

Examining the Structures and Textures of Gender-Based Japanese Advertisements

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For the non-Japanese, including Japanese learners like the author, watching Japanese commercials (CMs) can be very interesting due to their beautiful language and attractive visuals. There are various kinds of Japanese advertisements: the two-dimensional advertisements in magazines and on posters, for example, and the three-dimensional videos accompanied by commentary that you see in videos or on YouTube, for example. This research looks at Japanese commercials (CM) in the form of YouTube videos for the same product types but with gender differences, namely for men or women. Thus, the objective of this study is to examine the structure and texture of Japanese commercials (CM) in terms of how they market the same product type for both men and women. This research shows that most Japanese commercials for men's products use a straightforward speaking style with an opening and closing structure, and there is little description of the content. Advertisements for women's products, meanwhile, are more varied in their opening, closing, content, narration and product introduction. The tense used to promote men's products is usually the present tense and imperative sentences are prominent. While advertisers typically use the present tense for women's products as well, they also use the past tense and different dictionary forms. Polite sentences are also used in advertisements for women's products. As for the lexicon or word choice used for men's products, only *zo* and *ore* are used. The lexicon in women's products, meanwhile, is more varied with *kashira*, *wa*, *wayo*, *wane*, *no*, *noyo*, *none*, *koto*, and *kotoyo* being used. For advertisements with a high selling power, the structure comprises just an opening and closing, and they are more straightforward and less wordy.

Key words: *Japanese advertisements, Structure, Texture, Gender.*

Introduction

Adverts are a form of communication where the advertiser seeks to send a message to promote its' products or services. The language used in advertising is typically easy to understand and persuasive, so the receiver understands the message clearly. In simple terms, advertising is a message offering a product or service to people through a medium. Advertising, according to Amstrong and Kotler (2002,p.153), covers all the cost that sponsors incur to make presentations and non-personal promotions in the forms of ideas, goods, or services.

In an advertisement, there are language variations. Prasetyo (2016) expresses that these variations come about due to societal differences, such as gender, age, status, and social class. According to Chaer and Agustina (2004,p.61), language variations are also caused by the creative power of humans. The diversity in language results from not just the speakers, who are not homogeneous, but also the various social interactions that they take part in.

Regarding gender differences in a community, male dominance is known to exist in all cultures (Foley, 1997, p.286). The fact that women usually employ more variations is often associated with their greater linguistic conservatism. This really is an element of their social relations, and in some cases, this can lead to them becoming linguistic innovators (Foley, 1997, p.304; Hossain et al, 2018). Gender differences are included in the scope of sociolinguistics as proposed by Bell (1976), who says that there are two types of language behaviours, namely male and female speech behaviours at the phonological level, and interaction behaviour (i.e., conversation style) between men and women in discourse.

In Japanese, there is a clear distinction between male and female language use, including the use of particles at the end of sentences. The *Shuujoshi* (終助詞) therefore becomes a gender marker for the speaker. Likewise, in the various aspects of respectful language, there is a greater tendency for women to use more respectful variations than men do (Mizutani & Mizutani, 1987, p.72).

Japanese is known for being a polite and ordinary language. The polite variation, at the end of the sentence, is characterized by the copula *-desu* for the noun predicate and the adjectives, as well as *-na* and *-masu* for the verbal predicate. On one hand, the variation is usually at the end of the sentence and characterized by the copula of *de aru* for the noun predicate and adjective or *-na,-ru* for the dictionary form verbal predicate. These two languages variations are commonly used in Japanese advertisements. Japanese advertising language also varies in the choice of words and writing or character variations. In these word-use variations, there is frequently a mix of Japanese and English (Goldstein, 2011).

Language use in advertising is a growing domain that overlaps with various disciplines like anthropology, sociology, linguistics, discourse analysis, and media science (Tanaka 1994, p.1). In Japanese advertisements, there are symbolic images and the various letters of Kanji, Kana and Roumaji. The Hiragana and Katakana letters originate from Japan, while Kanji comes from China. Hiragana letters are used to express Japanese language originating from Japan, while Katakana letters are used to write down loanwords or language taken from foreign languages (Iwabuchi in Sudjianto & Dahidi, 2004; Hye & Siddiqui, 2010).

In Japanese advertisements, there are symbolic images and varied lettering use, namely, Kanji, Kana, and Roumaji. The Japanese language recognizes more than one type of lettering system, and Japanese also has two different social dialects based on the gender differentiation of the speakers, namely the female language variety (*Joseigo, OnnaKotoba*) and the male language variety (*Danseigo, OtokoKotoba*). Based on the above discussion, it may be interesting to see how the advertising language of CMs (Commercials) on YouTube vary for product types that both men and women use.

