Emak-Emak Representation in Start-Up Ads: Verbal and Non-Verbal Analysis of Indonesian Moms

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Abstract

Women stereotyping is always interesting to be discussed. This paper is concerned with verbal and non-verbal meanings to portray Indonesian moms, or *Emak-Emak* represented in two official videos of GoMart and GrabMart. This study owes the framework of Halliday's transitivity system (2014) to analyse the verbal meaning and Kress & Leeuwen's interpretation of visual grammar to analyse the non-verbal meanings. The outcome of the verbal analysis using transitivity shows that the procedures used by GrabMart and GoMart are focused differently. While GrabMart focuses more on the material process of "doing" rather than "happening", GoMart tends to emphasis on the relational process of "attributive" and primarily on "identification". GoMart portrays Emak-Emak's stereotypes more objectively, whereas GrabMart is more subjective to shape the viewer's perception of them. This study offers recommendations for future research by taking a comprehensive approach to the phenomenon of gender stereotyping in online audio-visual advertisements, analyzing the interaction of verbal and non-verbal meanings in various advertisements, thoroughly examining the relevant stream of metafunctions, and proposing ideas.

Keywords: transitivity, verbal and non-verbal meanings, visual grammar, women stereotyping

1. Introduction

Modern daily life includes audiovisual online purchasing ads. They used to appear on television. Recently, we can easily watch them everywhere and anywhere when we are enjoying social media. For example, when we are socializing on Facebook or watching YouTube, those ads may appear in our feeds or videos, seamlessly integrating into our online experiences. This shift in ad placement highlights how businesses are increasingly turning to new media for advertising. Indeed, the rise of the internet and its expanding user base have proven to be more effective than traditional media for reaching audiences (Brantner, 2016). With ads designed specifically to promote products or services (Andreasen & Stanton, 1972), the Internet has become a powerful tool for enhancing promotional efforts.

Ads stand out from other written or oral discourse communication because of their peculiarity as a model of communication discourse. Sumarlam et al. (2004:1) state that the most notable characteristic of ads is the attempt to convey the most information in the shortest amount of time to reach the target audience while still ensuring firm profitability. Furthermore, audiovisual ads are a system of signs in the form of verbal and non-verbal language organized into codes that reflect certain values, attitudes, and beliefs. Every commercial message has two layers of meaning: the one that is expressed explicitly on the outside and the one that is implied beneath the ad's presentation (Noviani, 2002). Additionally, the choice and application of language in ads adhere to standards of quality and market focus that are established by the advertising firm (Winingsih, 2017). This demonstrates that the concept of the ads and the language they employ have been carefully thought out and adapted to reflect ideals consistent with the target demographic and purpose.

Stereotyping of women in ads is a widespread issue that activists and academics frequently bring up for discussion and criticism. The women's representation of Indonesian Moms (Emak-Emak) has historically been seen as empowering since it symbolizes how women are standing up to the old patriarchy, thereby creating an unfavorable image (Afrianti, 2018). This ongoing discourse highlights that stereotypes of women in ads can have both beneficial and detrimental impacts on how women are perceived and positioned in society. For instance, several ads portray women as only competent in certain subjects and incapable of competing with males in particular occupations. Studies on women stereotypes in ads (Browne, 1998; Kumari & Shukla, 2020; Štimac & Šašić, 2017; Nilsson & Nordling, 2015) reveal that television ads often depict women as objects of sexual appeal, adornment, and domestic duties. These findings underscore how pervasive and damaging stereotypes in marketing can be, affecting women's self-image and social status.

There is, however, more research that has improved people's perceptions of women (Elliott & Leonard, 2004; Okazaki & Mueller, 2007; Rudansky, 2008; Bresnahan & Zhuang, 2016) to view women's professional potential, discover their own identities, and embrace their individuality. They argue that ads contribute to a culture of objectification and violence against women by portraying them as objects to be

consumed and controlled by men. It shows that stereotypical representations of women in ads are not necessarily harmful. Ads can have a favourable impact on people's opinions of women's roles and skills in society when they portray women as autonomous, powerful, and unique individuals using female stereotypes. However, the women's representation in ads in the previous studies did not involve the non-verbal aspects in their analysis to portray the stereotyping of women. As a result, the findings are not holistically representing the women stereotyping in ads.

