

MASCULINITY, FATHERHOOD, AND BEYOND: POTENTIAL SOCIAL INDICES  
BEHIND OSAKA DIALECT

by

YI REN

A THESIS

Presented to the Department of East Asian Languages and Literatures  
and the Graduate School of the University of Oregon  
in partial fulfillment of the requirements  
for the degree of  
Master of Arts

June 2019

THESIS APPROVAL PAGE

Student: Yi Ren

Title: Masculinity, Fatherhood, and Beyond: Potential Social Indices Behind Osaka  
Dialect

This thesis has been accepted and approved in partial fulfillment of the requirements for  
the Master of Arts degree in the Department of East Asian Languages and Literatures by:

Kaori Idemaru	Chairperson
Cindi SturtzSreetharan	Member
Zhuo Jing-Schmidt	Member

and

Janet Woodruff-Borden	Vice Provost and Dean of the Graduate School
-----------------------	--

Original approval signatures are on file with the University of Oregon Graduate School.

Degree awarded June 2019

© 2019 Yi Ren

This work is licensed under a Creative Commons  
**Attribution (United States) License.**



## THESIS ABSTRACT

Yi Ren

Master of Arts

Department of East Asian Languages and Literatures

June 2019

Title: Masculinity, Fatherhood, and Beyond: Potential Social Indices Behind Osaka Dialect

This study examines the prospective role of Osaka dialect, a language variation in Japan, in indexing masculinity, fatherhood, and social class. The 2013 film *Soshite Chichi ni Naru* (Like Father, Like Son) employs Osaka dialect to shape a new style of fatherhood that is affective, warm, and engaged in child-rearing, differing from the hegemonic father image of an unconnected salaryman. Prior studies on this film have closely examined either the detailed dialect use in the film, or to what extent audiences actually recognize the mediatized Osaka dialect. With an approach of perception study, this study advances the previous research by asking the following research questions: (1) whether the audience perceives the targeted indices of the Osaka dialect in this film as the previous research has argued, and if so, to what extent; and (2) what other indices do audiences associate with Osaka dialect, such as social class, affect, or personality.

## CURRICULUM VITAE

NAME OF AUTHOR: Yi Ren

### GRADUATE AND UNDERGRADUATE SCHOOLS ATTENDED:

University of Oregon, Eugene  
Macalester College

### DEGREES AWARDED:

Master of Arts in East Asian Linguistics and Pedagogy, 2019, University of Oregon  
Bachelor of Arts in Japanese Language and Culture, 2017, Macalester College

### AREAS OF SPECIAL INTEREST:

Sociolinguistics  
Sociophonetics  
East Asian Linguistics

### PROFESSIONAL EXPERIENCE:

Graduate Teaching Assistant, Department of East Asian Languages and Literatures, University of Oregon, September 2017 - June 2019

Chinese Tutor, Macalester College, January 2017 - May 2017

Language Instructor Internship, Language Sprout Learning Center, September 2016 - May 2017

### GRANTS, AWARDS, AND HONORS:

CAPS Small Professional Grant, University of Oregon, 2019

Graduate Teaching Fellow, University of Oregon, 2017 - 2019

Alan Wolfe Memorial Fellowship, University of Oregon, 2017

## ACKNOWLEDGMENTS

I would like to express my deep and sincere gratitude to Professor Idemaru, Professor SturtzSreetharan, and Professor Jing-Schmidt for their guidance and assistance in this research project. Special thanks to my academic advisor, Professor Idemaru, for inspiring me with her knowledge, passion, and motivation. I also wish to express appreciation to my cohort, especially Sara King, for the collaboration in this project and for supporting me through the past two years.

## TABLE OF CONTENTS

Chapter	Page
I. INTRODUCTION .....	1
Masculinity and Fatherhood in Post-War Japan .....	1
Fatherhood <i>in Soshite Chichi ni Naru</i> (Like Father, Like Son) .....	3
Enregistration of Osaka Dialect and Standard Japanese .....	5
The Present Study .....	6
II. THE INTERVIEW .....	10
Methods.....	10
Participants.....	10
Stimuli.....	10
Procedure .....	12
Analysis and Results .....	13
Fatherhood .....	14
Masculinity.....	16
Husband-hood .....	18
Personality and Socioeconomic Status .....	19
Perceptions in Contrast .....	20
Summary.....	21
III. THE 1 <sup>ST</sup> DIALECT PERCEPTION SURVEY .....	22
Methods.....	22
Participants.....	22

Chapter .....	Page
Stimuli and Procedure .....	22
Results .....	24
IV. THE 2 <sup>ND</sup> DIALECT PERCEPTION SURVEY .....	27
Methods.....	27
Participants.....	27
Stimuli and Procedure.....	27
Results.....	29
V. DISCUSSION .....	35
APPENDICES .....	40
A. INTREVIEW QUESTIONS .....	40
B. TRANSCRIPTS OF AUDIO CLIPS FOR INTERVIEW .....	43
C. SURVEY INSTRUMENT .....	49
REFERENCES CITED.....	51



## LIST OF FIGURES

Figure	Page
1. Modernity gradient of Japanese languages .....	7
2. Frequency of selection of checkbox variables for Osaka dialect and Standard Japanese in the 1 <sup>st</sup> survey .....	25

## LIST OF TABLES

Table	Page
1. Interview structure .....	12
2. Cross-tabulation of “Middle Class” and language use.....	31
3. Cross-tabulation of “Masculinity” and language use.....	32
4. Cross-tabulation of “Laborer” and language use .....	33
5. Order of indexicality of Osaka dialect .....	38

# CHAPTER I

## INTRODUCTION

How linguistic features index social meanings is fundamental to situating the role of language in society (Silverstein, 2003; Podesva, 2007; Eckert, 2008, 2010). In particular, the investigation of dialect features through the lens of indexicality has drawn increasing attention (Long, 1999; Preston, 1999; Ball, 2004; Grondelaers, van Gent, & van Hout, 2015; Phrao, Maegaard, Møller, & Kristiansen, 2014). SturtzSreetharan (2017a, 2017b) introduced how a particular Japanese language variation, Osaka dialect, is projected to resignify a new style of Japanese masculinity and fatherhood in the 2013 film *Soshite Chichi ni Naru* (Like Father, Like Son). In her work, SturtzSreetharan demonstrated how Osaka dialect functions to index a type of warm, hands-on, and affective fatherhood that targets the normative Japanese fathering style of a distant and silent salaryman. By analyzing the dialect usage in the film, SturtzSreetharan argues for a new indexical field of Osaka dialect beyond regional identity, which is associated with the index of this new style of fatherhood and masculinity. In the film, Osaka dialect is an important linguistic cue that distinguishes this affective fatherhood from the more traditional hegemonic masculinity in Japan, represented by the salaryman. The juxtaposition of the two styles of fatherhood is not merely designed for this film, but also captures the shifting of masculinity and fatherhood ideals that is taking place in present-day Japan.

### **Masculinity and Fatherhood in Post-War Japan**

The representation of fatherhood in the film, which is one of the most prominent themes, is directly related to the concept of masculinity in the context of contemporary Japan. The image of the salaryman has occupied an important role as the hegemonic masculinity in post-war Japan (Roberson, 2003; Kondo, 1990; Dasgupta, 2011; Steger

& Koch, 2013). Representing the masculinity of intellectuality and reliability in family and marriage, the salaryman, to a very large extent, has been the standard model that each Japanese man is expected to live up to since Japan started to recover its state and economy from WWII (Gill, 2005). Dasgupta (2000) defines salaryman masculinity as a “prescriptive model of sober, heterosexual, married monogamy (or at the very least, monogamous coupling), right down to the defining and regulation of everyday behaviour, speech, deportment, clothing, consumption patterns, and so forth” (p. 191).

The life of a salaryman does not only equal a stable job and a harmonious family simply. Rather, the ideal of salaryman is being constructed, crafted, and performed all the time and is deeply rooted in the powerful mainstream discourse of “state-sponsored patriarchal industrial-capitalism” (Dasgupta, 2000, p. 192). The salaryman has been crafted since he was young; he is expected to go to college, find a stable clerk or business job, and settle down. When the salaryman gets married and builds a family, he becomes the head of the household and the wage earner for the family while his wife is responsible for raising the children and managing the home. As a salaryman job typically requires long working hours and often a long commute time, it does not allow much time spent with family, and thus, the father figure is usually absent in child-rearing (SturtzSreetharan, 2017b).

A combination of multiple social and economic factors led to the rise of this type of masculinity and family model (Roberson, 2003). For instance, the “reliability” of the salaryman as the head of the household is to a very large extent attributed to the male-centered ideology that has been denounced as “sexist and patriarchal” (Gill, 2005). Another primary factor is the rapidly growing collective society of post-war Japan, where each individual in the society is assigned his or her own role to play and

a normative lifestyle to conform to (Kondo, 1990). The absence in fathering no doubt also constitutes a part of the restrictive gender roles.

Since the hegemonic masculinity of the salaryman grew out of the industrialization of post-war Japan, the burst of the Japanese economic bubble in the 1990s and the rise of a variety of social issues along with it inevitably resulted in the drop-off of the salaryman masculinity as well. An absent father has lost popularity throughout the past a few decades (Hidaka, 2011; Steger & Koch, 2013) and “fathering masculinities” were increasingly valued, demonstrated by a series of recently published public policies of the responsibility of fathers in childcare (Roberson, 2003).

Aligning with the decline of the hegemonic masculinity of salaryman, there rises a variety of alternative masculinities, such as the “herbivore” man (Steger & Koch, 2013; Kroo, 2018) and the masculinities of working-class laborers (Gill, 2005; Roberson, 2003). The word “herbivore men” refers to the young boys who have no interest in developing romantic relationships and do not want to dominate in the power dynamics, differing from the salaryman, who is always the family head. The working-class masculinities also differ from the salaryman model as they are usually represented by detachment from family and marriage. Above all, what directly contrasts with the salaryman model, which is the typically absent father and husband, is what we are interested in, an affective, hands-on, involved-in-childcare style of fatherhood. The following section introduces how such affective fatherhood is resignified through the use of Osaka dialect in the film of our interest.

### **Fatherhood in *Soshite Chichi ni Naru* (Like Father, Like Son)**

In *Soshite Chichi ni Naru* (Like Father, Like Son), two styles of fatherhood and masculinity are juxtaposed and contrasted: the distant Tokyo father who speaks Standard Japanese and the affective and hands-on father whose speech includes Osaka

dialect features (SturtzSreetharan, 2017a, 2017b). The Tokyo father, Ryoota, is depicted as an upper-middle-class salaryman who is the breadwinner of the family, but is an “absent father” in child-caring. On the other hand, the Osaka dialect speaking Yuudai, is presented as a working-class father who is actively involved in child-caring and cares about his family.

