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GENDER-STEREOTYPES, FOOD AND ADVERTISING

An Analysis of Gender-role Portrayal and Gendered
Language in Japanese Video Commercials

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Examinator:	Martin Svensson Ekström

Abstract

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This thesis aims to investigate Japanese gender stereotypes through the analysis of gender role portrayals in video commercials of the product category food and cooking, as well as by observing the use of gender specific language by the characters of the commercials. This is done through a combined quantitative and qualitative analysis of 115 commercials collected from online sources. The commercials are categorized based on the variables of prominent- and assisting character gender and roles, prominent- and assisting character pairings as well as settings, and presented in the quantitative analysis. The qualitative analysis is based on a theoretical framework defining stereotypes, gender, and Japanese masculine and feminine language. The results of the analysis showed that female roles more often tended to portray a mother figure who diligently and skilfully cooks and takes care of the family while male characters generally had more diverse roles outside of the family caretaking setting. Gendered language was also shown to be used to reinforce the roles played by characters in terms of gender, age as well as relationships to other characters.

Preface

Any translation of commercial titles or spoken lines is conducted by the author unless official translations are provided.

Romanization of Japanese characters will follow the Hepburn system of romanization as follows:

Vowels: あ, い, う, え, お a, i, u, e, o

Long Vowels: おお, おう, えい, オー oo, ou, ei, oo

Consonants: k/g, s/z, t/d, n, h, b, p, m, y (/j/), r, w, n'

し, ち, つ, じ, ぢ, ふ shi, chi, tsu, ji, ji, fu

しゃ, ちゅ, じょ, ぢょ sha, chu, jo, jo

Particles: へ, は, を e, wa, o

Double consonants: けっこう, きっぷ kekkou, kippu

Place names and official spellings of products or company names will be spelled accordingly.

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1. Introduction

In today's rapidly globalizing world environment, the need for intercultural understanding and communicative competence has only become more and more important. As people and businesses from all over the world interact with each other, situations inevitably arise where mutual understanding of sociocultural values will be essential for successful communication. One field where understanding of the values of the message recipient plays a central role is that of product advertising.

A survey carried out between the years 2000 and 2002 as a part of the REFLECT project demonstrated this point by showing that a majority of small to medium-sized businesses from the UK, Ireland, Poland and Portugal all experienced language and cultural barriers while working with markets outside of their native cultural and linguistic contexts (Bargiela-Chiappini et al. 2007, as cited in Hua 2014). Therefore, this thesis attempts to illuminate one area of great cultural variation through the medium of advertising, specifically that of the relations between language and gender.

There has been plenty of research on the subject of gender in advertising discourse and language. Much of it is focused on issues with *gender-biased* language (Artz, Munger & Purdy 1999), the portrayal of gender and traits associated with that gender (Ford et al. 2013) or the stereotyping of gender in advertising (Eisend 2010). This thesis focuses on the roles and language usage of female and male actors in Japanese video commercials as a reflection of societal stereotypes regarding gender roles and gendered language within the Japanese society.

The reason for choosing advertising as a medium for investigation comes from the fact that advertising provides a looking glass through which one can observe a generalized picture of the culture to which it is directed. Consumer behaviour is culture-bound and as such the advertising is also bound to that culture. Marketers must adapt to the target audience's culture-defined values in order to build relationships and conduct successful communication with the audience (de Mooij 2013). The situations and people appearing in advertising must be typical to an audience to be understood. Therefore, those situations and people tend to be stereotypical to that audience's culture (Arima 2003). Because of this, it is reasonable to

assume that gender roles and gendered language in Japanese advertising is a useful representative of Japanese socio-cultural values related to gender.

2. Aim and Research Questions

As this thesis aims to explore stereotypes through analysis of video advertising, a number of commercials from Japanese companies has been collected and focus placed on a single product category in order to limit the scope of research. Each commercial was reviewed based on the roles that each gender plays and any use of masculine and feminine language has been analysed. The analysis consists of both a qualitative and a quantitative component in which the quantitative data is used as support to the qualitative discussion.

The qualitative part focuses on a selection of examples taken from the data pool of commercials and closely analyse and describe them based on a set of pre-determined variables. The main points are who the prominent characters are, how they are portrayed in their roles, how they interact with assisting characters and how their gender affect their language usage.

The quantitative data is presented as support in the form of diagrams compiling information from every commercial used in the research. The diagrams provide an overview of the most common variables present in each commercial. The main points are the type of setting that the commercial takes place in, what types of characters appear as well as what their roles are.

The qualitative parameters and the quantitative variables have been listed and comprehensively defined below. Through this methodology this thesis hopes to observe and discuss language and gender roles in Japanese advertising as a reflection of national culture and societal ideals.

2.1 Choice of Commercial Category

For the purpose of narrowing the scope of the thesis and to ensure the consistency and reliability of the results, the category of commercials to be analysed must be clearly defined and limited. Since the aim of this thesis is to judge the current state of gender stereotypes and gender-related ideals in Japanese society, a set of commercials that feature both genders in the same situations are desirable in order to be able to make a valid comparison between the genders.

Appelgren (2015) describes the Japanese society as one with rigid heterosexual ideals and gender roles in the family, where the man of the family is supposed to work and secure the family economy while the woman is supposed to engage in house work and child-rearing activities. Therefore, the family setting is of special interest as it most clearly demonstrates the differences in Japanese gender stereotypes. However, to further narrow down the category from that of ‘the family’, different genres of commercials taking place in the family setting have to be considered.

When investigating the most recent views on stereotypes in the Japanese family structure online, the theme shared by most sources is that of division of labour in the household. A survey carried out online in between the 25th and 27th of December 2019 showed that 90.8% of wives perceive themselves as doing most of the household chores in the family, as well as 90.4% thinking that they are responsible for the majority of all child rearing activities. 83.3% and 86.7% of the female respondents also answered that they wished that their partners would do more chores and child raising, respectively. Meanwhile, 72.8% and 76.8% of male respondents believe that they are dividing the chores and child raising evenly with their partners, while the majority of female respondents believe that the division of labour needs to be further equalized. Furthermore, the survey also asked the respondents which chores that they felt the most unexpectedly burdened by. For females, at the top of the list of most burdening chore is that of daily meal planning, with 64% feeling overburdened. Meanwhile, the same category is among the lowest scoring for male respondents, with only 14% feeling overburdened (Kitou 2020). These statistics clearly demonstrate the gap in perceived burden of household-related activities between genders, particularly in the food-related category of daily meal planning. The assumption can be made that the cause for the discrepancy in that specific category is due to the female partner most often being solely responsible for cooking.

Another survey conducted by the Japanese Ministry of Internal Affairs and Communication over a 20-year period between 1996 and 2016 investigated the time spent on household chores (general chores, nursing, child rearing, shopping) compared between men and women, before and after marriage. This survey showed that even if the number of families where both the husband and the wife worked full time jobs have been increasing, it was still the wife that had to spend the most time on household activities by a large margin (Sun 2020).

Based on these sources, what can be seen is that despite it becoming increasingly normal for both the wife and husband to work full time and equally provide for the family's economic security, it is still the wife that is responsible for the overwhelming majority of all household activities (Sun 2020). What is also made apparent, is that the most unequally burdening and time consuming of these responsibilities is that of feeding and cooking for the family, where it seems that the wife is much more likely to be responsible than the husband (Kitou 2020). This point is further strengthened in another survey carried out by the company Tokyo Gas¹ where they asked, among other questions, which chores that the husband of the couple were mainly responsible for. Here too, it is cooking that has the lowest result (*Seikatsu teitenkansoku chousa ni miru "kajiraku/jitan"* 2017).

2.2 Hypothesis and Research Questions

Based on these sources, it seems most prudent to choose commercials of the product category of food and cooking for analysis in this thesis. With the Japanese sociocultural ideals related to the family, as described by Appelgren (2015), supported by the survey results, the assumption can be made that male and female characters would be portrayed very differently within the context of 'family' and 'food and cooking'. By investigating this hypothesis through the analysis of the settings of contemporary commercials (made and published between 2010 and 2020) as well as the roles assigned to each gender together with the characteristics of female and male language patterns in advertising, this thesis hopes to help

¹ Tokyo Gas or *Tokyo Gasu Kabushiki-gaisha* is the largest provider of natural gas in the Kanto region as well as the largest natural gas utility in Japan in general.
<https://www.tokyo-gas.co.jp/en/index.html>

illuminate the current state of gender norms in Japanese society by answering the following research questions:

1. How are gender stereotypes portrayed in Japanese video commercials of the category food and cooking?
2. How is gendered language used to bolster this portrayal?
3. How do the portrayals reflect real-life perceived gender role situations?

After having determined food and cooking as the category of commercials for analysis, data collection has been conducted online and every commercial used in this thesis has been catalogued in a full list provided in the appendix.

3. Method and Background

3.1 Previous Research

Gender portrayal in advertising as a subject has been well researched in the past. For example, research focused on cross-cultural components of advertising, such as the work of de Mooij (2010) and Paek, Nelson and Vilela (2011) who makes use of Hofstede's cultural dimensions to predict gender role portrayals in various cultures. De Mooij (2010) presents several examples that support her stance that national culture directly influences advertising contents while Paek, Nelson and Vilela (2011) show that while cultural dimensions accurately predicts gender role portrayal of some countries, it fails in others.

Other forms of advertising such as magazine- or business advertising has also seen much research. For examples Ford et al (2013) who showed that Japanese magazine advertisements depicted both Eastern as well as Western values.

Lastly, in a study on gender-biased language in advertising as studied by Artz, Munger and Purdy (1999) claims that a majority of advertisements does not exhibit gender bias and that bias is more often seen in ad pictures rather than ad language.

However, little research has been found that offers a detailed qualitative analysis of a single category of video commercials from a single culture, combined with investigation of gendered language, which is what this thesis aims to do.

3.2 Defining Gender

An important distinction to make is the definition of gender and how it differs from how we define sex. West & Zimmerman (1987) suggest the distinction between three separate terms. These are, *sex*, *sex category* and *gender*. Sex, they define as a socially agreed upon criteria for biologically classifying a person as either female or male.

Sex category is the socially proclaimed membership to one of the sexes which is achieved through application of the biological sex criteria as well as socially required displays of one's membership to that category.

Gender comes from the membership of a person to its sex category and is the act of adhering to socially normative attitudes and activities that are appropriate to that sex category.

In summary, sex is the biological classification of a person as a male or a female. Sex category is the social membership to one's biological classification as a man or a woman, while gender is the activity of behaving according to one's sex category. The key distinction in West & Zimmerman's definition is that, unlike sex and sex category that are states of being, gender is an action trying to adhere to the expectations associated with that state, as in *doing gender*.

3.3 Doing Gender

Having defined gender, it will be applied to the framework for the analysis of this thesis which is based on the idea of *doing gender*. More precisely, the idea that categorization of gender is constructed, sustained and reproduced through institutional arrangements of society (West & Zimmerman 1987). This means that differences between men and women that are not natural, essential or biological are constructed and attributed to a gender and reinforced as

essential to that gender through societal institutions. For example, public restrooms being separated between men and women, or gender-specific attributes such as that men are stronger while women are weaker. These ideas are then being reinforced by the desire or need for individuals to fit in to that gender category in order to avoid judgement and social ostracism (West & Zimmerman 1987). That is to say, the difference between biological sex and gender is that gender is something an individual learns to do and is therefore observable as an action in discourse rather than a state of being.

The definition of gender and concept of doing gender is relevant to the analysis as it provides the fundamental motivation for why the characters of the commercials would reflect real life stereotypes. That is to say, the characters in the commercials are made to ‘do their gender’ by acting the stereotypes associated with the roles they play in the various depicted settings.

