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Examining the Structures and Textures of Gender-Based Japanese Advertisements

*Sri Aju Indrowaty, Djatmika, Dwi Purnanto and
Tatang Hariri*

Abstract

For the non-Japanese native speakers, including foreigner Japanese learners, watching a Japanese advertisement commercial (CM) can be entertaining due to their unique language and visual presentation. There are some Japanese commercials based on display, for example, the 2D advertisements in magazines or posters and the 3D video-based advertisements accompanied by side comments that can always be seen on YouTube videos. This research is based on Japanese commercials (CMs), in the form of YouTube videos, with the same product types but showing gender differences for men and women. Thus, the main research objective is to examine the structure and texture of Japanese commercials (CMs) in terms of how they market the same product type for both men and women. This research has found that most of the Japanese advertisements for men's products use a more straightforward style of speaking with an opening and closing commercial structure, and there is a short description of the commercial content. Advertisements for women's products, meanwhile, are more varied in their opening, closing, and content, as well as in the product introduction and narration. The tenses used in men's products usually contain present tenses and imperative sentences, which are also prominent. While some advertisers typically use the present tenses for women's products as well as men's products, they also use past tenses and different Japanese dictionary formats. Proper sentences also used in the advertisements for women's products. As for 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* that being used. For advertisements with high selling power, the structure comprises just an opening and closing, and they are more straightforward and less wordy.

Keywords: Japanese advertisements, structure, texture, gender

1. Introduction

Advertisements are a form of communication where the advertiser seeks to send a message to promote the product and service. The use of language in advertising is typically easy to understand, so the receiver understands the message clearly. In simple terms, advertising is a message that offers a product or service to people through a medium. Advertising, according to Armstrong and Kotler [1], covers all

the cost that sponsors incur to make presentations and nonpersonal promotion in the form of ideas, goods, or services.

In an advertisement, there are various language variations. Prasetyo [2] expresses that these variations come about due to the differences in society, such as gender, age, status, and social class. According to Chaer and Agustina [3], language variations are also caused by the human factor itself through its creative power. The diversity in language results not just from the speakers, who are not homogeneous, but also from the various social interactions that they take part in.

Regarding gender differences in some communities, male dominance is well known to exist in all cultures [4]. The fact that women employ more variations is often associated with their greater linguistic conservatism. This is an element of their social relations in society, and in some cases, this can lead to them becoming linguistic innovators [4, 5]. Gender differences are included in the scope of socio-linguistics. Bell [6] acknowledges that there are two types of language behaviors, namely, male and female speech behaviors at the phonological level and the interaction behavior between men and women.

In Japanese, there is a clear difference between the male and female language use, with the use of particles at the end of a sentence. The *Shuujoshi* (終助詞), therefore, becomes a gender mark for identifying a speaker. Likewise, in the various aspects of language, there is a greater tendency for women to use more respectful language variations than men do [7].

Japanese are known for their polite and ordinary language. Polite variation and ending sentence are characterized as copula—*desu*; noun predicate, adjectives—*na*; and *masu* for a verbal predicate. On the one hand, the variation is usually at the end of the sentence and is characterized by the copula of *de aru* for the noun predicate and adjective or *na, ru* for the dictionary form of verbal predicate. These two language variations are commonly used in a Japanese commercial (CM). Japanese commercial language variation is also diverse in word choices and writing or character variation. In these word variations, there is frequently a mix of Japanese and English [8].

Language use in advertising has become a growing domain that overlaps with various disciplines like anthropology, sociology, linguistics, discourse analysis, and media science. In Japanese advertisements, there are symbolic figures and the multiple letters of Kanji, Kana, and Romaji. The Hiragana and Katakana letters came from Japan itself, while Kanji comes from China. Hiragana letters are used to express the Japanese language originating from Japan, while Katakana letters are used to write down loanwords or words taken from foreign languages [9, 10].

In Japanese advertisements, symbolic images and different lettering are used (specifically of Kanji, Kana, and Romaji). The Japanese language recognizes using more than one type of lettering system, and the Japanese also have two different social dialects based on the gender differentiation of the speakers. Namely, the female language variety (*Joseigo, Onna-Kotoba*) and the male language variety (*Danseigo, Otoko-Kotoba*). Based on the discussion, it will be interesting to see how the advertising language of commercials (CMs) on YouTube varies for product types that both men and women use.