Moreover, several studies analyze audio-visual ads that involve multimodality to analyze verbal and non-verbal aspects (Guo et al., 2009; Li, 2019; Ananda et al., 2019; Konstantinovskaia, 2020; Yanti & Yuniari, 2021; Wulan Sari, 2021; and Lubow, 2021). Building on this foundation, more recent research has shifted towards investigating women's representation in audio-visual ads by analyzing these verbal and non-verbal aspects (Das Chagas & Silva Bezerra, 2021; Kroon, 2022; Diaz & Faiza, 2022; Murad et al., 2022). However, this body of work has not yet addressed the portrayal of women in the context of recent startup ads for online shopping. Therefore, this study aims to fill this gap by examining woman stereotyping in both audiovisual and non-visual aspects through a multimodal analysis of two online shopping ads from unicorn startups.

2. Method

The current study compares and analyzes multimodality to capture the stereotyping of women in two Indonesian Start-up ads. Those ads present the social phenomenon of Indonesian Moms *(Emak-Emak)* which were taken online from the official ads of GoMart and GrabMart which ensure their originality. These two videos which concern the stereotyping of Indonesian Moms *(Emak-Emak)* in online shopping were released in 2021 and 2022. Photos and videos are considered to constitute data that can be treated qualitatively (Dörnyei, 2007). Those videos were chosen because they are considered an equal representation of Indonesian Moms *(Emak-Emak)* ads released by the two biggest unicorn start-ups of online transportation in Indonesia. The analysis of women's stereotyping of Indonesian Moms *(Emak-Emak)* in this study involves verbal and non-verbal meanings.

The initial action was to download the data sources, which were YouTube video ads from the official pages of Gojek Indonesia and Grab Indonesia. They were transcribed once the data was collected by taking the audiovisual and non-visual aspects. Domingo (2011) claims that spoken and written language, gesture, scenery, visual effects, acoustic effects, and color are among the variables that were transcribed. The source of the verbal analysis was the clauses made from the ads' transcriptions. Orthographic transcription was used to analyze the verbal meanings. It is the simplest transcription, which acts as a search strategy for accessing speech files (Enertus and Baayen, 2011).

The stereotyping analysis of women of Indonesian Moms *(Emak-Emak)* in this study utilized Halliday et al.'s (2014) metafunction framework of transitivity, which apprised Kress & Leeuwen's (2006) interpretations of visual grammar. The non-verbal meaning analysis was taken from the two official ads as the sources of the data. The visual analysis followed the three layers of visual grammar- meaning, including Representational, Interactive, and Compositional meaning.

3. Results and Discussion

As explained previously, the woman stereotyping of Indonesian Moms *(Emak-Emak)* in this study can be obtained through the analysis of transitivity and multimodality to figure out the verbal and non-verbal meanings of Indonesian Moms *(Emak-Emak)* ads.

3.1 Verbal meaning

The analysis of verbal meaning which represents the ideational meanings uses the Halliday et al's. (2014) framework for metafunctions. The Transitivity Processes present in the ads are best described in the following table.

Table 1. The distribution of Processes

Ads	Material	Mental	Verbal	Relational	Behavioral	Existential	Total
			Types of processes				
GoM	3	3	1	7	0	2	**16**
GrM	9	2	1	2	0	4	**18**

Table 1 presents the distribution of processes which shows the characteristics of the ads (GoMart & GrabMart) by showing the most prominent process occurring in the analysis. The presence of the different outnumbered process in each ad portrays the distinction in women of Indonesian Moms *(Emak-Emak)* stereotyping present. Material Processes appear in both ads, but their realization is most prominent in the second ad (GrabMart). Most Material Processes found GrabMart represent Material of Doing. It involves the elements of actor-process-goal. Those combinations reveal creative activities. Indonesian Moms *(Emak-Emak)* are portrayed as actors who shop actively and purposively.

> *Example 1. Yes, the shopping champion has come speeding away [GrM1]*

GrabMart portrays Indonesian Moms *(Emak-Emak)* as an enthusiastic customer. They are considered the best customers by regarding that they are the champions in shopping. Meanwhile, GoMart does not take into frame Indonesian Moms *(Emak-Emak)* activities in its ads. It focuses on their stereotyping in Indonesia through the major presentation of Relational Processes.

> *Example 2. (Emak-Emak) often (come) with extra strength and strong mentality [GoM5]*

One of Indonesian Moms *(Emak-Emak)* representation in GoMart ads is Moms as 'the strongest race on earth' by admiring their power and strength.

