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Those Good Guys who Turn Bad and Stronger Have a Morphological Marker on Their Names?

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Abstract: It has been a formula in films, comics, animations, and games to narrate a protagonist who turns into an antagonist to offer an alternate narrative to enjoy. This good-to-evil and weak-to-strong transformation is followed by changes in the names of the characters. We argue that the name changes are marked by what we called as umbralatives, an augmentative marker to indicate that a character has undergone a nuance shift from light to dark and an increase in power. This study attempts to address this phenomenon by proving the existence of umbralatives, their typology, and functions. Applying Zwicky and Pullum's expressive morphology, Dressler and Barbaresi's morphopragmatics, and Reinhart's gestalt perception of narrative texts, we attempt to prove the existence of umbralatives. Implementing Spradleyan analysis on a corpus of characters from seventy-one titles of animations, comics, films, and games revealed that umbralatives are classified into colorative, stative, referentive, inventive, and elliptive. These five umbralatives function as a narrative marker in animations, comics, and films and a ludic marker in games. This study discloses a new field of study on morphology with special

emphasis over the combination of morphopragmatics and onomastics – umbralatives. The results of the study might also disclose further investigations over good-to-evil narratives which we call umbral narratives.

Key words: augmentatives, evaluative morphology, gestalt narrative, umbral narrative, good-to-evil characters

Abstrak: Guna menawarkan sebuah narasi alternatif, film, komik, animasi, dan gim acapkali menawarkan sebuah narasi mengenai protagonis yang berubah menjadi antagonis. Dalam narasi tersebut, terdapat sebuah formula onomastik dan morfologis yang muncul pada nama tokoh yang kita sebut sebagai umbralatif. Pemarkah ini berfungsi secara augmentatif untuk mengisyaratkan bahwa seorang tokoh telah mengalami pergeseran nuansa dari cahaya menjadi kegelapan dengan perubahan pada kekuatannya yang semakin meningkat. Studi ini bertujuan untuk menginvestigasi fenomena ini dengan mencoba membuktikan keberadaan umbralatif, tipologinya, dan fungsinya. Untuk membuktikan keberadaan umbralatif ini, teori morfologi ekspresif dari Zwicky dan Pullum, teori morfopragmatik dari Dressler dan Barbaresi, dan teori gestalt dalam konteks teks naratif dari Reinhart diimplementasikan untuk menganalisis tokoh dari tujuh puluh satu film, animasi, komik, dan gim dengan teknik analisis dari Spradley. Hasil analisis menunjukkan bahwa tokoh-tokoh protagonis yang menjadi antagonis mempunyai umbralatif yang dapat diklasifikasikan menjadi koloratif, statif, referentif, inventif, dan eliptif. Kelima umbralatif ini dalam konteks animasi, komik, dan film berfungsi sebagai pemarkah naratif dan dalam konteks gim berfungsi sebagai pemarkah ludik. Studi ini membuka ranah baru penelitian morfologi dengan atensi khusus pada perpaduan onomastik dan morfopragmatik – umbralatif. Selain itu studi ini juga membuka jalan untuk penelitian terhadap narasi yang kita sebut sebagai narasi umbral yang menekankan pada perubahan tokoh protagonis menjadi antagonis.

Kata kunci: augmentatif, morfologi evaluatif, narasi gestalt, narasi umbral, tokoh protagonis yang menjadi antagonis

INTRODUCTION

Good-to-bad transformation narrative might have rooted from the narrative of the angel who was banished from heaven, to which a morphological

marker 'fallen' is attached. The attachment of 'fallen' to angels indicates the changes in the status of being good to bad. Inspired, character narratives in films, comics, animations, and games adopt and adapt this narrative. Intertextually we can find the evil versions of Superman and Spider Man and their evil narratives though they undergo different names. Superman transforms into Superdoom while Spider Man into Spider Symbiote. The use of 'doom' and 'symbiote' reflect the good-to-bad transformation of Superman and Spider Man. Though they are different, they narrate the same evil narrative in which evil beings fuse with the two superheroes.

The affixation of 'doom' and 'symbiote' not only indicates a transformation of characters but also a boost in power. In the perspective of Evaluative Morphology (EM), as studied by Grandi & Körtvélyessy (2015), the increase in power is signified from 'doom' and 'symbiote' is studied under the umbrella of augmentatives. That 'doom' and 'symbiote' are not indicating a power inclination points out that expressiveness, the core discussion of expressive morphology (Zwicky and Pullum, 1987), is the focus. Based on Aronoff & Fudeman (2011), augmentatives act as an indicative marker of an increase in size, force, or intensity. 'Doom' in Superdoom and 'symbiote' in Spider Symbiote, if seen morphopragmatically, besides embodying a change from light to dark, from good to evil, also marks an increase of the power of Superman and Spider Man. These cases indicate that affixes generate a particular nuance of being evil and being more powerful. Studies by Yoon (2018) on how colors and shades might affect the perceivers on the emotion they might emit. If related to good-to-evil narrative, this study implies that affixes play an important role in the narrative flow through onomastic means. 'Doom' and 'symbiote' infer an adjective of being evil, in which, as claimed by Körtvélyessy (2014), that adjective in EM context is subjective yet their presence is essential in constructing the narrative of the characters.