As SturtzSreetharan (2017a, 2017b) argues, in order to contrast Ryoota and Yuudai, the film adopts a variety of audio-visual clues. The appearances of the two fathers are constantly contrasted throughout the film. Ryoota always shows up in his nice and tidy suits with his shoes polished and hair neatly combed, while Yuudai is dressed so casually that he looks even sloppy when standing by Ryoota. In the meantime, another layer of distinction between the two fathers is also made. Ryoota’s relationship with his son seems rather cold, for he treats his son with high expectations and strict standards, but the paternal bond in Yuudai’s family is clearly maintained better, as the scenes where Yuudai spends time with his children always highlight the warmth, intimacy, and fun.

Along with the explicit comparison of the two lifestyles demonstrated above, the linguistic features of Yuudai’s speech appear to be one indispensable factor that contributes to such a contrast between two types of fatherhood and masculinity (SturtzSreetharan, 2017b). In the film, Ryoota speaks Standard Japanese all the time, but Yuudai adopts some noticeable Osaka dialect features in his speech from time to time, which makes him rougher but also warmer and down-to-earth (SturtzSreetharan, 2017b).

Nonetheless, the usage of Osaka dialect seems unanticipated in the context of this film. According to the film, Yuudai and his family do not live in Osaka, but in a rural area near Tokyo, Gunma, and no clue shows that Yuudai comes from the Osaka

region. In addition, the actor playing Yuudai, Lily Franky, does not come from Osaka either (“Lilimeg Official Web Site”, n.d.) and his hometown accent, Kyushu dialect, differs greatly from Osaka dialect. Then why would the actor, or the whole production team of the film, choose Osaka dialect for this character? It is also intriguing that Yuudai does not always speak Osaka dialect. Instead, SturtzSreetharan’s previous works (2017a, 2017b) and a subsequent dialect recognition survey (King, 2019) pointed out that the Osaka features in Yuudai’s speech become noticeably stronger when he talks to Ryoota, the salaryman father, or when he discusses child-caring or family-related issues. These findings suggest that the Osaka features in the film are used in a strategic way to highlight this alternative fatherhood and masculinity that differs from the salaryman model, which is embodied by Ryoota.

### **Enregisterment of Osaka Dialect and Standard Japanese**

As discussed in the last section, the language usage of Yuudai and Ryoota serves a very important function: contrasting the two styles of fatherhood. To address the larger research question on the language attitudes and perceptions of Osaka dialect, it is necessary to investigate the historical status of Osaka dialect and how it is enregistered (Agha, 2003) in opposition to Standard Japanese in contemporary Japan.

The phenomenon of diglossia in Japan emerged as Standard Japanese was created based on Tokyo dialect and became the official language of Japan, since when Standard Japanese has been a prestigious high language and the regional language varieties of Japan have become the low language at the national level (Maher & Yoshiro, 1995). On the one hand, judgments of regional identity are “made” for dialects, and dialectal indices are interpreted as “naturally encoding a set of characteristics that are ideologically linked with concepts of regionality” (Ball, 2004, p. 361). On the other hand, rural dialects, such as Tohoku dialect, are highly

stereotyped and stigmatized, that they do not just denote regionality, but also negative impressions such as poverty, backwardness, and roughness (Ball, 2004; Hiramoto, 2009).

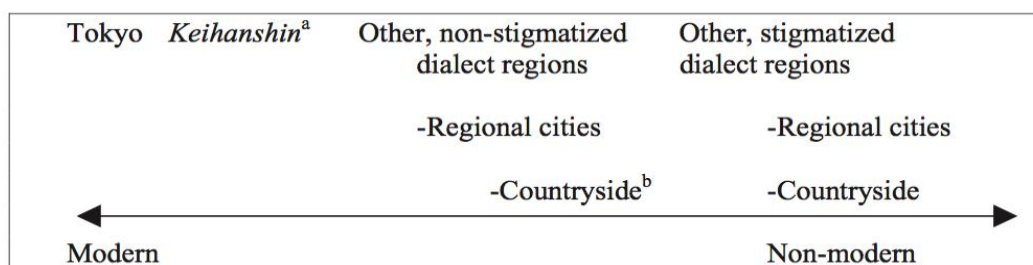
Nonetheless, between the polarized status of Standard Japanese and rural dialects, there are the dialects spoken across modern, urban regions, such as Osaka, Kyoto, and Kobe. The following modernity gradient (Figure 1.1) proposed by Shibamoto Smith and Occhi (2009) demonstrates the degree to which a Japanese language variety is evaluated “modern”, which also reflects its prestige at the national level and the degree to which people hold positive attitudes. As illustrated in Figure 1.1, Osaka dialect, although less modern than Tokyo variety (Standard Japanese), still leans highly towards modernity. As the note indicates, Osaka dialect is included in what the authors called “Keihanshin” in Figure 1.1. It appears that the film intended to assign Yuudai a language that can distinguish him from the Tokyo father, Ryoota, while not going too far down the modernity scale, risking highly stigmatized indices. Therefore, the film clearly assigns Osaka dialect to Yuudai aiming for its positive perceptions. Then what social meanings associated with Osaka dialect does the film try to evoke, and to what extent does it succeed or fail? Does the generally positive attitude of Osaka dialect as a language variety necessarily lead to higher evaluations of the “sound” of Osaka dialect? Such questions cannot be answered without a perception study that investigates language attitude.

### **The Present Study**

SturtzSreetharan (2017a, 2017b) demonstrated a new style of affective fatherhood that is resignified through Osaka dialect and proposed that an index of caring fatherhood was added to the known indices of masculinity and social class. King (2019) further conducted a dialect recognition survey, and concluded that the Osaka dialect in



the film was generally not considered authentic, and the degree of accentedness varied according to scenes, which demonstrated how Osaka dialect was employed strategically and lost authenticity in the process of mediatization and commodification.



- a. Kyoto, Osaka, and Kobe.
- b. A very tentative location.

**Figure 1.1.** Modernity gradient of Japanese languages. Reprinted from “The green leaves of love: Japanese romantic heroines, authentic femininity, and dialect,” by J.S. Shibamoto Smith & D. J. Occhi, 2009, *Journal of Sociolinguistics*, 13, p. 540.

However, further work is needed to investigate whether the audience perceives the use of Osaka dialect as the film has designated, and furthermore, to what extent the audience perceives Osaka dialect associated with the type of masculinity represented by warm, hands-on, and affective fatherhood. This study seeks to address these remaining questions with a mixed-methods approach using qualitative group interviews and a quantitative survey study.

The present study examines the social indexicality through a perception study. The importance of a perception study lies in that linguistic features are only associated with social meanings when they are noticed or perceived (Silverstein, 2003; Eckert, 2008; Thomas, 2010). Perception is the absolute prerequisite for being registered with an indexical field and developing different layers of indexical orders. Previous perception studies have been mainly focused on the register of a single linguistic feature. For instance, Phrao et al. (2014) investigated the different indexical meanings of the fronted [s] in two different enregistered contexts, street and modern Copenhagen speech. Phrao et al. found that while the indexical meaning of fronted [s] is associated

with gayness and femininity in modern Copenhagen, the same feature is associated with foreignness and masculinity in street Copenhagen.

One important difference of the present study from previous research is that we give particular attention to mediatized speech rather than natural speech. One may assume that due to the absence of naturalness, speech in media context cannot reflect how people actually speak in reality, and thus lacks value in research. However, here we argue that the research on mediatized speech is not only meaningful, but also able to shed lights on problems that can be hardly solved by only using natural data. First of all, the purpose of media to target at wide audience determines that the mediatized speech is strategically scripted to conform to the expectation of the audience about language use. Mediatized speech transcends a simple display of the “natural” language itself, but presents language ideologies, stereotypes, and even power dynamics between different speech communities (Agha, 2003; Bell, 2011; Bednarek, 2012; Bleichenbacher, 2012; Dahlberg-Dodd, 2018). Secondly, media language offers a “critical dimension to understanding how language choices and the presentation of a social persona are mediated” (Shibamoto Smith and Occhi, 2009, p. 571). Furthermore, all the articulation in mediatized context is two-fold, the interaction on screen as one, and the interaction with the audience as the other (Bednarek, 2012). Media language is produced with the purpose to be watched, perceived, and discussed, as well as to argue, to promote, and to influence (Bleichenbacher, 2012). Despite the value that media language holds, however, few studies have paid attention to perception and reception of mediatized speech (Lopez & Hinrichs, 2017), especially within the context of East Asian languages.

This study aims to bridge the above research gap by addressing the following research questions: (1) whether the audience perceives the targeted indices of the Osaka

dialect in this film as the previous research has argued, and (2) if so, to what extent the audience associates specific kinds of fatherhood and masculinity with the linguistic cue of Osaka dialect. Additionally, we ask (3) what other indices the audience associates with Osaka dialect, such as social class, affect, or personality in general.

As mentioned earlier, the study investigates the research questions with a mixed-methods approach, drawing on both quantitative and qualitative methods. First, a series of semi-structured focus group interviews was conducted. The group interviews intended to characterize the general shared social meanings that Osaka dialect potentially indexes in the mediatized context and thus added a valuable qualitative aspect to the results. In addition, the preliminary results from the interviews directly informed the follow-up survey (Campbell-Kibler, 2007). Based on this foundation, a dialect perception survey was designed to test whether the audience's perception from the interviews still holds with a much larger sample size. Previous perception studies argued for the importance of including both quantitative and qualitative data (Campbell-Kibler, 2007; Williams, 1976). The two steps of data collection, the interviews and the survey, are both indispensable and mutually beneficial.

## CHAPTER II

### THE INTERVIEW

#### **Methods**

**Participants.** We recruited 12 Japanese women and men for the group interviews (male  $N = 6$  and female  $N = 6$ ). The participants came from both Kanto (eastern Japan,  $N = 6$ ) and Kansai (western Japan,  $N = 6$ ). As the study sought to investigate the perception of different language usage of the two fathers in the film, it was necessary to include participants from both Kanto, where Standard Japanese is the absolutely dominant language, and Kansai, where Osaka dialect is more prestigious as one of the representative local dialects. In addition, we recruited both women and men participants, for we were mainly interested in how Osaka dialect indexes this new style of fatherhood and masculinity, and it was possible that female and male speakers would offer divergent opinions.

