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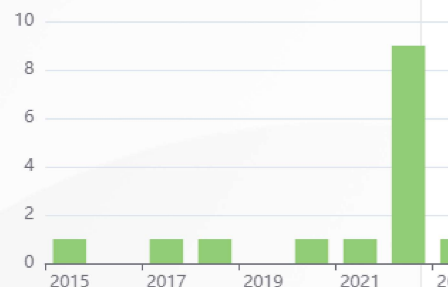
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Multimodal Analysis of Man/Husband and Woman/Wife Representations in Two Indonesian Seasoning Television Commercials

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ABSTRACT

Television occupies widespread popularity and is the best and most effective medium for commercials. With the rapid business growth, television commercial (TVC) has been more and more creatively made. TVC producers usually use semiotic resources to represent a certain character. Through this study, we aim to discover the way the man/husband and woman/wife characters are represented in *Royco's The Best Gift is Homemade* TVC and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC using visual, gestural, and linguistic modes, and whether the representations challenge or support the traditional roles of man/husband and woman/wife and the reason using traditional gender role theory. Our findings show that, in both TVCs, the man/husband and woman/wife are represented modern roles of man/husband and woman/wife. By doing so, the TVCs persuade the target audience, regardless of their roles as man/husband or woman/wife, to cook with *Royco* and *Kecap ABC*.

Keywords: Multimodality, Representations, Television Commercial (TVC)

INTRODUCTION

Television occupies widespread popularity and easily sends out a message to millions of viewers. Due to its popularity, television has become one of the best and most effective mediums for commercials. Television commercial (TVC) is a form of mass-market advertising (Srinivas, 2015). With the rapid business growth, TVC has been more and more creatively made. One of the entertainment parts of TVC nowadays is the plot. The plot can make a solid characterization for the characters in TVC, which makes the characters have distinctive features lingering in the audience's mind. As a plot is used to engage the audience to the TVC, the man/husband and woman/wife characters in the TVC play representational roles of the man/husband and woman/wife in the society. This, then, becomes very interesting as it brings out an issue of how man/husband and woman/wife roles are represented.

Out of several TVCs, we are interested in TVCs from *Royco* and *Kecap ABC*. First, it is because both *Royco* and *ABC* are reputable brands in Indonesia. Second, both *Royco* and *ABC* are under the same umbrella of the product line that is the seasoning category. Though it does not occur as a certain thing, throughout the time, the seasoning's TVCs typically take in family-themed settings. Out of several *Royco* and *ABC*'s TVCs, the characters in *Royco's The Best Gift is Homemade* TVC and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC are well-characterized. Thus, the analysis can be done with maximum data and/or plentiful semiotics resources. Moreover, in these TVCs, we found that there are many situations in which the man/husband and the woman/wife can be represented in accordance with traditional or against traditional marital roles. Therefore, it is interesting to find out the way the man/husband and woman/wife characters are represented in those designed situations of the two TVCs' plot, and uncover whether the representations emphasize or challenge the traditional roles of the man/husband and the woman/wife.

To analyze the man/husband and woman/wife representation in the TVCs, we use multimodality proposed by Bateman et al. (2017) and Marcel Danesi (2004), and traditional gender roles theory proposed by Oskamp & Schultz (2005). We decided to analyze the TVCs using multimodal analysis by focusing on visual mode, gestural mode, and linguistic mode. With these theories, we aim to find out the way the man/husband and woman/wife characters are represented in *Royco's The Best Gift is Homemade* TVC, and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC. Moreover, we attempt to discover whether the representation in *Royco's The Best Gift is Homemade* TVC, and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC challenge or support the traditional roles of men and women in the society, and the reason why it does so.

METHODS

A qualitative approach is used in this study. The sources of data for this study are *Royco's The Best Gift is Homemade* TVC, and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC. The data gathered from the selected TVCs for this study are visual, gestural, and linguistic modes data. For visual mode, we identified critical hints or signs from the image depicted in each of the scenes of the TVC. Next, for gestural mode, we identified any significant facial expressions, eye contact, and gestures related to the man/husband and woman/wife characters in the TVC. Finally, for the linguistic mode, we transcribed the dialogue and any text found in each scene.

After collecting data, we analyze each of the TVC's data. First, for *Royco's The Best Gift is Homemade* TVC, we use the data from 19 scenes out of 26, and 13 scenes out of 23 for *Kecap ABC Bantu Suami Sejati Hargai Istri* TVC. For visual mode, we identified and analyzed the important data based on visual association, and/or compositionality, and/or visual proportions, and/or color. Then, we analyzed what implications each datum has in regard to the man/husband and woman/wife representations. For gestural mode, we identified and analyzed the data's notable facial expressions, and/or eye contact, and/or gestures that occurred in the man/husband and woman/wife characters in the TVC. Next, we analyzed the meaning of those elements' data. For linguistic mode, we identified based on the significant data's compositionality, and/or substitutivity, and/or the addresser, and/or the addressee, and/or the message, and/or the context, and/or the mode of contact, and/or the code in each dialogue or text found in the scene. Then, we elaborated on the meaning and reason behind each of those element's implications. Finally, we draw an analysis of whether the result of the analysis (the man/husband and the woman/wife representations) challenges or supports the traditional roles of the man/husband and the woman/wife in the society, and the reason why it does so.