Theoretical Perspectives

Gender-Based Advertisements

The concept of gender differs from that of sex, although the two are connected. Gender emphasizes the differences between males and females as seen from the perspective of behaviour, perception, and place, while sex is the biological identity as male or female at birth. Gender differences between men and women have a long history, and they are socially formed through religious and state teachings.

It is unquestionable that men and women are different. Table 1 shows the differences between men and women as expressed by Helen McDonald (Kurnia, 2004, p.19).

Table 1: Differences between men and women

No	<i>Men are (or should be)</i>	<i>Women are (or should be)</i>
1.	<i>Masculine</i>	<i>Feminine</i>
2.	<i>Dominant</i>	<i>Submissive</i>
3.	<i>Strong</i>	<i>Weak</i>
4.	<i>Aggressive</i>	<i>Passive</i>
5.	<i>Intelligent</i>	<i>Intuitive</i>
6.	<i>Rational</i>	<i>Emotional</i>
7.	<i>Active (do things)</i>	<i>Communicative (talk about)</i>

No	Men like :	Women like :
1.	<i>Cars or technology</i>	<i>Shopping or make up</i>
2.	<i>Getting drunk</i>	<i>Social drinking with friends</i>
3.	<i>Casual sex with many Partners</i>	<i>Committed relationship</i>

From Table 1, it can be clearly seen that men are characterised as being masculine, dominant, strong, aggressive, logical, and rational, as well as having an instrumental orientation, and always actively asserting themselves in things. Men do not like expressing what they feel in words or telling stories, instead preferring practical things like technology and sports.

Women, meanwhile, complement this with their femininity, with them being characterized as being weak, passive, willing to make sacrifices, and dependent. They think more with their feelings and rely on intuition, so they are more emotionally oriented than men. Women are happier with things related to beauty, shopping, and socializing, and they like to express their feelings in words. According to Jewwit, masculinity can be divided into several subtypes. The first is the *gladiator retro-man*, which is a man who is sexually active and in control. The second is the *protector man*, who protects and cares. The third is the *clown* or *buffoon*. The fourth, the *romantic new man*, prioritizes equality in relationships and respect for women. The fifth is the gay man, while the sixth is the *wimp*, who is weak and passive (Jewwit in Kurnia, 2004, p.22). This labelling results in gender injustice.

Men and women have been given differentiated social roles according to differences in gender and biological function. Gender differences relate to differences between men and women in mental identity and social position, leading to work division. Women are often placed in domestic situations, such as taking care of children and educating them, while men are seen in more public situations, such as organizing education, earning a living, and fighting on the battlefield. Men's public work is perceived as being more valuable than women's domestic work. Gender differences in the process result in the gender roles being considered as not causing problems, yet gender roles and gender differences cause gender injustice. Gender differences would not cause problems if they did not lead to gender inequality, but the problem so far is that these differences have led to injustices for both men and women.

Japanese has a social dialect known as *Joseigo* or *Onna Kotoba* (the female language variety), which differs from *Danseigo* or *OtokoKotoba* (the male language variety). The female language is specifically used by women to reflect their femininity. The existence of a language style that explicitly distinguishes sex is a characteristic of Japanese (Jordan in Sudjianto, 1989, p.250). Female language used in modern Japanese is characterized by several aspects,

including the use of *shuujoshi* with lexical aspects, such as using first person pronouns and the use of interjection. It is also characterized by the use of respectful language (*keigo*). Viewed from the aspect of *shuujoshi*, there are differences between the words that men and women use.

In the male dialect, particles such as *zo*, *ze*, *kai*, *dazo*, and *daze* are used, whereas in the female version, the particles *kashira*, *wa*, *wayo*, *wane*, *no*, *noyo*, *none*, *koto*, and *kotoyo* are used. The use of particles *zo*, *ze*, *kai*, *dazo*, *daze*, and so on in the male variety reflect the masculinity of the speaker as someone who is firm, brave, strong, full of confidence and certainty, and quick to make decisions. In contrast, the use of the particles *kashira*, *wa*, *wayo*, *wane*, *no*, *noyo*, *none*, *koto*, and *kotoyo* in the female dialect make the speech soft, so it does not reflect firmness or strength. Such particles are used to show politeness and soften opinions, conclusions, decisions, thoughts, or questions of the speaker, so they seem friendly and polite. The use of first-person pronouns shows that women have no linguistic alternative as compared to men.

In a formal situation, men use the neutral first-person pronoun *watashi* or *watakushi*, whereas in informal situations they can use the first-person pronoun *boku*, *ore*, *washi*, *ware*, or *jibun*. In a formal situation, women use the first-person pronoun *watashi* or *watakushi*, but in informal situations, they can only use one first person-pronoun, namely *atashi* (*atakushi*).

In various parts of the world, including in Japan, the media conveys the role of men and women through the use of certain perspectives. Therefore, the media becomes a means of affirming gender myths, and they play a powerful role in promoting masculine values through both printed and electronic media.

