin_Hood