2. Theoretical perspectives

2.1 Gender-based advertisement

The concept of gender is different from sex, although they are connected. Gender emphasizes the difference between males and females on a casual basis, as seen from the perspective of behavior, perception, and place. At the same time, sex is the

biological identity as male or female at birth. The gender differences between men and women have a long history, and they are formed socially through religious and state teaching.

Unquestionably, men and women are different. **Table 1** shows the differences between men and women, and as expressed by Helen McDonald [11].

From the description in **Table 1**, it can be seen that men are characterized as being masculine, dominant, loud, aggressive, logic, and rational, as well as having an instrument orientation and always asserting themselves in things. Men typically do not like expressing what they feel in words or telling stories, instead they prefer practical stuff like technology, utility, and sport.

Meanwhile, women complement their femininity, and they are characterized as weak, passive, not willing to do sacrifices, and very dependent. They solve a problem more with their feelings and rely on women’s intuition, so women are more emotionally oriented. Women are familiar 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 subtypes of variation. First, there is the *gladiator retro-man*, a man who is sex-derive active and under control. Second, there is the *protector man* who is protects and cares for everybody. Third, there is the *clown* or *buffoon* one. Fourth is the *romantic man*, who prioritizes in equal relationships and respects women more. Next is the gay man, while the six and the last of these the *wimp*, who is weak and passive [11]. Such a label on gender characteristics results in gender inequality.

Men and women have been differentiated in social roles according to the differences in gender and biological functions. Gender differences are related to differing between men and women in mentality and position, leading to a big division at work. Women are placed in domestic situations often, such as taking care of the children and educating them. At the same time, men are seen in more public cases such as organizing education, earning a living, and fighting on the battlefield. Men’s general work is perceived as being more valuable than women’s domestic labor. Gender differences in the process resulting in gender roles considered are not the

	Are (or should be)	Like
Men	Masculine	Cars or technology
	Dominant	Getting drunk
	Strong	Casual sex with many Partners
	Aggressive	
	Intelligent	
	Rational	
Women	Active (do things)	
	Feminine	Shopping or makeup
	Submissive	Social drinking with friends
	Weak	Committed relationship
	Passive	
	Intuitive	
	Emotional	
	Communicative (talk about things)	

Table 1.
Differences between men and women.

ones that cause a problem, yet gender roles and gender differences cause gender inequality. Gender difference would not cause a problem if they did not lead to gender inequality, but the problem so far is that these differences have led to an imbalance for both men and women.

Japanese have a social-based dialect known as *Joseigo* or *Onna Kotoba* (the female language variety), which differs from *Danseigo* or *Otoko Kotoba* (the male language variety). The female language is used explicitly by women to reflect their femininity side. The existence of language style that distinguishes expressly between genders is a characteristic of the Japanese word [10]. Female language use in modern Japanese is characterized by several aspects, including the use of *shuujoshi* with lexical elements, such as using the first personal pronoun and the use of interjection, and it is also characterized by the use of various respectful languages (*Keigo*). As viewed from the aspect of *shuujoshi*, there are some differences between the words that usually men and women use in everyday speech.

In the Japanese male dialectic, particles that are common, such as *zo*, *ze*, *kai*, *dazo*, and *daze* are used. In contrast, in the female version of the dialect, the particles *kashira*, *wa*, *wayo*, *wane*, *no*, *noyo*, *none*, *koto*, and *kotoyo* are mainly used. The use of particles *zo*, *ze*, *kai*, *dazo*, and *daze* in the male variety reflects the masculinity of the speaker as someone who shows characteristics such as being firm, brave, strong, full of confidence, and quick to make decisions that women cannot. In contrast, the female language uses the particles *kashira*, *wa*, *wayo*, *wane*, *no*, *noyo*, *none*, *koto*, and *kotoyo* in the persuasion make the speeches often doubted, so it does not show firm or strength in their language. Such particles are used by women to show politeness and to soften the part of communication, and they are included as opinions, conclusions, decisions, thoughts, and questions of the speaker. Hence, women seem friendly and polite to another speaker. The use of the first-person pronoun shows that women have not much alternatives compared to men.

