The Joestar Spirit: How the Protagonists of *JoJo's Bizarre Adventure* Embody

Key Traits of the Hero

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### 1. Introduction

JoJo's Bizarre Adventure, written and illustrated by Hirohiko Araki, began publication in Weekly Shonen Jump in 1987. That began a global hit, the manga continuing to be published and serialized to this day. JoJo has gone beyond the manga to be animated in OVAs, a television anime series, and a PlayStation game. Clothing, pins, and stickers of the characters can be found at stores such as Hot Topic and Zumiez. Araki's art style in JoJo has been praised by many, as he had two collaborations with Gucci and even had a piece starring JoJo character Rohan Kishibe on exhibition at the Louvre.

The series follows the stories of those in the Joestar bloodline, who first fight evil in the form of vampires and powerful humanoids using Hamon, a technique where users control their breathing to turn their bodily energy into sunlight. Then in Parts 3 and 4, those of the Joestar bloodline develop a Stand, which is a manifestation of their soul and spiritual energy, to fight other Stand users. The manga currently spans eight parts and eight protagonists, each unique in their abilities and storylines, but all of the Joestar bloodline. In 2012, the anime of the series began. To date, David Productions has animated five parts of the manga, with Part 6 recently announced to be in the works. An analysis of the series paired with a focus on Araki's intentions and designs of the characters, demonstrates how the protagonists of *JoJo's Bizarre Adventure* fit the heroic traits of selflessness, bravery, a strong sense of justice, and the ability to succeed alone.

# 1. What Makes a Hero?

The analysis of what makes a protagonist a hero has been discussed for many years. The traditional definition of the hero in its simplest form is someone willing to risk their lives to help another without expecting anything in return. In manga and anime, especially within the shonen genre where *JoJo's Bizarre Adventure* falls, there is a fascination with heroes and heroism similar to American interest in superhero comics and movies. Both American and Japanese heroes come from a variety of backgrounds and personalities. Despite these differences, the heroes tend to display the same traits that differentiate them from the rest and allow them to defeat the evils they encounter.

In Japan, many heroes express a desire to help others and fight for the greater good rather than for personal gain. According to psychologist Philip Zimbardo, this desire stems from "a combination of a deep belief in Buddhism and Shinto religious rituals and what we call a collectivist culture where others are at least on par with the self, if not more important" (Szalavitz, 2011). Japanese culture promotes a collectivist culture, where all of society is seeking to help the group rather than the individual. This is quite different from the individualistic culture present in the United States. This is not to say that helping others is not a valued act in individualist cultures, but the fact that Japan is a collectivist culture definitely impacts the designs of heroes in manga and anime, as selflessness and concern for the greater good are common traits.

Along with selflessness, bravery is a commonly cited trait of the traditional hero, regardless of culture. In a study done analyzing character strengths, it was found that "the strengths listed under courage are most relevant for understanding heroic behavior," and two of those strengths, bravery, and integrity, "merits special attention" (Jayawickreme and DiStefano, 2011, pp. 169). These traits stand out as most important for understanding what exactly makes a

hero stand out from the rest of the human population. Bravery, as defined in this study, is "the ability to overcome fear and do what has to be done, regardless of the consequences" (Jayawickreme and DiStefano, 2011, pp. 169). This is the definition of bravery is observed and applied to the *JoJo* protagonists within this paper.

Bravery became a common theme in Japanese media, specifically manga, due to the impacts of World War II and the following United States occupation. In the late 1950s, stories about the war began to focus on "positive aspects" such as "heroism and bravery against insurmountable odds and often impossible circumstances" (Drummond-Mathews, 2014, pp. 66). These themes prevailed throughout manga and anime, specifically the shonen genre, as the protagonists of the new-gen manga continue to face impossible circumstances.

