



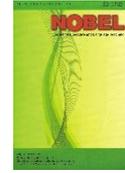
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## MUSLIM WOMEN REPRESENTATION IN ZOYA HIJAB VIDEO ADVERTISEMENTS: A MULTIMODAL ANALYSIS

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### Abstract

Advertisement as a tool of marketing usually displays the best quality of products to be advertised through the best portrayal of the products and roles shown by actresses. Women representation in media is often related to gender roles in society. Gender stereotypes often determine how men and women should behave in society. Our review of the previous research shows an inconsistency in the representation of women in media and advertisements. The current research collected data from Zoya Hijab video advertisements to reveal Muslim women representation in the advertisements. The data analysis was conducted by applying multimodal analysis using Kress and Van Leeuwen's (2006) visual grammar and Halliday's (1994) systemic functional linguistics. The research results show the portrayal of Muslim women in terms of physical appearance, occupation, behavior, and traits in the video advertisements

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## INTRODUCTION

The discussion about women representation in media and advertisement is always stimulating, and it cannot be separated from the dialogue about gender roles in society. Gender is part of social order that can be defined as an acceptance of differences between men and women, physically and psychologically, and actions considered suitable for men and women. Gender guides someone to become one of the social culture groups presented in the community—women or men. These differences between each gender class were initially based on roles mainly carried out in the community (Abolaji, 2011; Brannon, 2004; Meyer, 2010). Furthermore, the roles that women and men continue to play provide the basis for gender stereotypes. Later on, the stereotypes of gender determine how men and women should perform in society (Brannon, 2004).

There are four features of gender stereotypes between men and women: physical characteristics, occupation, behaviors, and traits (Brannon, 2004). Women are described in several media as physically gorgeous. Ideal women are those with beautiful faces and straight hair, white-skinned, tall, slim, and healthy. On the other hand, non-ideal women have many physical problems, are not healthy, do not have interesting appearances (Hendrawan & Nurfajrin, 2015; Alagappar & Selvaratnam, 2014). Men are described as physically strong and dressed in a more simple way compared to women. In terms of occupation, women are often related to housework and domestic jobs. In the meantime, men are regularly connected with outside work or paid work (Stankiewicz & Rosselli, 2008). There are also behaviors often related to women, for example, speaking more softly and acting elegantly. Besides, women are repeatedly associated with bad traits such as dependence, irrational, emotional, subordinate, and fragile. Men are associated with several characteristics, such as selfish, complex, assertive, confident, rational, aggressive, and dominant (Acevedo et al., 2006; Aksu, 2005; Brannon, 2004). These stereotypes are often displayed in various media such as books, magazines, and advertisements (Fullerton & Kendrick, 2000; Johnston & Swanson, 2003; Shrikhande, 2003).

More detailed investigations on women representation in media, however, have offered inconsistent results. The existing studies by Hendrawan and Nurfajrin (2015), Patria (2015), Alagappar and Selvaratnam (2014) have shown a uniformity with the living gender stereotypes. Patria (2015) portrayed women as obedient and silent in safety riding banners on the road. Alagappar and Selvaratnam's (2014) study collected data from a foreign Malaysian women's magazine also described women in their stereotypical gender roles. In the magazines, youth and good looks of women are emphasized. Women are also depicted as sex objects, passive, dependent or weak. Unlike these studies, another study by Kataria & Pandey (2014) found

contradictory results regarding gender stereotypes. They found out that, in the YouTube advertisements, women are mostly described as a decision-maker, a woman with a free spirit and an independent woman. Women are less represented as a mother, ordinary woman or seducers. Thus, the stereotypical roles are not prominent in the YouTube advertisements

Some other studies found combined representations of women according to gender stereotypes in certain aspects and in contradiction to the stereotypes in the other features. Setiawan (2008), for example, found women portrayed to exist in workplaces but are still expected to be sexy and eye-catching. Similarly, Fathimah (2014), who focused her investigation on Dettol television advertisement, also discovered that women are represented both as warm and affectionate as well as strong and knowledgeable. Then, the investigation by Johnston and Swanson (2003) represented a mother as both selfish and selfless, independent and dependent, successful and unsuccessful, as well as intelligent and unknowledgeable. Hence, to date, there is an inconsistency in the portrait of women in media studies which needs further exploration.