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

In various parts of the world, including Japan, the media conveys to us the role of men and women by using particular perspectives. Therefore, it becomes a means of affirming gender myths, so the media plays an essential role in promoting masculine values through both printed and electronic media.

2.2 Text structure and texture

The rational thing to develop various forms of communication is not only a matter of composing words into a correct, coherent text. More important, the need is to have the desired effect on a specific discourse and recognize the conventions that people follow in negotiations and convey in everyday means in a professional context. In a sense, communication is more than just words, syntax, and even semantics. This is a matter of understanding, which can be written as “why and how the members of the professional community or certain disciplines communicate the way they do” [12].

Each text is built in stages with specific units of discourse, and this is called the text structure. Furthermore, the quality of a correct text structure also depends on other linguistic characteristics such as grammatical correctness and a word choice that is suitable for the genre of a text. The different types of writing are presented below:

1. *Descriptive text*: a descriptive text describes an entity or a phenomenon. This unit presents the person, object, or event that is explicitly being described.

2. *Report text*: a reported text begins with a general classification of the entity being described. This section introduces the objects, people, and phenomena discussed in a report text. After that, the second part of the report text contains some descriptions of the primary entity introduced. The description is related to the parts of the body, its types, or its classification.
3. *Procedure text*: a procedure text consists of instructional texts for making or producing objects. Three discourse units must be present. Namely, the part which is the goal, material, and step. For procedure texts that convey how to complete a task, however, there are only the target and action units. The materials unit for this is optional and is often absent.
4. *Recount text*: three-part units are used to construct a recount text, which includes orientation-events-reorientation. The first orientation and event are mandatory parts, while the third unit, reorientation, is an optional one.
5. *Explanation text*: an explanation text has two parts; one contains general statements or an introduction to something described; and another unit contains explanations for the phases of a process of making something, or the arrangement of events in a coherent manner.
6. *Exposition texts*: an exposition text comprises three discrete units, with the last group being different. Hortatory exposition text is built on a thesis-argument-recommendation basis, while an analytical exposition text is built on the basis of thesis-argument-reiteration. Hortatory exposition text in the first part is used to introduce the topic, while at the same time putting the reader in a particular situation. In the text, the writer-speaker wants to express an opinion so that the reader or speaker can take a pro or con position. Exposition text is then followed by a presentation of the outline of the argument that is used to support the opinions expressed in the thesis.
7. *Discussion text*: a discussion text part includes the issues, arguments (for and against), and the conclusion-recommendation. In the problem, the writer states the topic to discuss. Further, to reinforce the statement and arrange the reader in the discussion, the writer gives a preview of the issue to be addressed. Often, the writer provides information about how many points of view will be presented in the preview section to support the issues raised in the statement.
8. *Narrative text*: concerning 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 speech that begins a narrative text is called as orientation. This section must be current because it describes the time and place in which the events are being told. Besides, this section also introduces the characters involved in the story.

3. Methodology

This research is a descriptive qualitative research conducted to construct a description of the facts studied. The primary data source was Japanese advertisements on YouTube for product types being marketed to both men and women.

Based on the statement, primary data are used in the form of complex linguistic and details about the environment of their use in the condition. These primary

linguistic data include a part of the text, grammatical, and the selected lexicons structures for denoting the male-female language variety. The technique of data analysis comprised four procedures, namely, domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis. Each of these analyses is described further below.

The selection of these four data analyses was based on Santosa’s view that the general qualitative inductive data analysis can be divided into four major stages, namely, domain analysis, taxonomic analysis, componential analysis, and cultural theme analysis [13]. Simply, domain analysis was used to distinguish which facts were or were not data. On learning that a point referred research data, it was placed into the correct domain according to gender.

The taxonomic analysis was used to organize or classify the data based on their category, resulting in some or many types. The componential analysis was then used to organize and link the data based on domains, form categories, functional categories, or other categories. This complimentary analysis sought to identify a common thread of relationships between fields and types to connect a relationship between them (pattern). This relationship-cultural interaction patterns then become the basis for identifying theoretical and cultural theme bases.

