Contemporary Light Novels: Subculture, Literature, and Morality

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Abstract The light novel is a new literary genre heavily influenced by the Japanese character-oriented subculture in the postmodern era. This genre does not belong to a traditional literary lineage but has emerged as the literary equivalent to contemporary visual subcultures. The main purpose of this genre is not to depict reality as does naturalistic literature but to imitate the fictional worlds represented in manga, anime, and video games. However, light novels are not fictional u/dystopias completely removed from reality and social ethics. To the contrary, they inevitably relate to distinctive ethical problems. This paper focuses on light novels and its ethical issues during the 2000s and 2010s, when the light novel matured as a genre. First, we examine Tsukasa Fushimi's *Ore no imōto ga konna ni kawaii wake ga nai* [My Little Sister Can't Be This Cute], one of the most important works in this era, relating to the Moe culture and its unethical consumption of characters' physicality. Second, we analyze the otherworldly fantasy genre, the most widely consumed genre in the 2010s, and consider its dual attitude to reality: escape from real-life society and sympathy for social minorities. This analysis clarifies the moral ambiguities and conflicts embedded in contemporary light novels.

Key words Light Novel; Naturalistic Realism; Moe Culture; *Ore no imōto ga konna ni kawaii wake ga nai*; Otherworldly Fantasy

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Introduction

Contemporary subcultures, such as manga, anime, and video games, exert considerable influence on Japanese media culture. In 2015, Japanese manga, anime, and video games were valued at approximately 2.3 trillion yen — a significant share of the total value of the Japanese culture industry.[1] Moreover, the ongoing classification and segmentation of Japanese consumers based on factors such as gender, age, and taste has led to the birth of various genres and cultural groups, such as *Otaku*.[2]

The rise of manga, anime, and video games also has impacts on contemporary Japanese literature. The most significant example is the light novels, a new literary genre primarily inspired by manga, anime, and video games. Emerging in the 1980s, the light novel does not belong to a traditional literary lineage but is the literary equivalent of the contemporary visual subcultures characterizing modern consumerist society. Historically, Japanese subcultures have been criticized by their focus on content perceived to be sexually explicit and overtly violent and consequently have often been considered to be relatively unethical genres (Schodt 28–29).[3] However, this perception does not mean that Japanese subcultures are representational spaces

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1 See Dentsū Communication Institute 75, 108, 118.

2 In a broad sense, Otaku refers to people strongly attached to or highly knowledgeable about a specific cultural product or to people who spend significant amounts of time or capital on a product. Otaku also serves as a "general term for people who indulge in a group of subcultures such as comic books, animated films, games, personal computers, science fiction, special effects, figurines, and other such things that are deeply connected to one another" (Azuma 8).

3 See Fredrik Schodt, *Dreamland Japan: Writings on Modern Manga.*

devoid of moral considerations. In an effort to shed light on the ethical issues involved in Japanese subcultures, we focus on the light novel and seek to clarify how this literary genre inevitably evokes ethical issues regardless of their commercialism and entertainment value.

Light Novels: A Fictional World Separated from Reality

The term *light novel* originally referred to entertainment novels aimed at young readers and has been popularized since 2000, chiefly through the Internet. During the 1980s and 1990s, labels such as Kadokawa Sneaker Bunko and Fujimi Fantasia Bunko published novels heavily influenced by manga and anime. These novels typically involved characters inspired by manga and anime, and their illustrations also drew on the aesthetics embodied in manga or anime, which made light novels very popular among teenagers familiar with contemporary Japanese subcultures. These new novels typically had light, easy-to-read content, so they became called light novels, and the term gained usage among not only fans but also critics, publishers, and bookstore owners throughout the 2000s.

Eiji Ōtsuka's contrastive analysis of light novels and modern naturalist literature is especially relevant in the context of this paper. Ōtsuka finds the most significant difference between light novels and naturalist literature in the subjects on which they focus. He argues that naturalist literature's primary purpose is to provide frank, factual depictions of reality, and diverse genres of modern Japanese literature, including mysteries and science fiction, employ the same mode of description based on the underlying ideology of "naturalistic realism" (28). However, naturalistic realism is not effective in light novels because their purpose is not to portray reality but to imitate the fictional world represented by manga and anime. Ōtsuka, therefore, defines light novels as a literary genre that depicts fictional elements in the world of manga and anime (24).