While Western heroes are often based upon medieval knights and their code of chivalry, Japanese heroes take inspiration from samurai and their code of honor, or bushidō. Like much of Japanese culture, bushidō is influenced by both Buddhist and Confucian beliefs, but one core trait that prevailed over the years is the "warrior spirit," which includes "an emphasis on military skills and fearlessness in the face of an enemy" (History.com Editors, 2009). This "fearlessness" is the bravery that transcends cultures to be an essential trait of a hero, and this is showcased in the protagonists of *JoJo*.

A strong sense of justice is also a central part of bushidō, known as rectitude. It is known as the "most cogent precept in the code of the samurai" and means that a true samurai warrior possesses "the power of deciding upon a certain course of conduct in accordance with reason, without wavering; to die when it is right to die, to strike when to strike is right" (Nitobe, 2004). The samurai believed in doing what was right and behaving with reason. Many heroes in anime and manga possess a strong sense of justice as influenced by bushidō, and refuse to engage in

fights unless absolutely necessary. They will not hesitate to intervene in a situation if they believe someone is being treated unfairly and enact their own version of justice.

With JoJo specifically, it is worth noting that the different parts of the series take place in different countries and time periods and were also written in different time periods from each other. Part 1 of *JoJo* was written in the late 1980s and takes place in England during the 1880s, whereas Part 5 was written from 1996 to 1999 and takes place in Italy in 2001. Due to writing the different *JoJo* parts in different time periods while also creating different settings for the parts, this influences the character design of the series as the creator is informed of the culture of the time period and the culture he wishes to portray.

Additionally, Araki is notably influenced by the United States and European pop culture, as many of the Stand names are derived from rock bands and songs, such as the Stand name "Killer Queen" deriving from the Queen song of the same name and the Zeppeli family surname deriving from the band Led Zeppelin. One of the protagonists, Jotaro Kujo, is based on Clint Eastwood. The manga creator, Hirohiko Araki, believes that "Clint Eastwood's leading roles embody this image of a hero" and just in his stance, "Eastwood projects a commanding presence backed by character and discipline" (Araki, 2017, pp. 58). Araki's admiration for Eastwood, an American actor, exemplifies how influences from different cultures can still result in the same key traits of a hero.

In his book, *Manga in Theory and Practice*, Hirohiko Araki breaks down his practices and beliefs about writing manga. He writes that he believes his heroes must be "on the side of justice (what "justice" is can be left up to personal interpretation), true to their friends, and brave. These three qualities are to me the most beautiful manifestations of the human spirit" (2017, pp. 56). The true hero is by definition selfless, as "they may be praised by some, but they act not for

personal gain and risk death in desolation and solitude" (2017, pp. 57). Araki goes on to say that "characters who cannot fight without the aid of another can't be considered heroes" (2017, pp. 57). Though heroes may have friends or support along their journey, in the end, the heroes must be able to stand alone and fight. This paper will examine how the five protagonists of *JoJo's Bizarre Adventure* meet this definition of the hero, despite drastic differences in personalities.

### 2. An Analysis of the Joestar Bloodline

The first Joestar examined in Part 1 of the series, titled "Phantom Blood," is Jonathan Joestar. He is striving to be a "true gentleman," which he defines as someone who has to "be brave enough to go into a fight he knows he'll lose" (Kobayashi & Okuno, 2012). There is the first trait of the hero, and Jonathan exemplifies this trait of bravery when he jumps in to defend Erina from being bullied by two boys much larger than him. He knows he lacks the strength to fight them, but he defends Erina regardless of this, showcasing both his bravery and selflessness.

Jonathan's desire to be a "true gentleman" could be a nod to the medieval knights and their code of chivalry, but it could also be a result of Confucian influence. In Japan, "the samurai was equated with the Confucian 'perfect gentleman' and was taught that his essential function was to exemplify virtue to the lower classes" (Pletcher, 2016). In the case of *JoJo*, Jonathan would be considered higher class due to his family's wealth and status. Jonathan's desire to be a virtuous, true gentleman while being of higher class and choosing to focus on this path rather than become more powerful is similar to how samurai were expected to exemplify virtue to lower classes.