Furthermore, the relationship pattern between the categories in the context of the situation and culture surrounding the subject of the research is interpreted by cultural theme analysis. This qualitative analysis model, according to Spradley (from Santosa), can be seen in **Figure 1** [13].

Based on the model, it can be pulled out that the stages of analysis of content are performed cyclically rather than by the linear analysis. For example, after completing a taxonomic analysis, a researcher can return to domain analysis studies after performing a componential analysis, or can return to taxonomic and domain. Likewise, when the researcher found a cultural theme, he/she can return to an area, taxonomic, or componential analysis.

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

3.1 Domain analysis

Domain analysis, according to Gabrich (in Santosa), is a natural organic part of the structure of a cultural phenomenon [13]. The structure consists of elements that form directly or indirectly. Elements’ purposes are to develop a cultural, social, or linguistic phenomenon associated with the arrangement. Based on the statement, the domain in this research is shown in **Figure 2** below.

Based on **Figure 3**, we can interpret how the domain in this research is “gender,” which is divided into the two contexts being analyzed. The selection of these two contexts is to identify the various language structures according to gender basis to find the data needed, following a formulation of the research problem.

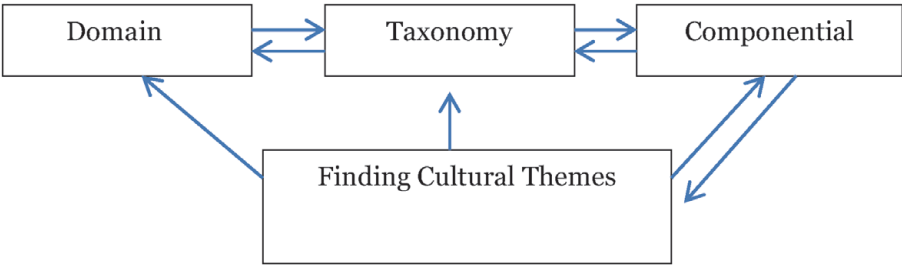


Figure 1.
Spradley’s ethnographic analysis modeling. Source: From Santosa [13, pp. 65-69].

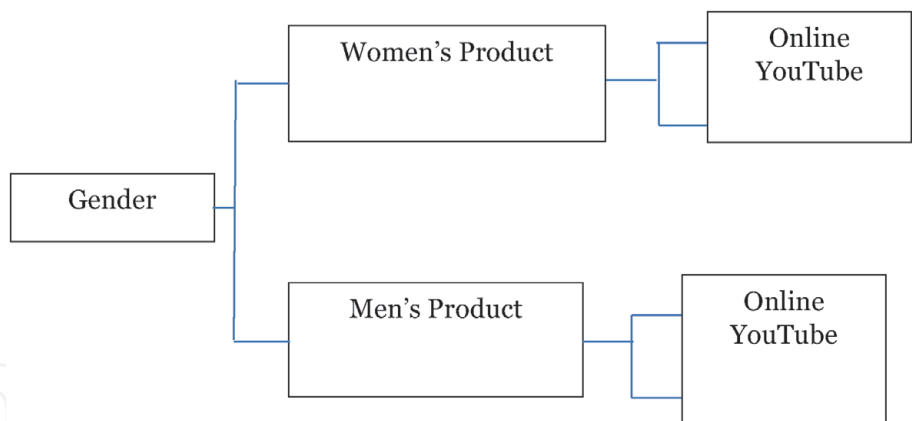


Figure 2.
Domain analysis. Source: From Santosa [13, pp. 65-69].