The 12 participants were divided into 4 groups, according to their gender and region of residence, that is, Kanto male group, Kanto female group, Kansai male group, and Kansai female group. The 4 groups completed the interviews separately. All the interviewees were aged from 19 to 22 years old and were college students attending a university in the US at the time of the interview. All of them were native speakers of Japanese and had not lived abroad for longer than a year by the time of the interview. None of the interviewees had seen the movie, and therefore, did not have any expectation or bias toward the language usage in the movie. The demographic information of each interviewee was collected before the interviews.

**Stimuli.** One significant technique that inspired the stimuli design is the matched-guise technique, which is widely applied to sociolinguistic research addressing perception and attitudes (Johnson and Buttny, 1982; Giles, N. Coupland,

Henwood, Harriman, & J. Coupland, 1990; Purnell, Idsardi, & Baugh, 1999; Campbell-Kibler, 2007). The matched-guise technique allows researchers to compare listeners' judgments of or attitudes toward the speech stimuli that vary only by a specific linguistic feature of interest (e.g., variation across English –ing and –in (Campbell-Kibler, 2007)). Such stimuli are carefully created by acoustic manipulation and re-synthesis. This method assures that the responses of participants can be fully attributed to the speech variance, instead of other co-varying factors that might emerge if two different speakers are compared.

In this study, we employed a quasi-matched guise technique, in the sense that stimuli in comparison were not short utterances that just varied by the feature of interest by way of acoustic manipulation. Instead, stimuli were created based on audio clips from the film. As such it was impossible to develop stimuli that are identical except for the presence or lack of the feature of interest. Since the interest lies in the use of Osaka dialect, it cannot be compressed into one single feature, because Osaka dialect differs from Standard Japanese in various aspects, such as pitch accent, lexicon, and morphology (Hirayama, 1997).

For the present study, the stimuli of the interviews included 6 audio clips from the movie without any manipulation of the linguistic features (see Table 2.1 and Appendix B). Each of these clips lasted between 30-40 seconds. Three of the 6 clips (Clips 1-3) featured Yuudai using moderately strong or strong Kansai dialect in conversation with others. The strength of Osaka dialect in each clip was determined based on a previous dialect recognition survey of the language usage in the film (King, 2019). The other three were each a compilation of lines from various segments from the movie, two including Yuudai's lines, one judged as having weak Osaka dialect features (Clip 4) and the other judged as having strong Osaka dialect features (Clip 5);

a third included Ryoota’s lines (Clip 6). The lines for Clip 5 (Yuudai) and Clip 6 (Ryoota) were selected carefully so that the lines included similar topics and spoken in similar moods across the two fathers. For instance, both clips included lines from an arguing scene, where both of the fathers expressed anger and aggression, so the perception of the two characters was not biased.

**Table 2.1.** Interview structure.

Part	Clip	Type of clip	Speaker(s)	Degree of Osaka accentedness	Focus of the interview
Part 1	Clip 1	Conversation	Mostly Yuudai	Moderate	Yuudai as a person, man and father
	Clip 2	Conversation	Yuudai and Ryoota	Strong	
	Clip 3	Conversation	Yuudai and Ryoota	Moderate	
Part 2	Clip 4	Compiled lines	Yuudai only	Weak	Impression of Yuudai speaking Osaka dialect and non-Osaka dialect
	Clip 5	Compiled lines	Yuudai only	Strong	
Part 3	Clip 6	Compiled lines	Ryoota only	N/A	Osaka speaking Yuudai vs. Standard speaking Ryoota

**Procedure.** Each interview lasted about 30 minutes, involving 3 participants and two moderators at once. The interviews were semi-structured, so although open-ended questions were prepared (see Appendix A), the participants were encouraged to initiate discussions on their own. Therefore, the flow was guided but not fixed by the questions.

Each interview was divided into three parts that aimed to elicit different reactions from the participants (Table 2.1). Different stimuli were played in each part and the moderators asked pre-designed questions according to the purpose and stimuli of each part. The first part intended to provide the mediatized contexts for the

participants and to draw attention on Yuudai as a man, a father, and a husband. Thus, the three audio clips containing complete dialogues between Yuudai and another speaker were played in the first part.

The second part of the interview featured the quasi-matched guise technique, where we presented two compiled audio clips of Yuudai. The two audio clips played in this part respectively contained the sentences that had been rated as “weak Osaka” (Clip 4) and those rated as “strong Osaka” (Clip 5) as determined by the earlier recognition survey (King, 2019). In order to ensure that the participants can notice such contrasts, we played the compiled clips of “weak Osaka” and “strong Osaka” back-to-back in this part of the interview.

The third part of the interview presented Osaka dialect and Standard Japanese in a more direct way by playing the compiled clip of Yuudai speaking “strong Osaka” (Clip 5) and the compiled clip of Ryoota speaking Standard Japanese (Clip 6). While the second part sought to elicit the participants’ reactions toward the style shifting of Yuudai between non-Osaka and strong Osaka speech, the third part aimed to investigate how the participants perceive the contrast between the Osaka father and the Tokyo father.

## **Analysis and Results**

By the above method, we collected 82 minutes of interview data in total, which were then transcribed by the current author and Sara King. In order to offer a qualitative perspective, we conducted a thematic analysis of the interviews. Thematic analysis (Braun & Clarke, 2006) refers to the method of organizing and extracting recurring patterns, or “themes” from the interviews, and thus explores the nature of the common opinions shared by the interviewees. This method, widely applied to qualitative data in

the fields of social science, allows us to summarize and generalize the important perceptions of Osaka dialect that frequently emerged in our data.

The thematic analysis for the transcripts of all four groups of interviews revealed that the speech of the two fathers elicited completely different perceptions. Yuudai, the Osaka-speaking father, received higher evaluations on being a good father, while Ryoota, the Tokyo father, sounded more like a good husband. While Osaka-speaking Yuudai sounded very masculine, he was also perceived as rough and rude by the audience; Standard speaking Ryoota, on the other hand, was described as gentle and rational but also distant and indifferent. Furthermore, shifting between the different degrees of Osaka dialect also evoked diverse reactions. When Yuudai spoke with more Osaka dialect features, despite the lack of authenticity (King, 2019), he was perceived as more emotional (*kanjōteki*), easier to approach (*shitashimi-yasui*), and having belongingness (*furusato-mitaina-tokoroni-kaettoru*). More detailed analyses involving the key concepts of fatherhood, masculinity, husband-hood, and personality are provided below, with the examples presented in the English translation by the author.

**Fatherhood.** First of all, with the exception of the Tokyo male group, all respondents indicated that Yuudai in strong Osaka dialect clips was perceived as a good father who would protect his kids, play with kids during weekends, and who cares about and thinks for his children. As Excerpt 1 shows, Yuudai was described as someone who is actively engaged in child-rearing, which contrasts with the perceived fatherhood of Ryoota, who tends to be described as a good husband rather than a good father.

***Excerpt 1***

Moderator: Do you think this person (Yuudai) would be a good father?

Speaker 3: Yes, sounds like he would protect me, because he seems to think for and care about his kids.



Speaker 1: First of all, he seems to care a lot about his kids. What else... He would be the kind of father who plays a lot with children and doesn't push his kids with pressure.

[Tokyo female group]

***Excerpt 2***

Speaker 7: Seems like the kind of father that is not over-concerned about children...

Speaker 8: But I have a feeling that if something bad happens to his children, he would absolutely protect his children, even at the cost of his own life. For his children, he would sacrifice himself to protect them.

[Osaka male group]

As the above excerpts demonstrate, there appears to be consensus that Yuudai sounds very much caring and reliable. More importantly, when the participants were presented with the clips of Yuudai and Ryoota in contrast, they further emphasized that Yuudai sounded more “father-like” than Ryoota, as the following excerpt shows.

***Excerpt 3***

Moderator: Comparing the speech styles of these two men (Yuudai and Ryoota), which one do you think would be a better father? How about a better husband?

Speaker 7: Well, still the guy who speaks Osaka dialect, the more masculine guy, sounds more father-like, the man who seems to work hard (Ryoota) sounds like he is able to offer a stable life.

[Osaka male group]

It is quite noteworthy that here the participants associated the style of masculinity and fatherhood to the dialect usage. Furthermore, the participants also noticed the difference between the two styles of fatherhood. The participants characterized Ryoota, the Standard speaking father, as a middle-class business man who

can offer affluence and lead the family to live a normative, stable life. Osaka-speaking Yuudai, in contrast, seemed to lack such quality of stability, but it could not be denied that he would be the better father. This information further supported what SturtzSreetharan argued in her works (2017a, 2017b), that the distant and silent father is not actually desired anymore and a new model of masculinity represented by affective fatherhood has been defined. The results also demonstrated that the audience indeed perceived the role of language in shaping this new style of masculinity.

Interestingly, however, interviewees from the Tokyo male group did not agree on the perception of Yuudai's fatherhood as the other groups did. One participant perceived Yuudai's speech as aggressive and rough, and consequently, he was not convinced that Yuudai would be a good father. Nonetheless, another participant in this group compared Yuudai with Ryoota and concluded that Yuudai sounded easier to approach, and seemed to have a closer relationship with his children.

**Masculinity.** All the groups reported that Yuudai was masculine, despite that the concept of masculinity might vary according to the groups.

***Excerpt 4***

Moderator: Is this man (Yuudai) masculine?

Speaker 10: Like the typical father in the old times. Seems stubborn, somehow bossy.

He really gave me the impression of a man from old generations.

[Tokyo male Group]

It is interesting to observe that most of the groups relate their impression on Yuudai's masculinity to his language, such as in the following two excerpts. Therefore, even when visual cues were not offered, the participants identified masculinity solely from the linguistic cue, which further confirmed our prediction that not only the

production team of the film employed Osaka dialect strategically, but the audience also perceives it as intended in such mediatized contexts.

***Excerpt 5***

Moderator: Do you think this person (Yuudai) is masculine?

Speaker 7: Of course. Considerably.

Moderator: Why do you think so?

Speaker 7: Why? His voice...

Speaker 8: The way he talked

Speaker 7: Right, right.

[Osaka male group]

***Excerpt 6***

Moderator: Do you think this person is masculine?

Speaker 1: Yes, masculine.