3.4 Defining Stereotypes and Role-language

A central concept of this thesis is that of stereotypes and as such a consistent definition must be put in place. Kinsui’s description of stereotype as a concept coupled with his work on ‘*role-language*’ has been utilized.

Stereotypes are individuals within a certain category that are assumed to share common characteristics simply because they are a part of said category. Such as “Women are caring” or “The Japanese are polite”. On the one hand, this type of categorization is necessary as it allows people to quickly understand their surroundings without having to think through everything they see or hear in detail. On the other hand, issues may arise because of this. Cognitive categorization of another person based on gender, nationality or appearance without considering their unique individuality can lead to prejudice and discrimination. Such as one person automatically distrusting another because on their foreign ethnicity (Kinsui 2017). Simply put, cognition is the processing of knowledge input from the surrounding world while stereotyping is the organization of that chaotic information in order to understand the world. Problems arise when the reliance on stereotypes outweigh the perception of individuality and the stereotypes turn to discrimination.

Kinsui (2017) relates stereotypes as one of the sources of origin for the various forms of role-language. Role-language is a concept coined by Kinsui that refers to the specific language usage of characters in stereotypical roles, usually in fiction, that helps the listener or reader to quickly identify the attributes of any given character based solely on their speech patterns. Role-language is most often applied to characters in order to quickly establish their individual traits and their roles in the story through utilization of stereotypes.

When analysing the language in the commercials of this thesis, searching for signs of role-language in the speech of the presented characters is of particular interest as, in commercials, the characters must be immediately relatable to the target audience (Arima 2003). As such, stereotypical women's and men's language must be applied in the form of role-language in order for the viewers to quickly identify the characters and their roles. Therefore, by identifying cases of role-language in the commercials, the analysis of gendered language is further supported.

3.5 Language and Gender in Japan

Historically, Japan has been commonly referred to as a culturally homogenous and socially egalitarian society by popular media, policy makers and linguists alike, both inside and outside of Japan (Okamoto & Shibamoto Smith 2004). This reinforces the discourse of the genre labelled *Nihonjinron* or, "theories of Japaneseness" (Sugimoto 2014).

Beyond attributes such as homogeneity, egalitarianism, consensus and harmony, *Nihonjinron* also stresses gender stratification as a factor of Japaneseness. This meant that descriptions of Japanese sociolinguistic practices have been mostly based on context-independent normative use of Standard Japanese. This in turn meant that real contextual speech by Japanese people that differs from Standard Japanese has often been dismissed as "erroneous" or "deviant", including Japanese female and male speech (Okamoto & Shibamoto Smith 2004). This led to many descriptions of Japanese gendered language having been distorted by essentialist views of based on the idea of Standard Japanese rather than taking into account real life people in real life contexts. However, Okamoto & Shibamoto Smith argue that these stereotyped ideas of women's and men's language are

cultural constructs based on a hegemonic ideology of language and gender and that these views have since seen increasing criticism.

By exemplifying the ideology of language and gender and its real-world implications, Inoue (2004) discusses the language of Japanese schoolgirls during the late 19th century, comparing it to that of the 1980s to the 1990s. She demonstrates how the language used by schoolgirls in the late 19th century, which was perceived at the time as a vulgar corruption of a preceding, pure women's language, in turn was viewed as typical feminine speech in the 1980s. Then, as what was once seen as vulgar in the past became viewed as an important part of feminine language tradition in modern times, the purity of women's language once again became considered threatened by the vulgarities of modern-day schoolgirl speech. Inoue draws the connection between these cyclic narratives and major societal reforms by explaining that the origin of the narratives stem from a sense of threat and anxiety that parts of the intellectual elite experienced due to the changing social landscape of the time.

When considering the aim of this thesis to investigate the manifestation of gender stereotypes partly through the language of Japanese video commercials, it is important to take into account the history of language policy and gender in Japan. It must be acknowledged that the results of the analysis will more likely represent the current sociocultural norms surrounding gender and gendered language rather than an accurate reflection of real-life women's language and men's language. Because of this, masculine and feminine Japanese, as it is central to this thesis, must be clearly defined.

3.6 Masculine and Feminine Japanese

Following is a brief overview of the various characteristics of masculine and feminine Japanese speech styles as described in the current research on gender and language in Japan. This thesis refers to the works of Ariizumi (2013), Hasegawa (2014), Kinsui (2017) during the qualitative analysis of gendered language in the commercials. So far, it has been made clear that there is a difference between the depiction of women's and men's language as a manifestation of Japanese language ideology compared to that of formal characteristics in language use between genders in reality. This thesis focuses on the latter.

The points where speech differs between genders are honorifics, personal pronouns, interjections, sentence-final particles, directives, gendered vocabulary, vowel coalescence in pronunciation, presence or absence of copula and, other miscellaneous expressions (Hasegawa 2014, Kinsui 2017). Women tend to use honorifics more frequently than men (Hasegawa 2014; Nishio 2011; Sturtz Streetharan 2004), while men more often use assertive verb endings and directive forms (Hasegawa 2014; Sturtz Streetharan 2004). More detailed explanations and examples of the points brought up can be found in the respective sources. These points, together with the awareness of the history of Japanese gendered language ideology, provide the theoretical framework for the analysis and subsequent discussion of the language usage of the characters of the sampled commercials.

4. Method of Analysis

With the primary theoretical framework established, a coherent method of analysis must be presented in order to be able to produce consistent measurable results. To achieve this, a set of variables have been put forward based on similar research projects to be used in this thesis.

In their article on gender-role portrayals in television advertising, Pack, Nelson and Vilela (2011) examine and compare the gender and occupation of the prominent characters in TV commercials from seven different countries. By using a combination of Hofstede's cultural definition value of masculinity, gender development index and product type or gender of typical user as measurement, they concluded that cultural and country factors can predict the gender of the prominent speaker or voice-over in the commercial. A selection of the variables used in the article analysis have been borrowed and utilized for defining parameters regarding gender-role portrayals in the current thesis. Specifically, the variables *prominent character gender*, *assisting character gender* and *prominent character occupation*. *Prominent character occupation* has been adapted to cover the prominent characters' *role*, as it is the role of the character within the commercial setting that is of interest rather than the character's occupation. Furthermore, the variables *assisting character role* and *prominent- and assisting character pairings* have been added. The former helps to illustrate how the roles of each gender is presented in the given setting while the latter provides an overlook on which

genders of prominent- and assisting characters most often appear together in the commercials. More detailed descriptions of each variable are provided in sections 4.1.1 through 4.1.4.

Artz, Munger and Purdy (1999), in their article on gender issues in advertising language, approach the subject of sexism and gender portrayal in advertising through language rather than visual portrayal, which dominated the field at the time. Their article brings up several topics regarding language and gender in advertising such as sexism, gender bias, gender issues in language in general as well as what constitutes gender-neutral language. The article concludes with a discussion segment and a general call for research on the topic. Included in the article is a table compiling the various variables and coding categories brought up as useful for analysis of gendered language in advertising. The variables most relevant to the current thesis have been borrowed and adapted in order to provide a methodology for the analysis of language data retrieved from the commercials. These variables are *sex of primary speaker*, *type of speech* and *presence of gendered language*. More detailed descriptions and their intended use is given in sections 4.2.1 through 4.2.3.

The variables derived from Pack, Nelson and Vilela's (2011) models are the main ones used in the quantitative part of the analysis. Each commercial has been viewed and categorized based on these variables after which diagrams have been used to provide a comprehensive overview along with the more detailed qualitative analysis. Artz, Munger and Purdy's (1999) variables for gendered language are not included in the quantitative part but are only considered in the qualitative section together with the descriptions of feminine and masculine Japanese explained in section 3.5. Although only the variables in section 4.1 are used in the quantitative part, the qualitative analysis makes use of all variables in section 4.1 and 4.2.

4.1 Gender-role Variables

4.1.1 Prominent Character Gender

The gender of the character upon which the main focus lies in the commercial. Usually, but not necessarily, the character who interacts or handles the advertised product. In the case of the commercials analysed in this thesis, it is often the one who is cooking the food or the one

in the role of family care giver. However, there are also several cases where the prominent character is presented as the receiver of care. Such as, a child who tells a story about their parent or parents who are doing the actual cooking. Here, 'gender' is considered in the sense of *doing gender* described above. This means that gender implies actions performed in order to fulfil the expectations placed on an individual based on their sex category. This parameter is therefore relevant as the prominent character must be relatable to the audience and as such must display the common social ideas (stereotypes) surrounding that gender (Arima 2003). By observing the way in which both genders are portrayed in the prominent role in a similar setting, we can get an idea of what those stereotypes are.

4.1.2 Assisting Character Gender

The gender of the characters interacting with the prominent character. It can be both the character being cooked for and taken care of in the family setting, or the one doing the cooking. For example, the prominent character could be a father who is interacting with his child for most of the commercial when the cooking mother in the assisting role only appears in the end, emerging from the kitchen with food ready. It is important to take the assisting character into account as it allows for observation of gender as portrayed in the role receiving less focus in the commercial setting.

4.1.3 Prominent Character Role

The role that the prominent character plays in the commercial. This variable is essential as it helps to illuminate exactly how each gender is portrayed differently in the prominent role in the same settings. For example, in the family setting, a female prominent character might be portrayed as a hard-working and competent housewife while a male prominent character may be seen as a struggling husband trying to do the wife's job and needing help. In the quantitative part, the 'role' variables have been separated into the categories *Mother, Wife, Single woman, Father, Husband, Single man, Child, Professional, Presenter* and *Celebrity* and then more deeply described in the qualitative part. In the data, the *Child* role does not specify any determined age group, but rather the characters role as the child to a parent.

However, if a character of adolescent age appears in the prominent role, without a *Mother* or *Father* assisting role, they have been listed as a child, rather than single man or woman.

4.1.4 Assisting Character Role

Same as the prominent character, this variable describes how each gender is portrayed in the assisting role in the same settings, with the addition of certain roles that only appear as assisting characters.

4.1.5 Prominent- and Assisting Character Pairings

This variable illustrates what genders most often interact with each other directly in the commercials. In the quantitative part, it has been separated into the categories prominent female and assisting female, prominent female and assisting male, prominent male and assisting male, prominent male and assisting female, female and non-applicable gender, and male and non-applicable gender.

4.2 Gendered Language Variables

4.2.1 Sex of Primary Speaker

The primary speaker is often but not necessarily the same as the prominent character. It could also be the assisting character speaking about or to the prominent character or a separate off-camera voice speaking over the scene. As described above, sex is the socially agreed upon classification of a person based on biological criteria. The sex of the primary speaker is of interest as it illuminates how each sex uses gendered language to conform to their gender depending on the role or setting.

4.2.2 Type of Speech

The type of speech of the primary speaker could be a monologue telling a story or talking about the product or setting, or a dialogue with other characters within the commercial. This variable further helps to clarify the setting in which the characters are communicating. For example, the primary speaker could be the prominent character talking about the product. This makes the type of speech a monologue directed at the viewer. It could also be the assisting character speaking to the prominent character, making the type of speech a dialogue directed at other characters in the commercial. These distinctions help to explain the causes for variation in language usage by the same gender.

4.2.3 Presence of Gendered Language

Whether or not the language used by a character displays features typically associated with their gender. While identifying the type of language used by each character the situations and roles where gendered language is most common or uncommon will be discussed.

With the determined variables, the quantitative analysis of the data has been conducted first, providing an overview of the characteristics of the collected commercials. Then, supported by this data, examples have been reviewed in deeper detail in a qualitative fashion. They have been discussed through the established framework of doing gender, gender stereotypes and gendered language in Japan. The language of these examples has been examined and instances of gendered language highlighted and their relationship to the setting of the commercial discussed.