In the perspectives of gestalt perception of narrative text, the affixes as shown from 'doom' and 'symbiote' in Superdoom and Symbiote Spider have a significant role in comprehending how the affixes, the morphological markers, construct a figure-ground relationship. Reinhart (1984) implies that narrative text in gestalt perception might work in a figure-ground relationship, where an interaction between object which covers another object occurs – like a book on a desk – might generate an interpretation that the object which covers the other object plays a temporal role in signifying the covered object. Symbiote Spider, for instance, is a fusion between Spiderman and a symbiote being. In gestalt perception, the figure or the object which becomes the focus is the symbiote since it brings a temporal sequence. On the other hand, Spider Man is the

ground to which the figure is attached. Since 'symbiote' brings a temporal sequence, it ushers a new narrative for Spider Man. That 'symbiote' circumnavigates a temporal sequence is seen from the fact that Spider Man still acts as the axis of narrative – he is a ground to which any figure can be put on.

What gestalt perception perceives over narrative text points out that morphological markers like 'doom' and 'symbiote' tend to work pragmatically more than semantically. In morphopragmatic perspectives, as implied by Dressler and Barbaresi (2001), augmentatives like 'big' or 'huge' might be delivered in a pragmatic mode in which expressive pragmatic functions generate different wording of 'big' and 'huge'. That 'symbiote' gives Spider Man more power indicates that 'symbiote' is an augmentative that moves beyond semantic level – pragmatic level. By moving to the pragmatic level, a temporal sequence is maintained and thus, the narrativity of Spider Man's story might offer an alternate focus on the symbiote. In a simple sense, to avoid any loss on reading consumption by fans and to garner new readers, an axial temporal sequence of Spider Man which has spanned for decades needs to be refreshed by offering a new fresh narrative reading. Adding 'symbiote' as a new focused figure through a morphological marker is the gestalt to do so – from 'symbiote' generates a narrative of Venom.

We argue that morphopragmatic, gestaltic, and expressive augmentatives like 'doom' and 'symbiote', which use expressive words as affixes and indicate a shift in good-to-evil narrative and power level of fictional characters, are a gap left in this discussion of augmentatives. We argue that these specific augmentatives might be called umbralatives. To prove that umbralatives are in existent, we apply Zwicky and Pullum's expressive morphology, Dressler and Barbaresi's morphopragmatics, and Reinhart's gestalt perception on narrative text as the theoretical basis. Applying these theories to popular films, comics, animations, and games with good-to-evil narratives, we attempt to answer the following questions:

1. What are umbralatives?
2. What typology of umbralatives can be formulated?
3. What functions of umbralatives can be constructed?

LITERATURE REVIEW

Augmentatives are a part of evaluative morphology yet they might carry expressive functions. These functions are embodied through various usage of

words which are treated as affixes. *-Zilla* suffix, for instance, functions as an augmentative marker delivered in an expression fashion. The expressiveness is seen from the fact that *-zilla* roots from *kaiju* or monster films – *Godzilla*. The use of *-zilla* points out the inclination of power, size, and height. Tsutsui (2005) indicates that since its introduction, *-zilla* has been forming various words like *bridezilla*, *truckzilla*, and *pornzilla*. That a part of a film title is adopted as an augmentative marker points out that expressive morphology plays a role in the formation and that augmentative markers might take various expressive forms.

Expressiveness, though might be varied, as implied by Zwicky and Pullum (1987), has regularities. The regularities might take syntactical forms, semantic features, or pragmatic functions. In literary perspectives, these regularities point out the presence of intertextuality which connects different works or narratives. The word *black* in a good-to-evil narrative is often used to indicate not only how particular good characters have crossed into the dark world but also, they gain a significant increase of power after embracing darkness. We can find Zamasu also known as *Goku Black* from *Dragon Ball Super* franchise, *Black Hayato* from *Star Gladiator*, *Black War Greymon* from *Digimon*, and *Kamen Rider Build Black Hazard* share this concept of *black* that contains two implied meanings – a change of character and an increase on power. Though the ‘black’ is variedly used, this ‘black’ has regularities on the meaning they carry. In the perspectives of morphopragmatics, the use of ‘black’ which is closer to color than to power level indicates that pragmatic meaning is the meaning the word attempts to carry and signify. Though ‘black’ also carries a literal semantic meaning as found from the black color of Zamasu’s karate *gi* like an outfit, Hayato’s black pants, War Greymon’s black body, and Build’s black costume, the pragmatic meaning signifies ‘black’ in a sense of what Reinhart’s gestalt perception of narrative text calls as figure and ground relationship.