Speaker 3: Based on his speech...Very masculine

[Tokyo female group]

However, the participants did not necessarily attribute the masculinity of Osaka-speaking Yuudai to his close attachment family and being a good father. For instance, to the Tokyo male group, as shown in Excerpt 5, Yuudai sounded more masculine simply because of the “roughness” in his speech. The masculinity of Osaka-speaking Yuudai clearly differed from that of a Standard speaking salaryman, as the former might be perceived as rougher and ruder while the latter was more associated with rationality, intellectuality, and stability. Nonetheless, such perceptions also diverged from their earlier comments about Yuudai’s good fatherhood to a certain degree. Here we argue that the “rough” masculinity is actually not contradictory with the affective fatherhood.

Rather, the participants evaluated the former based on their judgment about Yuudai's "husband-hood", which was another important theme of the interviews.

**Husband-hood.** In contrast with the distinctly positive evaluations of Osaka-speaking Yuudai's fatherhood, participants, especially female ones, were suspicious about his husband-hood. For instance, many of them mentioned that although Yuudai could be a warm and good father, he could also be a rough husband who did not think about his wife. Some of the participants also described Yuudai with the phrase *teishu-kanpaku*, a synonym of male chauvinism in Japanese, as the following excerpts demonstrate.

***Excerpt 7***

Speaker 1: He sounds like...um...will play with his kids, but I also have the impression that he would treat his wife roughly.

...

Speaker 2: Sounds like he would speak violent language; in other words, he sounds like someone who gives his wife a lot of pressure.

Speaker 1: Ah, he sounds like he would be a troublemaker if he gets drunk.

[Tokyo female group]

***Excerpt 8***

Speaker 8: (He sounds like) "*teishu-kanpaku*" ...who makes his wife do all kinds of things but only watches and acts as a bystander without saying anything.

[Osaka male group]

***Excerpt 9***

Speaker 5: He sounds like he cares about his children more than his wife.

Moderator: Does he sound like a husband that you would have a good relationship with?

Speaker 6: Not quite feeling like he is a good husband.

[Osaka female group]

**Personality and socioeconomic status.** Examining the interview transcripts of all the groups, the three main themes about Osaka-speaking Yuudai's personality is easygoing, rough, and emotional, which recurred frequently in almost every group. Since the participants were from both eastern and western Japan, we expected that people from different regions might have had different opinions about Yuudai. Nonetheless, the attitudes towards Yuudai actually showed the tendency of variance by gender instead of region. The female participants, from both Tokyo and Osaka regions, tended to offer more positive comments, describing him as a friendly, easy-going person who is nice from the bottom of his heart, but some male participants tended to describe Yuudai as a strict, traditional person that does not have an adorable personality. Such a discrepancy may have occurred because women and men might view and judge a male character based on different standards. Nonetheless, regardless of the disagreement, it is worth noting that such comments were made during the first part of the interviews, where Yuudai and Ryoota were not contrasted directly. The later section presents how male participants' attitudes toward Yuudai had also become more positive in general when they heard a more straightforward contrast between the two fathers.

Regarding Yuudai's socioeconomic status, there was much less disagreement. Almost all the participants agreed that Osaka-speaking Yuudai came from a lower-middle class, differing from Standard speaking Ryoota, who was perceived as a salaryman. Participants also stated that Yuudai sounded very uneducated. When guessing the career of Yuudai, the participants listed possibilities such as fisherman, shop owner, self-employed person, a blue-collar worker, while no one brought up "salaryman" (in the film, Yuudai was a shop owner). Although it is not persuasive enough to conclude that Osaka dialect directly indexes a working-class identity, it is

credible to attribute a major part of such results to the Osaka dialect features in Yuudai's speech, which makes him sound rougher and a representative working-class man.

**Perceptions in contrast.** It is intriguing that, as mentioned earlier, male participants employed more negative words to describe Yuudai when they heard his speech only at first, but when they heard the clips of Yuudai and Ryoota back to back, there emerged more positive evaluations. As the following excerpts demonstrate, when compared with Ryoota, qualities of Yuudai, such as the friendliness, were more appreciated.

*Excerpt 10*

Speaker 7: Comparing the two, I think the person who speaks Standard Japanese does  
sound gentler...

Speaker 8: yeah, Osaka dialect is stronger, (but) it has a very friendly impression.

[Osaka male group]

*Excerpt 11*

Speaker 10: Somehow, the father that speaks Osaka dialect gives me the feeling that he  
has a better relationship with his children.

[Tokyo male group]

In addition to the above responses to the comparison between Yuudai and Ryoota, what has equal importance is the comments on the contrast between the non-Osaka clip and the strong Osaka clip of Yuudai. Participants reported that Yuudai sounded like he was using the language of someone else and was unnatural when he spoke with fewer features of Osaka dialect, but he became more lively, expressive, and seemed to find belongingness when he spoke with more features of the Osaka dialect. It is noteworthy that such comments were made by a group of male Osaka speakers, which shows the perception was not influenced by the lack of authenticity of Yuudai's speech (King, 2019); instead, the audience perceives Osaka dialect as Yuudai's own

language and attributes affection to it. It is possible that the Osaka participants have such perceptions because of their own attachment to the region, but actually, Tokyo participants also made similar comments.

*Excerpt 12*

Speaker 11: Well, people who can speak dialects, especially men, seem to keep much distance when they speak Standard Japanese, such as in formal situations...

[Tokyo male group]

**Summary.** In summary, audio clips featuring either different degrees of dialect usage or a contrast between Standard Japanese and Osaka dialect speakers evoked completely different responses. Yuudai was considered as a protective, warm, and easygoing father, whereas Ryoota was regarded as a gentle but distant one. The few negative characterizations of Yuudai as rough and uneducated did not diminish the fact that he was perceived as a better father. Rather, admitting the possibly emotional temper, lower socioeconomic status, and lower income, most participations, including both females and males coming from eastern and western Japan, still favored Yuudai rather than Ryoota as a father, primarily because of his affective and hands-on fatherhood indexed through his language. More importantly, the participants explicitly expressed that Yuudai's non-standard speech was the factor based on which they made this judgment. The interview results therefore provide strong evidence supporting our argument that the audience did receive the linguistic cue of Osaka dialect as indexing a new style of fatherhood targeting the normative and hegemonic model of salaryman. Now that the interview data provided us with robust results, we turn to the dialect perception survey to further verify the argument across a larger population.

## CHAPTER III

### THE 1<sup>ST</sup> DIALECT PERCEPTION SURVEY

We identified in the transcript of the interviews several keywords that were highly related to the masculinity, fatherhood, or personality that recurred throughout the interviews. Such keywords were then employed to design the questionnaire items in the follow-up dialect perception survey. The survey has three main purposes: (1) verify the proposed indices hold across a larger sample, (2) allow quantitative data analysis of the results, and (3) elicit covert reactions to Osaka dialect (Campbell-Kibler, 2007).

#### **Methods**

**Participants.** Same as the group interviews, all the participants of the survey were native speakers of Japanese. A total of 92 participants responded to the survey, and we eliminated the unfinished responses ( $N = 4$ ) and those who had seen the film before ( $N = 22$ ), for previous experience with the film may bias the perception of the stimuli. In the end, there remained 66 responses for data analysis, including 52 females, 12 males, and 2 participants who were not willing to disclose their gender. The mean age of the participants is 25 years old, with the age ranging from 18 to 63 years old. Among those who disclosed their place of residence, the absolute majority came from the Kanto area ( $N = 38$ ), and only 3 respondents reported that they lived in Kansai.

**Stimuli and procedure.** Differing from the group interviews, the stimuli of the survey were much shorter for the sake of less time consumption, given the large number of clips used here. Each stimulus lasted about 3 to 6 seconds, and contained only one isolated sentence. The stimuli were categorized into 3 types: Yuudai speaking weak Osaka, Yuudai speaking strong Osaka, and Ryoota speaking Standard Japanese. Similar to the interview stimuli, the classification was determined based on the dialect



recognition survey by King (2019). The survey also adopted 8 fillers, with each filler featuring a different middle-aged male voice taken from Japanese media, so that one speaker (Yuudai) speaking in different variety of Japanese was not too obvious.

Similar to the interview, the survey is composed of two parts. In Part 1, 4 audio clips were played in a random order, including 1 weak Osaka Yuudai clip, 1 strong Osaka Yuudai clip, and 2 fillers. This part intended to capture the perceptions toward the within-speaker style shifting. In Part 2, another 4 clips were played. This time, 2 Strong Osaka dialect clips (Yuudai) and 2 Standard Japanese clips (Ryoota) were contrasted directly to gauge the audience's perceptions of both varieties. After hearing each audio clip, the participants were asked to first rate the speaker in the clip on a 6-point scale and then the survey presented a variety of checkboxes of descriptions of personality and socioeconomic status, so that the participants could select as many as possible checkboxes that match with their impressions of the audio clip (Campbell-Kibler, 2007).

Note that Part 1 adopted a quasi-matched guise technique. In addition, we used a within-subject design, which required the participants to respond to both audio clips (weak Osaka sounding Yuudai and strong Osaka sounding Yuudai) in each set. According to Campbell-Kibler (2007), such a method risks revealing the purpose of the study and the focus on dialect variation. Nonetheless, we argue that the within-subject design allows us the direct comparison of the two speech styles in question.

The dialect perception survey was created and distributed through the online survey program Qualtrics. There were 5 versions of the survey in total that were randomly assigned to participants. The 5 versions included different stimuli that fit stimulus specifications (e.g., weak Osaka Yuudai line). These different versions were created in order to collect responses to a wide range of stimuli while keeping the length

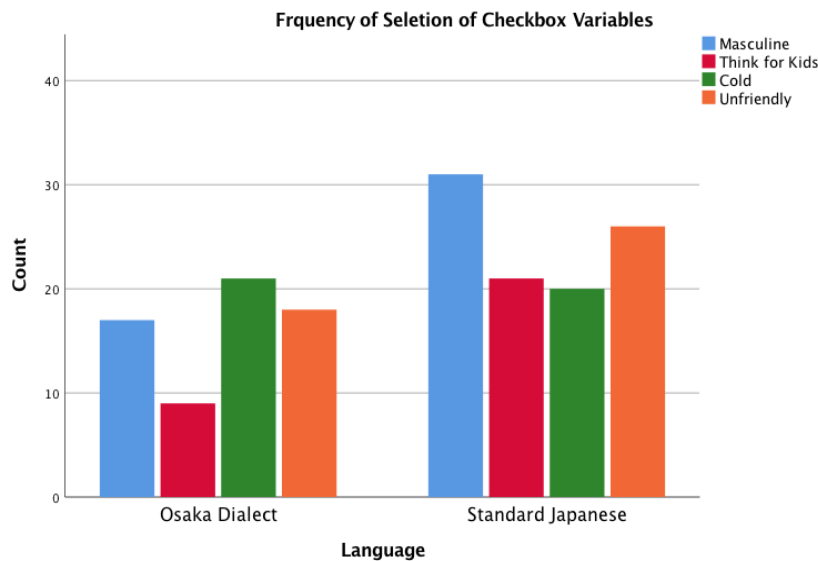
of survey reasonable. The survey also collected demographic information from the participants in the very beginning, including age, gender, region of residence, hometown, experience abroad, and daily language use. One additional question, in the end, asked whether the respondent had seen the movie before, and responses of those who answered “yes” were removed ( $N = 22$ ).