Existential Processes in GrabMart capture more Circumstances than in Go Mart. Both GoMart and GrabMart have their different focus on Circumstances. GrabMart puts Existential, Extent, and Matter by involving both physical and non-physical environments as it is shown on the following utterances:

Example 3. And anything is available at GrabMart [GrM19]

Example 4. It only took an hour to deliver hahaha [GrM20]

Example 5. Too bad, viewers, so shopping doesn't need to be complicated [GrM17]

GrabMart as a one-stop online shop is stated in Example 3 by adding more value in Examples 4 & 5, GrabMart wants to declare that it provides a great environment of online shopping to the shoppers. It gives Indonesian Moms *(Emak-Emak)* a cozy place and experience of shopping because of its availability and efficiency. In contrast, GoMart puts more focus on the Circumstance of Manner while describing Indonesian Moms *(Emak-Emak)* stereotyping in Indonesia (in line with Example 2).

Example 6. (This is) just to make it quick, sir [GoM10]

Indonesian Moms *(Emak-Emak),* who previously were described as the strongest human race on earth (in example 2), showed that they can manage things within a second. Their action is out of the box.

Mental Processes in GoMart and GrabMart are similar since they belong to Cognitive aspects. However, they describe very different women's representation.

Example 7. (I) thought it was a fire [GoM8]

Example 8. She doesn't forget to put on her lipstick [GrM8]

The cognitive aspect of Mental Processes is indicated in the previous examples. Once again GoMart in Example 7 shows Indonesian Moms *(Emak-Emak)* using use their initiative-out-of-the-box action by flushing water into a mosquito fumigator because she thought it was on fire. Meanwhile, GrabMart describes a feminist aspect of Indonesian Moms *(Emak-Emak)* who does not forget to put their lipstick on to be ready to go to a wedding party after shopping. The Cognitive aspect of Mental Processes in both ads also gives their perspectives.

Example 9. and we'll make sure your purchases are picked out by experienced moms [GoM16]

Example 10. (She) was afraid of running out of the buffet in a wedding party to attend (so) she bought her own drink [GrM7]

GoMart emphasizes Moms as the best agent to manage the purchase. In contrast, GrabMart pictures Moms as a woman who are very calculating, well-prepared, and ready for the worst.

Looking at Verbal Processes in GoMart and GrabMart, GoMart stays framing the power of Indonesian Moms *(Emak-Emak)* who can do everything. Meanwhile, GrabMart considers the moms' daily problems with the children.

Example 11. The traffic light was violated; the red light turned green [GoM3]

This example provides the portrayal of Moms. It shows how powerful they are.

Example 12. Suddenly, the child asks for snacks [GrM13]

The situation when the children cry for snacks is predicted as a common problem which Indonesian Moms *(Emak-Emak)* can anticipate. In line with Example 3, the situation wants to show that they are ready for it. Furthermore, the most prominent similarity between GoMart and GrabMart ads is the absence of Behavioral Processes. Both ads have no representation of the combination of Material Processes and Mental Processes which lead to Behavioral Processes.

Regarding the analysis result of the transitivity, GoMart is more noticeable by the presence of Relational Processes. Meanwhile, the second ads, GrabMart, is outstanding with the Material process. The results reveal GoMart and GrabMart portray Indonesian Moms *(Emak-Emak)* from different perspectives which leads to their brands' representation of online shopping. In line with the prominence of Relational Processes, GoMart perpetuates the stereotype of Indonesian Moms *(Emak-Emak)* by portraying them as superb moms, psychologically tough, and unconventional.

However, the secret to positive framing of Indonesian Moms *(Emak-Emak)* is their astute and skilled ability to choose high-quality groceries. They are portrayed as savvy agents. This representation is used in GoMart ad to position the business branding. It assures customers to shop online through GoMart application and they would obtain high-quality groceries and be pleased with their purchases. GrabMart, on the other hand, promotes the picture of Indonesian Moms *(Emak-Emak)* who genuinely understand their daily shopping demands by emphasizing Manner Processes. They are claimed to have a special talent for anticipating everyday groceries and shopping needs, including food and children's demands. The feminine side of Indonesian Moms *(Emak-Emak)* in this advertisement is also highlighted to keep in line with their nature as women.

3.2 Non-verbal Meaning

The presented of non-verbal meaning in this discussion is the result of the visual analysis of two official videos of GoMart ad and GrabMart ad by following the three layers of visual grammar-meaning (Kress & Leeuwen, 2006). There are two types of Narrative processes, namely Action and Reactional processes. Action process occurs when the vector is pointed in the direction of the actor's action, while reactional occurs when the vector is pointed in the direction of the reacter's eye line (Kress and Leeuwen, 2006).