Reinhart (1984) claims that a narrative text, when perceived from gestalt perception, indicates the presence of a figure-ground relationship. The figure is the object we perceive while ground is the object that constructs the figure. In the context of morphopragmatics in an onomastic domain like the use of ‘*symbiote*’ over *Spider Man* which then generates *Spider Symbiote*, the figure is ‘*symbiote*’ which functions as an affix to usher the emergence of a new narrative about *Spider Symbiote* – followed by the narrative of *Venom*. On the other hand, the ground of *Spider Symbiote* is *Spider Man* since the phrase is the target of ‘*symbiote*’ or the phrase where ‘*symbiote*’ attaches itself. This gestaltic relationship of figure and ground morphopragmatically helps understand how

evaluative and expressive morphology is delivered with concern over how the addition of affixes as a figure might transform the overall meaning of the ground.

This meaning transformation indicates the presence of a temporal sequence of events, from which, as implied by Prince (1980), narrative is constructed. In the case of Symbiote Spider, for example, the symbiote is a part of Spider Man's temporal sequence of events, in which Peter Parker was infected by a symbiote being or known as the Klyntar which turned him into an aggressive person. However, the presence of symbiote, which turns Spider Man into Spider Symbiote, marked by the change in his character, power, and his black costume, ushers another temporal sequence of events that brings about a new character called Venom. The first temporal sequence of events is the ground that supports the emergence of the new temporal sequence of the event - Venom - which functions as the figure of the narrative of Spider Man.

METHOD

A. Data and Sources of Data

The data of this qualitative study are words functioning as affixes that appear on the names of the characters when they experience a good-to-evil narrative. This type of narrative covers characters who permanently or temporarily turn evil, who turn evil consciously or unconsciously, who turn evil due to tragic events or due to scientific experiments, magic, curses, or the other external causes, and who turns evil and die as a villain or who turn evil yet dying as a hero. These data were taken from the following sources:

Table 1:
Sources of Data

Num.	Sources	Characters	Umbral Characters
1.	Bleach	Ichigo	Hollow Ichigo
2.	Castlevania: Lord of the Shadows	Gabriel Belmont	Dracula
3.	Chrono Cross	Serge	Lynx
4.	Devil May Cry series	Dante	Devil Triggered Dante
5.	Digimon	War Greymon	Black War Greymon

6.	Dragon Age: Inquisition	Templars	Red Templars
7.	Dragon Age: Inquisition	Solas	The Dread Wolf
8.	Dragon Ball Super	Goku	Goku Black
9.	Dragon Ball Z	Vegeta	Majin Vegeta
10.	Dragon Quest XI	Morcant	Mordegon
11.	Final Fantasy	Garland	Chaos
12.	Final Fantasy VII: Advent Children	Bahamut	Sin Bahamut
13.	Final Fantasy VIII	Edea Kramer	Sorceress Edea
14.	Final Fantasy IX	All main characters	Trance status
15.	Final Fantasy XII-2	Bahamut	Chaos Bahamut
16.	Final Fantasy XV	Ardyn Lucis Caelum	Adagium
17.	Hunter x Hunter	Gon	(Adult) Gon
18.	Injustice: Gods Among Us	Superman	Injustice Superman
19.	Inuyasha	Inuyasha	(Evil) Inuyasha
20.	Kamen Rider Build	Build	Black Hazard
21.	Kamen Rider Decade	Decade	Decade Fury/Violent Emotion
22.	Kamen Rider Den-O	Den-O	Nega Den-O
23.	Kingdom Hearts 3	Baymax	Dark Baymax
24.	Kingdom Hearts series	Sora	Roxas
25.	Legend of Legaia	Cort	Juggernaut Cort/JuggerCourt
26.	Lord of the Rings Trilogy	Smeagol	Gollum
27.	Marvel vs Capcom: Clash of Super Heroes	Chun Li	Shadow Lady
28.	Marvel Superheroes vs Street Fighter	Charlie Nash	Shadow
29.	Metal Gear Solid 3: Snake Eater	Jack	Big Boss
30.	Middle-Earth: Shadow of War	Talion	Nazgûl Talion
31.	Mighty Morphin Power Rangers (Boom! Studio)	Pink Ranger	Ranger Slayer