Text Structure and Texture

The rationale for developing various forms of communication is not just a matter of composing words into correct and coherent texts. More importantly, they need to have the desired effect on a specific discourse and be recognizable as conveying the intended meaning in the applicable contexts. In this sense, communication is more than words, syntax, and even semantics. In fact, this is a matter of understanding “why and how the members of the professional community or certain disciplines communicate the way they do” (Bhatia, 1993, 2004).

Each text is built in stages with certain units of discourse, and this is called the text structure. Furthermore, the quality of correct text structure depends on other linguistic characteristics, such as grammatical correctness and word choice that is genre appropriate. The different genres of text are presented below:

1. *Descriptive text*: A text describing a phenomenon or entity. This discourse unit specifically presents the person, object, or event being described.

2. *Report text*: Begins with a general classification of the entity being described. This section introduces the objects, people, and/or phenomena that will be discussed in a report text. Next, the second part of the discourse, known as the description section, contains descriptions of the entities introduced in the first section. The description is related to parts of the entity, its types, or its classification.
3. *Procedure text*: Consists of instructional texts for making or producing objects. Three discourse units must be present, namely the goals, materials, and steps. For texts that convey how to complete a task, however, there are only the goal and steps units. The materials unit is optional and often absent.
4. *Recount text*: Three discourse units are used to construct a recount text, namely orientation, events, and reorientation. The first two units are mandatory, while the third unit is optional.
5. *Explanation text*: An explanation text has two mandatory discourse units: one containing general statements or an introduction to something being described and another unit containing explanations for the phases of a process of making something or the arrangement of events in a coherent manner.
6. *Exposition texts* (analytical/hortatory exposition): An exposition text comprises three discrete units, with the last unit of each type being different. Hortatory exposition text is constructed on a thesis-argument-recommendation basis, while an analytical exposition text is constructed on a thesis-argument-reiteration basis. The first part of a hortatory exposition text is used to introduce the topic while at the same time putting the reader in a certain position. In this text, the writer or speaker wants to express his opinion so that the reader or speaker can take a pro or con position. This is then followed by a presentation of the outline of the argument used to support the opinions expressed in the thesis.
7. *Discussion text*: A discussion text comprises the issues raised, arguments for, arguments against, and conclusion (or recommendation). In the issue discourse unit, the writer states the issues to be discussed. Furthermore, to reinforce this statement and draw the reader into the discussion discourse, the writer gives a preview of why the issue needs to be addressed. Often in this preview section, the writer provides information about how many points of view will be presented to support the issues raised in the statement.
8. *Narrative text*: With regard to its social and functional objectives, a narrative text must be made by compiling several units of discourse, some of which must be present while others are optional. The unit of discourse that begins a narrative text is called orientation. This section must be present, because it describes the time and place in which the events are being told. In addition, this section also introduces the characters involved in the story.

Methodology

This research is descriptive qualitative research with the aim of constructing a real and factual description of the facts being studied. In this research, the data source was Japanese advertisements on YouTube for product types being marketed to both men and women.

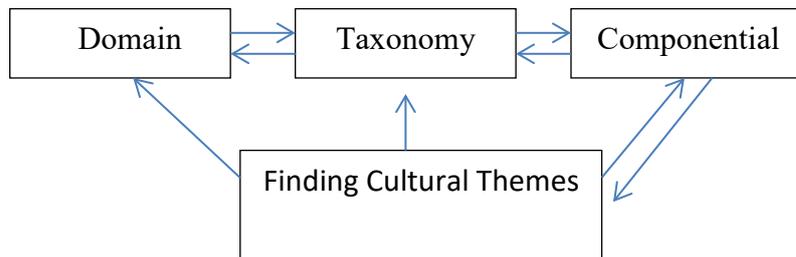
Based on the above statement, this research used primary data in the form of complex linguistic phenomena and details about the environment of their use. This linguistic data includes text structure, grammatical structure, and the selected lexicons for male and female language varieties. The data analysis technique used in this research comprises four procedures, namely domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis. Each of these analyses are further described below.

The selection of these four data analyses were based on Santosa's (2014,p.65) view that general qualitative inductive data analysis can be divided into four major stages, namely domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis. In simple terms, domain analysis was used to distinguish which facts were, or were not, data. On learning that a fact was actually research data, it was placed into the correct domain according to gender.

Taxonomic analysis was used to organize or classify data based on its category, resulting in some or many categories. Componential analysis was then used to organize and link the data based on domains, form categories, functional categories, or other categories. This complementary analysis sought to identify a common thread of relationships between domains and categories to reveal a relationship pattern between them. This relationship pattern, or cultural interaction pattern, then became the basis for identifying theoretical bases and cultural themes.