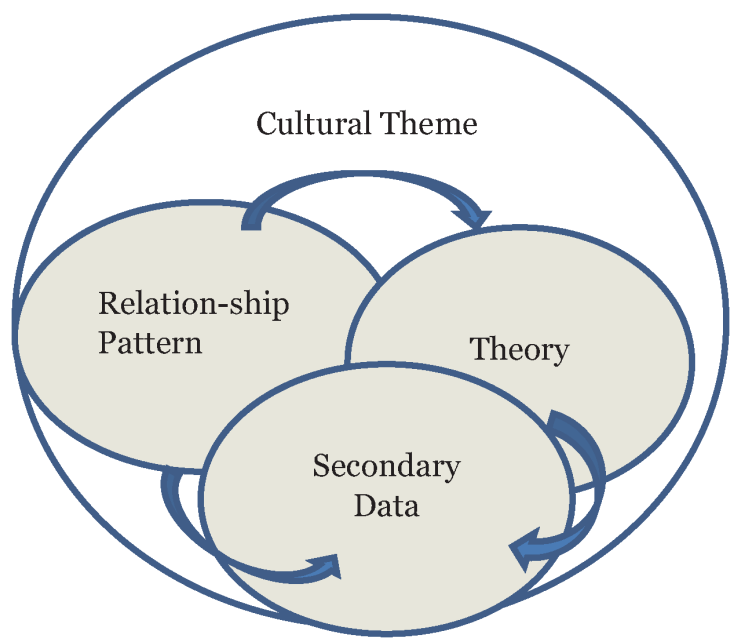


Figure 3.
Cultural theme analysis. Source: From Santosa [13, pp. 65-69].

3.2 Taxonomic analysis

A taxonomic analysis is the second stage after domain analysis. The taxonomic study is to reduce the amount of data that are large by organizing it into gender-based division groups. The definition of data classification, including organizing knowledge into logically separate categories, can be seen in **Table 2** [13].

Based on **Table 2**, the classification of data taken from the two sets of commercials, both men's and women's, was determined. A further division of the advertisements, as 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 male-female language varieties. After obtaining some of the data, they were tabulated and compiled based on the componential analysis.

3.3 Componential analysis

The componential analysis connects between the components or aspects (in this case, between domains and categories) from the domain and taxonomic analyses. First, this analysis can be used to link the areas in the vertical group containing

Data	Men's products on YouTube		Women's products on YouTube			
	Text structure	Grammatical structure	Lexicon	Learning text	Grammatical structure	Lexicon
1						
2						
3						
4						

Table 2.
Taxonomic analysis.

YouTube/online advertisements	Male commercials		Female commercials			
	Text structure	Grammatical structure	Lexicon	Learning text	Grammatical structure	Lexicon

Table 3.
Componential analysis.

men's and women's commercials. Second, this analysis can also be used to relate to the area and vertical types and text forms [13]. **Table 3** shows the componential review of this research.

3.4 Cultural theme analysis

After completing the component analysis, the next study relates to cultural themes. Santosa explains that cultural theme analysis is an analysis that looks for a “theory” in the research being conducted [13]. In general, the cultural theme achieves by putting the red thread of relation pattern obtained from the componential analysis into the actual use of language context and adds to by reflecting on the development of data sources and existing theories.

A complicated analysis of cultural theme analysis makes a lot of research proportion. All aspects and components between the relationship patterns, contexts, theories, and secondary data must be elaborate and work simultaneously to find more theories and explanations that are strong enough. The cultural theme analysis process can be identified in **Figure 3**.

In **Figure 3**, it can be seen that the relationship pattern obtained from the componential analysis still has to be reconstructed through theory, the secondary data, and the surrounding cultural context. Related methods must try to justify the relationship pattern with arguments that both support and oppose the model. Secondary data from relevant research are then used to support the relation pattern. Next, the cultural context of the Japanese commercial must be placed in the relationship pattern appropriately in the cultural context that surrounds within. This is referred to as theorizing the relationship pattern to see the possibilities for transferability to other settings.

Thus, the cultural theme analysis is mainly based on the domain, taxon, and componential review. The text, grammatical aspects, and selection of lexicon structure from the advertisements in men's and women's commercials were analyzed. The male-female language variety was consequently obtained. Because, the

sociolinguistic approach to various languages only exists within the presence of speech, speaker, and interlocutor thus far. From this new sociolinguistic perspective in Japanese, and there will be language variety in the context of discourse, namely those of Japanese commercials.

4. Finding and discussion

The following data are a presentation of commercials for the same product types but differ by gender.

4.1 Men’s watch commercial

It is shown in **Figure 4**.