5. Analysis

5.1 Review of Data

The collected data to be used in the analysis consists of videos uploaded to the YouTube online video hosting service platform featuring commercials relevant to this thesis. The used videos have been uploaded from both their respective, official sources as well as by private

users of the platform. This thesis makes use of this resource for research purposes under the protection of fair use. Each of the 60 videos used feature one or more commercials totalling 115 different commercials to be used in the analysis.

The search was conducted through use of the following search terms:

- “料理 CM” - “Cooking² commercial”
- “料理 CM 女性” - “Cooking commercial female”
- “料理 CM 男性” - “Cooking commercial male”

To the left are the used search terms in Japanese. To the right are their translations. Each video from the search results related to the topic of this thesis was reviewed and checked for relevancy, and suitable examples were catalogued. Most examples were retrieved through the “Cooking commercial” search term but the “Cooking commercial female/male” terms were also used, in order to ensure that each gender would be represented adequately in the data. The search terms were intentionally simple, avoiding brand or product names in order to minimize bias the search results and subsequently in the data.

A variety of brands appear in the data, the distinction of which is relevant to the analysis as it is necessary to be aware of the origin of the commercial. The commercials of a particular brand could vary significantly depending on the target audience to which it is directed. Following is a table briefly presenting each appearing product brand.

Table 1. Commercial Information List.

Company name	Brand name	Product description	Number of commercials
Ajinomoto	Cook Do	Various instant-food products and sauces	29
Ajinomoto	Hondashi	Ready-made soup stocks	4
Ajinomoto	Knorr Soup	Instant-soup cups	10

² The Japanese word ‘料理’ or *ryouri* is translated as *cooking* here, but the full definition of the word refers to cooking and cuisine generally.

Ajinomoto	Nabe ³ Cube	Instant nabe broth cubes	1
Ajinomoto	Pure Select Mayonnaise	Mayonnaise condiment	2
Ajinomoto	Various products	Various cold-storage meals for heating	9
Akita Tamago	Kiyora Gurume-jitate	Eggs	6
Ebara Foods	Puchi to Nabe	Ready-made nabe broth	4
Family Mart	Okaasan Shokudou	Brand of instant-food side dishes	1
House Shokuhin	Various products	Various instant curry and stew stocks	8
Kikkoman	Nabe product	Ready-made nabe broth	1
Kikkoman	Uchi no Gohan	Ready-made food seasonings	3
Kirin	Kirin Beer	Beer	1
Marukome	Dashi-iri Miso	Miso paste	8
Mizkan	Various nabe products	Various ready-made nabe broths	5
Mizkan	Kin no Tsubu	Natto ⁴	1
Nippon Ham	-	General brand promotion	1
Nissin	Raou	Instant-ramen in bags or cups	2
Saibu Gas	-	General brand promotion	2

³ A type of Japanese hot-pot dishes based on stock broths.

⁴ A type of Japanese fermented soybeans.

Sanyo Foods	Sapporo Ichiban	Various instant-noodle and soup mixes	10
S&B Foods	Honbiki Karee	Instant curry stock	1
Tokyo Gas	-	General brand promotion	6

In total, commercials from 22 different brands have been collected. Each of the 115 commercials have been assigned a number in the order that they were processed in the data to help in identification during the following analysis. Through these numbers, hyperlinks to the respective commercials and their corresponding raw data can be checked against the full commercial lists provided in the appendix.

5.2 Quantitative Data Analysis

In this section the collected data has been observed and analysed quantitatively. The values from the data have been derived from the variables described in section 4.1 and compiled into diagrams that are presented in the following sub-sections.

5.2.1 Settings

First, the types of settings depicted in the data are presented. There were 7 distinguishable settings that could be observed in the scenes of the commercials. *Family*, *Home Alone*, *Friends*, *Eating Out*, *At Work*, *Professional* and *Making of*. Settings labelled *Family* are those that depict scenes of family interaction between a couple or between parents and their children either at home or elsewhere. *Home Alone* depicts a single individual at home with no interaction with other characters. *Friends* is the depiction of a group of people with no apparent family ties. *Eating Out* depicts a single individual eating at a restaurant. *At Work* depicts the characters of the commercial in a workplace setting. *Professional* settings are those where the food is either being prepared by a professional cook or presented by a

presenter without any kind of story elements present. The final setting, *making of*, is a special setting where the behind-the-scenes footage of a commercial is used for marketing purposes.

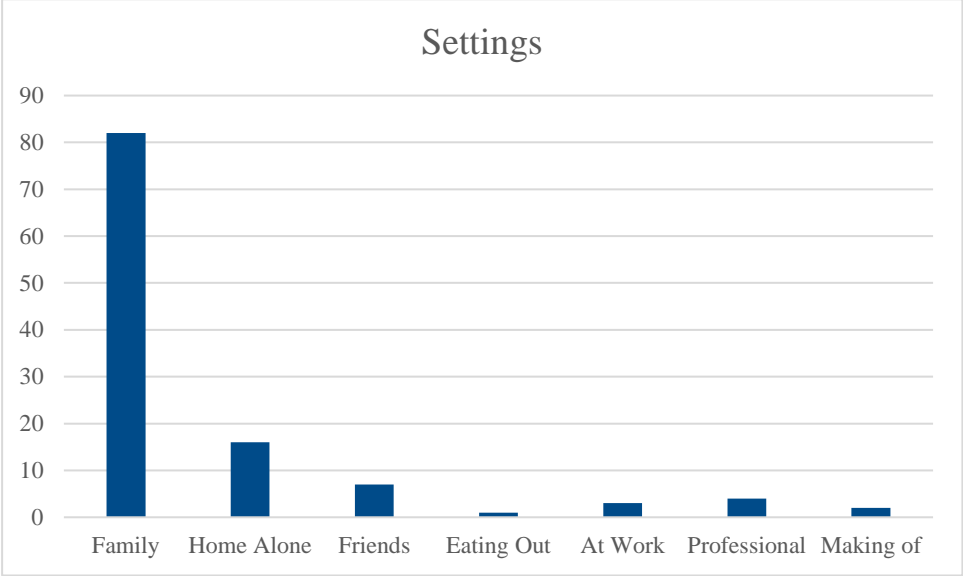


Figure 1. Settings. Family (82), Home Alone (16), Friends (7), Eating Out (1), At Work (3), Professional (4), Making of (2).

In this diagram, we can see that commercials in the *family* setting, with 82 commercials out of 115, are the most common by a large margin. *Home alone* is the second most common at 16 commercials with the remaining categories all with a value lesser than 10. This trend is to be expected as the commercial category of food and cooking was chosen with focus on the Japanese family unit in mind (Appelgren 2015). However, one point of special interest in the qualitative analysis is in the determination of which genders most often stray from the common family setting. This would enable argumentation regarding the hypothesis of gender stereotypes conforming to the results of the surveys presented by Kitou (2020), Sun (2020) and Tokyo Gas (*Seikatsu teitenkansoku chousa ni miru “kajiraku/jitan”* 2017).

5.2.2 Prominent Characters

Out of the 115 commercials 56 of the prominent characters were deemed to be male and 52 were female. Another 7 commercials have been marked ‘n/a’. This is due to there not being any determinable prominent character in the scene depicted in the commercials. An example being commercial #30, of the brand Cook Do, depicting a family enjoying dinnertime

together with music in the background but without any narration or specific character focus. In such cases there is still much imagery of analytical value that can be drawn from the scene, for example, the mother being the one depicted cooking for the family. This is more closely discussed in the qualitative section.

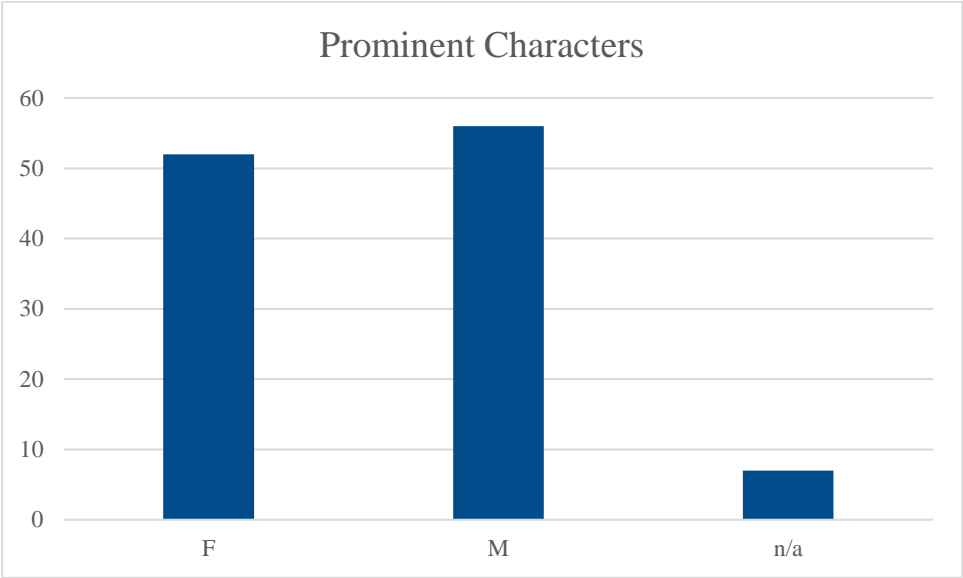


Figure 2. Prominent Characters. F = Female (52), M = Male (56), n/a = non-applicable (7).

As can be seen in figure 2, surprisingly, the most common gender of the prominent characters out of the commercials were male by a small majority. This seems to contradict the results of the surveys in section 2.1 that reported on a much greater perceived disparity in household work burden between the genders. However, as explained in section 4.1.3, the prominent character does not necessarily hold the cooking role. Therefore, the fact that the quantitative result is of close to equal values (52 female to 56 male characters) is more so beneficial to the qualitative analysis as it provides an adequate example pool for analysing the details of the roles played by each gender.

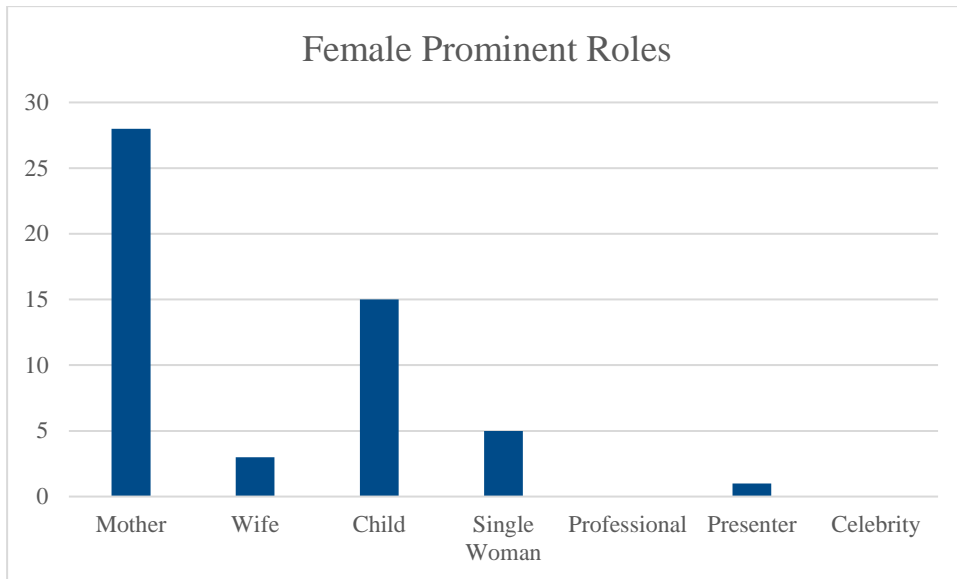


Figure 3. Female Prominent Roles. Mother (28), Wife (3), Child (15), Single Woman (5), Professional (0), Presenter (1), Celebrity (0).