## **Results**

Figure 3.1 reports the rating of strongly Osaka dialect stimuli and Tokyo standard stimuli. Multiple statistical tests were performed to verify whether the perceptions that we obtained in interviews could be applied to a more general audience. However, none of the statistical analysis was significant. First of all, a paired-sample t-test was conducted to compare the ratings of strong Osaka dialect clips and Standard Japanese clips in terms of masculinity and fatherhood. Based on the interview results, we hypothesized that Yuudai should receive higher ratings of masculinity and is perceived as a better father. According to the t-test results, however, there is no significant difference between perceptions of Yuudai and Ryoota in regard to fatherhood,  $t(43) = 1.78$ ,  $p = 0.08$ . Neither does the perception of masculinity differ according to the language usage,  $t(43) = 1.66$ ,  $p = 0.1$ .

Secondly, in order to examine whether the language variety in the clip influenced the participants’ choice of different checkbox variables, we also conducted a mixed-effects logistic regression, following the method that Campbell-Kibler (2007) used. Again, no significant evidence suggests that there is a correlation between Osaka dialect and the categorical variables that we expected to see, such as “masculine”, “thinking for children”, or even “friendly.” Due to the lack of significant results, we ran an additional descriptive statistical analysis to count the instances where four high-

frequency checkbox variables were selected for strong Osaka dialect and Standard Japanese respectively, as Figure 3.1 shows.



**Figure 3.1.** Frequency of selection of checkbox variables for Osaka dialect and Standard Japanese in the 1<sup>st</sup> survey.

Numerically, Osaka dialect is perceived to be *less* masculine, *less* of a good father, and sounds *colder*. Although the results are not statistically significant, the numerical trends go against the interview results and our hypothesis, but also contradicts the results of many previous studies that conclude Osaka dialect sounds warmer and more down-to-earth.

The divergence of the results of two data sources might be attributed to following factors. First of all, the length of stimuli in the interviews and survey differ greatly. The former lasted up to 40 seconds, which allowed the clips to present complete dialogues and offer contextual cues for judgment; the latter, however, was one utterance lasting only several seconds, which made it much harder for the participants to think about the social meanings attributed to the language variety. In this case, it is highly likely that the participants did not judge based on the stimuli per se, but based on their own experience and existing perceptions of Osaka dialect and Standard Japanese. The cognitive process of the participants may include two steps, recognition of the language

variety first, and then attribution of meanings according to one's own subjective opinions about the dialect itself, the speakers of the dialect, or the region of the dialect. Therefore, since the affective fatherhood and masculinity under discussion here are new social meanings being enregistered through mediatization, currently, it is unlikely for people to naturally associate Osaka dialect with such indexicality out of the context of the film, which explains why we found no statistically significant results.

Although the survey failed to reduplicate the interview results, it actually demonstrates the nature of mediatization and supports the importance of context for language perception. SturtzSreetharan (2017b) argues how Osaka dialect is resignified and enregistered with a new masculinity through the process of mediatization and commodification, which has been validated by the interview data. The results of this survey that employed shorter stimuli without contextual cues further support this argument, since Osaka dialect out of the mediatized context does not appear to evoke positive perceptions of fatherhood and masculinity.

## CHAPTER IV

### THE 2<sup>nd</sup> DIALECT PERCEPTION SURVEY

After analyzing the data of the first survey and identifying several drawbacks that might have caused the divergence of the results from the interview, we modified and re-conducted the dialect perception survey in regard to the following aspects. First, we increased the length of the stimuli in addition to reducing the number of questions. By providing longer stimuli that compiled single stimuli from the first survey, we aimed to offer more contextualized information and make it easier for the participants to generate a general perception of the language usage. Second, we also decided to present the stimuli in pairs, in order to create a sharper contrast for participants. The aim of the second survey was identical to the first survey, with the main purposes of: (1) testing the indices across a larger sample, and (2) providing quantitative data to the study.

#### **Methods**

**Participants.** A total of 50 participants responded to the survey. After eliminating those who did not complete the survey ( $N = 16$ ), and those who had seen the movie before ( $N = 5$ ), we analyzed the remaining 29 participants. All 29 participants were native speakers of Japanese who had not lived abroad for more than one year. There were 12 males and 17 females, and the mean age was 26 years old (with a range of 19-68 years old). 23 participants were from the Kanto region, 4 from the Kansai region, and 2 from other parts of Japan.

**Stimuli and procedure.** The stimuli were identical with those used in the second part of interviews, including 1 audio clip featuring compiled lines of Ryoota, the Tokyo father (Clip 6 in Table 2.1), and another 2 compiled clips of Yuudai, the dialect-speaking father, using weak (Clip 4) and strong Osaka dialect (Clip 5) respectively.

The survey included two parts. In Part 1, 2 audio clips were presented on the same page in direct comparison, including 1 weak Osaka clip and 1 strong Osaka clip, both spoken by Yuudai. This part intended to capture the perceptions toward the within-speaker style shifting. In Part 2, another 2 clips were presented on a new page. This time, 1 strong Osaka clip (Yuudai) and 1 Standard Japanese clip (Ryoota) were contrasted directly to gauge the audience's perceptions of both varieties.

The procedure was the same for both Part 1 and Part 2. At the beginning of each part, the instruction first directed the participants to click and listen to the first audio file (A) of the two sound files (A and B) on the page. And after hearing the clip, the participants were asked to rate the speaker in the clip on a 6-point scale in terms of masculinity, fatherhood, husband-hood, gentleness, and temperament. The participants were then asked to select descriptions of personality and socioeconomic status that they felt matched the speaker. The personality choices were gentle, friendly, cold, emotional, masculine, scary, unfriendly, serious, reliable, and caring about children. As for socioeconomic status, the participants could choose from upper class, middle class, working class, salaryman, and laborer. The participants could select as many choices as they thought would describe the speaker (Campbell-Kibler, 2007). When these tasks for Clip A were completed, the screen moved to the new page which listed the same two sound clips (A and B). But this time, instruction indicated that the participants needed to listen to the Clip B, and complete the scale task and the selection task, as they had just done for Clip A. During these tasks, the participants were able to click either sound clips, but the instruction was written clearly so that the current tasks were about either Clip A or Clip B. The participants were also told that the clips featured compiled sentences rather than a narrative or a dialogue, so they were asked to make judgments based on how the speech sounded rather than the content. When the participants

completed the tasks for both Clip A and Clip B, the screen changed to a new page where they were asked to rank the two clips in comparison in the order of, first, masculinity and then fatherhood. The survey instrument is attached in Appendix C.

Note that Part 1 adopts a quasi-matched guise technique. In addition, we used a within-subject design, which requires the participants to respond to both audio clips in each pair. According to Campbell-Kibler (2007), such a method risks revealing the purpose of the study and the focus on dialect variation. Nonetheless, we argue that the within-subject design allows us to control the variable, which is the dialect variation, more accurately.

The survey was created and distributed through the online survey program Qualtrics. We created 2 versions of the survey, which respectively displayed the two parts of the survey in different orders to counterbalance the potential influence of presentation order. Each participant was randomly assigned to one version. The survey also collected demographic information from the participants in the very beginning, including age, gender, region of residence, hometown, experience abroad, and daily language use. One additional question, in the end, asked whether the respondent had seen the movie before, and responses of those who answered “yes” were removed. The survey took about 5 minutes to complete.

## **Results**

Because we created two random versions of the survey, we first integrated the results of both versions and then performed analysis. Because the survey incorporated questions of multiple types serving various purposes, we conducted different analyses according to the question type.

First of all, we analyzed whether there was any significant difference in the Likert scale questions. Since the stimuli were presented in pairs and the participants

judged based on such contrast between the two, a paired-sample t-test was performed to compare the results within each pair. For the pair of Ryoota with Standard Japanese and Yuudai with Osaka dialect, the t-test found significant difference only in the ratings of fatherhood,  $t(28) = -2.15, p = 0.04$ , and friendliness,  $t(28) = -2.43, p = 0.02$ . On a 6-point Likert scale, the rating of fatherhood of Standard Japanese ( $M = 4.21, SD = 0.28$ ) is significantly higher than that of Osaka dialect ( $M = 3.45, SD = 0.23$ ). Similarly, the participants also perceive the friendliness of Ryoota, the Standard speaking father ( $M = 4.03, SD = 0.25$ ) significantly higher than Yuudai, the Osaka dialect speaker ( $M = 3.31, SD = 0.22$ ).

We also conducted a t-test for the pair of weak accentedness and strong accentedness of Yuudai speaking Osaka dialect. The t-test revealed the rating of weak Osaka dialect is significant higher than strong Osaka dialect regarding the following aspects: fatherhood,  $t(28) = -3.68, p = 0.001$ ; husband-hood,  $t(28) = -4.03, p < 0.001$ ; friendliness,  $t(28) = -4.30, p < 0.001$ ; and temperament,  $t(28) = -4.59, p < 0.001$ .

In addition to the Likert scale questions, we also included checkbox questions (as presented in Appendix C), where the participants could check descriptions that matched with their perception of the speaker. We performed chi-square tests to investigate the relation between the checkbox questions and the dialect usage in the stimuli. For the first pair of stimuli, which included the Standard Japanese clip and the Osaka dialect clip, the chi-square test found that the relation between the dialect usage and the perception of friendliness ( $\chi^2(1, N = 29) = 6.04, p = 0.01$ ), seriousness ( $\chi^2(1, N = 29) = 5.16, p = 0.02$ ), as well as the perception of middle class status, to be significant ( $\chi^2(1, N = 29) = 9.47, p = 0.002$ ).