To respond to this, the present research investigates the Muslim women representation in Indonesian television advertisements. A number of researchers have focused their studies on the advertisement, for example, Nielsen (2013), Mukarromah (2016), and Hasanah (2019). However, they analyzed advertisements by focusing on the persuasion aspect of the advertisement. None of them tried to portray the representation of women in the ads. Moreover, Hasanah (2019) merely analyzed the video transcript of the advertisement and left the pictures, music, and written text in the advertisement video unanalyzed.

To respond to this, the current study employs multimodal analysis as a research procedure to analyze Zoya Hijab television advertisements because television advertisements use more than one communication mode to create meanings and convey messages. They do not only show visual images, motions, and written texts but also present voices and sounds. Moreover, television advertisements are analyzed since television plays a vital role in developing perceptions of sex roles. They reflect people's attitudes toward gender and influence how people understand gender roles in society (Acevedo et al., 2006; Correa, 2011; Johansen, 2012).

The visual data that include views, angles, and the meaning of the composition were analyzed based on Kress & van Leeuwen's visual grammar (2006), that is, the general grammar of contemporary visual design that describes how the elements—people, places, and objects as well as motions—are portrayed together to convey messages. Meanwhile, the verbal data in the form of written and oral texts were analyzed based on systemic functional linguistics

(Halliday, 1994) as a theory related to the function of linguistic structures in the text and how these structures make meaning in various cultural situations.

Zoya Hijab advertisements are analyzed to see how Muslim women are represented in Indonesia nowadays. Zoya is a leading brand name for hijab products designed to help cover a woman's body parts from the view of men who are not her husband (see [www.Zoya.co.id](http://www.Zoya.co.id)). All Zoya Hijab advertisements involve various Muslim women, as the figures appear in the ads. Hence, this study investigates the representation of Muslim women in terms of physical appearance, occupation, behavior, and traits in the visual and verbal modes of television advertisements.

## **REVIEW OF LITERATURE**

### **Gender**

Society has a set of ideas about how we expect men and women to dress, behave, and present themselves. The role of gender in society means how we are expected to act, speak, dress, and organize ourselves based on the sex assigned. For example, girls and women are generally expected to dress in feminine and polite, accommodating, and nurturing ways. Men, in general, are expected to be reliable, aggressive, and brave (Meyer, 2010).

Every society, ethnic group, and culture has gender role expectations. However, they can be very different from one group and another group. They can also change in the same society from time to time. For example, pink is considered a masculine color in the U.S., while blue is considered feminine (Abolaji, 2011).

Stereotypes are widely accepted assessments or biases about a person or group. However, they are too simplified and not consistently accurate. Gender stereotypes can lead to unfair treatment because of a person's sex (Brannon, 2004). There are four basic types of gender stereotypes. The first is "personality." For example, women are often expected to be accommodative and emotional. In contrast, men are usually expected to be confident and aggressive. The second is "domestic behavior." For example, some people hope that women will take care of children, cook, and clean houses, while men take care of finances, work, and do home repairs. The third is "job." Some people quickly assume that teachers and nurses are women and that pilots, doctors, and engineers are men. And the fourth is "physical appearance." For example, women are expected to be thin and elegant, while men are tall and muscular. Men and women are also expected to dress in stereotypical ways for their sex (men wear pants and short hairstyles, women wear dresses and put on make-up).

Gender in an advertisement as a product of human culture advertising can reveal many cultural factors. Culture is believed to influence advertising content. In masculine countries, men are more often depicted in traditional images than in feminine countries. Research on magazine and television advertisements conducted in many countries shows a high level of sexism towards women. Women tend to be portrayed either in degrading ways or in stereotypical behaviors of sex-role (Acevedo et al., 2006). Gender differences in advertising are not a phenomenon that only exists in developing countries but a phenomenon worldwide.

### **Multimodality and Systemic Functional Linguistics**

Kress & van Leeuwen (1996) elucidated the concept of multimodality to refer to the use of various modes in communication at the same time. It also refers to analytical procedures for studying texts with many elastic modes, such as television advertisements. This aims to see how the various modes are combined to create a meaningful whole. The modes of communication can be in the forms of written and oral language, as well as pictures and videos. When technological tools develop rapidly, access to multimedia and various software applications can be easily done by people using various modes in art, writing, music, and movies, and other types of interactions and performances every day. Multimodal in advertising focuses on the interpretation of communication as an event to deliver messages and offer meaning from the speaker to the audience, including consumers.