32.	Mobile Suit Gundam Wing	XXXG-01D Gundam Deathscythe	XXXG-01D2 Gundam Deathscythe Hell
33.	Mortal Kombat X and XI	Liu Kang	Evil Revenant Liu Kang
34.	Ragnarok Online	White Knight	Knight of Abyss/Abysmal Knight
35.	Rockman.EXE Stream	Rockman	Dark Rockman.EXE
36.	SNK vs Capcom: SVC Chaos	Ken Masters	Violent Ken
37.	Spider Man	Spider Man	Symbiote Suit
38.	Spongebob Squarepants	Barnacle Boy	Barnacle Man
39.	Suikoden series	Playable Characters	Berserk
40.	Suikoden series	Characters with Fury Rune	Berserk
41.	Superman	Superman	Superdoom
42.	Soul Calibur series	Siegfried Schtauffen	Nightmare
43.	Star Gladiator	Hayato	B. (Black) Hayato
44.	Star Gladiator	Bilstein	Ghost Bilstein
45.	Street Fighter IV	Akuma	Oni
46.	Street Fighter V	Ryu	Kage
47.	Street Fighter Alpha 3	Ryu	Evil Ryu
48.	Street Fighter EX Plus Alpha	Hokuto	Bloody Hokuto
49.	Street Fighter EX Plus Alpha	Hero	Garuda
50.	Street Fighter EX Plus Alpha	Holger	Doctrine Dark
51.	Superman	Superman	Bizzaro
52.	Tales of Berseria	Artorius Collbrande	Shepherd Artorius/Armatized Artorius
53.	Tales of Destiny/Tales of Destiny 2	Leon Magnus	Judas

54.	Tales of Graces	Richard	Richard (Lambda)
55.	Tekken series	Jin Kazama	Devil Jin
56.	Tekken Tag Tournament series	Jun Kazama	Unknown
57.	The Batman Who Laughs	Batman	The Batman Who Laughs
58.	The Hobbit Trilogy	Thorin Oakenshield	(Evil) Thorin Oakenshield
59.	The King of Fighters 2003	Kyo Kusanagi	Kusanagi
60.	The King of Fighters series	Iori	Riot of the Blood Iori
61.	The Witcher III: Wild Hunt	Detlaff van der Eretein	Higher Vampire Detlaff/The Beast of Beauclair
62.	Wild Arms 2nd Ignition	Ashley Winchester	Lord Blazer
63.	World of Warcraft	Medivh	Medivh the Corrupted
64.	World of Warcraft	Artash	Lich King
65.	World Wrestling Entertainment	Matt Hardy	Broken Matt
66.	World Wrestling Entertainment	Jeff Hardy	Brother Nero
67.	X 1999	Fuma Monou	Kamui of the Dragons of the Earth
68.	Xenogears	Fei Fong Wong	Id
69.	X Men series	Psylocke	Psylocke as a member of Horsemen of Apocalypse
70.	Yu-Gi-Oh	Yugi	Yami Yugi
71.	Yuyu Hakusho	Yusuke Urameshi	(Demonic) Yusuke

The data in the form of affixes were treated as the primary data while the visual elements like the appearances of the characters and their narratives are treated

as support for the primary data. This treatment was expected to display how textual and visual elements played their parts and roles in generating the whole meaning of the use of particular affixes which indicate a shift over good-to-evil narrative and an inclination of power.

B. Data Analysis

Spradley technique (Spradley, 2016) was employed to analyze the data. Four phases were taken. The first phase was domain analysis. In this phase, data were analyzed by employing the theory of expressive morphology and morphopragmatics in evaluative morphology context by Zwicky & Pullum (1987) and Dressler & Barbaresi (2001) to indicate what makes a datum different from the other data in terms of good-to-evil narrative and power increase contexts. After a classification was constructed, the next phase, taxonomic analysis, proceeded. In this phase, the functions of augmentatives with good-to-evil narrative and power increase were constructed based on the gestalt perception theory by Reinhart (1984). Completing the taxonomy, the third phase, componential analysis, was constructed by linking the domain and taxonomic classification to generate a comprehensive typology of what we called umbralatives. In the last phase, finding cultural theme analysis, the meaning elucidated from the typology was signified to indicate how umbralatives were necessary to be included in the field of evaluative morphology with concern over morphopragmatics.

RESULTS AND DISCUSSION

This section is divided into two sub-sections. The first sub-section will talk about the definition and typology of umbralatives and the second section about the functions of umbralatives on different media.