In figures 3 and 4, the most frequent roles of either gender as the prominent character is displayed, starting with the female roles in figure 3. Out of the 7 distinguishable roles played in the commercials, 28 out of 52 female prominent characters were depicted in the *Mother* role, making this the most common role played overall. The second most common role played by female characters is the *Child* role at 15 occurrences in the prominent role. These roles being in the top positions is an expected result as both are natural parts of the *Family* setting. The *Mother* role also includes instances where the prominent character is depicted as a grandmother or single-parent mother (different from *Single Woman*) and the *Child* role also accounts for instances of more than one child being played together, as long as they are of the same gender. For example, the pair of sisters in commercial #76 of Marukome Dashi-iri Miso.

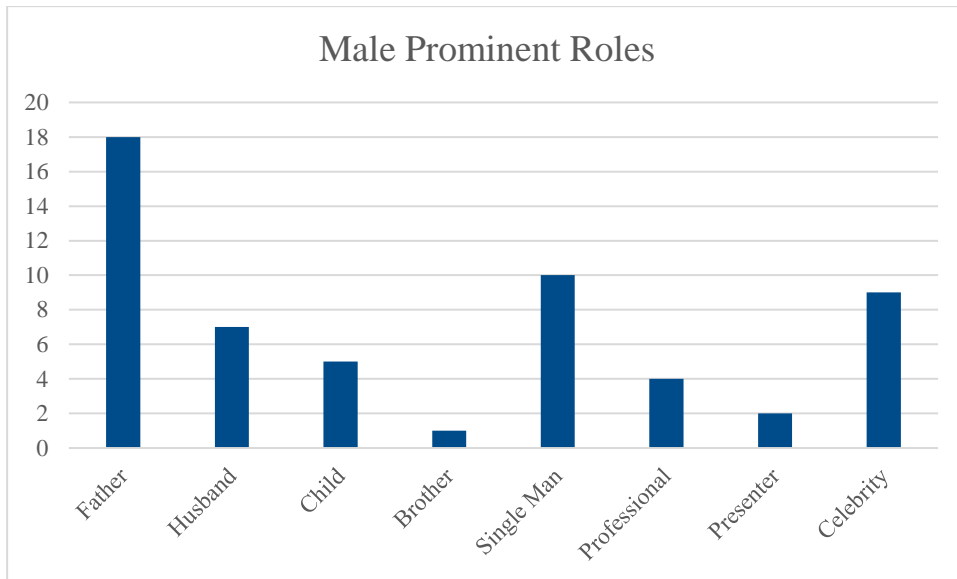


Figure 4. Male Prominent Roles. Father (18), Husband (7), Child (5), Brother (1), Single Man (10), Professional (4), Presenter (2), Celebrity (9).

Here too, the *Father* role is the most commonly appearing. However, the male prominent roles are more balanced compared to that of the female roles, with only 18 *Father* roles compared to the 28 *Mother* roles. The *Child* role is also only played by male actors on 5 occasions compared to the female 15. This trend is in agreement with the Tokyo Gas survey that shows cooking being the chore least done by the male partner of the marriage (*Seikatsu teitenkansoku chousa ni miru "kajiraku/jitan"* 2017). Instead, the male prominent characters show comparatively more frequent appearances in the roles of *Single Man*, *Professional*, *Presenter* and *Celebrity*. *Single Man*, with 10 appearances, is depicted twice as often as the 5 *Single Woman* depictions, showing that men are more likely to be depicted with food alone or cooking for themselves or friends.

The *Professional* and *Celebrity* roles, that are never depicted as a female in the prominent role, appear 4 and 9 times respectively depicted as male. This statistic is particularly interesting as it shows that men tend to be shown cooking as professional chefs outside of the family setting rather than a father cooking for their family. Furthermore, unlike appearing female celebrities who are usually acting a character role in the commercial, male celebrities are more often depicted as themselves in their nature as celebrities rather than actors. Such as, Yoshiki Hayashi, the former member of the rock band X-Japan, being called by his real name and treated as a celebrity by the assisting character in commercials #1 and #2 of Kiyora Gurume-jitate.

Also depicted more often than its female counterpart is the *Husband* role. With 7 appearances compared with the 3 of the *Wife* roles. This is because the man most often held the prominent role in commercials depicting settings of either a younger couple or an older couple without children present.

5.2.3 Assisting Characters

Unlike prominent characters, assisting characters have a much lower number of total appearances with 32 female and male characters respectively and 51 non-applicable. There are two reasons for the large number of *n/a* assisting characters. One reason is that many commercials feature a single appearing actor with no supporting roles present. The other reason is that in several cases there are more than one assisting character or there are many supporting actors without any specific assisting character that interacts with the prominent character. These cases are both marked as *n/a* as no particular gender could be identified.

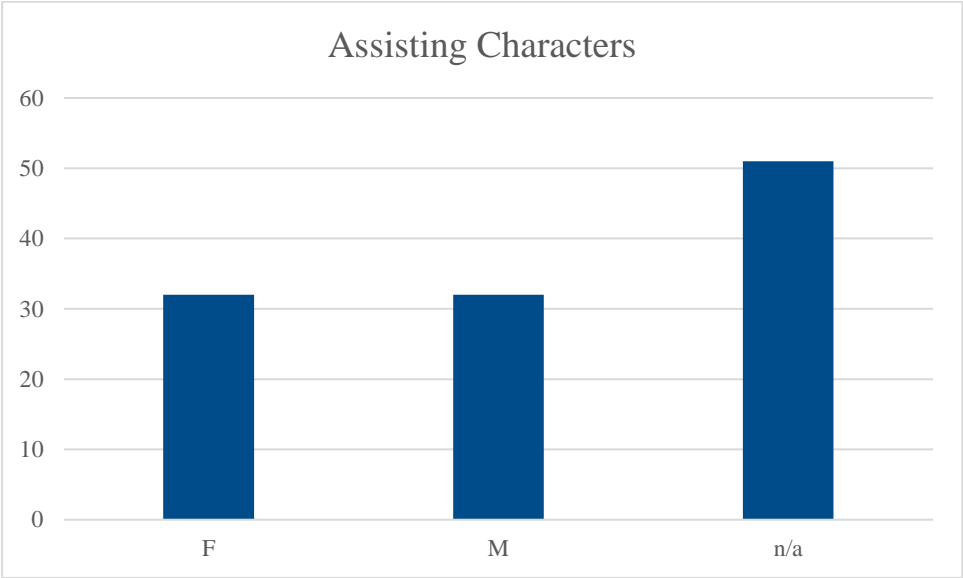


Figure 5. Assisting Characters. F = Female (32), M = Male (32), n/a = non-applicable (51).

As with the prominent characters, we can observe a close balance in figure 5 between the genders of assisting roles played. Again, this is helpful in the analysis as it helps to illustrate the types of roles that are most often played by each gender as assisting characters.

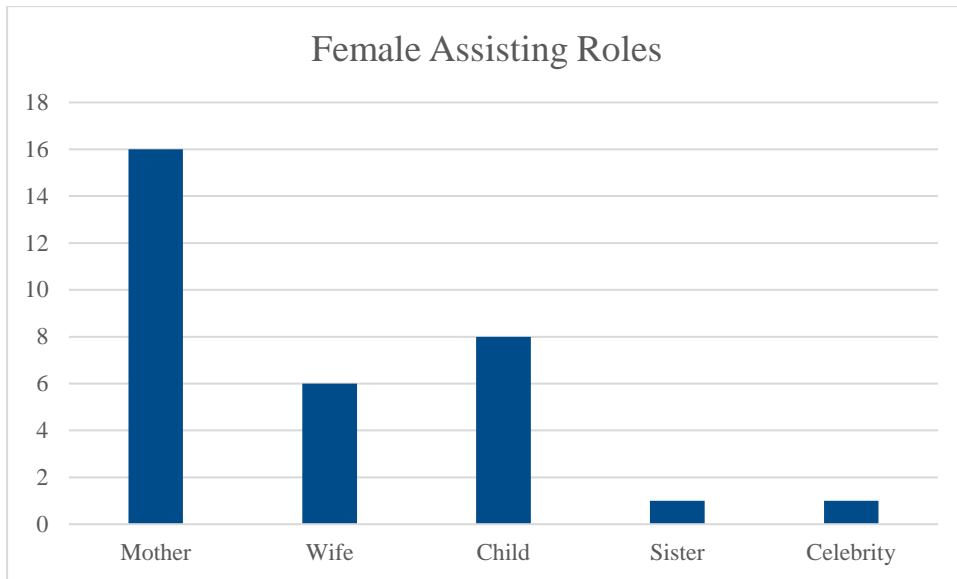


Figure 6. Female Assisting Roles. Mother (16), Wife (6), Child (8), Sister (1), Celebrity (1).

In figure 6 it can be observed that the *Mother* and *Child* categories are the two major roles played by female assisting characters at 16 and 8 instances respectively, which is similar to that of the prominent roles in figure 3. Taking the smaller sample size of the assisting roles into account, the percentage of prominent characters in the *Mother* and *Child* roles are 54% and 29% of the total number of female prominent roles while the assisting role equivalents are 50% in the *Mother* role and 25% in the *Child* role. This shows that the ratios for these roles as played by females are close to the same for both assisting and prominent characters which once again reflects the *Family* settings of the commercials. Unlike the prominent roles however, there are 6 depictions of the *Wife* role compared to the prominent 3. This reflects the 7 *Husband* roles of male prominent characters as the *Wife/Husband* combination of roles are very likely to be played together. Similarly, this can also be observed by comparing male assisting characters and female prominent characters (figures 7 and 3) with 2 assisting *Husband* roles and 3 prominent *Wife* roles. Finally, in the female assisting roles the one case of a female celebrity acting as herself can be found as well as the special *Sister* role that also only makes a single appearance together with the male prominent *Brother* role in commercial #81 of the Hondashi brand.

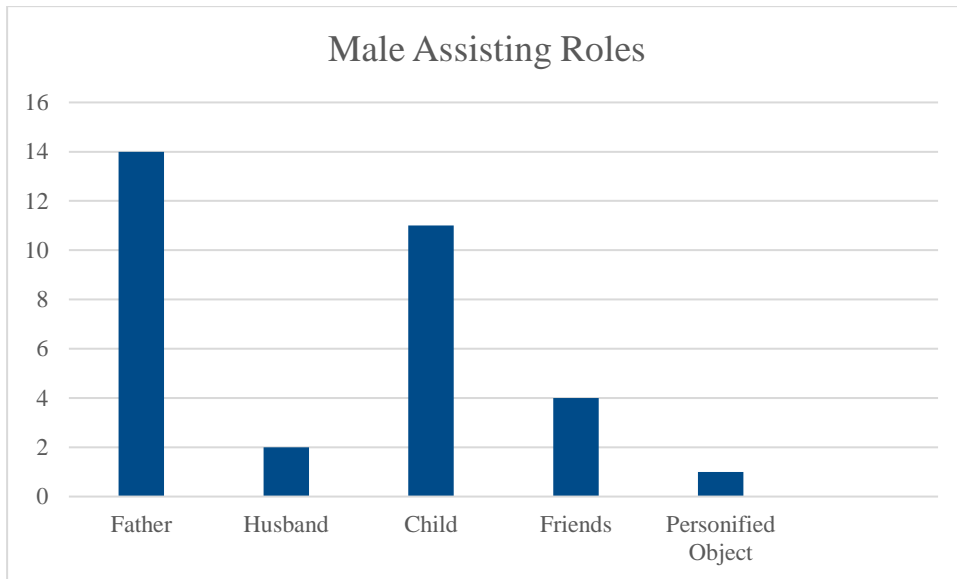


Figure 7. Male Assisting Roles. Father (14), Husband (2), Child (11), Friends (4), Personified Object (1).