Although Jonathan initially seeks to be friend Dio and continues to view him as a brother, he still feels a strong sense of justice to avenge his father's death. In discussing character design, Araki himself describes Jonathan as "a man of justice in a very traditional sense" (2017, pp. 73).

Jonathan showcases his heroic traits and desire for justice, he does not hide it. He will not harm others unless he has a valid reason to do so, believing this to be unjust.

Jonathan faces his enemies alone several times throughout Part 1, even though he does have the help of two friends, Speedwagon and Zeppeli throughout the series. He is able to stand his ground alone, even against his most powerful foe, Dio. Although Jonathan dies alongside Dio in their final battle, he was still able to take on Dio and a ship full of zombies completely alone, while also protecting Erina and a baby left on board. In Jonathan's last moments, he has Erina there to love and support him, but nobody is able to fight alongside him as the rest of the passengers have turned into zombies. Without hesitation, he rushes into battle against Dio and the zombies despite the odds that are stacked against him. His ability and willingness to face enemies alone is a heroic trait as defined by Araki.

In Part 2: "Battle Tendency," the protagonist is Joseph Joestar, Jonathan's grandson. While Jonathan purposely embodies his desire to be a true gentleman in his behavior, his grandson Joseph is quite different in that regard. He is "cheerful and flashy," someone with a temper and no respect for authority (Araki, 2017, pp. 73). He is a show-off, using schemes to outwit his enemies, and reveling in his intelligence - he constantly guesses what his opponent's next line is going to be. This is very different from Jonathan, who is humble about his abilities and only fights if absolutely necessary. Jonathan was an upstanding man, whereas Joseph enjoys taunting his enemies and is willing to go into a fight. Despite these differences, Joseph displays the same traits of a hero as his grandfather.

In the very first episode of his story arc, "New York's JoJo," Joseph attacks the police officers who catch the boy who steals Joseph's wallet due to their violent and corrupt behavior. He could have let the police attack and arrest the boy Smokey, but when he hears of the officers'

corruption, he claims he gifted the wallet to Smokey. Joseph's decision to defend Smokey rather than allow the officers to extort him displays his sense of justice and selflessness. Despite the fact that Smokey stole his wallet, he acknowledges the injustice the officers were displaying and decides to prevent it despite the fact that he will personally not gain anything from it.

Joseph displays his bravery throughout Part 2 as he constantly goes into battle with the Pillar Men, who are described as the ultimate life form. They are quite strong beings, with powers such as superhuman strength and body manipulation. Despite their powers outnumbering Joseph's, Joseph continues to face them. He also willingly faces enemies alone, many times due to his temper, but even in the battles against the Pillar Men, he has no qualms about facing them alone. Just like his grandfather, Joseph is a hero because he is brave, selfless, possesses a strong sense of justice, and is able to face his enemies alone.

Part 3: "Stardust Crusaders" continues to follow Joseph's storyline when he is 69 years old, but the main protagonist of this part is his grandson Jotaro Kujo. Jotaro is a stark difference between both Jonathan and Joseph and what one would think of as a hero. He is described as a delinquent, is broody, and crass. He puts out a personality of someone who does not care at all for others, not even his own mother, calling her names and pushing her aside. Nearly emotionless to others, "Jotaro kept his emotions hidden inside" (Araki, 2017, pp. 73). His cool guy exterior is not one usually found in a hero. On the surface, he does not seem to embody the traits of a strong sense of justice or selflessness.

While Jotaro's stoicism and loner status may paint him as an untraditional hero from a Western perspective, this personality makes sense for a Japanese hero. Samurai are known to "exhibit stoicism and reticence" and "can also be depicted as loners" (Drummond-Mathews, 2014, pp. 73). Although Jotaro and the samurai are adept at hiding their pain and emotions, this

does not mean that they are unable to care for others and become heroes. From this perspective,

Jotaro's personality makes much more sense and explains how someone with Jotaro's disposition
would be portrayed as a hero.