A. Umbralatives and Their Typology

We termed augmentatives which indicate a shift of characters and an inclination on power in a good-to-evil narrative umbralatives. This neologism is derived from the word 'umbra'. Merriam-Webster defines 'umbra' as a conical shadow excluding light from a given source or a shaded area. This definition implies that the exclusion of light is the primary character which defines 'umbra'. When an exclusion appears, it implies that a shaded area is a specific area within the other area with light - implying that it becomes a stand-out object everyone could notice. These characteristics are identical to characters

who undergo a good-to-evil and weak-to-strong narrative which we call umbral narrative. The ‘stand-out’ refers to the fact that the characters with a shift over light to darkness not only mostly change their characteristics and visual appearances but also change their names whether through how the other characters call them, self-declaration, or how the narrators call them. The following table contains the umbralatives found from the sources of data:

Table 2:
Umbralatives and Their Types

Umbralatives	
Coloratives	b-, black-, crimson-, dark-, red-, <i>yami</i> -
Statives	adult-, armatized-, banished-, big boss, bloody-, broken-, berserk-, chaos-, corrupted-, cursed-, crazy-, damned-, death-, -doom, dread-, evil-, fallen-, fell-, forsaken-, -fury, ghost-, hazard-, hollow-, -juggernaut, -man, nega-, negative-, revenant-, riot of the blood-, ruined-, savage-, sin-, trance-, violent-, -who laughs, wild-
Referentives	-abyss, abysmal-, -apocalypse, assassin-, beast-, demon-, devil-, doctrine-, dracula, dragon, garuda, -hell, id, judas, <i>kage</i> , -king, <i>kusanagi</i> , lord-, <i>majin</i> -, -nero, nightmare, <i>oni</i> , shadow, shepherd-, sorceress-, <i>orochi</i> , vampire-, were-, -wolf
Inventives	adagium, bizzaro, blazer, -degon, gollum, lich, lynx, nazgûl-, -slayer, symbiote-, unknown, -x
Elliptives	implied changes on names based on the changes in character and appearance

As seen from Table 2, umbralatives are classified into coloratives, statives, referentives, inventives, and elliptives. The first classification emphasizes the use of color and hue to indicate the cross over to the dark side and the rise in power. The second deals with the state of being evil and being more powerful. Statives could take any states with psychological states being the most state used to indicate the umbral narrative. The third borrows or refers to already established terms and names, mythical beings, or historical figures. The fourth invents in-narrative names or terms to indicate the good-to-evil and weak-to-strong narrative. The fifth focuses on the changes in narratives and appearances with implied umbralatives on the names. The following table details the pros and cons of the five umbralative types regarding the narratives:

Table 3:
Pros and Cons of the Five Types of Umbralatives

Umbralatives	Pros	Cons
Coloratives	Instant and direct cognition	Fewer varieties
Statives	Numerous varieties	The states are sometimes overlapping and that reduces direct narrative cognition
	Psychological, social, and physical state cognition	
Referentives	Rich narrative and characterization concerning the background story of the characters	Least known references might hinder the direct narrative cognition
	Comparative cognition	
Inventives	References enrich the narratives of the characters in an intertextual fashion	Different visualization of appearance from the referred might generate the problem of narrative alignment
	Mythopoeic immersion	Relying on mythopoeic construction
Elliptives	In-narrative structural cognition	Employing fictional constructed languages as the basis of the naming requires the users to learn the languages to comprehend the umbralatives and the associated narratives
Elliptives	Temporal narrative cognition allows the narrative to stay as a whole	Unclear status of being evil or not

Table 3 indicates that each umbralative has a different function. Coloratives tend to emphasize instant and direct narrative recognition. In *Kingdom Hearts 3*'s Dark Baymax, for instance, the 'dark' functions as a direct differentiator from the original Baymax. With all dark-hued body, red glaring eyes, and the twisted birth narrative, the narrative of Dark Baymax is implied

from the prefix ‘dark’. That the game is intended for 10+ implies that to create an alignment with the players, the use of ‘dark’ might also be based on the age rating consideration.

Statives tend to emphasize narratively indicating the problems which cause the characters shift from good to evil. The psychological, social, or physical states of the characters which root from the problems they face are narratively structured as a background story. In *The King of Fighters’s* Riot of the Blood Iori, for example, the prefix ‘riot of the blood’ is used to narratively support what is called a saga or story arc – the Orochi Saga. The status of Iori as the inheritor of the cursed blood of Orochi is visually and characteristically depicted on Iori. Visually the physics of Iori emits dark light and crawling stance while characteristically Iori is often seen laughing erratically.

Referentives make use of the already established and existing narratives of mythological beings, historical figures, and terms. Thereby, the narrative challenges referentives face are on the intertextual relationship between the referentives and the referenced. In *Tales of Berseria*, for instance, the umbralative ‘shepherd’ tends to evoke positive impression but the narrative of the game tends to say the otherwise. That the umbralative bearer, Artorius, attempts to bring order and peace to the world by stealing human’s emotions indicates this blurry status.