Table 4.1 presents the cross-tabulation of the selection of the checkbox “Middle Class” and the language usage of stimuli. It shows us that only 13.8% of the 29



participants selected “Middle Class” for the Osaka dialect stimulus, whereas 58.3% of them selected the checkbox for Standard Japanese. In addition, among the total 19 participants who selected “Middle Class”, 15 of them (78.9%) selected it for the Standard Japanese. From these results, we can see that the participants perceived Ryoota, the Tokyo father, as having the middle-class status, rather than Yuudai, the Osaka father.

**Table 4.1.** Cross-tabulation of “Middle Class” and language use.

		Middle Class		
		Selected	Not Selected	Total
Osaka Dialect	Count	4	25	29
	% within Language	13.8%	86.2%	100%
	% within Middle Class	21.1%	64.1%	N/A
Standard Japanese	Count	15	14	29
	% within Language	58.3%	51.7%	100%
	% within Middle Class	78.9%	35.9%	N/A
Total	Count	19	29	58

Another set of chi-square tests was conducted to examine the relation between the checkbox variables and the within-speaker contrast between Yuudai’s weak and strong Osaka accentedness. According to the results, significant relations were found between the degree of dialect use and the perception of friendliness ( $\chi^2(1, N = 29) = 15.60, p < 0.001$ ), being nice ( $\chi^2(1, N = 29) = 13.93, p < 0.001$ ), being emotional ( $\chi^2(1, N = 29) = 22.62, p < 0.001$ ), masculinity ( $\chi^2(1, N = 29) = 5.2, p = 0.01$ ), being scary

( $\chi^2(1, N = 29) = 7.73, p = 0.005$ ), and lastly being a laborer ( $\chi^2(1, N = 29) = 8.63, p = 0.003$ ).

The cross-tabulation of the variable “masculinity” and the degree of dialect use is presented in Table 4.2. As we can see, although the majority, 59.5% of the participants, selected “masculinity” for neither weak Osaka stimulus nor strong Osaka stimulus, among the 16 selections of “masculinity”, 75% of them were attributed to the strong Osaka stimulus. This does not necessarily indicate that the degree of masculinity of strong Osaka dialect was perceived to be high per se, but it does reveal that relatively, more participants tended to associate strong Osaka dialect with masculinity.

**Table 4.2.** Cross-tabulation of “Masculinity” and language use.

		Masculinity		
		Selected	Not Selected	Total
Weak Osaka	Count	4	25	29
	% within Language	13.8%	86.2%	100%
	% within Masculinity	25.0%	59.5%	N/A
Strong Osaka	Count	12	17	29
	% within Language	41.4%	58.6%	100%
	% within Masculinity	75%	40.5%	N/A
Total	Count	16	42	58

Regarding the perception of social class, Table 4.3 below shows the cross-tabulation between the degree of Osaka dialect use and the perception of the speaker as

a working-class laborer. Again, among the total 16 selections of the checkbox “Laborer”, the majority, 81.3%, was selected for the strong Osaka stimulus.

**Table 4.3.** Cross-tabulation of “Laborer” and language use.

		Laborer		
		Selected	Not Selected	Total
Weak Osaka	Count	3	26	29
	% within Language	10.3%	89.7%	100%
	% within Laborer	18.8%	61.9%	N/A
Strong Osaka	Count	13	16	29
	% within Language	44.8%	55.2%	100%
	% within Laborer	81.3%	28.1%	N/A
Total	Count	16	42	58

The results of the second survey highly resembled those of the first survey, in the way that Ryoota, the Standard speaking father, was perceived to be a better father and husband than Yuudai, the dialect speaking father. Furthermore, Yuudai was also perceived to be a better father who cares about children when he speaks with weak Osaka accentedness. In addition, while Standard Japanese was associated more with a middle-class identity, the strong Osaka dialect was related to a figure of working-class laborer.

Therefore, similar to the first survey, the second survey also did not replicate the results of the interviews, which demonstrated that increasing the length of stimuli

did not necessarily create enough of a contextualized condition, by which the participants could make judgments in similar ways the interviewees did.

## CHAPTER V

### DISCUSSION

SturtzSreetharan's previous works (2017a, 2017b) have established the prospective indexical role that Osaka Dialect is serving in the film, and this study further advances by investigating whether the audience actually perceives the linguistic cue of Osaka dialect. Both the interview and the survey data offer intriguing findings to this question. First of all, the interview results validated the argument that previous studies made that a new style of fathering masculinity (Gill, 2005; Roberson, 2003; SturtzSreetharan, 2017b) has been rising. Being the hegemonic masculinity since the WWII, salaryman has been considered as the standard lifestyle that each Japanese man should live up to, and the rather distant parent-child relationship also became the normative fatherhood in the Japanese society. However, our findings suggest that what determined a good father for people in present-day Japan is not necessarily a stable income, but is actually whether the father thinks for and cares about his children and whether there is an intimate and warm relationship.

In addition, the interview results demonstrated that when contextual cues are present, the audience can perceive the Osaka father as a warm and affective style of fatherhood, an alternative masculinity to the salaryman model, and also a working-class identity. In addition, the audience did attribute such perceptions to the language usage of Yuudai, as they not only assigned different fatherhood styles, personalities, and socioeconomic backgrounds to Yuudai and Ryoota respectively solely based on their speech, but they also perceived different degrees of affect and different personalities from audio clips that contrasted Yuudai's own style shifting between non-Osaka to strong Osaka accent. Therefore, the interview results support previous dialect perception studies that dialectal features can carry social indexicality and can be

registered with social meanings beyond a regional identity (Preston, 1999; Silverstein, 2003; Ball, 2004; Johnstone, Andrus, & Danielson, 2006).

Both dialect perception surveys found that, when lacking the mediatized context, Standard Japanese was perceived to be a better father and husband, a friendlier person, and more like a salaryman from the middle class. On the contrary, Yuudai, the Osaka dialect speaker, was perceived to be less of a good father or husband, as he sounded emotional, unkind, or even scary. Furthermore, the analysis of within-speaker variation indicated that when Yuudai speaks with weak Osaka dialect, he tends to be perceived as a better father and husband, who is friendlier but less emotional. When speaking with strong Osaka dialect, Yuudai tends to be perceived as more emotional, scarier, and unkind.

Although both survey results diverged greatly from what we obtained in the interviews, an exception is worth noting, that both the interviews and the surveys found that Standard Japanese was associated with a salaryman figure from the middle class, and Osaka dialect, in contrast, seemed to have the indexicality of a working-class laborer. This demonstrated that while Osaka dialect has been considered as a representative of the “Keihanshin” metropolitan region and has been argued to rank highly on the language modernity scale (Shibamoto Smith and Occhi, 2009), it is still considered to be a working-class language, possibly due to its nature of lacking formality compared to Standard Japanese, as the interview participants discussed. The survey results, although unexpected, also offer interesting insights into the nature of mediatized speech. Because the Osaka dialect in the film lacks consistency and authenticity and is employed strategically, it becomes a mediatized communication that bears the function of promoting the responsibility of fathers in society (SturtzSreetharan, 2017b).

Comparing the results of the surveys and interviews, we may conclude that as the degree of contextualization and mediatization decreases, the indexical order of Osaka dialect also decreases. The following Table 5.1 presents the order of indexicality (Silverstein, 2003; Johnstone et al., 2006; Yoder and Johnstone, 2018) that we propose for Osaka dialect in relation to the degree of contextualization. The 1st-order indexicality is the association between the linguistic features of Osaka dialect with the demographic identity, as the high frequency of Osaka features in Yuudai speech makes him sound like someone from the region. At this level, no contextualization is necessary. At the 2nd-order, Osaka dialect, similar to many other dialects, is associated with the informal speech style, in contrast with the formal Standard Japanese. The 3rd-order indexicality emerges as the association in the first-order indexicality becomes noticed by speakers, and speakers begin to attribute social meanings to the linguistic forms (Johnstone et al., 2006). At this level, the Osaka dialect is related to meanings such as “cool, relaxed, funny”, but also to negative ones such as “rough, aggressive, unrefined”. At the 4th order, only the linguistic features with high frequency become associated with the social meanings (Johnstone et al., 2006), and in this case, the use of non-authentic but stereotypical Osaka features in the film embodies the 4th order of indexicality. At this level, the indexical field of Osaka features tends to be very specific and thus highly relies on the context, which is the film *Soshite Chichi ni Naru*.

When Osaka dialect is being heard and discussed within the mediatized context, as in the interviews, the indexicality of Osaka dialect transcends its regional identity, and is able to be associated with social indices of higher level, such as affective fatherhood. However, when Osaka dialect is completely deprived of its context as in the perception surveys, its indexicality is lowered to the first or second indexical order,

therefore not allowing the audience to perceive the higher levels of indexicality, such as affection, masculinity, or fatherhood.

**Table 5.1.** Order of indexicality of Osaka dialect.

Indexical Order	Contextualization	Indexicality	
		Positive	Negative
1st Order	No contextualized needed at all	Regional Identity	
2nd Order	Not much contextualization needed	Informal speech style compared to Standard Japanese, lower social class	
3rd Order	Some contextualization needed	Cool, hip, relaxed, funny	Rough, emotional, unrefined
4th Order	Specific contextualization within the film needed	Warm, affective fatherhood	Domineering husband, old style masculinity

In this way, our study fills the research gap of perception studies of mediatized dialectal speech. The survey results demonstrated that in the current phase, Osaka dialect appears to be able to deliver this message only in the mediatized condition, as Osaka dialect is not considered as particularly related to good fatherhood outside its mediatized context, which, in this case, refers to the strategic contrast between an affective fatherhood and the absent fatherhood of salaryman in the film. Again, since the audience does perceive the indexicality of mediatized Osaka dialect, it is plausible to suppose that Osaka dialect does have such potential of indexing a new masculinity, and as Osaka dialect continues to be mediatized and commodified, such perceptions will get reinforced and projected to people's perceptions of Osaka dialect in reality,



pushing Osaka dialect to be deeply registered with the social meanings of such affective fatherhood.