The systemic functional linguistics approach to multimodality is inspired by the work of Halliday (1978), who considered language as a social semiotic and introduced systemic functional theory as an approach to study language. The systemic functional linguistics is organized around the “meta-functional meanings, that is the experiential meanings (undertakings through processes, participants, and circumstances), interpersonal meanings (engagement and expression of modality), and textual meaning (organization of parts)” (Lim, 2018, p. 3). In other words, as stated by Ledin and Machin (2018), metafunctions have been used in SFL to explain how language is organized to fulfill three basic functions: the need to communicate ideas and experiences (the ideational metafunction); to form social relationships and identities (the interpersonal metafunction); and to create coherence (the textual metafunction).

The systemic functional linguistics implements a genre-based approach towards multimodality. The systemic functional linguistics emphasizes the ‘grammar’ of multimodal texts by analyzing how every semiotic aspect takes part in meaning-making via ‘system networks’ and the contact and incorporation of these properties as a multimodal unit. This

approach uses language as a reference where the norms of meaning-generating by other semiotic resources are made.

The systemic functional theory is considered a theory of meaning since its fundamental concept is related to the meaning-making process. Systemic functional theory suggests that the meaning-generating process is a matter of selection. It is vital to note here that meta-functional meanings are created through semiotic choice within a system network. This approach highlights the generic features of texts and introduces the strategies used to engage viewers. The systemic functional approach also discusses a meta-language, the modes, and meanings in multimodal texts.

Halliday (1994) revealed that grammatical language might contain broad meaning that can be narrowed down by considering the metalanguage aspects. These can be in the forms of images, objects, practices, and sounds and music accompanying the verbal language. The application of the systemic functional approach in the analysis of video advertisements considers how written and spoken texts in multimodal communication are understood by considering images, sounds, colors, gazes, and other elements. Hence, the systemic functional approach is applied to a specific genre, which is video advertisements using multimodal analysis to uncover the representation of women in the ads.

## **METHOD**

This study used a descriptive qualitative research project by conducting a multimodal analysis of Muslim women in the *Zoya Hijab* video advertisement. In this study, a multimodal analysis was used to see the meaning of the representation of Muslim women, which was built by verbal and visual semiotic modes in the *Zoya Hijab* video advertisement. This study applied multimodal analysis based on Visual Grammar Kress and van Leeuwen (2006) and Halliday Systemic Functional Linguistics (1994).

The verbal data were all speeches produced in the advertisements and the written texts contained in the video advertisements of *Zoya Hijab*. Meanwhile, visual data were all scenes in the advertisement that contain images of Muslim women. The data were obtained from *Zoya Hijab* video advertisements available in various YouTube channels downloaded in October 2018. Six *Zoya Hijab* video advertisements were selected for research because they involved Muslim women who played a significant role in the advertisements. First, *Zoya Hijab My True Friend* (duration: 30 seconds) was downloaded from [Iklan TV Indonesia](#) channel at <https://www.youtube.com/watch?v=eAp2eIPeSIU>. Second, *Zoya Hijab Cantik Nyaman Halal* (duration: 15 seconds) was obtained from [TVC Collection Indonesia](#) Channel at

[https://www.youtube.com/watch?v=RBPr\\_cRSGl8](https://www.youtube.com/watch?v=RBPr_cRSGl8). Third, *Zoya Hijab and Fashion* (duration: 30 seconds) was available in [My beauty in My HIJAB](#) Channel at <https://www.youtube.com/watch?v=sk0kXym9Plo>. Fourth, *Zoya Hijab Passion Made Possible (Ramadan with Zoya)* (duration: 30 seconds) was downloaded from Febi Rusmayadi Channel at: <https://www.youtube.com/watch?v=sk0kXym9Plo>. Fifth, *Zoya Hijab Saatnya Move On dalam Kerudung Sekolah Zoya* (duration: 26 seconds) was downloaded from [SHAFIRA GROUP TV](#) Channel at <https://youtu.be/CjkzI9FPTKs>. Sixth, *Zoya Hijab* video advertisement "*Zoya Hijab Lebih Pas untuk Cantikmu*" version (duration: 29 seconds). The researchers selected the data related to the issue of Muslim women representation in the advertisements.