Otoko to Onna: ああ,しょうがないわ
(Men and women)

Aashouganaiwa
(Oh, I cannot help)

Otoko: おれが時計メイカ
(Men)

Ore gatokeimeika
(I am a watchmaker)

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)

Chikuta Chikuta

CM: 生きる一秒を Handa Watch World
(Commercial)

Ikiruichi-byou o Handa Watch World
(Live for one second) Handa Watch World

The following is the text structure and texture (**Table 4**).

The texture of the data is shown in **Table 5**.



Figure 4.
A YouTube commercial for men’s watch. Source: <https://www.youtube.com/watch?v=WzkJhoiZb6w>.

Text structure	Parts of the text
Minna: ああしょうがないわ Aashouganaiwa (Oh, I cannot help) Otoko: おれが時計メイカ Ore gatokeimeika (I am a watchmaker) Otoko to Onna: 時計? Tokei? (Watch?)	Opening and introduction to the product
Minna: チックタ、チックタ、チックタ (Sound of watch) Chikuta Chikuta CM: (生きる一秒を) Handa Watch World (Ikiruichi-byou o) Handa Watch World (Live for one second) Handa Watch World	Closing and showing of the product, color and price

Table 4.
Text structure from Japanese YouTube men’s watch commercial.

Texture	
Verb type (dictionary verb)	ああしょうがないわ Aashouganaiwa (Oh, I cannot help)
	おれが時計メイカ Ore gatokeimeika (I am a watchmaker)
	生きる一秒を (Ikiruichi-byou o) (Live for one second)
Kandoushi, yobikake	ああ (aa)
Tense	Present tense

Table 5.
Texture from Japanese YouTube men’s watch advertisements.

4.2 Women’s watch commercial

It is shown in **Figure 5**.
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。。 citizen Xc, Sakura pink debut.
Tsurakattatoki, fuu, tanoshikattatoki, hitorijannai to shitatoki, sonosubete-gaattakara, ima,-ji no atarashūichi-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 this is the time to start something is that person’s spring. Citizen Xc, Sakura pink debut.)
Table 6 shows the corresponding text structure and texture.
The texture for the data is shown in **Table 7**.



Figure 5.
Commercial for women’s watch. Source: <https://www.youtube.com/watch?v=-8gHf2791cc>.

Text structure	Parts of the text
辛かった時、ふう、(Tsurakattatoki) When it was difficult 楽しかった時、一人じゃないとした時、(fū, tanoshikattatoki, hitorijannai to shitatoki) and when it was fun when you were not alone その全てがあったから (sonosubetegaattakara) 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。。 (ima,-tsugi no atarashiichi -pon fumidaseru. Nanikahajimeru to kigasonohito no haru da to omou) I think the time to start something is that person’s spring Citizen Xc, Sakura pink debut Citizen Xc, Sakura pink debut	Opening Closing

Table 6.
Text structure from Japanese YouTube women watch commercial.

Texture		
1	Verb type (past verb)	辛かった時(Tsurakattatoki) When it was difficult
		楽しかった時 (tanoshikattatoki) When it was fun
2	Verb type (dictionary verb)	今、次の新しい一本踏み出せる (ima,-tsugi no atarashiichi -pon fumidaseru.
2	Kandoushi, yobikake	ふう (fuu)
5	Tense	Present tense

Table 7.
Texture from Japanese YouTube women’s watch commercial.

4.3 Men’s suit (スーツ/suutsu) commercial

It is shown in **Figure 6**.
Morichou ロードサイド点生15周年記念yumei brand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!



Figure 6.
Men’s suit (ツーツ/suutsu) commercial. Source: <https://www.youtube.com/watch?v=tcOrCJwPdcs>.

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

Table 8 shows the text structure.
The texture for the data is shown in **Table 9**.

4.4 Women’s suit (ツーツ/suutsu) commercial

It is shown in **Figure 7**.
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.)

Table 10 shows the text structure.
The texture for the data is shown in **Table 11**.

4.5 Men’s shoes commercial

It is shown in **Figure 8**.
Ninja: その像4代目を決めるぞ
Sonozou 4-daime o kimeruzo.

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

Table 8.
Text structure from Japanese YouTube men’s suit commercial.