Inventives revolve around umbralatives designed by employing in-narrative terms or fictional language used in the narratives. In *Middle-Earth: Shadow of War*, an expansive narrative of Tolkien world, fictional languages like Black Speech and Elvish mythopoeically immerse the readers, viewers, and players into the world of Tolkien’s Middle Earth. Talion, the protagonist of *Middle-Earth: Shadow of War*, was attributed Nazgûl Talion or Ringwraith Talion when he was influenced by the ring and turned into a ringwraith. The use of ‘nazgûl’ contributes to the construction of Middle-Earth’s mythopoesis and that immerses those enjoying Tolkien’s world deeper.

Elliptives are umbralatives which are not explicitly written but implicitly referred to or inferred. This implicit use of umbralatives indicates that the concerns of whether the onomastic addition on the name might disrupt the whole narrative. In *Hunter x Hunter’s* Gon, for example, the innocent protagonist kid – Gon – turned into his adult form engulfed in grief and despair with an extent of power never witnessed before. He mercilessly avenged his comrade, Kite, by torturing his killer – Pitou – in a sadistic fashion. The shift of character

and power was never followed by a change or addition on Gon's name but it was implied from his adult stature transformation.

Each umbralative might be treated as an affix which establishes onomastic affixes or a standalone word or phrase which constructs onomastic individuals. As an affix, it can take form of a prefix or a suffix. As an affix, the umbralatives might fall into any type. The affixed umbralatives tend to explicate the morphological markers which lead to the presence of umbral narratives. In *The Batman Who Laughs*, for instance, 'who laughs' which is treated as a suffix in a sense that it explains the transformation of Batman from serious-looking Batman into mad Batman, this stative umbralative morphologically hints to the readers that Batman might somehow interact with his nemesis who loves to laugh - Joker. The story indeed tells that Batman becomes a merciless maniac due to the gas concocted by Joker.

Meanwhile, an umbralative which is worded as a name in a standalone word or phrase tends to indicate a world-building with umbral narrative as the turning point. In *Wild Arms 2nd Ignition*, for instance, Lord Blazer has been one with Ashley Winchester, the protagonist of the story. When Ashley was in a rage, Lord Blazer took over Ashley's body and soul. The existence of this umbral character signifies the narrative due to his position as the final enemy Ashley has to defeat. That the umbral character carries 'lord' and 'blazer' hints that he will be confronted as the last enemy who has the most devastating power and that he can be subdued only if Ashley could calm his rage.

Table 4:
Onomastic Affixes and Onomastic Individuals

Prefixes	Onomastic Affixes		Onomastic Individuals	
	Infixes	Suffixes	Word	Phrase
abysmal-, adult-, armatized-, assassin-, beast-, banished-, black-, bloody-, broken-, berserk-, chaos-, corrupted-, crazy-, crimson-, cursed-, damned-, dark-, death-, demon-, devil, doctrine- dread-, evil-, fallen-, fell-, forsaken-, ghost-, hazard-	x	-abyss, - apocalypse, -degon, - fury, -hell, - juggernaut, -king, -man, -nero, - slayer, -who laughs, -x	adagium, bizzaro, dracula, dragon, garuda, gollum, judas, <i>kage</i> , <i>kamui</i> , <i>kusanagi</i> , lich, lynx, nightmare, <i>oni</i> , <i>orochi</i> , unknown	lord blazer, lich king, horseman of apocalypse, <i>kamui</i> of the dragon of the Earth

, hollow-, lord-, *majin*-,
nazgûl-, nega-, negative-,
red-, revenant-, riot of
the blood-, ruined-,
savage-, shepherd-, sin-,
sorceress-, symbiote-,
trance-, vampire-,
violent-, wild-, *x yami*-

As seen from Table 4, umbralatives appear more as onomastic affixes than onomastic individuals. This finding implies that the umbral narratives attempt to build tend to be presented without completely converting the names of the characters. This is done to strengthen the umbral narratives that a character has transformed into an evil character with an inclining level of power. Thus, it helps the readers in understanding the transformation process. The table also indicates that onomastic affixes are constructed more by prefixes. This finding points out that the umbralatives are used to define what the characters have become.

A unique finding is perceived from *Kingdom Hearts* series. In the series, characters with the letter 'x' inserted in the anagram version of the character point out that they are the nobodies – the antagonists of the series. Roxas, for instance, is the anagram of Sora, the main protagonist of the series, with 'x' as the umbralative which divides 'ro' and 'sa'. The inventive umbralative 'x' is applicable as a prefix, infix, and suffix. This multi-position points out that the 'x' functions as a formula or identifier of the narratives and the series.