The data analysis of the verbal and visual modes of this study involved five steps. The first was choosing a scene that consists of the appearance of Muslimah as the unit of analysis. Scenes refer to “different phases of actions that occur in integrated space and time. The second step involved identifying the elements of visual data. The third was analyzing visual data based on Kress and van Leeuwen’s (2006) Visual Grammar. The visual analysis only includes narrative representation, conceptual representation, representation and interaction, and the meaning of the composition. Narrative representation includes analyzing elastic or movement and categorizing it into action processes, reactional processes, speech, and mental processes, conversion processes, or geometric symbolism. The conceptual representation categorizes data into analytical processes, classification processes, or symbolic processes. The representations and interactions include analysis of views, frame size, and relative angles. Meanwhile, the meaning of the composition includes an analysis of the value of information in visual data. The fourth was identifying and analyzing verbal data using Halliday (1994) and Systemic Functional Linguistics. The last was combining the verbal and visual data analysis and interpreting the findings based on the relationship between verbal and visual data.

## **FINDINGS AND DISCUSSIONS**

Based on the visual and verbal data analysis, the researchers found out Muslim women representation in the video advertisements in four dimensions: physical appearance, occupations, behaviors, and traits. More detailed findings are as follows.

### **Physical Appearance**

In terms of physical appearance, Muslim women are portrayed as elegant, reflecting a glowing aura, and looking gorgeous.

***A Muslim Woman is Elegant by Wearing a Hijab***

Data 1 (minutes 00: 10-00: 11)

Voice: *Dan membuatku lebih elegan* (And it makes me more elegant)



**Figure 1: An Elegant Muslim Woman Physical Appearance**

In this advertisement, the use of spoken language dominates the written language. The oral language “*Dan membuatku lebih elegan*” convinces the viewers that wearing a *hijab* has benefits, that is, to be elegant. The sentence is pronounced after the previously spoken language, which states the positive impact of wearing the *Zoya hijab*. The written text “*Sentuhan kristal Swarovski*” (Swarovski crystal ornament) linked to the tacked ‘Zoya’ on the *hijab* forehead shows that the elegance is increasingly sparkling with the presence of the crystal.

The close-up appearance of the upper face taken from the side shows that elegance is more than beautiful. The appearance of the actress who directs her eyes down, indicating that elegance in the *hijab*, suggests Muslim women be submissive, polite, maintain the view of men who are not their partners and have dignity. The purple color on the veil symbolizes that elegance must be maintained. The red color means that women must be brave to take a stand to protect themselves. The blurry background behind her made the audience focus on the elegance of the woman with the *hijab*.

***The Muslim Woman’s Aura Glows by Wearing a Hijab***

Data 2 (minutes 00: 04-00.06)

Voice: *Suamiku bilang auraku bercahaya* (My husband states that my aura is glowing)



### Figure 2: A Glowing Aura Woman Physical Appearance

The oral language saying “*Suamiku bilang auraku bercahaya*” (My husband states that my aura is glowing) indicates that the glowing aura in that sentence is caused by the *hijab*. The sentence is an argument in the form of benefits obtained from the *hijab*. While the husband gives a remark, the woman’s two hands on the face gestured the glowing sensation. She says that the aura of her face is getting more radiant with the *hijab* covering her head. The voicing of the sentence is very happily articulated, showing that wearing a *hijab* makes her very comfortable and peaceful. The grey color of the *hijab* with a combination of blue color indicates that the days are always fresh and vibrant while carrying out activities with her *hijab*.

#### ***Muslim Women Look Gorgeous by Wearing a Hijab***

Data 3 (minutes 00: 00-00: 04)

Voice: *Waktu pertama berhijab semua orang bilang kamu cantik banget* (For the first time wearing a *hijab*, everyone said you were really gorgeous).



### Figure 3: A Gorgeous Muslim Woman Physical Appearance

The spoken language “*Waktu pertama berhijab semua orang bilang kamu cantik banget*” (For the first time wearing *hijab*, everyone said you were gorgeous) is the opening argument that wearing a *hijab* has a positive effect. The spoken language implies that the woman previously did not wear a *hijab*. When wearing a *hijab*, she receives a positive response from the surrounding people that wearing a *hijab* makes her look more beautiful than before. Then the sentence continues with several arguments regarding the benefits of the *hijab*. The appearance of blue and white colors on the veil shows that beauty due to the wearing of the *hijab* makes it like the first time born in the world with a clean heart and beautiful appearance.

The eyes show that the woman enjoys the essence of beauty with her veil that has made her move to a better condition than before.