Texture	
1 Verb type (present verb)	Morichou ロ-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 nenkinenyumeibrandsuutsukarakashuaru made tenaisubete no shouhinga 15-pa- sento OFF</i> (In commemoration of the famous 15-year road show of Morichou, all items in the store start at casual discounts of up to 15%)
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! <i>Ima dake no kikangentei ro - do saidosubetemisenitekaisai-chû!</i> (Now for a limited timed time in all roadside stores!)
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! <i>Imadake no kikangenteiro - do saidosubetemisenitekaisai-chû!</i> (Now for a limited timed time in all roadside stores!)
5 Tense	Present tense

Table 9.
Texture from Japanese YouTube men’s suit commercial.

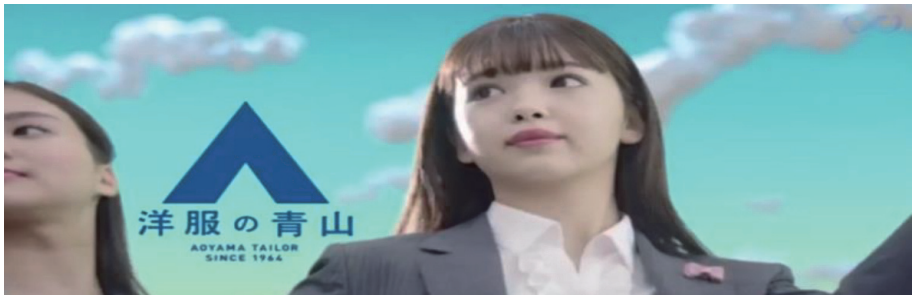


Figure 7.
Women’s suit (ツーツ/suutsu). Source: <https://www.youtube.com/watch?v=o7ROEaDyJS8>.

Text structure	Parts of the text
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 <i>Hu Hu u suutsuhajimechau, furesshaa’s wayoufukunoaoyamasuutsuhajimechau</i> (Hu Hu u Start the suit, Fresher is Aoyama’s clothes. I will start my suit)	Opening and closing

Table 10.
Text structure from Japanese YouTube women’s suit commercial.

(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
Oyakataasobimasenka.
(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

Texture	
1 Verb type (present verb)	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 <i>Hu Hu u suutsuhajimechau, furesshaa's wayoufukunoaoyamasuutsuhajimechau</i> (Hu Hu u Start the suit, Fresher is Aoyama's clothes. I will start my suit)
2 Verb type (dictionary verb)	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 <i>Hu Hu u suutsuhajimechau, furesshaa's wayoufukunoaoyamasuutsuhajimechau</i> (Hu Hu u Start the suit, Fresher is Aoyama's clothes. I will start my suit)
2 <i>Kandoushi</i> form	Hu Hu
3 Tense	Present tense

Table 11.
Texture from Japanese YouTube women's suit commercial.



Figure 8.
Men's shoes commercial. Source: Midori, https://midori-fw.jp/i_20181124/.

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 shoes by adopting high-powered soles. They have five levels of tiring and also four green levels of safety.)

Table 12 shows the text structure.

The texture for the data is shown in **Table 13**.

4.6 Women's shoes commercial

It is shown in **Figure 9**.

CM1: 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
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。

Text structure	Parts of the text
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) Servant 1: それじゃ座……どうぞ、 <i>Sore jaza……Dōzo,</i> (Then, sit down, please) Servant 2: 親方を買ったもみもみ… <i>Oyakata o kattamomimomi…</i> (You bought them too, master..) Servant 3: 親方遊びませんか <i>Oyakataasobimasenka</i> (Do you play or not?) Servant 1: こんなできめえようか <i>Konnadekimeyouka</i> (Do you need these?) Ninja: いい反発だ <i>Ii hanpatsuda</i> (Good for bouncing) Ninja: オレは。。。。。(Throwing shoes) <i>Ore ha</i> (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。 <i>Kōhan-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 five levels of tiring and also four green levels of safety)	Opening Describing the shape of the shoes (content) Closing and describing the excellence of the shoes

Table 12.
Text structure from Japanese YouTube men’s shoes commercial.