**APPENDIX A**  
**INTERVIEW QUESTIONS**

**Part 1**

Here we played three clips identified as 'Moderate Kansai' and 'Strongly Kansai' from Scenes 39, 48, and 58

1. What do you think is happening in this scene?

この場面でどんなことが起こっていると思いますか。

2. What kind of person do you think he is? Why do you think so?

この男性はどんな人だと思いますか。どうしてそう思いますか。

3. What do you think he does?

この人はどんな仕事をしていると思いますか。話している感じから想像してみてください。

4. What social class do you think he comes from

どんなタイプのランクの人でしょう。いわゆる社会的なエリートと呼ばれるタイプでしょうか、それとも、違ったタイプの人でしょうか。

5. Does he sound masculine? (Friendly, Shy, Educated, Intelligent, Casual)

この人は男らしい人だと思われますか。親切的な・教育を受けた・頭がいい・話しやすい人だと思われますか。

6. Would he be a good husband?

夫としてはどんな人ですか。いい夫だと思われますか。

7. What about a father?

お父さんとしてはどうですか。いい父親だと思われませんか。この人がお父さ  
だったらどう思いますか。

8. What is a good father? / What is a bad father?

あなた・みなさんにとって、いい父親とはどんな男の人ですか。

## Part 2

Here we played two compiled clips with isolated sentences that were identified as ‘Very  
little Kansai’ and ‘Strongly Kansai’]

1. Where is he from? Why do you think that?

この人はどこの出身だと思いますか。推測できますか。 どうしてそう思いま  
すか。

2. What do you think about the man when he is speaking in this clip vs the other clip?

みなさんはこの男の人が標準語で話すのと大阪弁で話すのを聞いて、どんな  
印象を受けますか。どのように違うと思いますか。

3. What kind of people use Osaka ben, do you think? Do people who aren't from  
Osaka/Kansai use it? When do they use it?

どんな人が大阪弁を使うと思いますか。大阪出身じゃない人も大阪弁の表現  
を使いますか。どんなときに使いますか。

## Part 3

Here we played two separate compiled clips with isolated sentences of Yuudai  
speaking Osaka dialect and Ryoota speaking Standard Japanese respectively. The clip  
of Yuudai is identical with that of Part 2.

1. Where do you think this man is from? Why?

この人はどこの出身だと思いますか。どうしてそう思いますか。

2. What kind of man is he? Why?

この男性はどんな人だと思いますか。どうしてそう思いますか。

3. Comparing the two men and their speech styles, who do you think would be the better husband/father?

この二人の男の人とそれぞれの話し方を比べると、どちらの方がもっといい

夫・父親になると思いますか。

4. How does use of Standard vs. Osaka dialect alter your impression of men in general?

標準語を話す男と大阪弁を話す男を比べると、どのような印象の違いがあり

ますか。（どのように、印象が違いますか。）

## APPENDIX B

### TRANSCRIPTS OF AUDIO CLIPS FOR INTERVIEW

#### Audio clip 1

Complete Scene #39: Yuudai visits Nonomiyas for Keita's commencement

Stimulus #	Speaker	Sentence
558	雄大	は一、へー、ここか、琉晴ゆっとたけど、ほんとホテルみたいや。
559	雄大	おーおーおー慶太くん、めっちゃ男前やんか、これ。
560	雄大	どっかの国の王子様ちゃうんかこれ。
561	みどりの母	初めまして。
562	雄大	おばあちゃん、初めまして。

#### Audio Clip 2

Complete Scene #42: Yuudai and Ryoota argue

Stimulus #	Speaker	Sentence
604	良多	じゃあ、2人ともこっちに譲ってくれませんか？
605	雄大	あ？2人って？
606	良多	慶多と琉晴と

607	雄大	そや？本気で言ってる？
608	良多	ええ。ダメですか？
609	雄大	何をいうかと思ったら
610	ゆかり	失礼よちょっと、何よ。
611	良多	子供の幸せを考えたときにですね？
612	ゆかり	私たちの子供が不幸だっていうの？
613	良多	お金ならまとまった額用意できますから。
614	雄大	金で買えるもんな、買えへんもんがあんねん。
615	雄大	おまえ、金で子供買うんか？
616	良多	このあいだは、誠意は金だって言ってたじゃないですか。
617	みどり	すみません、うちの人あんまり言葉使いが。

### Audio Clip 3

Complete Scene #58: Yuudai and Ryoota talk about fatherhood

Stimulus #	Speaker	Sentence
604	良多	じゃあ、2人ともこっちに譲ってくれませんか？
605	雄大	あ？2人って？

606	良多	慶多と琉晴と
607	雄大	そや？本気で言ってる？
608	良多	ええ。ダメですか？
609	雄大	何をいうかと思ったら
610	ゆかり	失礼よちょっと、何よ。
611	良多	子供の幸せを考えたときにですね？
612	ゆかり	私たちの子供が不幸だっていうの？
613	良多	お金ならまとまった額用意できますから。
614	雄大	金で買えるもんな、買えへんもんがあんねん。
615	雄大	おまえ、金で子供買うんか？
616	良多	このあいだは、誠意は金だって言ってたじゃないですか。
617	みどり	すみません、うちの人あんまり言葉使いが。

#### Audio Clip 4

Compiled clip of Yuudai with non-Osaka speech

Stimulus #	Speaker	Sentence	Scene
446	雄大	やったことあんの？	32
449	雄大	はい、おはようございます。	32

450	雄大	慶多です。	32
451	雄大	よろしくお願いします。	32
452	雄大	これ熱いから気を付けてみんな。	32
398	雄大	慶多君その閉めて寒いから。	29
395	雄大	おー鍋さん、元気？	29
397	雄大	ああ、トイレか？じゃあ60でいいかな？	29
404	雄大	まだ野球やってんの？	29
405	雄大	体力あんね、その年で。	29
407	雄大	俺もう無理、ほら一足先にさ五十肩きてるから。	29
408	雄大	ほら、上がんないよ。	29
410	雄大	鍋さん頑張って。	29

### Audio Clip 5

Compiled clip of Yuudai with strong Osaka speech

Stimulus #	Speaker	Sentence	Notes
558	雄大	琉晴ゆっとたけど、ほんとホテルみたいや。	39
559	雄大	めっちゃ男前やんか、これ。	39
560	雄大	どっかの国の王子様ちゃうんかこれ。	39



607	雄大	そや？本気で言ってる？	42
609	雄大	何をいうかと思たら	42
614	雄大	金で買えるもんとな、買えへんもんがあんねん。	42
615	雄大	おまえ、金で子供買うんか？	42
856	雄大	親父がほら、竹ひごと障子紙で作ってくれて、	58
857	雄大	今日のは簡単に上がっておもろないけど、	58
859	雄大	でも、そんな親父のマネせんでええんとちゃうの？	58

### Audio Clip 6

Compiled clip of Ryoota

Stimulus #	Speaker	Sentence	Notes
376	良多	ねえ、慶多明日さ、朝の 10 時にここ出発しようね。	27
381	良多	これはね、慶多が強くなるためのミッションなんだよね。	27
382	良多	わかる？ミッション	27
604	良多	じゃあ、2人ともこっちに譲ってくれませんか？	42
611	良多	子供の幸せを考えたときに	42
613	良多	お金ならまとまった額用意できますから。	42

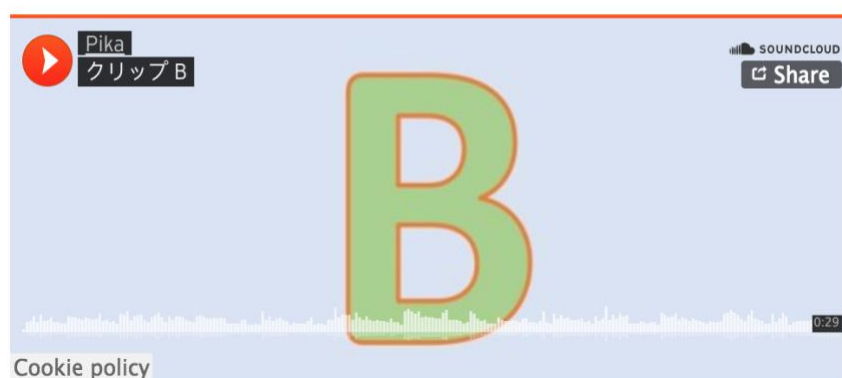
616	良多	このあいだは、誠意は金だって 言ってたじゃないですか。	42
587	良多	まあ、いろんな親子があっ ていいんじゃないですかね。	42
589	良多	うちは、なんでも一人で できるようになって方針 なんです。	42
858	良多	僕の父は子供と一緒に 凧揚げをするような 人じゃなかったんで すよ。	58

## APPENDIX C

### SURVEY INSTRUMENT



▶ をクリックして、クリップAとBの二つの音声ファイルを聞いてから、話している二人の人物像を想像してください。クリップの内容は、様々な場面からとってきたものを継ぎ合わせているので、内容に一貫性はありません。内容ではなく、音声クリップから感じ取った印象を比較して、以下の質問に答えてください。



まずはクリップAの人物に関する質問です。次の項目一つ一つについて、あなたのこの人に関する印象として一番あてはまるものを1つ選んでください。

- |            |                       |                       |                       |                       |                       |                       |            |
|------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|-----------------------|------------|
| 全く男らしくない   | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | 非常に男らしい    |
| 全くいい父親ではない | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | 非常にいい父親である |
| 全くいい夫ではない  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | 非常にいい夫である  |
| 全く優しいではない  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | 非常に優しい     |
| 全く感情的ではない  | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | <input type="radio"/> | 非常に感情的     |

クリップ Aの人物に関する質問です。以下の選択肢から、あなたのこの人に関する印象としてあてはまるものをすべて選んでください。

優しい	怖い
親切	無愛想
つめたい	真面目
感情が出やすい	子供思い
男らしい	頼り甲斐がある

## REFERENCES CITED

- Agha, A. (2003). The social life of cultural value. *Language & Communication*, 23(3-4), 231-273.
- Agha, A. (2011a). Meet mediatization. *Language & Communication*, 3(31), 163-170.
- Agha, A. (2011b). Commodity registers. *Journal of Linguistic Anthropology*, 21(1), 22-53.
- Androutsopoulos, J. (2014). *Mediatization and sociolinguistic change* (Linguae & litterae; Volume 36). Berlin; Boston: De Gruyter.
- Apple, W., Streeter, L. A., & Krauss, R. M. (1979). Effects of pitch and speech rate on personal attributions. *Journal of Personality and Social Psychology*, 37(5), 715.
- Ball, C. (2004). Repertoires of registers: dialect in Japanese discourse. *Language & Communication*, 24(4), 355-380.
- Bednarek, M. (2012). Constructing 'nerdiness': Characterisation in The Big Bang Theory. *Multilingua: Journal of Cross-Cultural and Interlanguage Communication*, 31(2), 199-229
- Bell, A., & Gibson, A. (2011). Staging language: An introduction to the sociolinguistics of performance. *Journal of Sociolinguistics*, 15(5), 555-572.
- Bleichenbacher, L. (2012). Linguicism in Hollywood Movies? Representations Of, and Audience Reactions to Multilingualism in Mainstream Movie Dialogues. *Multilingua: Journal of Cross-Cultural and Interlanguage Communication*, 31(2), 155-176
- Braun, V., & Clarke, V. (2006). Using thematic analysis in psychology. *Qualitative Research in Psychology*, 3(2), 77-101.
- Campbell-Kibler, K. (2007). Accent, (ING), and the social logic of listener perceptions. *American Speech*, 82(1), 32-64.
- Dahlberg-Dodd, H. E. (2018). Voices of the hero: dominant masculine ideologies through the speech of Japanese shonen protagonists. *Gender and Language*, 12(3).
- Darling-Wolf, F. (2004). Women and new men: Negotiating masculinity in the Japanese media. *The Communication Review*, 7(3), 285-303.
- Dasgupta, R. (2000). Performing masculinities? The 'salaryman' at work and play. *Japanese Studies*, 20(2), 189-200.
- Dasgupta, R. (2011). Emotional spaces and places of salaryman anxiety in Tokyo Sonata. *Japanese Studies*, 31(3), 373-386.