Hence, the physical portrayal of Muslim women in the advertisements as elegant, radiating glowing aura, and looking gorgeous conforms with the gender stereotypes mentioned by Brannon (2004), Hendrawan and Nurfajrin (2015), and Alagappar and Selvaratnam (2014).

### Occupations

Detailed analysis of the Muslim women's portrayal of occupations demonstrates that although wearing *hijab*, Muslim women are depicted as having various jobs ranging from a prestigious job as a medical doctor to a domestic job as a housewife.

#### *Muslim Women as Career Women*

Data 4 (minutes 00: 02-00: 08)

Voice: *Passion bagiku, bukan berarti hanya melakukan sesuatu, namun mewujudkan apa yang kamu cintai* (Passion for me, does not mean just doing something, but realizing what you love).

Data 5 (minutes 00: 40-00: 45)

Voice: *Mengoleksi beberapa karya membuatku termotivasi untuk selalu berkreasi dan menciptakan karya yang lebih baik lagi*" (collecting a number of works motivated me to always be creative and create better works).



**Figure 4: A Career Muslim Woman**

Here, the voice "*Passion bagiku, bukan berarti hanya melakukan sesuatu, namun mewujudkan apa yang kamu cintai*" (Passion for me, does not mean just doing something, but realizing what you love) is an opening statement to explain the passion owned by the woman. The passion she pursued is as a designer of clothing and a *hijab* for women. With what she has been up to now, she has realized her dreams through her passion.

The visual appearance in the video shows the woman touches some of her clothes and flower beds pinned on her outfit as the results of her work, then types something on her laptop. All of these represent a Muslim woman who works as a *syar'i* and *hijab* fashion designer. The

navy color blazer embroidered with flowers in cream color presents a portrait of a very professional figure. Moreover, there are several *hijabs* apparent in the background of the video.

Then the voice says, “*Mengoleksi beberapa karya membuatku termotivasi untuk selalu berkreasi dan menciptakan karya yang lebih baik lagi*” (collecting several works motivated me always to be creative and create better works). As a Muslim woman, she likes to buy *hijab* and *syar'i* clothing to wear as a reference in creating new designs for her own *hijab* company. Here, one of the motivations to improve competency in designing a *hijab* is by collecting several *hijabs* produced by other people so that she is motivated to create better designs.

The desire to work better was shown when she saw her collection of clothing. The expressions of the woman in the advertisement show that she wants to develop her work. It is also apparent that she also wants to convey that women wearing a *hijab* can also become career women.

#### ***A Muslim Woman as a Student***

Data 6 (minutes 00: 12-00: 16)

Voice: *Hijab bukan penghalang aku beraktivitas. Saatnya move on dalam Kerudung Sekolah Zoya. (Hijab is not a barrier for my activities. It's time to move on in the Zoya School Veil).*



**Figure 5: A Muslim Woman as a Student**

The spoken language “*Hijab bukan penghalang aku beraktivitas. Saatnya move on dalam Kerudung Sekolah Zoya*” (*Hijab is not a barrier to my activities. It is time to move on in the Zoya School Veil*) convinces the viewers that having activities while wearing *hijab* is possible. A student can perform activities in school although she is putting on her *hijab*. She is not discriminated against by her friends because of wearing a *hijab*. After all, the *hijab* is not a barrier. However, it is in each person to move-if, for example, received an inadequate response. Furthermore, the advertisement assures the viewers that the most suitable *hijab* for young

women still in school is Zoya's *hijab* because Zoya is created with a suitable design for teens and students.

The background of the boutique, which is dominated by pink and cream, tells us that the place to get the Zoya *hijab* is friendly and easily accessible because the Zoya shops have spread everywhere. The navy-colored veil that the woman wears in the advertisement is a representation of the color of Junior high school students' uniforms. While the icon of the sun and the lights that move behind the woman is a complementary symbol that wearing a Zoya's school *hijab* is very comfortable all day long and for all activities.

### ***A Muslim Woman as a Medical Doctor***

Data 7 (minutes 00: 05-00-09)

Voice: *Sesibuk apapun saya selalu merasa nyaman dan cantik dengan Zoya*  
(Although I am super busy, I always feel comfortable and beautiful with Zoya).