Texture		
1	Verb type (present verb)	その像4代目を決める <i>Sonozou 4-daime o kimeruzo</i> (I will decide the fourth generation of the statue)
2	Verb type (dictionary verb)	:いい反発だ <i>Ii hanpatsuda</i> (Good for bouncing)
3	<i>Kandoushi</i> form	ぞ (Zo)
4	Tense	Present tense

Table 13.
Texture from Japanese YouTube men’s shoes commercial.

Un, darekachouchouamazake o tsukutterundesukedo a zousonouheihouhou to yarukotogatakusanaru n de donna shi — n demo taioudekiruhatarakiyasuikutsu-gaiindesuyo ne. Netto de kaerujidaidakedojibun no ashini au monodewakaranaikaradē-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 durable working shoes must handle any scene. This is an era of online shopping, but I do not know if they fit my feet, so I feel that choosing while consulting with Mr. Dee is essential.)



Figure 9.
Women’s shoes. Source: https://www.youtube.com/watch?time_continue=16&v=pXPdSbbR-5w.

Text structure	Parts of the text
CM1: うん、誰か長調甘酒を作ってるんですけどaゾー ゾ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。 <i>Un, darekachouchouamazake o tsukutterundesukedo a zousonouheihouhou to yarukotogatakusanaru n de donna shi — n demo taioudekiruhatarakiyasuikutsugaiindesuyo ne. Netto de kaerujidaidakedojibun no ashini au monodewakaranai karadē-san to soudanshinagaraerabukotottedaijinandana to kanjimasu.</i> (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 do not 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Tezuka。 <i>Anata no ashini aratanadeai o kutsu no Tezuka</i> (Teuka shoes for a new encounter on your feet)	Opening Describing the background for the importance of strong shoes Closing

Table 14.
Text structure from Japanese YouTube women’s shoes commercial.

Texture		
1	Verb type (present verb)	～なんだなあと感じます (<i>nandana to kanjimasu</i>) so I feel that
2	Verb type (dictionary verb)	... って大事なんだなあと感じます。 (<i>ttedaijinandana to kanjimasu</i>) feel choosing that is important
2	Kandoushi form	<i>Un</i>
5	Tense	Present tense

Table 15.
Texture from Japanese YouTube women’s shoes commercial.

CM 2: あなたの足に新たな出会いを靴のTezuka。
Anata no ashiniaratanadeai o kutsu no Tezuka.
(Teuka shoes for a new encounter on your feet.)

Table 14 shows the text structure.
The texture for the data is shown in **Table 15**.
The data for other products can be summarized as in **Table 16**.

Data	Product	Learning	Texture	
7	Men’s facial product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓
8	Women’s facial product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
9	Men’s wallet product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓
10	Women’s wallet product	Opening, content, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
11	Men’s hat product	Opening, content, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
12	Women’s hat product	Opening, content, product excellence, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
13	Men’s jeans product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
14	Women’s jeans product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
15	Men’s slipper product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓
16	Women’s slipper product	Opening, content, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
17	Men’s glasses product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓
18	Women’s glasses product	Opening, content, closing	Verb type Kandoushi form Tense	✓ ✓ ✓
19	Men’s shampoo product	Opening, closing	Verb type Kandoushi form Tense	✓ ✓
20	Women’s shampoo product	Opening, content, closing	Verb type Kandoushi form Tense	✓ ✓ ✓

Table 16.
Other Japanese YouTube commercial form.

5. Conclusions

Based on the explanation, it concluded that most Japanese advertisements for men's products use a straightforward speaking style with an opening and closing structure. There is a short description of the content. At the same time, the advertisements for equivalent women's products are more varied in their opening, closing, and substances, as well as with many narrations and product introduction.

The tenses used for men's products are usually the present tense, with imperative sentences featuring a lot. Advertisements for women's products also use present tense, but there is the use of the past tense and different dictionary forms. Besides, proper sentences feature more in advertisements for women's products.

As for the lexicon or word choice, only *zo* 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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Author details

Sri Aju Indrowaty^{1,2*}, Djatmika¹, Dwi Purnanto¹ and Tatang Hariri³


¹ Sebelas Maret University, Surakarta, Indonesia

² Brawijaya University of Malang, Indonesia

³ Universitas Gadjah Mada, Yogyakarta, Indonesia

*Address all correspondence to: sriajuindrowaty@ub.ac.id

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