3.3 Representational Meaning

The representational meaning concentrates on the interactions between the represented 'actor' depicted in a certain image as demonstrated by the vectors they aim (Kress & Leeuwen, 2006). The focus of the analysis is on the Narrative processes that occur in both advertisements when framing the scene of Indonesian Moms *(Emak-Emak)*. There are two types of Narrative processes: Action and Reactional processes. Reactional occurs when the vector is aimed by the reacter's eye line, whereas the action process occurs when the vector is aimed by the actor's action (Kress & Leeuwen, 2006). Narrative processes involve Action processes and Reactional processes occur in both ads. Action processes are represented by the Indonesian Moms *(Emak-Emak)* as the 'actor' and Reactional processes are represented by the narrator as the 'reacter' in each ad.

3.4 Action and Relational Processes in the First Ad

The Action processes in the first ad capture six unique superb Indonesian Moms *(Emak-Emak)* when doing things in their ways.

Picture 1. Violating the red light on the traffic sign

The scene in Picture 1 shows how powerful Indonesian Moms *(Emak-Emak) are* against the social role of society and even the law. It portrays their ability to turn the red light of a traffic sign into green.

Picture 2. Flushing water into a mosquito fumigator

The scene in picture 2, the fumigator officer gets reprimanded by Indonesian Moms *(Emak-Emak)* who mistakenly believed there was a fire. She shows her innocent face after realizing that she has made a mistake by throwing a bucket of water at him. However, she is only regretting that her laundry is still wet, not the mistake.

Picture 3. Removing fried food from hot boiling oil with her bare hand

In Picture 3, the scene amazes the viewers by filming Indonesian Moms *(Emak-Emak)* who is showing her invulnerability by grabbing hot fried food by dipping her bare hand into hot boiling oil to fasten the frying process.

Picture 4. Putting the treats into her bag to bring it home

The scene in Picture 4 renders an out-of-the-box manner of Indonesian Moms *(Emak-Emak)* by considering no waste food left. The mom in the video intended to help the host of the *arisan* (moms' event) running out the food.

Picture 5. Heating up the motorcycle engine

The scene in Picture 5 is almost similar to Picture 2, which depicts the innocent act of Indonesian Moms *(Emak-Emak)*. Without caring, she continues to rev the gas of her motorbike even though her neighbors are very disturbed. The puffs of smoke from the combustion of leaked oil hit the people around her. It also reflects that Indonesian Moms *(Emak-Emak)* do not how to take care of their motorbike properly.

Picture 6. Playing volleyball using a foot

In this scene, Picture 6, the power of Indonesian Moms *(Emak-Emak)* is shown by breaking the rules of the Volleyball game. According to the rules of the game, Volleyball players should only be allowed to use the hands; it is forbidden to use their feet to smash the ball. However, the presented Indonesian Moms *(Emak-Emak)* is ignoring the rule by kicking the ball. She thinks it is fine because it was a reflex movement.

Reactional Processes in the first ads (Go Mart) is fully represented by the narrator by showing a forehead-tapping reaction while crying about Indonesian Moms *(Emak-Emak)* phenomenon. Comprehending how challenging they are, he affirms that in his desperation, he disagrees with every action taken by them.

Picture 7. Shocked by Emak-Emak phenomenon

In this picture, the news anchor acts as the reacter who is watching the presented scenes showing his emotional reaction towards the Indonesian Moms *(Emak-Emak)* phenomenon.

The seven scenes mentioned above are possible to depict the phenomena known as Indonesian Moms *(Emak-Emak)*. It grows into a new stereotype in society and refers to a group of social actors who frequently flout social norms. Stereotyping is the evaluation of a person based only on how that person is perceived by the group to which they can be assigned. Under the evolution of social customs or intuition, stereotypes or labeling emerge in society. Typically, some habits or beliefs serve as the foundation for these traditions or intuitions before they become beliefs (Abdullah & Puspitasari, 2018).

At the end of the first ad, the producer defines a representative of Indonesian Moms *(Emak-Emak)* as social labeling in shopping. They are well known as the experts in selecting shopping items. It gives the final representation of Indonesian Moms *(Emak-Emak)* to counter the previous phenomenon. Indonesian Moms *(Emak-Emak)* who are previously seen to act in a variety of ways that are against social norms, but they are essentially the experts on dealing with kitchen chores despite this. The stereotype that women can shop, cook, and take care of home needs is strengthened by this.