**Figure 6: A Medical Doctor Muslim Woman**

The sentences spoken verbally, “*Sesibuk apapun saya selalu merasa nyaman dan cantik dengan Zoya*” (Although I am super busy, I always feel comfortable and beautiful with Zoya) is an opening persuasion about the benefits of wearing a hijab, which is then followed by another persuasion in the next turn. The written language “LULA KAMAL, Health Practitioner” states that the figure in the advertisement is named Lula Kamal, a medical doctor. With her prestigious job as a health practitioner and a celebrity, of course, she is very busy.

Nevertheless, whatever business she has, she remains veiled under any circumstances. Furthermore, the hijab she wears always makes her even look more beautiful.

The profound pink dominance on the clothes shows a sweet and beautiful aura. The combination of light blue adds the beauty that looks fresh with a *hijab*. The grey background made attention centered on the pink clothes worn by the woman in the ads. The woman's statement in the advertisement is uttered very firmly that wearing a *hijab* made her more active at work. She indirectly says that the *hijab* does not prevent her from having a job.

### ***Muslim Women as Models***

Data 8 (minutes 00: 10-00: 17)

Voice: *Siapa bilang berhijab tidak bisa gaya? Pasti belum kenal Zoya* (Who says that *hijab* can't be stylish? Definitely, she does not know Zoya).



**Figure 7: Muslim Women as Models**

The oral language *Siapa bilang berhijab tidak bisa gaya? Pasti belum kenal Zoya* (Who says that *hijab* cannot be stylish? She must not know Zoya) is said by one of the models in Indonesia, known from the written text beside the two women figures. Usually, most models are not wearing *hijab*. However, the advertisement opposes the general tendency where usually *hijab* prevents somebody from getting a job. The woman in the advertisement shows that the *hijab* does not prevent her from obtaining a job. With the *hijab*, she can still be a model. She implies that other models or any female in general who do not wear the *hijab* do not know Zoya. By becoming a model while wearing the Zoya *hijab*, the women are fashionable as other women without a veil.

The variety of colors apparent in the costumes put on by the two models in the advertisement show that there are many variations of clothing and *hijab* launched by Zoya suitable for the models' lifestyle. The grey background makes the audience focus on the figures of two women who are wearing the stylish *hijab*.

### ***A Muslim Woman as a Housewife***

Data 9 (minutes 00: 18-00: 22)

Voice: *Yang memahami gayaku, hanya Zoya* (Who understands my style is only Zoya).



**Figure 8: A Muslim Housewife**

Another woman in the advertisement says, “*Yang memahami gayaku, hanya Zoya* (Who understands my style is only Zoya).” The written text shows that the voice is uttered by a housewife. This spoken language combined with the written text also includes a series of persuasion to convince the viewers about Zoya’s strengths, similar to some of the previous encouragement previously stated by several other women in the ads. Here, the ad tries to persuade the viewers that the *hijab* style designed by Zoya is suitable for a housewife.

The simple design displays a red dress and a yellow veil, representing a dedicated, independent mother. The bag brought by her complements her appearance as a mother, ready to shop for essential goods for all family members.

In short, the representation of Muslim women related to jobs in *Zoya Hijab* video advertisements does not always go along with the gender stereotypes suggested by Brannon (2004), Hendrawan and Nurfajrin (2015), and Alagappan and Selvaratnam (2014), in which women are characterized as working mainly in the domestic area. Here, the conceptual representation of women as a career woman, a student, as well as a medical doctor is similar to that of Kataria & Pandey (2014) who found out that women were mostly described as a decision-maker, a woman with a free spirit and an independent woman.

## **Behaviors**

Regarding behaviors, Muslim women are portrayed as always trying to be better and radiating warmth to the family

### ***Trying to be Better***

Data 10 (minutes 00: 00-00: 03)

Voice: *Zoya mendukung perubahanku lebih baik lagi* (Zoya supports my changes to be better).



### Figure 9: A Muslim Woman's Behaviour

The written text “My True Friend” with the background of some muslim women’s clothings on display and the woman who is a famous model, Laudya Cinthya Bella, in the advertisement shows that the fashion design created by Zoya has the potential to become a good friend in life. This means that the fashion will always be with her everywhere she is. Alternatively, it becomes a guideline for other women to wear an everyday dress. This is then followed by the voice saying that, “*Zoya mendukung perubahanku lebih baik lagi*” (Zoya supports my changes to be better). This spoken language is the start of the encouragement that Zoya has had an essential role in women’s lives, that is, to help them to behave better than before.