Figure 7 illustrates the distribution of male assisting roles. As with the female assisting roles, the *Father* and the *Child* roles are the most commonly appearing roles. However, at 14 and 11 respective appearances, they do not share the same percentage ratios as the male prominent roles at 18 and 5. The prominent roles with a ratio of 32% *Father* roles and only 9% *Child* roles and the assisting roles with 44% *Father* roles and 34% *Child* roles. Compared with the consistency of the female roles, the male assisting roles feature a disproportionately large number of *Child* roles. This would indicate that children depicted in assisting roles of commercials of the food and cooking category are more likely to be male. But, as mentioned in section 4.1.3, the *Child* role refers to children of parents, independent of age, meaning that such might not necessarily be the case. Also differing from the female assisting roles are the two male roles, *Friends* at 4 appearances and *Personified Object* at 1 appearance. The *Friends* category represents a group of friends of common gender, which only appeared in commercials where all characters were male. Finally, the special *Personified Object* category is used for non-human characters, such as the product mascot used in commercial #100. In the case of *Personified Object* characters, the author's judgment had to be applied as gender could not be determined solely by appearance.

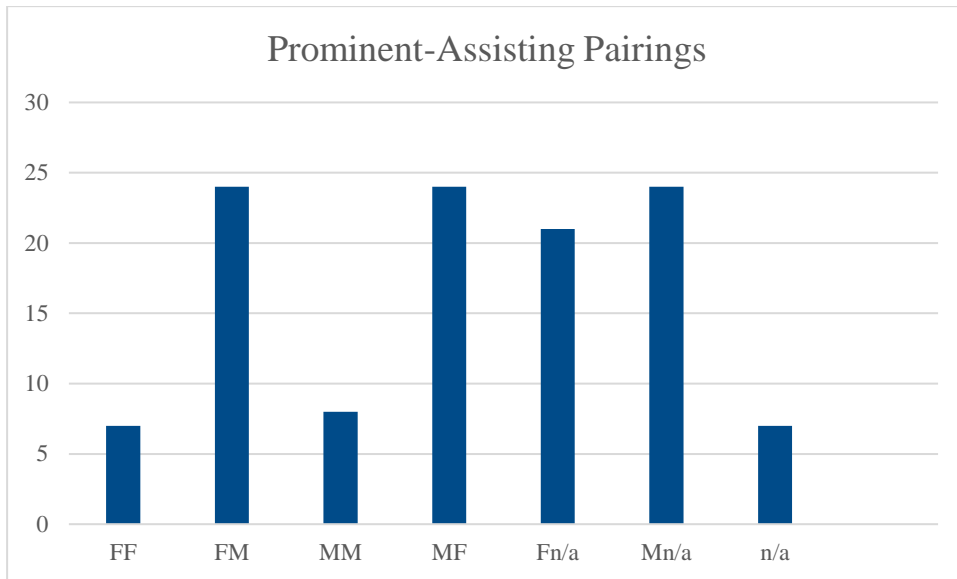


Figure 8. Prominent-Assisting Pairings. FF = Female-Female (7), FM = Female-Male (24), MM = Male-Male (8), MF = Male-Female (24), F = Female-n/a (21), M = Male-non-n/a (24), n/a = non-applicable (7).

Figure 8 shows the frequency of the possible prominent character and assisting character gender pairings that are depicted in the commercials. The first letter of the abbreviations represents the gender of the prominent character and the second letter represents the assisting character (*FM* then becomes *Female* prominent character with *Male* assisting character, and so on). As with figure 2, there are 7 *n/a* cases since there can be no assisting characters without a prominent character. Therefore, the value for *n/a* will be the same as it is for the prominent character genders with one exception. In commercial #71 of the brand Nissin Rao, the prominent role is being played by two children, one male and one female who play equal parts in their roles which is why this commercial has been marked *n/a*. But the assisting character is playing the role of the children's mother which marks the assisting character as *Female*. Despite this, this outlier has also been marked as *n/a* in figure 8.

Interestingly, this diagram illustrates a very even distribution across the possible pairings. With the only exceptions being a few less cases of *FF* and *Fn/a* scenes, 7 and 21 respectively, compared to their male counterparts at 8 and 24, which can be attributed to the lower number of female prominent roles, at 52, compared to male roles at 56. This implies that the gender of the characters does not seem to matter when it comes to the character composition of the commercials. However, what becomes evident is that both female and male prominent characters are much more likely to appear with an assisting character of the opposite gender rather than of the same gender. Which is seen when comparing *FF* to *FM* (7 and 24) and *MM*

to *MF* (8 to 24). This too could be explained by the family being the most common setting, as *FM* and *MF* includes all cases of *Husband/Wife* and *Mother/Father* role combinations. A number of the roles under the *Fn/a* and *Mn/a* categories also fall under the *Family* setting from being of the type that, for example, combines the *Mother* prominent roll together with children of both genders or with the entire family in the assisting role.

So far, the quantitative data collected from the 115 commercials included in this analysis has been categorized, presented and analysed. In the following sections 5.3, 5.4 and 5.5, a smaller sample of commercials have been picked and the depicted scenes have been more closely described and compared against the quantitative data.

5.3 Qualitative Analysis

The qualitative section of the analysis endeavours to answer the first and second research questions of this thesis using the quantitative data together with the theoretical framework. How are Japanese gender stereotypes portrayed in commercials of the category food and cooking, and how are these portrayals bolstered by gendered language? To do this, the qualitative analysis has been separated into three parts. The first two parts, 5.3.1 and 5.3.2, examines the various instances of portrayals of female and male characters, respectively. The third part, 5.3.3, demonstrates examples of gendered language usage by the characters.

5.3.1 Portrayal of Female Characters

Cook Do #12-19 Commercials #12 through #19 of the Cook Do brand all belong to an advertising series called *Kyou no Oozara* (On today's plate), all of which feature a female actor in the prominent role. The commercials all depict the prominent character in the role of mother with a family of two children, appearing in all commercials, and her husband who only appears in a few of them. The common theme of this series is that of the mother not being able to adequately perform her role of cooking for her family but is then able to overcome this with the help of the advertised products. Such as being too tired in #12, not being able to appease her family in #13, #15, and #16, or not having enough time in #14 and #17. The goal is to advertise the simplicity, deliciousness and low cooking time of the

product. For example, in commercial #17, the mother is surprised to read on the packaging that the cooking time is only 10 minutes. She thinks to herself how she does not understand how this could be possible and imagines a scene where she embraces her husband, apologizing, “I’m so sorry, the food isn’t cooked yet!”, while their children are watching.

Cook Do #22-28, #30, #32-34 These commercials feature a family of three, including a mother, father and daughter. The scenes all depict the family at the dinner table. The prominent character of these commercials is the daughter of the family and the theme usually involves either her talking about the advertised product, or her interactions with the father in the assisting role. Meanwhile, the mother is the one depicted cooking in all the commercials, with very few to no lines. The daughter and father are depicted as having a positive relationship with each other, being able to joke and tease each other.

In these commercials, the Cook Do brand appears to make frequent use of the stereotype of the mother being the one cooking for the family, both in the prominent role and as a background character. The rest of the family is either depicted as being demanding, like the children in the *Kyou no Oosara* series, or simply waiting at the table for the food to arrive.

Knorr Soup #36-45 The Knorr Soup series of commercials are the ones with the most instances of the single woman prominent role, in 5 out of 10 commercials, with 8 prominent roles being female overall. These single woman appearances are all depicted in a similar manner, the actor being at home alone or coming home from work and then preparing and enjoying the product. Commercial #36 features the only instance of the *Eating Out* setting, the scene depicting a woman eating the product alone at a café. Commercial #42 also features the only depiction of a female actor as a presenter.

One noteworthy example is that of commercial #44. In this case, the prominent role is a *Child* who, before heading to school, is shown preparing the soup product for her father who is reading a newspaper at the table. They have a verbal exchange where it is made clear that the father and daughter are having a strained relationship, but that they are able to bond with the help of the advertised product. Again, it is the female role that is shown cooking for other family members.

Sapporo Ichiban #46-53, #55 This series of commercials once again depicts a family of three, this time with a son instead of a daughter and with the mother most often playing the

prominent role. As with earlier commercials, here too it is the mother who is depicted being the one capable of and expected to do the cooking. However, a common theme in this series is that the mother instructs her family on how to cook using the product, as a part of the product presentation. Then, as seen in commercial #47 and #50, the father and the son make attempts to do the mother's job.

In #47, the father and son are struggling in the kitchen. The anxious mother asks repeatedly if they need any help, but the offer is declined. In the final shot, the family is eating together as the mother finds a poorly cut piece of a vegetable.

In #50, the mother is busy at work, so the father and son want to cook for her, but they still need to call and ask her for help. Both examples imply that it is the mother that naturally has cooking knowledge and experience and whenever the father tries to cook, he needs her help. Also, commercial #49 features the only instance of a female celebrity playing herself, done so in the assisting role. Here too, the mother demonstrates to the celebrity how to prepare the product.

Marukome Dashi-iri Miso #74-76, #79 Unlike the commercials of the other brands, the commercials of Marukome Dashi-iri Miso are all done in the style of Japanese cartoon animation (*anime*) rather than live action. Each commercial depicts a separate story, but they all share a common theme of family relations and caretaking. As these commercials are animated, rather than filmed and acted, they make it possible to more easily depict a detailed image of Japanese family values, making them very interesting to this analysis.

Commercial #74 tells the story of a single-mother and her elementary-school aged son and how the mother is struggling, both working a full-time job and taking care of the household by herself. She blames herself for not being able to be a good mother for her son. But, when both the mother and son get sick and have to stay home from work and school, they get to spend the day together and later the mother hears from the son's teacher, how much he loves his mother.

In commercial #75, two young sisters visit their father who is working away from home. The sisters are worried that their father might not be eating properly when he is by himself, so they ask to be taught how to cook by their mother so that they can go visit and cook for him.

In the narration of the commercial, the father comments that their cooking was a disaster, but as they eat it has the taste of home.

In commercial #76, a woman is narrating moments from her life starting at the middle-school age all the way until she becomes a mother. In the narration, the woman talks about how her own mother had always diligently taken care of her and the family. She states that she could never understand why anyone would want to live such a boring and demanding life. But as she herself becomes a mother, she apologizes for doubting her own mother and asks herself if she will become as great a mother as her own was.

Similarly, commercial #79 focuses on a child being grateful to their mother. In this case, the scene depicts a young man who has recently moved out for the first time, becoming an independent adult. He is surprised when he receives a package of groceries from his mother commenting that he could buy all those things himself. But as he uses the groceries, he remembers his mother's words and says that the groceries help him stay strong in his new life.

In these commercials the stereotype of the resilient, never tiring mother becomes apparent as each of the mentioned commercials depict a family member being grateful to or inspired by their parent to some extent.

Okaasan Shokudo #94 On the other hand, commercial #94 of the brand Okaasan Shokudo has a less serious theme. It shows a man in his 30s coming to his family home in the countryside. He is looking forward to his mother's cooking and as he eats, he praises her for it. Later, they run into each other at a convenience store, where it is revealed that the mother had been using the advertised instant rice product all along. The son is devastated and the mother is ashamed.

The aim of this commercial is to show that the product is so good that it can be mistaken for mother's cooking. This implies that 'mother's cooking' is a level of quality that is to be desired. The shame that the mother expresses upon being caught also shows that breaking the norm of the skilled mother is something inherently negative.

Tokyo Gas #108-110, #112-113 The Tokyo Gas brand of commercials all feature themes similar to those already brought up in earlier commercials. #108 and #110 both show a son

talking about their mother figure and expressing their gratitude, and in #112 and #113 a mother and daughter are bonding as the mother teaches the daughter how to cook.