Defining light novels as literature independent of the ideology of naturalistic realism, Ōtsuka usually calls them character novels. This classification is very significant because it recalls the character-oriented culture that has flourished in Japan since the 1980s.[1] Light novels clearly emerged amid the surge of this character-oriented culture. For instance, Kazuma Shinjō agrees that light novels are literary works strongly focusing on characters, whose dispositions and behaviors, usually derived from the storyline and narratives, are deeply connected to visual images of characters (124).[2] Approaching the rise of character culture from a different per-

1 See Eiji Ōtsuka, *Character shōsetsu no tsukurikata.*

2 See Kazuma Shinjō, *Light Novel chō nyūmon.*

spective, Hiroki Azuma contends that modern Japanese subcultures, including light novels, have enabled the creation of a virtual database aggregating various character types (78). This database, in turn, makes it possible to create a reflexive system for producing and consuming characters without relation to reality and narratives — a cultural phenomenon epitomizing postmodern Japanese culture (45).

These arguments suggest that light novels can be categorized as a new literary genre based on a virtual database of characters that has emerged in Japanese postmodern culture. Light novels do not relate to the ideology of naturalist realism or the desire to depict reality; instead, they portray fictional worlds and prioritize the emotional desire for the characters. Hence, character-oriented production and consumption become dominant in light novels, while real-life ethical problems and social norms are relegated to the backburner.

However, it is not accurate to insist that light novels are fictional u/dystopias entirely removed from reality. In this paper, we seek to identify the moral ambiguities and conflicts occasionally represented in contemporary light novels, focusing on the period[1] since the latter half of the 2000s, when light novels matured as a literary genre. To this end, this paper first examines Tsukasa Fushimi's *Ore no imōto ga konna ni kawaii wake ga nai* [My Little Sister Can't Be This Cute, hereafter, *Oreimo*], one of the most popular and important light novels during the late 2000s and early 2010s, relating to the Moe culture and its unethical consumption of characters' physicality. Second, we analyze the otherworldly fantasy genre (異世界もの), the most widely consumed genre in the 2010s, focusing on its dual attitude to reality: escape from real society and sympathy for social minorities. Through this examination, we clarify how, while deviating from naturalistic realism, light novels, as a subculture literature, re/connect with social ethics.

Oreimo: The Conflict between Characters' Physical Consumption and Morality

During the 2000s, the recently emerged Moe culture characterized Japanese subcultures. *Moe* refers to consumers' strong emotional attachment to beautiful female characters in manga and anime based on illustrations and individual traits of these characters without reference to the works' narrative or message. This form of content consumption appeared in 1990s and flourished throughout 2000s, along with of the character-oriented culture. The feeling of Moe can be evoked by a wide range of

1 Yoomin Nam has examined similar issue before, focusing on Nagaru Tanigawa's Haruhi Suzumiya series. See Yoomin Nam "A Study of the Description of Actual Disaster in "Light Novels": A Focus on the Series of Haruhi Suzumiya." Border Crossings:The Journal of Japanese-Language Literature Studies 4(2017): 89-99.

characters and their traits, such as a beautiful blond girl or a young girl with unrealistic cat ears. Moe can also describe relationships between characters, and one of the most popular categories is the younger-sister Moe (妹萌え), featuring the protagonist's deep emotional commitment to a younger sister. As Moe culture spread, younger-sister Moe appeared not only in manga and anime but also light novels.

Meanwhile, in the late 2000s, the most popular type of light novel was the young-adult light novel(青春ラノベ), focused on ordinary junior-high and high-school student life (Higuchi 51). Tsukasa Fusimi's *Oreimo* achieved huge success in this genre and introduced elements of the younger-sister Moe to the young-adult light novel. Serially published from 2008 to 2013, *Oreimo* sold more than 5 million copies.

Its plot is as follows: Kirino Kōsaka, gifted with both intelligence and beauty, ignores the protagonist, her older brother Kyōsuke Kōsaka. One day, Kyōsuke learns that Kirino is a passionate fan of beautiful girls games, in which a male protagonist enjoys the chance to love several beautiful girls. Kirino asks Kyōsuke about this manic hobby and, considering this *Otaku* taste to be embarrassing, seeks his help to communicate and make friends with other people. During this, their relationship gradually improves.