The facial expression with the smile shows gratitude, and the glance of the eyes that do not direct at the camera shows that the woman’s imagination about her past without *hijab*. Then she decided to wear a *hijab*. With the *hijab*, the beautiful female model is always compelled to behave as a good woman. She has started her transformations by wearing a *hijab*, and it has improved her behavior and attitude ever since.

#### *Giving Warmth and Happiness to the Family*

Data 11 (minutes 00: 38-00: 40)

Voice: *Aku bisa menyalurkan kehangatan dalam keluargaku* (I can channel warmth to all members of my family)



Figure 10: A Muslim Woman Behavior

A few minutes earlier in the ad, a visual action is shown. The woman in the advertisement held a video call with her mother and sister. Then, she moves to the mosque background, where the woman in the advertisement goes to the mosque when she hears the *adhan* (calling for

prayers), which is followed by an oral language accompanied by a written text, “*Aku bisa menyalurkan kehangatan dalam keluargaku*” (I can channel warmth to all members of my family). What is meant by channeling warmth towards the family is that she is the one who is obedient to God’s call for prayers on time, thus, can have a positive impact on the family. Because keeping prayers at times is the same as keeping love for parents because each prayer is usually followed by sending prayers for the whole family, especially parents. In short, the representation of Muslim women’s behaviors in the *Zoya Hijab* advertisement, Muslim women are trying to improve themselves; therefore, they are able to bring happiness to the family.

### **Traits**

Analysis on traits shows that confidence, steadfastness, self-awareness, honesty, and independence are among the qualities attached to the Muslim women in veils.

#### ***Confidence***

Data 13 (minutes 00: 03-00: 09)

Voice: *Dia yang memahami cantikku seutuhnya, dia yang membuatku tampil percaya diri* (It is the one that fully understands my beauty that makes me look confident).



**Figure 11: Confident Muslim Women**

The written language that reads, “*Model hijabnya menyempurnakan bentuk wajah,*” is the motivation for women that by wearing a *hijab*, everyone can improve her appearance, making her confident in interacting with friends. Then, the spoken language, which says, “*Dia yang memahami cantikku seutuhnya, dia yang membuatku tampil percaya diri* (It is the one that fully understands my beauty that makes me look confident)” informs the viewers that it is *Zoya hijab* that can understand the beautiful side of women and complete the beauty by its design that

makes the Muslim women have personal confidence. It is also a persuasion to buy *Zoya hijab* since it positively impacts making women confident to make relationships with other people.

The visual image portrays two women depicted embracing and smiling at each other. The stylish *hijabs with a combination of colors worn by both increase* their confidence when interacting with one another. This ad sends a message that wearing a *hijab* can make women more confident and be accepted by people from different levels of society.

### ***Steadfastness***

Data 14 (minutes 00: 01-00: 07)

Voice: *Setiap hari aku bertambah tegar, melihat lebih jelas melalui pencapaian dan pengabdian* (Every day I become more determined to see more clearly through my achievement and devotion).



**Figure 12: A Steadfast Muslim Woman**

The traffic density and congestion are shown in the advertisement to describe an important trait owned by the woman in the ads: steadfastness. Despite the bad traffic, Lula Kamal shows her persistence in carrying out her everyday activities in her fashionable, colorful *hijab* produced by Zoya. She throws away her bad emotion and shifts it into a positive thing by reading a newspaper.

The women's voice, "*Setiap hari aku bertambah tegar, melihat lebih jelas melalui pencapaian dan pengabdian* (Every day I become more determined to see more clearly through achievement and devotion)" highlights the visual image portraying the dedicated woman in her modish *hijab* despite the stressful situation due to the awful traffic. The breath of the woman celebrity displayed in the advertisement shows her skills in managing her emotion. The expression on her face shows that her achievements and dedication so far are the result of determination against various obstacles that she consistently applies to achieve success. Hence, in this ad, the *hijab* presents the portrait of persistent women.

### ***Self-awareness***

Data 15 (minutes 00: 23-00: 28)

Voice: *Dimanapun aku, selalu kuingat siapa diriku* (Wherever I am, I always remember who I am).