Saibu Gas #114-115 Finally, commercial #114 of Saibu Gas shows a 92-year-old woman talking about her cooking in a manner similar to a documentary interview. She talks about how her family insists that she does not have to work so hard for her their sake. But she explains that cooking for her is not about work but rather about the joy of taking care of her family and bringing them happiness. Commercial #115 is another example of a daughter reminiscing about her mother. She expresses regret over how ungrateful she was when she was young, but that she understands her own mother's struggle now that she has become a mother herself.

5.3.2 Portrayal of Male Characters

Kiyora Gurume-jitate #1-5 In commercials #1, #2 and #3 of the Kiyora Gurume-jitate brand are examples of a male celebrity being in focus. The assisting personified object character refers to the celebrity, Yoshiki, directly by his name and is depicted as being awestruck by his presence. #3 is also the first instance of behind the scenes footage being used in a separate video for marketing purposes, indicating that the main attraction of the advertised product in these commercials is the idea that a famous personality uses it.

Another special case can be seen in commercial #4 titled *Suchiko mama*. This commercial seemingly depicts a woman handling the product, however, it is actually a famous male comedy actor crossdressing while playing one of his signature roles called *Suchiko*. Out of the 115 commercials, this is the only instance of crossdressing being performed.

Lastly, in commercial #5 a male parent is being depicted preparing a picnic box for his daughter and then bringing her to a park to have a picnic together. Comparing this to #6 where a similar scene is shown between a mother and her son, we see that both genders can be portrayed in an equal parental role.

Cook Do #7-11, #20-21, #23, #35 Similarly, both male and female characters are depicted as cooking parents in almost identical settings in many of the Cook Do commercials. However, in the Cook Do brand series discussed in section in section 5.3.1, #23 and #35 portray a

different father character. #23 is the only time that the father is shown cooking in this commercial series. He is cooking for himself later in the evening stating that this particular flavour of the advertised product is for adults. The mother is watching from the doorway and stops the daughter when she tries to enter.

In #35, the family is eating together, when it suddenly starts to rain outside, getting the hung-up laundry wet. The father is shown getting energized by the food and rushing outside in a heroic manner to save the laundry. He gets praise and admiration from his daughter. These types of scenes give the implication that when the father is cooking or doing chores it is because of some sort of special circumstance.

Sapporo Ichiban #54 A common theme throughout all Sapporo Ichiban commercials is that whenever the father is responsible for cooking, he is depicted as needing some form of assistance and either receives or asks for praise. Such as in #49 when the child first praises the mother, and the father then asks whether he too did a good job. To which, the child answers yes in a less earnest manner.

In commercial #54, the family is out on a trip to a park when the child exclaims that he is hungry. The mother then suggests that the father makes his special yakisoba (a stir-fried noodle dish) to which the child excitedly agrees and the father happily asks “Really?”. As he cooks the dish, the family, as well as a nearby group of young adults of both genders, are impressed. The mother compliments his skill to which the father once again happily replies “Really?!”, finally getting his sought-after recognition.

Mizkan Nabe #57-58 In commercials #57 and #58, Mizkan Nabe continues with a similar theme. Both commercials depict the mother of a family being unable to cook dinner because she is sick or too busy with work. The father cooks for the family instead and is, once again, complimented by his daughter, saying that he is kind for cooking instead when the mother is unable.

Ebara Nabe #59-62 In the Ebara Nabe commercials #59 and #60, the male prominent characters is depicted in the professional role as he presents the advertised product to a family of which he is not a part of.

In #61 and #62, another case of a male celebrity being presented as himself with the product. In these scenes, he is talking about the products to someone on the phone.

Nipponham #63 In commercial #63, the products are shown being prepared by a professional chef whose face is not shown. However, in the voice over of the scene, it is implied that it is in fact the father who is cooking in anticipation of his daughter coming to visit.

Mizkan Nabe #67 In the scene depicted in #67 of the Mizkan Nabe brand, the older grandfather of the family brings home a big fish that he intends to cook when his son suggests that they try the advertised product. The grandfather seems surprised at how good it tastes. The son looks pleased with the situation. In this commercial as well as #63, it is the men that are responsible for cooking in the family setting.

Pure Select Mayonnaise #69-70 The Pure Select brand of mayonnaise presents another example of male celebrity focus in commercials #69 and #70, #70 being another case of behind the scenes footage being used.

Marukome Dashi-iri Miso #73, #77-78, #80 Out of the Marukome Dashi-iri Miso commercials, #73, #77, #78 and #80 are more thematically focused on the male parent or partner.

Commercial #73 depicts the story of an elderly couple where the wife is no longer able to do various household chores because of a disability. Therefore, the husband is the one doing grocery shopping and cooking. He comments how it used to be his wife who would always do these things. Then, during a walk, the wife tells her husband how she was worried what would happen when she could no longer do those chores. But it is implied that her worries were unfounded as the husband was able to do the chores adequately.

#77 illustrates another case of a strained father-daughter relationship where they find it hard and awkward to talk to each other. But, when the father learns that his daughter is struggling, staying up late studying, he too decides to stay awake and prepare snacks for her to eat. They then eat together and are able to bond.

In #80, the story of a mother traveling to the city to visit a friend is depicted. She stays with her son's family during the trip and is surprised to see him cooking breakfast for the family in the morning. Both the son and his wife explain that they share all the chores. The

mother is so moved by seeing her son this diligently taking part in all household activities that she begins to cry.

Compared to the Marukome commercials with a female focus, the male focused ones seem to indicate that whenever a man does the tasks normally attributed to the female gender, it is something out of the ordinary and noteworthy. Such as the mother crying in #80 or the husband taking care of his disabled wife in #73.

Hondashi #82-84 In commercials #82-84 of the Hondashi brand, a single man is depicted cooking for himself as well as for his all-male group of friends. The type of single-gendered friend group setting shown in #82 was not depicted by a female cast in any of the commercials of this analysis, making this a male-only occurrence.

House Shokuhin #85-86, #88-91 This series of commercials depict more variations of settings with the male character having the cooking role. #85 and #86 show scenes of a younger couple, where the male partner cooks for the other. The same type of scene is depicted in #88 and #89, in this case a middle-age couple where the man is cooking for his waiting, admiring wife. Both cases emphasize the romantic nature of the scenes, implying that cooking could be of romantic value when done by a male.

#90 depicts another case of cooking for the mother because of a special circumstance, in this case, it being Mother's Day. In #91, the advertised product is presented by a celebrity boy band, adding another case of focus on male celebrities.

Tokyo Gas #111 In Tokyo Gas commercial #111, another strained father-daughter relationship is depicted. Here, the daughter lists all the things she finds irritating or dislikeable about her father. But in the end, as she is led into her wedding by her father, it is shown that she loves her father despite all those qualities.

5.3.3 Instances of Gendered Language

In this part of the analysis, instances of gendered language usage in the commercials have been investigated. With Japanese feminine and masculine language as described in sections 3.3, 3.4 and 3.5 as a theoretical base, interesting examples from the commercials have been

selected and analysed. By describing and comparing the language usage of characters in different roles and settings, the aim of this section is to answer the second research question. How is gendered language used to bolster the portrayal of gendered stereotypes?

The following examples brought up in this section, all demonstrate cases of gendered language being used. However, it is important to point to the fact that there are several commercials in the data that does not feature any gendered language. These include examples such as #24 where there is no speech at all, or #31-32 #34 where the only speech is done by an off-screen narrator speaking directly to the viewer. The reason for this is that narrations, performed by on-screen presenters of a product or an off-screen announcer, are aimed directly at the viewer and therefore often need to make use of the *teineigo* form of polite speech. *Teineigo* (literally meaning 'polite-language') is inherently neutral as use of feminine or masculine forms is generally considered casual or even rough. Nevertheless, only cases of gendered language will be further described in this section.

Cook Do #17, #23 In the Cook Do commercials examples of feminine and masculine language can be found in monologue form. In #17, the mother expresses her thoughts in a voiceover monologue. She uses the female first-person pronoun '*atashi*' when referring to herself. As she later imagines apologizing to her husband, she also uses the sentence-final particle '*no*', as in "*mada niete-nai no*" (it is not cooked yet), which is considered part of feminine speech (Hasegawa 2015).

In #23, the scene where the father is eating by himself, he is providing a voiceover monologue, representing his thoughts about the food. During this monologue he says, "*hoajao no shigeki ni, kuu beshi, kuu beshi*" (stimulated by the Szechuan spice, I must eat, I must eat!). The words '*kuu*' (to eat) is used instead of the more common '*taberu*' and is used more often by males. '*Beshi*' is an archaic auxiliary verb which indicates an order and is used here to imply that he must eat. Although not strictly male vocabulary, the father's usage of it in this scene is of a masculine nature.

Knorr Soup #39 #42 #44-45 In #39, a high-school boy is eating breakfast with his mother and exclaims, "*tomato sugee*" (tomato is amazing). '*Sugee*', being a vowel coalescence of the word '*sugoi*' (amazing), is a common feature of masculine language, but females also use vowel coalescence occasionally.

In commercial #42 a female in the *Presenter* role uses the feminine sentence ending ‘*n-damon*’ as in “*Attakai-n-damon*” (it’s warm) which is mostly associated with female speech.

In commercial #44, a high-school girl says in a monologue directed at her father, “*suupu dake janai-zo*” (it isn’t just soup you know!). Here, the sentence-final particle ‘*zo*’, which indicates a strong assertion or judgement, is used. It is commonly associated with masculine language but is used by a young girl when talking indirectly to her father. In this case, the use of ‘*zo*’ is not out of place, as it is has become used often by younger girls as well. However, she avoids using the particle while talking directly to her father. This is because of the hierarchal connotation of the particle. Besides masculinity, ‘*zo*’ also gives the impression that the user is speaking with authority or from a position of leadership. Using the particle directly to the father would be considered very rude and insubordinate.

Mizkan Nabe #56 In this commercial, there are examples of both feminine and masculine language. The wife uses the sentence-final particle “*wa*” as well as the interjection “*ara*” (Oh!) which are both associated with female speech. The husband uses the auxiliary verb “*da*” without any final particles, which is a common feature of masculine speech.

Marukome Dashi-iri Miso #73, #77 In commercial #73, depicting an elderly couple, the husband uses various masculine expressions. He uses the first-person pronoun “*ore*” which is used almost exclusively by male speakers. If a woman uses it is considered very rough and un-feminine. He also makes use of the previously mentioned sentence-final particle ‘*zo*’, as in “*dekita-zo*” (it’s ready!). He tells his wife, “*nara, ore ga kaji o yareba-ii-n-da*” (in that case, I’ll do the chores), using the auxiliary verb ‘*da*’, which is also a masculine language characteristic. He also uses the sentence ending “*da-na*” which is also masculine. The wife’s language also demonstrates various feminine language characteristics. Such as the interjection “*ara*”, the sentence-final particle “*no*”, as in “*fuan datta-no*” (I was anxious, you know), the sentence-final particle “*ne*”, and the first-person pronoun “*atashi*”.

In #77, the high-school aged daughter uses the sentence-final “*no*” when talking directly to her mother, showing the distinction from #44 where a similar character used “*zo*” indirectly to her father. Here too, the respective genders use gender specific sentence-final particles such as “*ne*” or “*n-da*”. In particular, the mother uses the “*no-yo*” combination, which is associated with feminine language. When talking to his daughter, the father uses

several masculine expressions, “*too-san, nandaka hara hecchatta-na, omae mo kuu-ka?*” (daddy’s kinda hungry, will you eat too?). This sentence includes sentence-final particles ‘*na*’ and ‘*ka*’, the masculine ‘*kuu*’, as well as the second-person pronoun ‘*omae*’, which is a very casual form of the word ‘*anata*’ and is mostly used by men.