As the series continues, it becomes increasingly evident that Jotaro possesses the same four traits of heroism just as the other members of the Joestar lineage had as well. When describing Jotaro, Araki writes: "The outwardly gruff young man reveals the kindness that lies hidden beneath" (2017, pp. 75). Although speaks cruelly to his sweet mother Holy, his call to adventure occurs when he decides to embark on the journey to Egypt to kill Dio, as it is the only way to save Holy's life. That decision reveals his selflessness and bravery.

His kindness is showcased further when he saves the life of a man who had previously fought. Noriaki Kakyoin is possessed by Dio, driving him to viciously fight Jotaro until he is defeated. When Joseph discovers the flesh bud causing Kakyoin to lose his senses and obey Dio's commands, he explains to Jotaro that the flesh bud will spread to Kakyoin's brain and end up killing him if it is not removed, but it is extremely dangerous to even attempt removal as the flesh bud will enter the body of the one removing it. Without hesitation, Jotaro rushes to remove the flesh bud with his Stand despite Joseph's warnings. After the successful removal, Kakyoin asks why Jotaro would risk his life to save him, given Kakyoin threatened Jotaro's life only earlier that day. In response, Jotaro says, "Who knows? I'm not really sure myself" (Kobayashi & Kato, 2014). Jotaro's selflessness is on full display in this scene, as he seeks to help Kakyoin at the risk of his own life without hesitation.

Jotaro's sense of justice is displayed when he fights Kakyoin, who possesses the school nurse treating Jotaro in order to attack him. In their fight, the nurse is greatly hurt in a gory manner, which angers Jotaro. He says:

"Evil is when you use the weak for your own gain, and crush them under your foot.

Especially a woman! That is exactly what you've done! Your Stand isn't visible to the victim or the law. Therefore...I shall judge you!" (Kobayashi & Takamura, 2016)

Jotaro believes it is wrong for people to use those who are weaker than them as a pawn to achieve their own goals, without caring about how it affects them, just as Kakyoin did to the school nurse. Because Stands are only visible to other Stand users, the victim is unable to fight back or receive justice. Jotaro sees the injustice in this and decides to take this matter into his own hands and defeat Kakyoin for what he has done to the nurse. When necessary, his sense of justice breaks through his emotionless exterior.

In "Stardust Crusaders," Jotaro travels with his grandfather Joseph and four others to Egypt, defeating Stand users sent by Dio to kill them along the way. Although Jotaro has an entire entourage to help him defeat enemies, many times he must go into battle alone as he is separated from the group, or his team members are eliminated from battle. To further emphasize his belief that a hero must be able to defeat enemies on their own, Araki has Jotaro face Dio in the final battle completely by himself. His friends have died or been seriously injured, leaving only him to face the man seeking to destroy the Joestar lineage.

In Part 3, we can also further analyze Joseph's heroic nature, this time as a side character. Compared to Part 2, Joseph remains the stubborn and goofy man he was before, but his heroic traits are no longer hidden. Joseph is not as showy as he was as a young man and is now a grandfather. He openly showcases his concern for others, caring for his daughter Holy while she is sick from her Stand, doing everything from brushing her teeth to brushing her hair. He rushes their journey to Egypt to save her and continues to exhibit his bravery and willingness to go into battle alone as he goes against various Stand users.

In Part 4, "Diamond is Unbreakable," the story of the Joestars continues as it follows

Josuke Higashikata, a son of Joseph's as a result of an affair. A stark contrast from Jotaro, Josuke
is an outwardly compassionate and friendly person, with a hint of flashiness and goofiness that is
similar to Joseph. However, he does not embody the vision of the perfect hero. His friend Koichi
describes him after their first encounter as "unpredictable and can go right from goofy to pissed
off" (Kobayashi & Takamura, 2016). Josuke's mother takes this description a step further and
says, one minute he's calm then the next he's angry, but "deep down in the bottom of his heart,
he's kind" (Kobayashi & Takamura, 2016). Although he may have a temper, making him seem
less than ideal as a hero, he has a kind side to him.