Furthermore, cultural theme analysis interprets the relationship pattern between the categories in the context of the situation and culture surrounding the subject of the research. This qualitative analysis model, according to Spradely (1980), can be seen in Chart 2.

Chart 2. Spradely's ethnographic analysis model



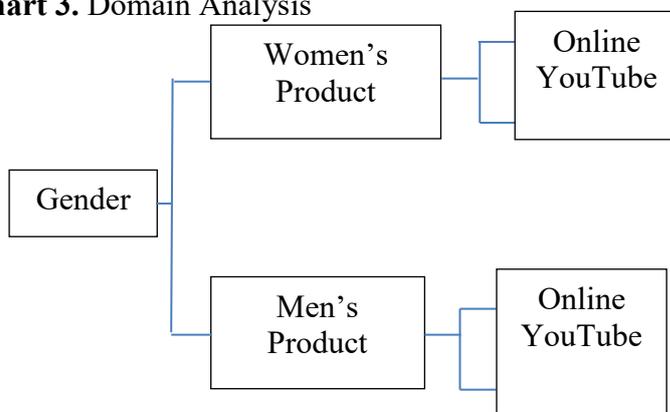
Based on the above model, it can be said that the stages of content analysis are performed cyclically rather than linearly. For example, a researcher can return to domain analysis after performing a taxonomic analysis or return to taxonomic and domain analyses after performing a componential analysis. Likewise, when a researcher has found a cultural theme, they can return to domain, taxonomic, or componential analyses.

Based on the above, the domain, taxonomic, componential and cultural theme analyses in this research are detailed below.

Domain Analysis

Domain analysis, according to Gabrich (in Santosa, 2014,p.67-68), is a natural organic part of the structure of a cultural phenomenon. This structure consists of elements that form, directly or indirectly, a cultural, social, or linguistic phenomena associated with the structure. Based on the above theory, the domain in this research is shown in Chart 3below.

Chart 3. Domain Analysis



Based on Chart 3 above, we can see how the domain in this research is “gender”, which is divided into the two contexts being analysed. The selection of these two contexts aims to identify the various language structures according to gender in order to find the data needed in accordance with a formulation of the research problem.

Taxonomic Analysis

Taxonomic analysis is the second stage after domain analysis. Taxonomic analysis aims to reduce a large amount of data by organizing it into groups based on gender division. The definition of data classification includes organizing knowledge into logically separate categories (Santosa, 2012,p.75), as can be seen in Table 2 below.

Table 2: Taxonomic analysis

Data	Men's Products on YouTube			Women's Products on YouTube		
	Text Structure	Grammatical Structure	Lexicon	Text Structure	Grammatical Structure	Lexicon
1	Opening, to Closing	ああしょうがないは,etc	メイカ	Opening, content,closing	辛かった時	楽しかった時
2	Opening, Content, Closing	今だけの期間限定ロードサイド全て店にて開催中!	ロードサイド	Opening, content,Closing	スーツ始めちゃう、	スーツ

Based on Table 2 above, the classification of data taken from two sets of commercials, both men's and women's, was determined. A further division of the commercials, as a means to classify the data, was to divide them into three groups, namely text structure, grammatical structure, and lexicon structure. These three data-classification groups resulted in the male and female language varieties. After obtaining the data, they were tabulated and compiled based on the componential analysis.

Table 2 used for make a simply of many data, so if text structure, grammatical structure and lexicon write down at table, we can use the data to get register commercials especially from YouTube.

Componential Analysis

Componential analysis connects components or aspects (in this case between domains and categories) with the domain and taxonomic analyses. Firstly, this analysis can be used to link domains in the vertical category containing men's and women's commercials. Secondly, this analysis can also be used to relate domain and vertical categories, and text forms (Santosa, 2014,p.80). Table 3 below shows the componential analysis of this research.

This table similar with Taxonomic analysis but more detail and focus at YouTube ads.

Table 3: Componential analysis

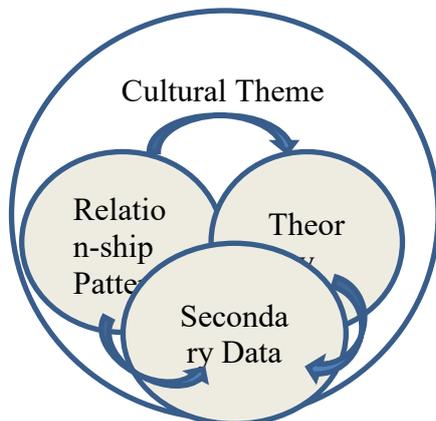
YouTube/online ads	Male Commercials			Female Commercials		
	Text Structure	Grammatical Structure	Lexicon	Learning Text	Grammatical Structure	Lexicon
Watch	Opening, to Closing	ああしょうがないは	メイカ	Opening, content, closing	辛かった時	楽しかった時
Suit	Opening, Content, Closing	今だけの期間限定ロードサイド全て店にて開催中!	ロードサイド	Opening, content, Closing	スーツ始めちゃう、	スーツ

Cultural Theme Analysis

After completing the componential analysis, the next analysis relates to cultural themes. Santosa (2014, p.88-89) explains that cultural theme analysis is an analysis that looks for a “theory” in the research being conducted. In general, this is achieved by putting the red thread or relationship pattern obtained from the componential analysis into the context of the actual use of language and adding to this by reflecting on the development of existing theories and data sources.