Hondashi #82 This commercial, depicting an all-male group of friends, includes examples of male language or rough speech. In the inner monologue of the prominent character, he refers to his arriving friends as “*aitsu-ra*” (those people). This way of referring to someone in third-person is very casual and quite rough, befitting of the all-male cast. Afterwards, as they eat, the friends all exclaim “*umai*” (delicious), which is a rough and often perceived as a masculine form of the neutral ‘*oishii*’.

Okaasan Shokudou #94 In this commercial, the elderly mother sings, “*famima no okaasan shokudou, sugee umai*” (Fami Ma’s⁵ ‘Okaasan Shokudou’, amazingly delicious). Once again, we see the use of the masculine ‘*sugee*’ and ‘*umai*’, but this time it is used by an older lady rather than the more common male. A comment posted on the video by a viewer (translated from Japanese) says, “The elegant mother saying ‘*sugee umai*’ is funny. My stomach hurts.” (wood kk 2018), illustrating the unnatural and comedic impression that such a mismatch of language and character can cause.

6. Discussion

Based on the descriptions of the commercials in the qualitative analysis, it becomes clear that the gender stereotypes that are associated with the Japanese family dynamic are depicted in a similar way to what is described in the surveys and the work of Appelgren (2015). Often, it is the mother that is shown to be responsible for most household work and she is shown to be diligent and skilled at what she is doing. In other cases, she may be depicted to be struggling, trying to keep up with both work and household chores. This is suggested in the survey conducted by Tokyo Gas by the decreasing amount of time being spent on cooking by women in the household over the years (*Seikatsu teitenkansoku chousa ni miru “kajiraku/jitan”*

⁵ ‘Fami Ma’ is a commonly used abbreviation of the company name ‘Family Mart’.

2017). When the mother is too busy to be able to cook, the father steps in to assist and is often shown to be needing help or advice from the mother.

Furthermore, a common theme among the commercials is that of the mother figure not being able to adequately perform her household duties. In these cases, it is depicted as something inherently negative, either showing the mother despairing over the situation or showing shame, such as in #17 and #94. On the other hand, male characters are not depicted in such a way. Instead they are depicted as either clumsy and unskilled or fully capable, but always receiving praise, considered to be bravely stepping in to help the mother in need. In other words, men performing stereotypical female roles is considered a noteworthy exception, which points to the fact that men doing cooking and chores is still considered unusual to the male stereotype. But the male characters being commended for their efforts implies that they are encouraged to take on more of the household burden. Meanwhile, the implication that the mother must not fail demonstrates that the female stereotype of the diligent housewife may still be strong in Japanese society.

The qualitative analysis, supported by the quantitative results, also illuminates that male characters have a much larger variations of roles compared to female characters. The male roles include the father cooking for the family, the husband cooking for his wife, a father having a difficult relationship with his daughter, a single man cooking for his friends, professional and presentation roles, celebrity roles and so on. The female roles, however, consist of the mother cooking for her family, a mother being praised or admired by her children, a single woman cooking for herself and so on. Interestingly, in the scenes depicting men in an equal standing to women in the caretaking role (that is, being shown to do the same tasks without any special admiration), the male roles most often depict younger men, implying that the younger generation may be tending towards a more equal distribution of housework in the family. Also, scenes with men shown cooking for women tend to have romantic implications, implying that being able to cook well is a special and attractive trait in men.

As for gendered language, there are certain patterns that emerged in the sampled commercials. Firstly, the use of gendered speech versus neutral speech varied considerably depending on whether the type of speech was a dialogue, monologue or narration. Dialogues or monologues directed at a certain character tended to have more obvious gendered language

compared to that of non-directed monologues and narrations. Non-directed monologues, such as a character's internal thoughts or their telling of a story, could include gendered language but was generally neutral. Dialogues between characters and directed monologues, however, almost always featured gendered language to some extent. This could be explained by taking into consideration the levels of formality and politeness used by the speakers. In Japanese, formal language is inherently more neutral than casual speech. As mentioned in section 5.3.3., when presenting a product in a monologue or narration, polite speech is used as it is directed at the viewer. Dialogues and directed monologues, however, are directed at other characters in the fictional scenes and therefore make use of more casual speech. Especially in settings depicting characters in close relationships to each other, such as families or groups of friends.

The commercials of the Marukome Dashi-iri Miso brand, #73-80, were particularly dense with gendered language. This could be attributed to the fact that these commercials are animated stories casually incorporating the products as key items, rather than live-action scenes showing a much more straightforward and short presentation of the product. The concept of role language, as mentioned in section 3.3, is most often encountered in fiction and is based on exaggerated real-life stereotypical language characteristics. The point of role language is to allow the viewer to quickly identify a character's role, which becomes particularly important in commercials as the characters must be presented in a very limited time (one and a half minutes in the case of Marukome Dashi-iri Miso). Therefore, one reason for such dense use of gendered language in the animated commercials could be due to them telling much more detailed stories compared to most other commercials, requiring fast character identification. The live acted commercials that are much shorter and often intend to depict a more realistic setting, tend towards more realistic language usage.

In general, both male and female characters were often shown using parts of masculine and feminine speech, respectively. Most often through the use of grammatical features such as sentence-final particles and auxiliary verbs, or the use of gender specific first-, second- and third-person pronouns, as well as certain gendered vocabulary. The age group to which the speaking character belonged seemed to also affect the use of gendered language. Feminine language was most heavily used by female characters in the middle-age range, such as in commercials #17 and #77. Younger female characters used it as well, as in #42 and #77, but not to the same extent as middle-aged characters. Similar patterns can be seen when

comparing younger male characters in #82 to middle-aged male characters in #23 and #77, where both use different forms of masculine vocabulary. Together with the young high-school girl in #44, these examples show that use of gendered language may also be age dependent. Furthermore, in #44 it is also demonstrated how use of language may vary depending on the identity of the addressee. Finally, an example of language being used for comedic effect was seen in #94, where the elderly mother character used mismatching young male vocabulary, further demonstrating the weight that language carries in gender identification.

To answer the research questions of this thesis, the portrayal of gender stereotypes in Japanese video commercials of the category food and cooking is very similar to how they are perceived in real-life. When comparing the results of the quantitative and qualitative analysis to the descriptions of Japanese family ideals by Appelgren (2015) and the results of the surveys in section 2.1, it can be observed that the settings and characters of the commercials closely resemble the current view of the stereotypical Japanese family. The surveys also convey a tendency towards a more equal distribution of household work which can be seen in the commercials by the encouraging and praising of male characters doing cooking. Gendered language in turn is used to bolster this portrayal by helping the viewer to quickly identify the position and role of each character. Particularly in the animated commercials, but also in the live action ones. Since the majority of commercials depicted a setting where the characters had some sort of relationship to each other, be it family or friends, casual speech was prevalent and as such, gendered speech.

7. Conclusion

This thesis has investigated the portrayal of Japanese gender stereotypes in video commercials as a representation of societal ideals in regards to gender roles, as well as how instances of gendered language have been used to bolster these portrayals. This has been done by collecting and analysing 115 different commercials through use of online resources. The category of food and cooking was chosen to limit the research and because it was expected to include the most cases of gender stereotype portrayal, based on descriptions of the Japanese family ideal and the results of surveys about equality in household work between genders. The analysis was separated into quantitative and qualitative sections, providing both general

data regarding the most frequent settings and roles played by each gender, as well as deeper descriptions of certain commercials. The analysis was based on certain variables borrowed and adapted from the works of Pack, Nelson and Vilela (2011) as well as Artz, Munger and Purdy (1999).

The results showed that gender portrayals in the video commercials do closely resemble that of real-life social stereotypes. Female characters are more often portrayed in a caretaking role while male characters feature a greater variation of roles reaching outside of the family setting, which reflect the Japanese social ideal of the housewife caring for the family while the husband provides for the family economically.

Language was found to be used in a manner to further identify characters with their respective genders and roles, as well as their age groups and relationships to other characters. Use of feminine and masculine language differed between both male and female characters of middle-aged and younger age groups and mismatching language was also used for comedic purposes. When the language was directed at the viewer in the form of narration or presentation by a professional, more formal and neutral speech tended to be used.

This thesis has attempted to closely observe gender stereotypes in Japanese video commercials, and there have been certain limitations to the study that should be taken into account. Due to a restriction of time and size, the number of commercials had to be limited and the choice of commercials to be used had to be strict. During the data collection, many interesting examples had to be rejected in favour of these limitations. It is also important to note that there is an uneven distribution of commercials per brand and that some of the brands originate from the same company. Certain companies may tend towards a particular format for their commercials, meaning that one brand may depict one gender in a certain role more often than other companies which could affect the results.

For future research, it would be of interest to widen the analysis to cover product categories other than food and cooking. Also, applying a cross-cultural element to the study by comparing the portrayal of gender stereotypes in advertising from different countries, could provide interesting results.

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Appendix

Commercial List

Kiyora Gurume-jitate

#1-3 Yoshiki

<https://youtu.be/BBOafw6dl3k> Compilation

すち子ママ、ピクニック、ふとん

#4-6 Suchiko mom, picnic, bed

<https://youtu.be/5O2ehCMH-s> Compilation

https://youtu.be/bU2_2hJAcOw Compilation

Cook Do

干焼蝦仁

#7 Stir-fry shrimp benevolence

<https://youtu.be/aSsb7RPXul4> 30s

#8-11 Hot Pot Meat, Map Eggplant, Mapo Tofu

<https://youtu.be/WQD0MKJ4kUM> Compilation

きょうの大皿

#12-19 On today's plate

<https://youtu.be/BFtBJRPjzQO> Compilation

回鍋肉

#20 Szechuan Pork

<https://youtu.be/oQWslHvJLzg> 30s

青椒肉絲

#21 Bell-pepper and meat

<https://youtu.be/UiS8JnoKqas> 30s

杉咲花

#22-34 Sugisaki Hana

<https://youtu.be/INKtUMQk7wM> Compilation

麻婆茄子

#35 Eggplant Mapo

<https://youtu.be/imHB1STwa6U> 15s

Knorr Soup

#36-45

<https://youtu.be/17bM7V9alNo> Compilation

Sapporo Ichiban

#46-55

<https://youtu.be/oLWA2cvTHf0> Compilation

Mizkan Nabe/Ebara Nabe/Nippon Ham/Nabe Cube/Kikkoman Nabe

#56-67

<https://youtu.be/O4fZ4X4zOkY> Compilation

<https://youtu.be/DL2qe3C37ws> 15s

<https://youtu.be/CNwClsv2Mj4> 15s

Kin no Tsubu

ホントかよ

#68 Is it true?