Picture 8. Shopping Moms Stereotyping

The scene in Picture 8 is the final goal of GoMart ad to describe Indonesian Moms *(Emak-Emak)* expertise in shopping for groceries. This skillful ability is Indonesian Moms *(Emak-Emak)* true power. This is the most valuable branding of women's representation in GoMart ad.

3.5 Action and Relational Processes in the Second Ad

The typicality of Indonesian Moms when doing their shopping is portrayed in the Action processes in the second ad. In this advertising, mothers are portrayed as having four different qualities.

Picture 9. Shopping champion has arrived

The scene in Picture 9 seizes the initial description of Indonesian Moms *(Emak-Emak)* as a shopping champion which will be emphasized in the following scenes. The Moms' outfit in wearing a house dress (*daster) tries to bring in frame the habitual of Indonesian Moms *(Emak-Emak)* when they are at home doing their home routine. It wants to show that the shopper is truly a mom.

Picture 10. Running for the missing salt & flavoring

In this scene, Picture 10 captures a cooking mom who is commonly to forget her cooking seasoning while preparing her food. It indicates Indonesian Moms *(Emak-Emak)* as women who are able to take care of all kitchen things.

Picture 11. Wearing a lipstick on

The scene in Picture 11 highlights the woman's nature of Indonesian Moms *(Emak-Emak)* as feminist. She stands out when wearing her lipstick on because it emphasizes her lips to increase sensual allure. It beautifies the beauty of a woman to be more attractive as a result.

Picture 12. Buying all the groceries

The scene in Picture 12 portrays Indonesian Moms *(Emak-Emak)* who manage the shopping groceries. This picture presents Indonesian Moms *(Emak-Emak)* as the most avid shopper. As a shopping freak, this mom does overshopping by buying both the necessities and extras, as well as everything they believes they needs.

Picture 13. Scoffing at mom

Picture no 13 shows the narrator, who acts as the parking men in the second ad, effectively depicts Relational Processes by mocking mothers who behave impertinently and complicatedly when they shop. In this ad, Indonesian Moms *(Emak-Emak)* are portrayed as having four qualities. These representations are shown in GrabMart ad as people who enjoy shopping, take good care of food, look beautiful and appealing, and appear complicated when they go shopping. This ad, which promotes the ease of online purchasing via the GrabMart program, uses this as its final objective of the marketing goal.

3.6 Interactive Meaning

The discussion of Interactive Meaning in this section deals with Contact, Social Distance, and Attitude. The Contact has a different role in both ads. The first ad demands the gaze of the viewer to seek recognition. It needs acknowledgment of the emerging phenomenon as it is represented in Picture 14. The narrator who acts as the news anchor addresses the viewers with serious facial motions in contrast to all the direct gazes in the action. He seems to be telling the audience that the social phenomenon of Indonesian Moms *(Emak-Emak)* is difficult to explain while maintaining a serious expression. Meanwhile, in the second ad, it is viewed as offering information when indirect gaze takes place as seen in Picture 15. Indirect gaze depicts the portrayal of Indonesian Moms *(Emak-Emak)* in the course of their complicated shopping action.

Picture 14. Direct gazing

Picture 15. Indirect gazing

The Social Distance in both ads maintains angle variation to state the viewers' distance. It deals with different intimacy between the represented actors and the viewers. The first ad uses close personal distance where viewers are engaged with the social phenomenon of Indonesian Moms *(Emak-Emak)*. The object appears close up as though its viewer is interacting with it (Kress & Leeuwen, 2006:127). The close-up shots in almost every scene show intimacy to the viewers as the given example in Picture 14. In contrast, the second ad uses middle distance where the viewers are imaginarily located within the landscape but stopping for a moment (Kress & Leeuwen, 2006:128). It represents the moderate level of familiarity and comfort between the actors and the viewers without being overly intimate or too distant as it is presented in Picture 15.

The narrators in both ads (the news anchor and the parking man) conceptualize the Attitude perspective on how the viewers see the Indonesian Moms *(Emak-Emak)*. Choosing a particular angle or perspective implies the ability to convey personal viewpoints or subjective attitudes toward the individuals being represented (Kress & Leeuwen, 2006:129). Meanwhile, objectivity is the ability to accurately portray reality as it is, free from alterations caused by human perception (Kress & Leeuwen, 2006:163). Realizing Attitude in both ads, the first one tends to be more objective in its description of Indonesian Moms *(Emak-Emak)*, citing several societal phenomena as evidence. The second ad, on the other hand, leans toward subjectivism by subtly swaying viewers' opinions in favor of the parking man's point of view toward Indonesian Moms *(Emak-Emak)*.