Cultural theme analysis is a complicated analysis process. All components and aspects between relationship patterns, contexts, theories, and secondary data must work simultaneously to find more strong theories and explanations. The cultural theme analysis process can be seen in the following picture:

Figure 1. Cultural theme analysis



In Figure 1 above, it can be seen that the relationship pattern obtained from the componential analysis still has to be reconstructed through theory, secondary data, and the surrounding cultural context. Related theories must try to justify the relationship pattern with arguments that both support and oppose the pattern. Secondary data from related research is then used to support or oppose the relationship pattern. Next, the cultural context must appropriately place the relationship pattern in the cultural context that surrounds it. This is referred to as theorizing the relationship pattern to see possibilities for transferability to other contexts.

Thus, the cultural theme analysis is based on domain, taxonomic, and componential analyses. The text structure, grammatical structure, and selection of lexicons from the advertisements in men's and women's commercials were analysed. The male and female language varieties were consequently obtained, which is novel because thus far the sociolinguistic approach to various languages only exists within the presence of speech, speaker, and interlocutor. From this new sociolinguistic perspective, there will be language variety in the context of discourse, namely those of Japanese commercials.

Findings and Discussion

The following is a presentation of data from commercials for the same product types but for consumption by different genders.

Data 1. A YouTube advertisement for a men's watch,



(Source: <https://www.youtube.com/watch?v=WzkJhoiZb6w>)

Otoko to Onna : ああ、しょうがないは
(Men and Women)

Aashouganaiwa
(Oh, I cannot help)

Otoko : おれが時計メイカ
(Men)

Ore gatokeimeika
(I am a watch maker.)

Otoko to Onna : 時計?
(Men and Women)
Tokei?
(Watch?)

Minna : チックタ、チックタ、、チックタ (Sound of Watch)
(All)
ChikutaChikuta

CM : 生きる一秒を Handa Watch World
(Commercial)
Ikiruichi-byou o
(Live for one second)Handa Watch World

The followings are the text structure and texture:

Text Structure	Parts of the text
<p><i>Minna</i>: ああしょうがないは <i>Aashouganaiwa</i> (Oh, I cannot help)</p> <p><i>Otoko</i> : おれが時計メイカ <i>Ore gatokeimeika</i> (I am a watch maker)</p> <p><i>Otoko to Onna</i> : 時計? <i>Tokei?</i> (Watch?)</p> <p><i>Minna</i> : チックタ、チックタ、、チックタ (Sound of Watch) <i>ChikutaChikuta</i></p> <p>CM : 生きる一秒を Handa Watch World <i>Ikiruichi-byou o</i></p>	<p>Opening and introduction to the product</p> <p>Closing and showing of the product, colour and price</p>

(Live for one second)	
Handa Watch World	

The texture of data 1 is:

	Texture	
1	Verb type (Dictionary verb)	ああしょうがないは
		おれが時計メイカ
		生きる一秒を
2	<i>Kandoushi, yobikake</i>	ああ
5	Tense	Present tense

Data 2. Commercial for a women's watch



(Source: <https://www.youtube.com/watch?v=-8gHf2791cc>)

Kitagawa Keiko : 辛かった時、ふう、楽しかった時、一人じゃないとした時、その全てがあったから、今、次の新しい一本踏み出せる。何か始める時がその人の春だと思う。。 citizenXc, Sakura pink debut.

Tsurakattatoki, fuu, tanoshikattatoki, hitorijannai to shitatoki, sonosubetegaattakara, ima,-ji no atarashīchi-ponfumidaseru.Nanikahajimerutokigasonohito no haru da to omou..Citizen Xc, Sakura pink debut.

(When it was difficult, and when it was fun when you were not alone, because it was all there was, so now I can take the next step. I think the time to start something is that person's spring. Citizen Xc, Sakura pink debut.)