Furthermore, Josuke's kindness is personified in his Stand, which is intended to be a reflection of one's soul. Josuke's Stand Crazy Diamond possesses the ability to repair and heal others, but not himself. His Stand exemplifies Josuke's selflessness and heroic nature. He always uses his Stand to help others or enact justice, rather than using it for personal gain. The fact that he is unable to heal himself reflects how Josuke's soul is one that is primarily focused on helping others rather than selfish endeavors.

Josuke possesses a strong sense of justice. He was raised by his mom and her father, Ryohei, who was a police officer dedicated to protecting their town of Morioh. When Josuke finally captures the serial killer, Angelo, Josuke tells him, "Repent for eternity, Angelo! For all those you killed, including my Gramps!" (Kobayashi & Toshiyuki, 2016). Rather than killing Angelo, he transforms into a rock using his Stand, forcing Angelo to do nothing but observe the world around him forever as a consequence of murdering all of those innocent people.

This sense of justice is also expressed through the second arc of Part 4, where Josuke and his friends in Morioh are hunting down the mysterious killer Kira Yoshikage. Josuke himself or

his family are not directly threatened by Kira, yet he still decides to hunt down the killer when it is revealed has been killing young women in the town for many years. Later, Josuke's friend Shigekiyo is murdered by Kira, further reinforcing Josuke's desire for justice as he seeks to avenge his friend's death. This desire to avenge Shigekiyo's death also demonstrates Josuke's bravery, as he willingly seeks out a killer who was able to kill his friend without leaving a single trace of Shigekiyo behind.

Another interesting detail about Josuke's behavior is that he will attack anyone who insults his hair which is in a unique pompadour style. This is why he is described as unpredictable, as a single negative word about his hair will cause him to attack, and no rational words or apologies could stop him from attacking. Upon discovering this trait of Josuke, this behavior would seem to go against his sense of justice, because he will deal greatly damaging hits over a single comment. However, the viewer later discovers that there is a story behind this behavior that may redeem Josuke's sense of justice.

The story behind Josuke's hair is an interesting one. When he was four years old, he came down with a horrible fever that lasted for fifty days, and he later found out that this was due to the connection between the Joestar bloodline and Dio's return, the fever lifting once Jotaro finally killed Dio. Prior to that, Josuke's mother was rushing Josuke to a hospital in a nearby city when Morioh was hit with a horrible blizzard and their car was stuck. Suddenly, a teenage boy with a pompadour appears and offers to push the car out of the snow. Josuke believed this boy to be "his hero" and "an inspiration burned into his heart, and his example of how to live" (Kobayashi & Matsubayashi, 2016). Josuke copied the hairstyle out of admiration, and though he never met the man who saved him, he considers the insults to his hair an insult to his hero, therefore causing him to snap. Josuke reacts out of anger to these insults out of defense

for his hero, making his uncontrollable violence more heroic in nature. The story also illustrates how Josuke does have the motivation to behave heroically. Although he is goofy and unpredictable, he wishes to save and care for others.

Due to his friendly nature, Josuke is always with one of his friends when walking around Morioh. In the final showdown against Kira, Josuke is accompanied by all of his friends: Jotaro, Rohan, Koichi, and Okuyasu, united in the goal of protecting Morioh from Kira. Kira manages to separate Josuke from the rest of the group, and Okuyasu must come to Josuke's rescue when he is in close combat with Kira. The rest of the group joins them to finish off Kira. Despite Josuke's inability to finish off Kira on his own, as the other JoJos have done when in the final boss with their enemy, Josuke has still exemplified the heroic ability to face enemies on his own.