Each umbralative also depends on the media on which the umbralatives occur. Films, comics, animations, and games have different distinctive features and elements which might influence how umbralatives are delivered. The following subsection will elucidate more the functions of umbralatives concerning the media on which they appear.

B. The Functions of Umbralatives on Different Media

Umbralatives have two primary functions regarding the media on which they are employed. Their functions are to act as a marker – narrative and ludic markers. The former marks that a narrative is about to change and a new narrative might be introduced as a standalone narrative or as a completing narrative of the whole. On the other hand, the latter marks that the umbralatives

function like a hint for the players to react and respond as intended in facing characters with umbralatives.

Umbralatives as narrative markers occur on any media and generally, they serve as an indicator of how the good-to-evil narrative, driven and woven by umbral characters, functions as a figure on the old narrative which functions as a ground. When umbralatives function as a figure, it implies that the narrative the umbralatives bring will function also as a figure. It indicates that umbralatives mark the start of a new narrative – further showing interdependence between the function of being a morphological marker and a narrative marker. As a narrative marker, umbralatives act as an expressive narrative device in ushering the narrative of good-to-evil and weak-to-strong – umbral narrative. The following is the formula found in delivering umbral narratives based on the findings:

Table 5:
Umbral Narrative Formula

Umbral Narratives	Examples of Characters	Examples of Umbral Characters
Lust for power	Akuma	Oni
Revenge	Ardyn Lucis Caelum	Adagium
Disagreement	Liu Kang	Evil Revenant Liu Kang
Sacrificing for greater good	Artorius Collbrande	Shepherd Artorius
Under control or influence	Talion	Nazgûl Talion
Seeking and revealing the truth	Jack	Big Boss
Split self	Fei Fong Wong	Id
Fate	Fuma Monou	Kamui of the Dragon of the Earth
Alternate universe	Pink Ranger	Ranger Slayer

As seen from Table 5, based on the findings, there are nine story formulas which usher the presence of umbral narratives. Each formula is narratively in tandem with the umbralatives of any type. The use of umbralatives defines the nuance or tone of the umbral and supports the overall tone of the narrative. *Xenogears* is laden with Freudian and Jungian psychological allusives and

attributes in its narrative. Even umbralatives are used to strengthen these psychological elements. Its primary protagonist, Fei Fong Wong, suffered a trauma that triggered a split self or personality and from whom an entity called Id was born. This referentive 'id' is unique in a sense that it has a psychological reference while at the same time describing or denoting a state of being – the essence of being stative. In the context of game, the umbralative 'id' is not only an umbral narrative marker but also a ludic marker.

Ludic markers act as a hint for the players to spot to gain some advantages in playing a game. Since they function like a hint, umbralatives in game function in different fashions of hint. The following table displays how ludic markers function like a hint:

Table 6:
Ludic Markers as a Hint

Ludic Markers	Examples	Hints (What-to-Do)
Explicit Ludic Markers	Detlaff – High Vampire Detlaff	Vampire is weak of silver
Implicit Ludic Markers	Fei Fong Wong – Id	Id symbolizes aggressiveness

The standalone umbralative as seen from Id – the primitive desire – functions as a ludic marker for the players in the form of a hint that he is an aggressive enemy type. Spotting this, players can strategize their moves in encountering the attacks of Id. This aggressiveness is also symbolically supported by the all-red color his outfit and giant robot called gear have. On the other hand, explicit ludic markers hint the players on how to deal with characters bearing particular umbralatives in a battle. As seen from the table, to deal with Detlaff from CD Projekt's *The Witcher III: Wild Hunt*, the player has to select the silver sword Geralt carries, vampire killing supporting battle tools, and vampire protection battle tools.

Unique findings are seen from characters with umbralatives who are transmediated from either non-game to game or vice versa. Majin Vegeta from *Dragon Ball Z*, for instance, has *majin* – demon – as the umbralative. A letter 'M' is seen on his forehead. In the comic, he self-detonated himself to save his family, friends, and the Earth from Majin Buu. His death was the toll he had to pay to save those he held dear. When the self-detonation is set as Majin Vegeta's powerful move, death is not always the result of the self-detonation. Though death is not always the result, most of the games with Majin Vegeta depict the

sacrifice scene. This condition indicates that narrative marker is still preserved in the game while negotiating it with the ludic marker. Thus, the umbralative *majin*, due to transmediality, suffers a mix-up on what markers the umbralative tends to function the most.