However, strong emotional attraction to a younger sister, a blood relative, is a social taboo unsuitable for pleasure reading such as light novels, so Fushimi adopts the strategy of ambiguity to avoid this ethical issue. A significant characteristic of *Oreimo* is that it features beautiful girls games in which "a single man (the protagonist) is surrounded by several beautiful girls or women, who have intense feelings of love for him" (Enomoto 145). In addition to Kirino, several beautiful girls appear in *Oreimo* — such as Manami, the siblings' childhood friend, and Kuroneko, who shares Kirino's *Otaku* taste. The inclusion of these heroines prevents Kyōsuke and Kirino's relationship from developing into a romantic one, eliminating suggestions of romantic love between brother and sister.

However, in contrast to beautiful girls games whose story diverges based on the protagonist's choices, novels typically progress along a linear timeline, and the protagonist does not have several loves simultaneously. Beautiful girls games, therefore, can prepare happy endings for each heroine, called, for example, "Manami's Ending" (エンド), but novels can have only a single ending. At the end of *Oreimo*, therefore, the protagonist Kyōsuke must choose one heroine, and he eventually settles on Kirino as his romantic partner.

Reflecting on writing *Oreimo*, Fushimi confessed that he planned to write the "complete Kirino ending" (完全なる桐乃エンド). Just as the author uses the term

"ending" (エンド), the protagonist Kyōsuke imagines himself as a major character in a beautiful girls game and chooses to follow Kirino, using game terminology such as "click" and "forking paths."

> Even though it's my younger sister, I like her.
>
> Some beautiful girls game protagonist decided this. And I ...
>
> "Choose Kirino."
>
> I feel like I heard a phantom clicking sound. But the choice of forking paths has already been left far behind. I cannot backtrack, and I don't have any intention of doing so.
>
> I yell the same line I did at some point.
>
> "I will ..."
>
> This time, I will say my true feelings without lying. "I ..."
>
> "I ... LOVE my younger sister Kirino ...!"
>
> I have looked really hard, but there is no way out. There is no good place to compromise. All I can do is keep going straight ahead.[1] (Fushimi 12: 355–356)

In the end, Kyōsuke and Kirino decide to get married. This marriage ending legitimizes their choice within the narrative structure of the beautiful girls game, but the story also inevitably conflicts directly with the social taboo of incest.

Accordingly, the author employs a strategy, making the extreme compromise of limiting the marriage's duration. Kyōsuke and Kirino hold a marriage ceremony with only them present and do not swear to love each other forever. Instead, they limit their pseudo-marriage to the short time until they both graduate from school. Furthermore, the marriage's details remain undisclosed, so the essence of their marriage, including their sexual relationship, also stays extremely ambiguous.

Fushimi expressed awareness of this ambiguity, stating, "at Dengeki Bunko, it is very difficult to directly write an exhilarating story where everything is decided and people rush down a forbidden path" (Notof and Kazu)[2]. The Dengeki Bunko label exclusively consists of light novels for teenagers published by Kadokawa. Fushimi's statement can be interpreted as indicating his awareness that this theme was inappropriate for light novels. In short, the author's originally intention and the

1 This quotation is translated from Japanese to English by this article's authors.

2 Notof and Kazu. "*Ore no imoto ga konna ni kawaii wake ga nai* saishukan Fushimi Tsukasa sensei e; Last ni tsuite jikaisaku ni tsuite nado interview!."Akiba Blog, 14 June 2013. <http://blog.livedoor.jp/geek/archives/51398941.html> (accessed 23 Jul. 2018).

label's media conditions for teens combined to make love between near relatives ambiguous, and the story concludes with the compromise of a sexually unclear, time-limited marriage.