3.7 Compositional Meaning

Composition in visual grammar refers to a variety of rules and methods that govern how to arrange, place, and organize visual components within a frame or space. It entails the planned and intentional arrangement of three elements: information value, salience, and framing to produce a composition that is both aesthetically pleasing and meaningful. In Picture 16, Indonesian Moms *(Emak-Emak)* are the most salient and eye-catching element in the first ad because it uses a medium shot. This is because moms are not only placed in the foreground and make up the largest portion of every scene, but they are also sharper in focus and receive the most spotlight in central placement. The second ad, shown in Picture 17, instructs viewers to concentrate on the shopping activities carried out by Indonesian Moms *(Emak-Emak)*. It gives the viewers a certain space to watch every action in the shop.

Picture 16. Spot lighting

Picture 17. Less contrasting framing

4. Conclusion

The verbal analysis clarifies that GrabMart and GoMart have different objectives. GoMart gives the Relational Process precedence over the Material Process. Despite their peculiar lack of common skills, it is meant to show *Emak-Emak's* experience and expertise in shopping at stores. They buy food more efficiently than everyone else. However, GrabMart is more involved in the Relational Process than in the Material Process. With their propensity to collect products that make grocery shopping challenging, the goal is to draw attention to the fact that *Emak-Emak* can be compulsive shoppers.

The result of the verbal analysis reveals that GoMart and GrabMart portray Indonesian Moms *(Emak-Emak)* in a different perspective. It leads to their marketing purposes on using online shopping apps. GoMart portrays Indonesian Moms *(Emak-Emak)* by comparing their negative and positive abilities. Due to their impulsive, negligent, and inconsiderate behavior, they have a bad reputation in everyday life. Emphasizing on Attributive and Identification in the Relational Process supports this. This is in line with the previous study on the same ad which highlights the life of *Emak-Emak* in daily life is associated with household and domestic sector (Kurniawan, 2021:720). However, they are portrayed as consummate professionals when it comes to selecting groceries and food when shopping. The Attributive Process that appears near the end of the advertisement reinforces this. It alters how others see women's potential in their current positions, assists them to find their own identities, and promotes them to value their distinctive qualities as it is promoted in other studies (Rudansky, 2008; and Bresnahan & Zhuang, 2016).

In contrast, GrabMart's portrayal of women emphasizes the Material Process and emphasizes *Emak-Emak* active participation in action of doing with the primary goal of purchasing. The focus of the portrayal is on the mom's activity itself. This is in line with the angle of visual composition which shows in frame the whole activities in the store. Both verbal ad non-verbal meanings are hand in hand to support the focus on what *Emak-Emak* are doing when shopping.

Reviewing the presented verbal and non-verbal analysis previously, it may be inferred that Indonesian moms, or *Emak-Emak*, are commonly depicted objectively in GoMart by juxtaposing and contrasting their power as exceptional moms who are wandering in daily life and transform into proficient agents in grocery. More Relational Processes are utilized, mostly in Identification and particularly in Attributive, which supports this. In the meantime, GrabMart presents a different side *Emak-Emak* by using subjective perception to highlight their actions when purchasing goods. They are portrayed as benevolent, feminist housewives who find shopping challenging and a little stressful. The overwhelming usage of Material Processes of Doing in the entire clause serves to emphasize this point.

The outcomes of the investigation have an impact on how female gender stereotypes are formed in commercial advertisements discourse. This gender viewpoint develops over time through the repetition of experiences, behaviors, and values, which are vividly illustrated by the perspectives presented in these two advertisements. By adopting a thorough approach to examining gender stereotyping in online audio-visual advertisements, this study not only analyzes the interaction of verbal and non-verbal meanings but also considers the relevant stream of metafunctions. Furthermore, it sets forth recommendations for future research, providing valuable insights into the ongoing discourse surrounding gender stereotypes in advertising.

Acknowledgments

Beasiswa Pendidikan Indonesia (BPI) and *Beasiswa Indonesia Bangkit (BIB)* the Ministry of Religious Affairs of the Republic of Indonesia for facilitating and funding this research.

Competing interests

The authors declare that they have no known competing financial interests or personal relationships that could have appeared to influence the work reported in this paper.

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions. However, the sources of the data were made to be broadcast to everyone as public advertisements, and they are accessible online.

Data sharing statement

No additional data are available.

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