- Eckert, P. (2008). Variation and the indexical field. *Journal of Sociolinguistics*, 12(4), 453-476.
- Eckert, P. (2010). Affect, sound symbolism, and variation. *University of Pennsylvania Working Papers in Linguistics*, 15(2), Article 9.
- Frühstück, S., & Walthall, A. (Eds.). (2011). *Recreating Japanese men* (Vol. 20). University of California Press.
- Gill, T. (2005). When pillars evaporate: Structuring masculinity on the Japanese margins. In J.E. Roberson & N. Suzuki (Eds.), *Men and masculinities in contemporary Japan: Dislocating the salaryman doxa* (Nissan Institute/Routledge Japanese studies series) (pp. 162-179). London; New York: Routledge.
- Giles, H., Coupland, N., Henwood, K., Harriman, J., & Coupland, J. (1990). The social meaning of RP: An intergenerational perspective. In A. Gimson & S. Ramsaran (Eds.), *Studies in the pronunciation of English: a commemorative volume in honor of AC Gimson* (pp. 191-221). London; New York: Routledge.
- Grondelaers, S., van Gent, P., & van Hout, R. (2015). Is Moroccan-flavoured Standard Dutch standard or not? On the use of perceptual criteria to determine the limits of standard languages. In A. Prikhodkine & D.R. Preston (Eds.), *Responses to Language Varieties: Variability, processes and outcomes* (pp. 191-220). Amsterdam; Philadelphia : John Benjamins Publishing Company
- Hashimoto, K. (2006). *Kaikyu shakai: Gendai nippon no kakusa wo tou* [Class society: An inquiry into disparities in contemporary Japan]. Tokyo: Kodansha.
- Hidaka, T. (2011). Masculinity and the Family System: The Ideology of the 'Salaryman' Across Three Generations. In R. Ronald & A. Alexy (Eds.), *Home and Family in Japan: Continuity and Transformation* (pp. 112-130). New York: Routledge.
- Hiramoto, M. (2009). Slaves speak pseudo-Toohoku-ben: The representation of minorities in the Japanese translation of *Gone with the Wind*. *Journal of Sociolinguistics*, 13(2), 249-263.
- Hirayama, T. (1997). *Osaka-fu no kotoba* [The Language of Osaka Prefecture]. Tokyo: Meiji Shoin.
- Inoue, M. (2003). Speech without a speaking body: "Japanese women's language" in translation. *Language & Communication*, 23(3-4), 315-330.
- Johnson, F. L., & Buttny, R. (1982). White listeners' responses to "sounding black" and "sounding white": The effects of message content on judgments about language. *Communications Monographs*, 49(1), 33-49.
- Johnstone, B., Andrus, J., & Danielson, A. E. (2006). Mobility, indexicality, and the enregisterment of "Pittsburghese". *Journal of English Linguistics*, 34(2), 77-104.

- King, S. (2019). *Perceptions of an Osaka Father: How Regional Dialect Influences Ideas on Masculinity and Fatherhood* (Master's thesis). University of Oregon, Eugene, OR.
- Kondo, D. (1990). *Crafting selves: Power, gender, and discourses of identity in a Japanese workplace*. Chicago: University of Chicago Press.
- Koyama, W. (2004). The linguistic ideologies of modern Japanese honorifics and the historic reality of modernity. *Language & Communication*, 24(4), 413-435.
- Kroo, J. (2018). Gentle masculinity in East Asia. *Journal of Asian Pacific Communication*, 28(2), 251-280.
- Labov, W. (2006). *The social stratification of English in New York city*. Cambridge University Press.
- Lilimeg Official Web Site. (n.d.). Retrieved April 20, 2019, from <http://www.lilimeg.com/>
- Long, D. (1999). Geographical perceptions of Japanese dialect regions. In D. R. Preston (Ed.), *Handbook of perceptual dialectology* (Vol. 1) (pp. 177-198). John Benjamins Publishing.
- Lopez, Q., & Hinrichs, L. 2017. "C'mon, Get Happy": The commodification of linguistic stereotypes in a Volkswagen Super Bowl commercial. *Journal of English Linguistics*, 45(2), 130-156.
- Maher, J. C., & Yashiro, K. (1995). Multilingual Japan: an introduction. *Journal of Multilingual and Multicultural Development*, 16(1-2), 1-17.
- McWhorter, J. (2019). It Wasn't 'Verbal Blackface.' AOC Was Code-Switching. Retrieved from <https://www.theatlantic.com/ideas/archive//2019/04/alexandria-ocasio-cortez-code-switches-black-english/586723/>
- Miyake, Y. (1995, June). A dialect in the face of the standard: A Japanese case study. In *Annual Meeting of the Berkeley Linguistics Society* (Vol. 21, No. 1, pp. 217-225).
- North, S. (2014). Hiding fatherhood in corporate Japan. In M. Inhorn, W. Chavin, & J. Navarro (Eds.), *Globalized fatherhood* (pp. 53-80). New York; Oxford: Berghahn Books.
- Occhi, D. J., SturtzSreetharan, C. L., & Shibamoto-Smith, J. S. (2010). Finding Mr. Right: New looks at gendered modernity in Japanese televised romances. *Japanese Studies*, 30(3), 409-425.
- Okamoto, S. (1997). Social context, linguistic ideology, and indexical expressions in Japanese. *Journal of Pragmatics*, 28(6), 795-817.

- Oyama, A. (2014). *Gender, family, and new styles of fatherhood: modernization and globalization in Japan* (Doctoral dissertation). The University of Arizona, Tucson, Arizona.
- Pharao, N., Maegaard, M., Møller, J. S., & Kristiansen, T. (2014). Indexical meanings of [s+] among Copenhagen youth: Social perception of a phonetic variant in different prosodic contexts. *Language in Society*, 43(1), 1-31.
- Podesva, R. J. (2007). Phonation type as a stylistic variable: The use of falsetto in constructing a persona 1. *Journal of Sociolinguistics*, 11(4), 478-504.
- Preston, D. R. (Ed.). (1999). *Handbook of perceptual dialectology* (Vol. 1). Amsterdam; Philadelphia: John Benjamins Publishing.
- Pua, P., & Hiramoto, M. (2018). Mediatization of East Asia in James Bond films. *Discourse, Context & Media*, 23, 6-15.
- Purnell, T., Idsardi, W., & Baugh, J. (1999). Perceptual and phonetic experiments on American English dialect identification. *Journal of Language and Social Psychology*, 18(1), 10-30.
- Roberson, J. E. (2003). Japanese working-class masculinities: Marginalized complicity. In J.E. Roberson & N. Suzuki (Eds.), *Men and Masculinities in Contemporary Japan: Dislocating the salaryman doxa* (Nissan Institute/Routledge Japanese studies series) (pp. 144-161). London; New York: Routledge.
- Shibamoto Smith, J. S., & Occhi, D. J. (2009). The green leaves of love: Japanese romantic heroines, authentic femininity, and dialect. *Journal of Sociolinguistics*, 13(4), 524-546.
- Shibatani, M. (1990). *The languages of Japan*. Cambridge University Press.
- Silverstein, M. (2003). Indexical order and the dialectics of sociolinguistic life. *Language & Communication*, 23(3-4), 193-229.
- Steger, B., & Koch, A. (Eds.). (2013). *Manga girl seeks herbivore boy: studying Japanese gender at Cambridge* (Vol. 3). LIT Verlag Münster.
- SturtzSreetharan, C. (2004). Students, sarariiman (pl.), and seniors: Japanese men's use of 'manly' speech register. *Language in Society*, 33(1), 81-107.
- SturtzSreetharan, C. L. (2006). "I Read the Nikkei, Too": Crafting Positions of Authority and Masculinity in a Japanese Conversation. *Journal of Linguistic Anthropology*, 16(2), 173-193.
- SturtzSreetharan, C. L. (2009). Ore and omae. Pragmatics. *Quarterly Publication of the International Pragmatics Association (IPrA)*, 19(2), 253-278.
- SturtzSreetharan, C. (2017a). Language and masculinity: the role of Osaka dialect in contemporary ideals of fatherhood. *Gender and Language*, 11(4).



- SturtzSreetharan, C. (2017b). Resignifying the Japanese father: Mediatization, commodification, and dialect. *Language & Communication*, 53, 45-58.
- Sunaoshi, Y. (2004). Farm women's professional discourse in Ibaraki. In S. Okamoto & J.S. Shibamoto Smith (Eds.), *Japanese language, gender, and ideology: Cultural models and real people* (pp. 187-204). New York: Oxford University Press.
- Thomas, E. (2010). *Sociophonetics: an introduction*. Macmillan International Higher Education.
- Van Bezooijen, R., & Gooskens, C. (1999). Identification of language varieties: The contribution of different linguistic levels. *Journal of Language and Social Psychology*, 18(1), 31-48.
- Williams, F. (1976). *Explorations of the Linguistic Attitudes of Teachers*. Massachusetts: Newbury House.
- Yoder, M. M., & Johnstone, B. (2018). Unpacking a political icon: 'Bike lanes' and orders of indexicality. *Discourse & Communication*, 12(2), 192-208.
- Yuasa, I. P. (2010). Creaky voice: A new feminine voice quality for young urban-oriented upwardly mobile American women?. *American Speech*, 85(3), 315-337.