Readers' reactions, however, revealed that this strategy was not entirely successful. Amazon Japan, as of July 2018, had 612 reviews of the twelfth and final volume, including 263 positive and 281 negative. Reviews of the preceding eleventh volume were generally favorable, so the negative reviews of the twelfth volume stand out, indicating readers' disappointment with the ending. The most striking reviews are ethical criticisms of the incest: "[I] wanted [the author] to avoid the ending of serious incest." "If the author wants to do an incest story, he should not glorify the older brother." "Why did it shift to incest at the very end?"[1]

Apparently, many readers viewed Kirino as the subject of younger-sister Moe until the eleventh volume. As described, Moe features an emotional commitment to virtual beautiful girls appearing in Japanese subcultures. Contrasting Moe with fetishism, Tamaki Saitō emphasizes that fetishes are feelings directed at real subjects or objects, whereas Moe feelings are directed at fictional characters. (188)[2] Also, as noted, Hiroki Azuma explains that in modern *Otaku* culture, the database of fragmented features of female characters that evoke Moe functions well, and female characters can be recursively produced by combining these features from the database without reference to reality.[3]

In the 2000s, the response to the Moe culture led to the coining of the expression "younger-sister Moe," lightly description of the esoteric culture making younger sisters objects of brothers' romantic interest — an originally taboo subject. *Oreimo* became representative of this movement in light novels. Readers saw Kirino as the subject of younger-sister Moe; in short, she was consumed as a signifier of fictional younger sisters. Japanese subculture often depicts teenaged girls too sexually without raising ethical issues (Yokota-Murakami 129)[4]. In *Oreimo*, until the middle of the story, Kirino also remains no more than a fictional character evoking feelings of Moe.

However, some readers had intense emotional resistance to the ending of a limited-time marriage because Kirino, whom they had viewed as a semiotic younger sister, became a vivid, active, physical presence that recalled reality to their minds.

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1 See "Ore no imōto ga konna ni kawaii wake ga nai (12) Fushimi Tsukasa." <http://amazon.co.jp/dp/4048916076/ref=cm_sw_r_tw_dp_x_nUs0xbK0KJYCJ>(accessed 23 Jul. 2018).

2 See Tamaki Saitō, *Character seishin bunseki.*

3 See Hiroki Azuma, *Dōbutsuka suru postmodern: otaku kara mita nihonshakai.*

4 See Takayuki Yokota-Murakami, *Manga wa yokubō suru* [*Manga Desires*].

In other words, the ending made explicit the incest implicit in younger-sister Moe, and readers then noticed and criticized its lack of morality. The limited-time marriage in *Oreimo* thus demonstrates that light novels can lack autonomy as works of fiction. The readers' negative reactions show that when characters consumed as objects of Moe develop real physicality, light novels are then interpreted according to social norms and gain strong potential to raise ethical questions.

Otherworldly Fantasy: The Dual Nature of Escape from Reality and Empowerment of Social Minorities

In the ongoing history of light novels, their readership has become diverse and expanded to readers in their 20s and 30s in the 2010s. Simultaneously, mainstream light novels have changed from young-adult novels to otherworldly fantasy, a new trend of stories in which a protagonist living in modern Japan is transported to another world. In many cases, these stories' settings are fantasy worlds completely separate from the real world. This genre spread rapidly after the hit of Kawahara Reki's *Sword Art Online,*[1] which still occupies a central position among light novels. These light novels representative of the 2010s feature distinctive ethical conflicts.

Many otherworldly fantasies have a socially unfortunate, vulnerable main character. For example, Rifujin Na Magonote's *Mushoku Tensei* (Jobless Reincarnation)[2] concerns a 34-year-old unemployed man who has locked himself in his room since his high school years. He calls himself "human trash" and regrets the ten empty years he has spent in his room. Later, after a collision with a truck, he is reincarnated in another world, where he can use his knowledge and experiences from the real world to relive an ideal life.

Considering such settings of otherworldly fantasies, Ichishi Iida points out that their main appeal lies in the sense of catharsis: the pathetic young man transported to another world gains excellent skills and approval from others he has not experienced previously(83-84). The most important cathartic element in the otherworldly fantasies is the main character's privileged position and abilities, which are often called "cheats" (チート). This term originally referred to changing a game's programming to gain player advantages, but in the context of light novels, it refers to the protagonist's far superior situation in outward appearance, skills, knowledge, and abilities. By providing characters with cheats and transcendent conditions, many otherworldly fantasies move away from the traditional literary motif of the

1 Reki Kawahara, *Sword Art Online*. 20 vols. to date. Tokyo: Kadokawa, 2009—.

2 See Rifujin Na Magonote, *Mushoku Tensei* [Jobless Reincarnation]. 8 vols. to date. Tokyo: Kadokawa, 2014—.

protagonist's diachronic growth through psychological and physical trial. That is, protagonists in otherworldly fantasies gain success through incredible advantages or cheats rather than personal progress or overcoming overwhelming difficulties. These protagonists, therefore, do not exhibit ethical attitudes, accepting their lives and taking responsibility for themselves in society.