The following give the text structure and texture:

Text Structure	Parts of the text
<p>辛かった時、ふう、(<i>Tsurakattatoki</i>) When it was difficult</p> <p>楽しかった時、一人じゃないとした時、(<i>fū, tanoshikattatoki, hitorijannai to shitatoki</i>) and when it was fun when you were not alone その全てがあったから、(<i>sonosubetegaattakara</i>) because it was all there was 今、次の新しい一本踏み出せる。何か始める時 がその人の春だと思う。。(<i>ima,-ji no atarashūchi- ponfumidaseru.Nanikahajimerutokigasonohito no haru da to omou..</i>) I think the time to start something is that person's spring.</p> <p>Citizen Xc, Sakura pink debut Citizen Xc, Sakura pink debut</p>	<p>Opening</p> <p>Closing</p>

The texture for data 2 is:

	Texture	
1	Verb type (Past verb)	辛かった時
		楽しかった時
2	Verb type (dictionary verb)	今、次の新しい一本踏み出せる
2	<i>Kandoushi, yobikake</i>	ふう
5	Tense	Present tense

Data 3. Men's suit (スーツ/suutsu)



(Source: <https://www.youtube.com/watch?v=tcOrCJwPdcs>)

Morichou ロードサイド点生15調年記念 yumeibrand スーツからカジュアルまで店内
全ての商品が15%OFF。今だけの期間限定ロードサイド全て店にて開催中！
Morichouro — do saido-ten nama 15-chou nenkinenyumeibrandsuutsukarakashuaru made
tenaisubete no shouhinga 15-pa-sento OFF. Imadake no kikangenteiro — do
saidosubetemisenitekaisai-chū!

In commemoration of the famous 15-year road show of Morichou, all items in the store start at casual discounts of up to 15%. Now for a limited timed time in all roadside stores!

The following gives the text structure and texture:

Text Structure	Parts of the text
<p><i>Morichou</i> ロードサイド点生15調年記念 yumeibrand スーツ からカジュアルまで店内全ての商品が15%OFF。 <i>Morichouro — do saido-ten nama 15-chou</i> <i>nenkinenyumeibrandsuutsukarakashuaru made tenaisubete no</i> <i>shouhinga 15-pa-sento OFF.</i> (In commemoration of the famous 15-year road show of <i>Morichou</i>, all items in the store start at casual discounts of up to 15%.)</p> <p>今だけの期間限定ロードサイド全て店にて開催中！ <i>Imadake no kikangenteiro — do saidosubetemisenitekaisai-chū!</i> (Now for a limited timed time in all roadside stores!)</p>	<p>Opening and product excellence. (discounted)</p> <p>Closing and discount time limit.</p>

The texture for data 3 is:

	Texture	
1	Verb type (Present verb)	<i>Morichou</i> ロードサイド点生15周年記念 yumeibrand スーツからカジュアルまで店内全ての商品が15%OFF。
2	Verb type (dictionary verb)	今だけの期間限定ロードサイド全て店にて開催中!
2	Imperative form	今だけの期間限定ロードサイド全て店にて開催中!
5	Tense	Present tense

Data 4. Women's suit (スーツ/suutsu)



(Source: <https://www.youtube.com/watch?v=07ROEaDyJS8>)

CM (commercial) : Hu Hu u スーツ始めちゃう、Fresher's は 洋服の青山 スーツ始めちゃう

Hu Hu u suutsuhajimechau, furesshaa' swayoufukunoaoyamasuutsuhajimechau

(Hu Hu u Start the suit. Fresher is Aoyama's clothes. I will start my suit.)

Text Structure	Parts of the text
<p>CM (commercial) : Hu Hu u スーツ始めちゃう、F r e s h e r ' s は 洋服の青山 スーツ始めちゃう</p> <p><i>Hu Hu u suutsuhajimechau, furesshaa' s wayoufukunoaoyamasuutsuhajimechau</i></p> <p>(Hu Hu u Start the suit, Fresher is Aoyama's clothes. I will start my suit.)</p>	<p>Opening and closing</p>

The texture for data 4 is:

	Texture	
1	Verb type (Present verb)	Hu Hu u スーツ始めちゃう、F r e s h e r ' s は 洋服の青山 スーツ始めちゃう
2	Verb type (dictionary verb)	Hu Hu u スーツ始めちゃう、F r e s h e r ' s は 洋服の青山 スーツ始めちゃう
2	Kandoushi form	Hu Hu
5	Tense	Present tense

Data 5. Men's shoes



(Source: Midori, https://midori-fw.jp/i_20181124/)

- Ninja : その像 4 代目を決めるぞ
Sonozou 4-daime o kimeruzo
(I will decide the fourth generation of the statue)
- Servant 1 : それじゃ座.....どうぞ、
Sore jaza.....Dōzo,
(Then, sit down, please)
- Servant 2 : 親方を買ったもみもみ...
Oyakata o kattamomimomi
(You bought them too, master ...)
- Servant 3 : 親方遊びませんか
Oyakataasobimassenka
(Do you play or not?)
- Servant 1 : こんなできめえようか
Konnadekimeyouka
(Do you need these?)
- Ninja : いい反発だ
Ii hanpatsuda
(Good for bouncing)
- Ninja : オレは。。。。。(Throwing shoes)
Ore ha
(Me?)