**Figure 13: A Self-aware Muslim Woman**

The hustle and bustle of a career woman with important events make her go to various places. This is shown in the ad with Lula Kamal as the actress playing a career woman wearing a tasteful outfit. The written text shows that Zoya creates the veil. The visual image combined with the oral expression, “*Dimanapun aku, selalu kuingat siapa diriku*” (Wherever I am, I always remember who I am), exhibits her self-awareness as a Muslim woman. She is fully aware of her identity as a Muslim woman who always wears a *hijab* and covered her body wherever she is. The woman’s expression with closed eyes and a smiling face indicates that she always promises to be consistent with the *hijab*. She will try hard to keep her identity as a Muslim woman with a *hijab*, whatever problems she will confront in the process. Thus, data 15 provide a woman’s representation with self-awareness as her trait.

***Honesty***

Data 16 (minutes 00: 06-00: 10)

Voice: *Namun mewujudkan apa yang kamu cintai dan menjadi jujur akan dirimu sendiri* (but realizing what you love and being honest to yourself).**Figure 14: An Honest Muslim Woman**

The ad contains spoken language, “*Namun mewujudkan apa yang kamu cintai dan menjadi jujur akan dirimu sendiri*” (but realizing what you love and being honest with yourself), which is a reflection that achieving everything a Muslim woman aspires to or realizing the target of life must be done honestly, not by cheating or unethical action. Honesty is one of the characteristics of Muslim women who wear hijab. The written text in the ad, “Medina Zein Indonesian Entrepreneur,” states that a woman entrepreneur wearing a hijab is portrayed as having honesty as her important attribute.

A smiling facial expression with eyes looking up displays that what she says is one of the principles of her life that should not be shaken by anything even though she is a fashion and hijab businessman. It is apparent that what she says is coming from her heart that business is not always bad. Honesty in doing business will make her worthwhile.

***Independence***

Data 17 (minutes 00: 14-00: 19)

Voice: *Jauh dari rumah membuat aku terlatih untuk menjadi wanita yang mandiri* (Away from home makes me trained to be an independent woman).**Figure 15: An Independent Muslim Woman**

The landscape of Singapore city is revealed in the ad, and the woman's position in the advertisement in the car informs the viewers that she is not at home with her family. She is in a city abroad to pursue her career. The position of looking outward from the side glass of the car shows that she is contemplating on her life that has brought her to the success she is achieving right now.

The visual image is accompanied by the oral language, "*Jauh dari rumah membuat aku terlatih untuk menjadi wanita yang mandiri*" (Away from home makes me trained to be an independent woman). This *hijab* woman represents a person who has an independent nature, is not always dependent or spoiled by her family. The Muslim woman described here has a positive attitude due to self-training, and she is consistent with the *hijab* even though far away from home.

Concluding about the traits of Muslim women represented in *Zoya Hijab* advertisements, including confidence, steadfastness, self-awareness, honesty, and independence, is similar to the portrait of modern women mentioned by Setiawan (2008). The features he attributed to the 'new women' are independent, active, and sexy. Only the last one is not assigned to the Muslim women represented in *Zoya Hijab* advertisements.

## CONCLUSION

By using multimodal analysis focusing on visual and verbal data in the *Zoya Hijab* video advertisements based on Kress & van Leeuwen's visual grammar (2006) and Halliday's (1994) systemic functional linguistics, the researchers have found Muslim women portrayal in the video ads in the forms of physical appearance, occupation, behavior, and traits. The Muslim women apparent in the ad wear the type of outfit normally worn by common Muslim women but with smart and stylish designs. Seen from their physical appearance, the Muslim actresses are graceful in their *hijab*. With their glowing aura, they look stunning in their fashionable *hijab*. In terms of conceptual representation, *Zoya hijab* video advertisements represent Muslim women as career women, students, health practitioners, models, and homemakers—complete roles both in public and domestic spheres. *Zoya Hijab* video advertisements also show respected behaviors of Muslim women who are always trying to be better and giving happiness to their families. Additionally, the flow of events or the processes of doing, acting, and events in the advertisements represent Muslim women as having self-reliance, persistence, self-awareness, integrity, and independence as the attributes assigned to the Muslim women in veils.

An advertisement as a tool to boost the marketing of a product presents pictures of Muslim women who become the target of its market by bringing positive portrayal of the actresses of the same gender. In the advertisements, the Muslim women with their *hijab* are portrayed as motivators to the viewers. Instead of being weak, the Muslim women are portrayed as having equal quality with the viewers or even better quality than them in physical appearance, occupations, behaviors, and traits.

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