Why did light novels colored by such a desire to escape reality take off in the 2010s? One important factor is the young generation's employment situation since the 2000s. As is well known, due to the dismantlement of the Cold War structure and the bursting of Japan's bubble economy, the long economic slump known as "the Lost Two Decades" began in the early 1990s. Moreover, as global capitalism permeated Japanese society, the traditional management system changed, forcing many young people into non-fulltime jobs, including temporary, part-time, and contract employment (Hayamizu 107-109).

Consequently, in the late 2000s, young people's employment and anxiety about the future become a serious social problem in Japan. For example, in the general magazine *Ronza* (2007), Tomohiro Akagi described the anxiety of working as a non-fulltime employee in Japanese society, where social and economic gaps had become increasingly static (55-57). Akagi strongly called attention to this issue, harshly criticizing the disparate social problems affecting mostly young people. In particular, his claim that impoverished young people secretly hoped for "war", which was no longer taboo in a society where social mobility and liquidity had become strictly limited, became a sensation in various media outlets, and his opinions sparked extensive discussion on young people's employment problems and poverty.[1]

Given this widening social gap since the 2000s, otherworldly fantasies can be seen as a cultural response to the young generation's social conditions. As mentioned, many protagonists are young people who experience misfortune in the closed, claustrophobic conditions of real life but escape to another world, where they gain high positions and fame. These fantasy worlds stand as utopias where impoverished young people can be liberated from negative social conditions and enjoy a fast-paced life. These other worlds thus serve a similar function as Akagi enthusiastically asserted that war did.

Another major characteristic of otherworldly fantasies is the direct influence of video games. Since the 1980s, Japan has seen the rise of role-playing games (RPGs), represented by works such as *Dragon Quest* and *Final Fantasy*, set in worlds resembling medieval Europe and featuring adventurous heroes as the protagonists. Accordingly, the settings of otherworldly fantasy novels are not historically accu-

1 See Akagi Tomohiro, "'Maruyama Masao' o hippatakitai: 31sai freeter. kibo wa senso."

rate versions of medieval Europe but imaginary worlds inspired by video games. This influence can often be seen in the numerical values assigned to rate characters' abilities, as in RPGs. For example, in Tōno Mamare's *Log Horizon*, one character's abilities are listed as follows: "Name: Shiroe, level: 90, race: half-alv, occupation: Enchanter, HP: 8303, MP: 12088" (Tōno 18).

Otherworldly fantasies are usually faithful to game worlds and deeply connect to the preferences of the genre's main consumers, *Otaku*, who have an extremely strong interest in subcultures such as manga, anime, video games, and light novels. These consumers frequently become deeply immersed in fictional worlds and have been characterized as lacking social interests (Asano 107). The protagonists transported to game-like worlds in otherworldly fantasies, therefore, are meta-expressions of *Otaku* readers' self-images. Otherworldly fantasies rose to prominence in the 2010s as a new form of literary imagination intertwining light novels' depiction of fictional worlds and the *Otaku*'s desire to escape from social reality of young people's impoverished social conditions.

Although otherworldly fantasies realize the readers/protagonists' selfish desires for escapism, it should be noted that the main characters often express strong sympathy for social minorities living in the other world. These characters are usually oppressed by the majority and enjoy no guaranteed rights or place in their society — similar to protagonists' situations in the real world. For example, Tōno Mamare's *Log Horizon* has a clear class system, with the adventurer, who plays the PC game *Log Horizon*, at the top and the landowner, who is a non-player character, at the bottom.[1] Originally, landowners were tools for players to advance in the game, and even after the players are transported to the *Log Horizon* world, the class disparities between them are unchanged. Exploitation of landowners to make possible adventurers' lives is unconditionally accepted in the world of *Log Horizon*.

However, the protagonist Shiroe develops antipathy toward adventurers' disregard for human dignity and theft of the landowners' independence. Shiroe attempts to improve the social system, and after convincing other adventurers, he forbids discrimination against landowners, creates laws to support their independence, and tries to grant them the same rights and powers as adventurers. Consequently, landowners share information adventurers once monopolized, and they eventually obtain the same qualifications as adventurers and become able to form their own parties and act as independent adventurers in the *Log Horizon* world. The empowerment of social minorities recurs as a motif in many otherworldly fantasies novels.