CM: 高判発ソール採用で驚きのクッション滑りにくいのは当たり前、疲れにくいのは
5リップ4代目緑安全。

Kōhan-hatsu so - rusaiyou de odoroki no kushonsuberinikui no waatarimae, tsukarenikui no
wa 5 rippu 4-daime midorianzen.

(Strangely not easy to slip by adopting high-powered soles. They have 5 levels of tiring and
also 4 green levels of safety.)

Text Structure	Parts of the text
<p>Ninja : その像 4 代目を決めるぞ <i>Sonozou 4-daime o kimeruzo</i> (I will decide the fourth generation of the statue)</p>	Opening
<p>Servant 1 : それじゃ座.....どうぞ、 <i>Sore jaza.....Dôzo,</i> (Then, sit down ... please)</p>	Describing the shape of the shoes
<p>Servant 2 : 親方を買ったもみもみ... <i>Oyakata o kattamomimomi</i> (You bought them too, master ...)</p>	(Content)
<p>Servant 3 : 親方遊びませんか <i>Oyakataasobimassenka</i> (Do you play or not?)</p>	
<p>Servant 1 : こんなできめえようか <i>Konnadekimeyouka</i> (Do you need these?)</p>	
<p>Ninja : いい反発だ <i>Ii hanpatsuda</i> (Good for bouncing)</p>	Closing and describing the excellence of the shoes
<p>Ninja : オレは。。。。。(Throwing shoes) <i>Ore ha</i> (Me?)</p>	
<p>CM: 高判発ソール採用で驚きのクッション滑りにくいのは当たり前、疲れにくいのは5リップ4代目緑安全。 <i>Kôhan-hatsu so - rusaiyou de odoroki no kushonsuberinikui no waatarimae, tsukarenikui no wa 5 rippu 4-daime midorianzen.</i> (Strangely not easy to slip by adopting high-powered soles. They have 5 levels of tiring and also 4 green levels of safety.)</p>	

The texture for data 5 is:

	Texture	
1	Verb type (Present verb)	その像 4 代目を決めるぞ
2	Verb type (dictionary verb)	:いい反発だ
2	Kandoushi Form	ぞ
5	Tense	Present tense

Data. 6 Women's shoes



(Source: https://www.youtube.com/watch?time_continue=16&v=pXPdSbbR-5w)

CM 1 : うん、誰か長調甘酒を作ってるんですけど a ズーソ農兵方法とやるのがたくさんあるんでどんなシーンでも対応できる働きやすい靴がいいんですよね。ネットで買える時代だけど自分の足に合うものでわからないからデーさんと相談しながら選ぶ事って大事なんだなあと感じます。

Un, darekachouchouamazake o tsukutterundesukedo a zousonouheihouhou to yarukotogatakusanaru n de donna shi — n demo taioudekiruhatarakiyasuikutsugaiiendesuyone. Netto de kaerujidaidakedojibun no ashini au monodewakaranai karadē-san to soudanshinagaraerabukotottedaijinandana to kanjimasu.

(Yes, I make long-lasting sweet sake, but I have a lot to do with the Zoso farming method, so strong working shoes must handle any scene. This is an era of online shopping, but I don't know if they fit my feet, so I feel that choosing while consulting with Mr. Dee is important.)

CM 2 : あなたの足に新たな出会いを靴の T e z u k a 。

Anata no ashini aratanadeai o kutsu no Tezuka.

(Teuka shoes for a new encounter on your feet.)

Text Structure	Parts of the text
<p>CM 1 : うん、誰か長調甘酒を作ってるんですけど a ゾーソ農兵方法とやる ことがたくさんあるんでどんなシーンでも対応できる働きやすい靴がいい んですね。ネットで買える時代だけど自分の足に合うものでわからないか らデーさんと相談しながら選ぶ事って大事なんだなあと感じます。 <i>Un, darekachouchouamazake o tsukutterundesukedo a zousonouheihouhou to yarukotogatakusaruru n de donna shi n demo taioudekiruhatarakiyasuikutsugaiindesuyo ne. Netto de kaerujidaidakedojibun no ashini au monodewakaranai karadç-san to soudanshinagaraerabukotottedaijinandana to kanjimasu.</i></p> <p>(Yes, I make long-lasting sweet sake, but I have a lot to do with the Zoso farming method, so strong working shoes must handle any scene. This is an era of online shopping, but I don't know if they fit my feet, so I feel that choosing while consulting with Mr. Dee is important.)</p> <p>CM 2 : あなたの足に新たな出会いを靴の T e z u k a 。 <i>Anata no ashini aratanadeai o kutsu no Tezuka.</i> (Teuka shoes for a new encounter on your feet.)</p>	<p>Openin g Descri bing the backgro und for the importa nce of strong shoes</p> <p>Closing</p>