C. Umbralatives, Umbral Characters, and Umbral Narratives in Gestalt Perspectives

Umbralatives might define a new type of narrative which we call umbral narrative. This narrative emphasizes how characters turn into umbral characters. These characters are characters who leave the good side and embrace evil or darkness and become more powerful than they were before. Formulaically the presence of umbral narratives is marked by the use of umbralatives.

In the gestalt perception of narrative texts, which circumnavigates around the unveiling of figure and ground (Reinhart, 1984), umbral narratives fit this figure and ground relationship. In umbral narratives, umbralatives are the figure which changes the ground – the character – into umbral characters. These characters, then, act as a figure and their pre-transformation narratives become the ground. This cyclical and reciprocal relationship signifies how umbralatives trigger the presence of umbral characters and umbral narratives. The problem lies in whether umbral narratives have distinctive features differing from the other dark narratives like antihero narratives, for example.

Jonason et. al. (2012) address this antihero issue as a part of the Dark Triad of personality namely narcissism, psychopathy, and Machiavellianism. In the context of umbral narratives, this dark triad is reflected through umbralatives either in the form of onomastic affixes or onomastic individuals to indicate the psychological states of the characters. In Square Enix's *Chrono Cross*, for example, Serge, the main character has his soul trapped within his nemesis's body – Lynx – and thus making him an object of hatred by the others – though his exploits were that of virtue. The use of inventive umbralative here points out the transformation was total in physical form as Serge turns into an anthropomorphic feline. This total transformation is marked by the inventive umbralative 'lynx' which signifies its role as a figure and positions Serge as the ground.

Another hero related narrative in which umbralatives might hold a key role is ironic hero narratives. That umbralatives generally circumnavigate around onomastic affixes and individuals which evoke a negative nuance e.g. abysmal, dark, evil, etc fundamentally construct hero-to-villain narratives.

However, onomastic affix like shepherd-, for instance, which morphosemantically denotes positive nuance might also morphopragmatically be used as an umbralative. The use of these positive nuance evoking umbralatives is intended to generate the status of an ironic hero for the character and even an ironic hero narrative.

The existence of gestaltic relationship, which is embodied through figure and ground, on umbralatives signifies how a micro lingual element, in this case, is evaluative morphology might hold a key role in constructing a narrative. The function of umbralatives as a narrative device indicates that the regularities as proposed by Zwicky and Pullum (1987) might not only circumnavigate general usages of evaluative morphology in linguistic domain but also mull over in the domain of literature. This is made possible due to the morphopragmatic nature of umbralatives. Through morphogramatics, which are context-bound (Dressler and Barbaressi, 2001), umbralatives are contextualizable as a narrative device which is contributive in constructing a narrative.

Besides contributing narratively, in the context of games, umbralatives hold a key role also on mechanical aspects. The combination of both plays a significant role in immersing the players into the game world. Purnomo et. al. (2017) show how immersion in video game context is positively linked to ludic linguistics, which focuses on how lingual elements narratively and mechanically drive the players and keep them engaged in the game world, and thereby, immersion is ensured. Umbralatives have this immersion supporting function. In *Middle-Earth: Shadow of War*, for instance, players are immersed in the journey of Talion, who slowly but sure was swallowed by the darkness of the ring and transforming into Nazgûl Talion. In the journey to the dark side, players not only engage his saga narratively but also mechanically. Talion grows gradually stronger throughout his journey and players could exploit his strength mechanically through his stealth and killing skills. In gestalt perspective, each time Talion grows stronger due to the cursed ring, his newly gained strength makes Talion a figure and the previous Talion a ground.

CONCLUSION

Umbralatives are augmentatives with specific concerns on delivering good-to-evil and weak-to-strong narratives. These morphopragmatic markers are classified into coloratives, statives, referentives, inventives, and elliptives. These

markers might take the forms of onomastic or individual affixes ranging from prefixes, infixes, and suffixes.

Evaluative morphology primarily revolves around augmentatives and diminutives in real-life usage context. Umbralatives theoretically expand the discussion of evaluative morphology especially in augmentatives wider and practically umbralatives also expand the discussion of narratives since they generate what we call as an umbral narrative in which umbral characters hold a significant role. The presence of umbral narratives implies that umbralatives signify the existence of gestaltic relationship with umbralatives as the figure or the focus and umbral narratives through umbral characters as the ground or the wall where the focus is hung.

In films, live actions, animations, and comics umbralatives function primarily as a narrative device but in video game context, umbralatives function also as gameplay or mechanical device. Departing from this dual function, game designers might hold umbralatives as a reference in designing the games. Made into tandem with immersion level analysis, game designers could reveal whether particular types of umbralatives might generate a particular level of immersion. Besides concerning immersion, the typology of umbralatives might assist game designers in constructing the genres of the games.

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