Just as in Part 3, Part 4 allows us to gain a deeper understanding of Jotaro as an adult and how his heroic traits may have developed since then as a side character. When Koichi meets Jotaro in the first episode of Part 4, Jotaro is described as a marine biologist who is "famous in the science world for his ecological research" (Kobayashi & Takamura, 2016). This is an unexpected development from the delinquent who the audience first met in a jail cell. Jotaro initially seems to be uncaring about others and the world around him, and we slowly discover his care for others, but this career path cements his concern for the greater good and the environment. Throughout Part 4, Jotaro is motivated to find and subdue violent, evil Stand users in Morioh even though he has no deep connection to the town or these people. He continues to investigate Stands even though his life is not directly in danger, which showcases his concern for the greater good. This development is an interesting insight into the trajectory of a hero.

The protagonist of Part 5: "Golden Wind" is Giorno Giovanna, who seems to be the most unlikely hero of the series thus far. Giorno's connection to the Joestar bloodline is a bit

complicated as well. Giorno is the son of Dio after Dio had reattached his head to Jonathan's body. Therefore, Giorno possesses the genetics of both Dio and Jonathan, and this is confirmed by the fact that he has the Joestar star birthmark on his back, just as the other Joestars did, and his hair changes to blonde, like Dio's, when his Stand power awakens. This mixed blood makes many ask the question: Will Giorno be a villain like Dio or an upstanding Joestar? While one may assume that the son of the evil villain Dio would become a villain as well, the Joestar spirit is present in Giorno and he possesses the heroic traits as defined by Araki. Personality-wise, Giorno is quite emotionless and is initially a loner, similar to Jotaro. Giorno also appears to be an unlikely hero as he is a gang member seeking to become the boss of the gang Passione. Gang members are typically associated with unnecessary uses of violence and corruption, positioning them to be perfect villains rather than heroes.

Even when Giorno is first introduced, he behaves in ways that most people would not believe a hero to behave. In the first episode of Giorno's story arc, he returns a woman's wallet after someone pickpockets her, but secretly steals money from it using his Stand power, stating, "You can't let your guard down in this city" (Kobayashi & Tsuda, 2018). At first, one would believe that this was a heroic act, as when he returns the wallet, he simply claims she dropped it rather than saying someone stole it and he retrieved it. This showcases his humility, not wanting to be labeled a hero for retrieving her stolen wallet. However, Giorno stealing money from her erases the heroic nature of the act, as he only retrieved the wallet to gain something from it rather than out of moral goodness.

Giorno's heroic nature is further muddled in the same episode, as he buys ice cream for a child on the street, but proceeds to trick Koichi, Josuke and Jotaro's friend, and steal his luggage soon after. Giorno bribes the airport security to allow him to work as a taxi in that territory and to

keep quiet when he drives off with Koichi's luggage. Giorno clearly has experience in tricking tourists and stealing their belongings, indicating that perhaps Giorno takes more after Dio than Jonathan after all. He behaves like the other gang members in his town but eventually reveals an ulterior motive as to why he aspires to be a gangster.

Despite Giorno's position as a gang member, his desire to do so stems from his selflessness and sense of justice, illustrating his heroic nature. When speaking to Bruno Bucciarati about why he did not attack him, Giorno reveals his goals:

"I plan on defeating your boss and taking over this city. In order to get rid of gangs that sell drugs to children, I'm going to have to become a gangster myself." (Kobayashi & Tsuda, 2018).

Giorno has no personal connections to someone affected by drug addiction. He will not gain anything from doing this, other than achieving what he believes is justice for the community. He acknowledges the risks he is taking by seeking to overthrow the organization's boss, but he is more than willing to pursue this goal regardless of the consequences. He believes that he is doing what is right. Giorno's goal of moving up in the organization in order to stop the gangs from selling drugs to children reveals both his selflessness and sense of justice.