1 A non-player character is not controlled by the game player but is programmed to speak certain lines and do certain actions.

As mentioned, otherworldly novels reflect an increasingly desperate society and allow socially inferior young people to reset their social and economic conditions and gain unexperienced success when transported to another world. The main characters unconditionally accept unfair advantages known as cheats to transform themselves into privileged heroes. Such storylines evoke emotional catharsis for readers and briefly relieve their feelings of entrapment in society.

However, otherworldly fantasies also feature the socially vulnerable whose situations overlap with the protagonists' real-life circumstances, encouraging readers to think carefully about social minorities. Protagonists often project themselves onto socially vulnerable characters, consider how to help them live like ordinary humans, and attempt to empower them. Of course, this sympathetic attitude cannot be found in all otherworldly fantasies but is especially strong in popular works such as Akatsuki Natsume's *Kono subarashii sekai ni shukufuku o!* (KonoSuba: God's Blessing on this Wonderful World!)[1], Takayama Rizu's *Isekai Yakkyoku* (Another World Pharmacy)[2], Aneko Yusagi's *Tate no Yūsha no Nariagari* (*The Rising of the Shield Hero*)[3], and Tōno Mamare's *Log Horizon*. The most important characteristic of otherworldly fantasy, therefore, appears to be conflict between self-centered desires and moralistic concern for others: while reflecting the increasingly desperate real-world society and fulfilling *Okaku* readers' self-centered desire for escape, otherworldly fantasy also encourage readers to face ethical problems concerning social minorities and to reflect on what social situations rule readers in their real life.

Conclusion

Light novels are a new genre of postmodern literature based on not reality but on fictional elements embedded in Japanese subcultures. In this genre, the characters are reflexively produced and consumed by referencing an accumulated virtual database of characters' fragmented traits, dispositions, and settings. Consequently, light novels tend to deviate from the ideology of naturalistic realism and depict characters and worlds independent of reality.

As shown, video games are an especially important reference point for light novels. *Oreimo* features characters and a system from beautiful girls' games, while otherworldly fantasies incorporate the RPG worldview into the narrative's structural

1 Akatsuki, Natsume. *Kono subarashii sekai ni shukufuku o!* [KonoSuba: God's Blessing on this Wonderful World!]. 12 vols. to date. Tokyo: Kadokawa, 2014—.

2 Takayama, Rizu. *Isekai Yakkyoku* [Another World Pharmacy]. 6 vols. to date. Tokyo: Kadokawa, 2016—.

3 Aneko, Yusagi. *Tate no Yūsha no Nariagari* [The Rising of the Shield Hero]. 11 vols. to date. Tokyo: Kadokawa, 2013—.

assumptions. Acknowledging games' influence on light novels, Eiji Ōtsuka harshly criticizes their avoidance of ethical decisions because they lose connection with reality (143). Video games have various influences on light novels' plots, characters, settings, and worldviews, but declaring light novels' automatically devoid of ethics is premature.

Indeed, as this paper demonstrates, although light novels emerged as a new literary subculture, they are inevitably connected to social morality, both negatively and positively. In *Oreimo*, the younger sister character was first consumed as the subject of Moe but then unexpectedly gained vivid physicality. Moreover, while portraying increasingly desperate societies — a reality in Japan since the 2000s — many otherworldly fantasies attempt to depict the empowerment of social minorities. Of course, light novels, aimed at pleasurable escape, do not always foreground ethical problems. The main plot point of *Oreimo* is the emotional and semiotic consumption of the younger sister; in otherworldly fantasies, it is the protagonist's fulfillment of previously denied self-centered desires.

However, fantasy worlds and virtual characters cannot evade social norms. Although pleasure might be the first principle of light novels, their fantasy worlds can prompt readers to consider ethics — sometimes intentionally and sometimes incidentally. This paper does not present a comprehensive investigation of the history of light novels, but it explains how representative contemporary light novels, a fiction separated from reality and social morality, have highlighted conflicts and ethical problems since the late 2000s. Further diachronic research on the light novel, especially the influence of video games, could help build a more comprehensive understanding of these game-like novels' ethical standpoints.

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