<https://youtu.be/LYvn3hh6gVE> 15s

Pure Select Mayonnaise

#69-70

<https://youtu.be/SZtm4vdhbp4> 2m8s

Nissin Raou

天使の兄妹

#71 Angel siblings

<https://youtu.be/Cvi4VX0MaJ0> 30s

お店に行けないパパママに

#72 For dad and mom who can't go to the restaurants

https://youtu.be/OSA1BpZqy_Y 30s

Marukome Dashi-iri Miso

いつまでも一緒に

#73 Always together

<https://youtu.be/DskV2oNIJ9I> 1m30s

#74 Home sick together

<https://youtu.be/oOVe4VaWa-Y> 1m30s

#75 Working away from home

<https://youtu.be/SfxLGz9qBrA> 1m30s

#76 Being a mother

<https://youtu.be/mXf17sTdWMc> 1m30s

#77 A midnight snack

<https://youtu.be/Ofe6isCufSo> 1m30s

#78 Miso soup

<https://youtu.be/SRXVenFNwv8> 1m30s

#79 Mother and son

<https://youtu.be/-rouZ-TXuG4> 1m30s

#80 Coming to Tokyo

https://youtu.be/W4PM_15yRF0 1m30s

Hondashi

うちのみそ汁が、一番うまい

#81 The miso soup at home is the tastiest

https://youtu.be/i8zi_bL3a2Q 30s

友人と

#82 With friends

<https://youtu.be/9OQCharme6Q> 30s

アスパラガス

#83 Asparagus

<https://youtu.be/3h7dFJw5a1E> 30s

ほうれん草

#84 Spinach

<https://youtu.be/OfbpLWLdV0I> 30s

House Shokuhin

北海道シチュー

#85-86 Hokkaido Stew

<https://youtu.be/zqxWJ8LH-zA> 15s

<https://youtu.be/8icVgI2xH2s> 15s

シチューミクス

#87 Stew mix

<https://youtu.be/e0oMeXO-T50> 15s

ジャワカレー

#88-89 Java curry

<https://youtu.be/gfMQ2b5pVFU> 15s

<https://youtu.be/JqgPpVBuW8> 15s

バーモントカレー

#90-91 Vermont curry

<https://youtu.be/bsKGTW9KuVM> 15s

https://youtu.be/kOHJl_aMqqA 30s

マカロニグラタン

#92 Macaroni gratin

<https://youtu.be/Gk14WITnKZg> 15s

Kirin Beer

忘年会料理

#93 End of year party cooking

<https://youtu.be/0SGMIoMUeRA> 1m

Okaasan Shokudou

お母さんの秘密

#94 Mother's secret

<https://youtu.be/Cpkgnczr9kU> 30s

Uchi no Gohan

キャベツのごま味噌炒め

#95-96 Cabbage and sesame miso stir-fry

<https://youtu.be/g-Jsl-WWN10> Compilation

キャベツのガリバタ

#97 Cabbage and garlic butter

<https://youtu.be/rp3RJG6Z-JE> 15s

Honbiki Karee

#98

<https://youtu.be/dOB7BpXxuDM> 30s

Ajinomoto Products

エビのグラタン

#99 Shrimp gratin

<https://youtu.be/UVhHZgqsUPg> 15s

櫻井くんと冷凍マンモス

#100# Sakurai and the frozen mammoth

https://youtu.be/IBG_d4Ceh6o 15s

もちもち厚皮ゆでギョーザ

#101 Boiled gyoza-dumplings with glutinous dough

<https://youtu.be/yZEiYboeEZg> 15s

ねぎ塩のせギョーザ

#102 Spring onion and salt gyoza

https://youtu.be/oy_A3KxpW_E 15s

ほめたい

#103 I want to praise it

<https://youtu.be/RbVGhB49cqA> 30s

具だくさん五目炒飯

#104 Fried rice with multiple ingredients

https://youtu.be/0_sAaJPAeNk 15s

ギョーザ

#105 Gyoza-dumplings

<https://youtu.be/4BbE3B0gu3A> 30s

ウマイウマイ

#106 Delicious delicious

<https://youtu.be/MVhq2L8CQbw> 15s

感動ハンバーグ

#107 Impressive hamburger steak

<https://youtu.be/gEJvrAMc-wY> 15s

Tokyo Gas

おばあちゃんの料理

#108 Grandma's cooking

<https://youtu.be/VlkK-vCF-7c> 1m30s

家族の絆 母のチーズケーキ

#109 Family bonds, mom's cheesecake

<https://youtu.be/ALyk5kn0MRy> 1m30s

母とは

#110 Mom is...

<https://youtu.be/pnZr3tQTjWg> 1m30s

やめてよ

#111 Stop it!

<https://youtu.be/z8Ui9Hu6XIw> 1m30s

食育・娘と母の発見

#112-113 Diet studies, a daughter and mother's discovery

https://youtu.be/xxSFA_XVXMs Compilation

Saibu Gas

92歳の料理研究家

#114 92-year-old student of cooking

https://youtu.be/AQof9n_hYiQ 1m46s

海苔

#115 Nori-seaweed

<https://youtu.be/PkM9JLTCK8g> 1m30s

Commercial Raw Data

Commercial number	Brand	Setting	Prominent Character Gender	Assisting Character Gender	Prominent Role	Assisting Role
1	Kiyora Gurumeditate	Home Alone	M	n/a	Celebrity	Personified Object
2	Kiyora Gurumeditate	Home Alone	M	n/a	Celebrity	Personified Object
3	Kiyora Gurumeditate	Making of	M	n/a	Celebrity	Personified Object
4	Kiyora Gurumeditate	Home Alone	F	n/a	Mother	Personified Object
5	Kiyora Gurumeditate	Family	M	F	Father	Child
6	Kiyora Gurumeditate	Family	F	M	Mother	Child
7	Cook Do	Family	M	n/a	Father	n/a
8	Cook Do	Family	M	n/a	Father	n/a
9	Cook Do	Family	F	n/a	Mother	n/a
10	Cook Do	Family	M	F	Father	Mother
11	Cook Do	Family	F	M	Mother	Father
12	Cook Do	Family	F	n/a	Mother	Children
13	Cook Do	Family	F	n/a	Mother	Children
14	Cook Do	Family	F	n/a	Mother	Children
15	Cook Do	Family	F	n/a	Mother	Children
16	Cook Do	Family	F	n/a	Mother	Children
17	Cook Do	Family	F	n/a	Mother	n/a
18	Cook Do	Family	F	n/a	Mother	n/a
19	Cook Do	Family	F	n/a	Mother	n/a
20	Cook Do	Family	M	n/a	Father	n/a
21	Cook Do	Family	M	M	Father	Children
22	Cook Do	Family	F	M	Child	Father
23	Cook Do	Family	M	n/a	Father	n/a
24	Cook Do	Family	n/a	n/a	n/a	n/a
25	Cook Do	Family	F	F	Child	Child
26	Cook Do	Family	F	n/a	Child	Parents
27	Cook Do	Family	M	F	Father	Child
28	Cook Do	Family	F	M	Child	Father
29	Cook Do	Family	F	n/a	Child	Parents
30	Cook Do	Family	n/a	n/a	n/a	n/a
31	Cook Do	Family	M	F	Father	Child
32	Cook Do	Family	F	M	Child	Father
33	Cook Do	Family	n/a	n/a	n/a	n/a
34	Cook Do	Family	M	F	Father	Child

35	Cook Do	Family	M	F	Father	Child
36	Knorr Soup	Eating Out	F	n/a	Single Woman	n/a
37	Knorr Soup	Home Alone	F	n/a	Single Woman	n/a
38	Knorr Soup	Home Alone	F	n/a	Single Woman	n/a
39	Knorr Soup	Family	M	F	Child	Mother
40	Knorr Soup	Family	n/a	n/a	n/a	n/a
41	Knorr Soup	Family	F	M	Mother	Child
42	Knorr Soup	Professional	F	n/a	Presenter	n/a
43	Knorr Soup	Home Alone	F	n/a	Single Woman	n/a
44	Knorr Soup	Family	F	M	Child	Father
45	Knorr Soup	Family	F	n/a	Single Woman	n/a
46	Sapporo Ichiban	Family	F	M	Mother	Father
47	Sapporo Ichiban	Family	M	F	Father	Mother
48	Sapporo Ichiban	Family	F	M	Mother	Child
49	Sapporo Ichiban	Family	F	F	Mother	Celebrity
50	Sapporo Ichiban	Family	M	F	Father	Mother
51	Sapporo Ichiban	Family	F	M	Mother	Father
52	Sapporo Ichiban	Family	F	M	Mother	Father
53	Sapporo Ichiban	Family	F	M	Mother	Father
54	Sapporo Ichiban	Family	M	F	Father	Mother
55	Sapporo Ichiban	Home Alone	F	n/a	Mother	n/a
56	Mizkan Nabe	Family	F	M	Wife	Husband
57	Mizkan Nabe	Family	M	F	Father	Mother
58	Mizkan Nabe	Family	M	F	Father	Mother
59	Ebara Nabe	Family	M	n/a	Professional	n/a
60	Ebara Nabe	Family	M	n/a	Professional	n/a
61	Ebara Nabe	At Work	M	n/a	Celebrity	n/a
62	Ebara Nabe	At Work	M	n/a	Celebrity	n/a
63	Nippon Ham	Professional	M	n/a	Professional	n/a
64	Ajinomoto Nabe	Family	F	M	Child	Father
65	Kikkoman Nabe	Family	F	M	Wife	Husband
66	Mizkan Nabe	Family	n/a	n/a	n/a	n/a
67	Mizkan Nabe	Family	M	M	Father	Child
68	Mizkan Kin no Tsubu	Family	M	n/a	Husband	Family
69	Pure Select Mayonaise	Home Alone	M	n/a	Celebrity	n/a
70	Pure Select Mayonaise	Making of	M	n/a	Celebrity	n/a
71	Nissin Raou	Family	n/a	F	Children	Mother

72	Nissin Raou	Family	n/a	n/a	Children	Parents
73	Marukome Dashi-iri Miso	Family	M	F	Husband	Wife
74	Marukome Dashi-iri Miso	Family	F	M	Mother	Child
75	Marukome Dashi-iri Miso	Family	F	M	Children	Father
76	Marukome Dashi-iri Miso	Family	F	F	Child	Mother
77	Marukome Dashi-iri Miso	Family	F	M	Child	Father
78	Marukome Dashi-iri Miso	Family	F	M	Child	Father
79	Marukome Dashi-iri Miso	Family	M	F	Child	Mother
80	Marukome Dashi-iri Miso	Family	F	M	Mother	Child
81	Hondashi	Family	M	F	Brother	Sister
82	Hondashi	Friends	M	M	Single man	Friends
83	Hondashi	Home alone	M	n/a	Single man	n/a
84	Hondashi	Home alone	M	n/a	Single man	n/a
85	House Shokuhin	Family	M	F	Husband	Wife
86	House Shokuhin	Friends	M	F	Husband	Wife
87	House Shokuhin	Family	F	F	Wife	Child
88	House Shokuhin	Family	M	F	Husband	Wife
89	House Shokuhin	Family	M	F	Husband	Wife
90	House Shokuhin	Family	M	n/a	Father	Children
91	House Shokuhin	Friends	M	n/a	Celebrity	n/a
92	House Shokuhin	Friends	F	n/a	Mother	Children
93	Kirin Beer	Friends	M	M	Friends	Friends
94	Okaasan Shokudou	Family	M	F	Child	Mother
95	Uchi no Gohan	Family	F	M	Mother	Child
96	Uchi no Gohan	Family	F	M	Mother	Child
97	Uchi no Gohan	Friends	M	M	Professional	Friends
98	Honbiki Karee	Family	M	F	Husband	Wife
99	Ajinomoto Products	At Work	M	F	Single man	Friends
100	Ajinomoto Products	Home alone	M	M	Single man	Personified Object
101	Ajinomoto Products	Professional	M	n/a	Presenter	n/a
102	Ajinomoto Products	Friends	M	M	Single man	Friends
103	Ajinomoto Products	Home alone	M	n/a	Single man	n/a

104	Ajinomoto Products	Home alone	M	n/a	Single man	n/a
105	Ajinomoto	Home alone	M	M	Single man	Children
106	Ajinomoto Products	Home alone	M	n/a	Single man	n/a
107	Ajinomoto Products	Professional	M	n/a	Presenter	n/a
108	Tokyo Gas	Family	M	F	Child	Grandmother
109	Tokyo Gas	Family	F	M	Mother	Child
110	Tokyo Gas	Family	M	F	Child	Mother
111	Tokyo Gas	Family	F	M	Child	Father
112	Tokyo Gas	Family	F	F	Child	Mother
113	Tokyo Gas	Family	F	F	Mother	Child
114	Nici Gas	Home Alone	F	n/a	Grandmother	n/a
115	Nici Gas	Family	F	F	Child	Mother