Giorno seemingly has no fear, as he willingly enters situations where he may be injured or killed if it means he will be one step closer to achieving his dream. In his first battle with Bucciarati, Giorno rips off his own arm without hesitation in order to expand his range strike Bucciarati, a move Bucciarati calls "unbelievable" (Kobayashi & Tsuda, 2018). Giorno's bravery is also shown in his determination to defeat the boss of Passione, Diavolo. If anyone discovered Giorno's intention to betray the boss and take over, he would be hunted down and executed for

betraying the boss, with no one to support him. Regardless of this, Giorno continues to chase his dream fearlessly.

Just like the other *JoJo* protagonists, Giorno has people willing to help him. In joining forces with Bucciarati, Giorno also joins his section of the gang, which includes Abbacchio, Mista, Narancia, Fugo, and later, the daughter of the boss, Trish. The group, except Fugo, accompanies Giorno in his efforts to defeat their boss, despite the consequences they may face. When discussing how a hero must be able to stand alone, Araki cites Giorno and his friends as an example of this. He says that Giorno's group "acts with a unified goal, but they are a collection of outcasts" and because of this connection, "when they fight, they each stand on their own" (Araki, 2017, 57). Although Giorno is accompanied by the group and they assist him in the final battle against Diavolo, it is Giorno alone who stabs his Stand with the arrow in order to empower his Stand and deliver the final blow to Diavolo. As seen through Giorno's fearlessness, he is more than capable of standing against an enemy alone.

### 3. Other Similarities

Another notable trait that all the Joestars after Jonathan share is an absent father. Joseph is an orphan, raised by his grandmother Erina, but has a father figure in Jonathan's friend, Robert Speedwagon. Jotaro's father is a musician who is constantly on tour, leaving Jotaro with no father figure and only Holy to raise him. Josuke never met his father until Joseph comes to Morioh to help them identify a Stand user, and until then he was raised by his mother and his maternal grandfather. Josuke finds a father figure in his grandfather. Both of Giorno's parents are absent, as Dio was killed by Jotaro and his mother essentially abandoned him. The one potential father figure in his life, his stepfather, was abusive towards him, leaving him to raise himself.

A pattern in this shared trait of these *JoJo* protagonists is that the ones who did not have a father figure to replace the absent father, Jotaro and Giorno, are noticeably emotionless and indifferent to others on the exterior, especially when compared to Joseph and Josuke. While this does not have an impact on whether or not these protagonists meet the traits of the hero, it provides potential insight into why these protagonists are so different from each other despite possessing the same set of heroic traits. It could be a potential commentary of Araki on how a father figure may impact one's personality.

An additional detail of interest is the different calls to adventure of the five protagonists. All of the protagonists, except Giorno, are called to their initial adventures in their respective parts due to a family member being in danger. Jonathan is called to eliminate Dio after Dio kills his father, Joseph is called when his father figure Speedwagon is endangered by the Pillar Men, Jotaro is called when Dio's curse threatens his mother's life, and Josuke is called when his grandfather is killed and his mother's life is endangered. This is an interesting pattern that could potentially reflect the influence of filial piety on Japanese culture and the belief that family is the strongest bond. Giorno's failure to fit in this mold is a result of him having no trusted family that would motivate him to fight for them, and perhaps to differentiate it from the others of the Joestar lineage due to his unique parentage.

### 4. Conclusion

After a thorough analysis of the following Joestars: Jonathan Joestar, Joseph Joestar,

Jotaro Kujo, Josuke Higashikata, and Giorno Giovanna, it has been proven that despite the

differences in personality among these protagonists, the characters still exemplify the traits of the

hero. In all five protagonists the traits of selflessness, bravery, a strong sense of justice, and the

ability to stand up to enemies alone are shown through their thoughts and actions. This analysis

seeks to add to the studies about what exactly are the traits of the hero, and how a protagonist may possess these traits even if they may not initially display heroic traits on the surface.

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