The texture for data 6 is:

	Texture	
1	Verb type (Present verb)	~なんだなあと感じます
2	Verb type (dictionary verb)	...って大事なんだなあと感じます。
2	Kandoushi Form	<i>Un</i>
5	Tense	Present tense

A summary of the data for other products:

Data	Product	Learning	Texture	
7	Men's facial product	Opening, Closing	Verb type, Kandoushi Form Tense	v v
8	Women's facial product	Opening, Closing	Verb type, Kandoushi Form Tense	v v v
9	Men's wallet product	Opening, Closing	Verb type, Kandoushi Form Tense	v v
10	Women's wallet product	Opening, Closing	Content, Verb type, Kandoushi Form Tense	v v v
11	Men's hat product	Opening, Closing	Content, Verb type, Kandoushi Form Tense	v v v
12	Women's hat product	Opening, Closing	Content, Product Excellence, Verb type, Kandoushi Form Tense	v v v
13	Men's jeans product	Opening, Closing	Verb type, Kandoushi Form Tense	v v v
14	Women's jeans product	Opening, Closing	Verb type, Kandoushi Form Tense	v v v
15	Men's slipper product	Opening, Closing	Verb type, Kandoushi Form Tense	v v
16	Women's slipper product	Opening, Closing	Content, Verb type,	v v

			Kandoushi Form Tense	v
17	Men's glasses product	Opening, Closing	Verb type, Kandoushi Form Tense	v v
18	Women's glasses product	Opening, Content, Closing	Verb type, Kandoushi Form Tense	v v v
19	Men's shampoo product	Opening, Closing	Verb type, Kandoushi Form Tense	v v
20	Women's shampoo product	Opening, Content, Closing	Verb type, Kandoushi Form Tense	v v v

Conclusions and Suggestions

Based on the explanation above, it can be concluded that most Japanese advertisements for men's products use a straightforward speaking style with an opening and closing structure. There is little description of the content, while the advertisements for equivalent women's products are more varied in their opening, closing, and contents, as well as with many narrations and product introductions.

The tense used for men's products is the present tense, with imperative sentences featuring heavily. Advertisements for women's products also use the present tense, but there is also use of the past tense and different dictionary forms. In addition, polite sentences feature more in advertisements for women's products.

As for the lexicon or word choice, *onlyzo* and *ore* are used for men's products, while the lexicon used to advertise women's products is more varied, with *kashira*, *wa*, *wayo*, *wane*, *no*, *noyo*, *none*, *koto*, and *kotoyo* being used.

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Advertisement links:

<https://www.youtube.com/watch?v=WzkJhoiZb6w>

<https://www.youtube.com/watch?v=-8gHf2791cc>

<https://www.youtube.com/watch?v=tcOrCJwPdcS>

<https://www.youtube.com/watch?v=07ROEaDyJS8>

https://midori-fw.jp/i_20181124/

https://www.youtube.com/watch?time_continue=16&v=pXPdSbbR-5w

<https://www.youtube.com/watch?v=a6-qF18Igoo>

<https://www.youtube.com/watch?v=xiFWQpZluug>



<https://www.youtube.com/watch?v=DBrKWkaYcyY>

<https://www.youtube.com/watch?v=B896jkzHcn8>

<https://www.youtube.com/watch?v=nF-ogvwjseQ>

<https://www.youtube.com/watch?v=B18Ys5256ws>

<https://www.youtube.com/watch?v=VOqL8k4Wni4>

https://www.youtube.com/watch?v=VV6eowU_VvQ

[**https://www.youtube.com/watch?v=AIvN1-GzB4w**](https://www.youtube.com/watch?v=AIvN1-GzB4w)

<https://www.youtube.com/watch?v=V1Ab15Yt7a8>

<https://www.youtube.com/watch?v=6Cy8hd-Gprs>

<https://www.youtube.com/watch?v=ruk14r9RYn8>

<https://www.youtube.com/watch?v=79Jmrg5RKyA>

<https://www.youtube.com/watch?v=n9K1Fxz1Z7g>

<https://www.youtube.com/watch?v=8lO0AnSUQQI>

<https://www.youtube.com/watch?v=XJuFjMlSkRM>

<https://www.youtube.com/watch?v=so3WkqoNXH0>

<https://www.youtube.com/watch?v=kPQXQphGrK8>

<https://www.youtube.com/watch?v=1nHMPnjdck>

<https://www.youtube.com/watch?v=RF6WFID7A2o>

<https://www.youtube.com/watch?v=SI39NjVVbFY>

<https://www.youtube.com/watch?v=GJYphDywnA>

<https://www.youtube.com/watch?v=4KgYCFhp7R4>

<https://www.youtube.com/watch?v=gUNBTfnBXT8>