FINDINGS AND DISCUSSION

In this study, we found some interesting findings. As such, in the following section, we would discuss the way the man/husband and the woman/wife characters are represented in *Royco's The Best Give is Homemade* TVC and *ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC. Then, we would discuss whether the representation of the man/husband and the woman/wife in *Royco's The Best Gift is Homemade* TVC and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC challenge or support the traditional roles of men and women in the society, and the reason behind it.

We begin the analysis by finding out how linguistic modes, gestural modes, and visual modes represent the man/husband and the woman/wife in *Royco's The Best Gift is Homemade* TVC and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC.

First, we analyze the man/husband in *Royco's The Best Gift is Homemade* TVC.



Figure 1

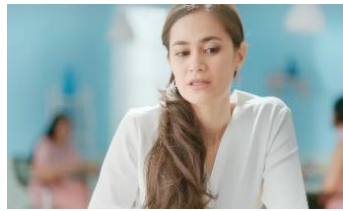


Figure 2



Figure 3

The first character trait of the man/husband in *Royco's The Best Gift is Homemade* TVC is meek. Meek, here, means the trait for people who are silent, forbearing, and always set to do what other people demand without any opinion. It is highlighted in 00.03 – 00.08 minutes, in which the woman/wife appears, his expression remains the same as before until the woman/wife touches his shoulder, holds his cheek, and kisses him (as shown in figure 1). After the kiss, he blinks his eyes and his expressions show that he is perplexed by the kiss. For this particular scene, we look at the eye contact and facial expression. Blinking eyes upon a particular incident signifies one's confusion. With the perplexed facial expression, the scene portrays that he is surprised. Moreover, the fact that he is surprised signifies that he does not have the habit of being kissed in that situation. Instead of showing resistance or having any opinion, he lets the woman/wife kiss him and remains silent. This action symbolizes that he is yielding to the woman's action. Through the use of gestural mode (facial expressions, eye contact, and gestures), Ringgo is represented as someone that is quiet and set to do what other people demand without any opinion.

Second, Ringgo is depicted as a caring man. Caring means feeling concerned or being thoughtful, or showing kindness to others. In minutes 00.49 – 00.54, Ringgo imagines an image of the woman/wife wearing a casual white blouse as shown in figure 2. First, we analyze based on visual mode. The woman's hair is tied to a low ponytail. She sits in one of the seats in a café. The color white is the symbol of modern minimalism (Eiseman, 2017). The casual blouse and low ponytail signify simplicity. Then, we analyze based on the gestural mode. The woman sighs, her eyes keep looking at the down, and her shoulder shrugs. This series of actions signify disappointment. Next, we analyze the linguistic mode. In this scene, Ringgo narrates “mau ajak dinner di luar? [grunting] Ah biasa [stressed]!” [“have dinner outside? [grunting] Ah very common [stressed]!”]. The question he asks here is directed to himself, and the next sentence is his answer and opinion on that matter. He asks himself whether or not to have dinner outside as a celebration of Valentine's Day. The sentence “[grunting] ah biasa [stressed]!” [“[grunting] ah very common [stressed]!”], signifies his unwillingness and frustration because as a celebration of Valentine's Day, having dinner is too ordinary. Thus, it will disappoint his wife. To sum up, Ringgo's caring trait is reflected through the visual mode that is Ringgo's imagination of his wife's appearance, gestural mode that is Ringgo's imagination of his wife's disappointment, and linguistic mode that is his narration.

Finally, Ringgo is depicted as a loving man. Loving is the trait of showing love and affection to someone. There is a series of scenes in which Ringgo shows his love for his spouse, which is especially emphasized in minutes 00.54 – 01.00. We, first, analyze based on gestural mode. When finding the recipe, he shows a satisfactory expression and a little smile. This facial expression signifies the joy and happiness of Ringgo. Next, we analyze based on the linguistic mode. He narrates, “Nah [stressed] ini dia nih! Belum pernah gua masak buat Bojo. Bikin surprise ah-” [“well [stressed] here it is! I've never cooked for Bojo before. Make a surprise ah-”] for this scene. The sentence “belum pernah gua masak buat Bojo. Bikin surprise ah-” [“I've never cooked for Bojo before. Make a surprise ah-”] conveys a message that even though he

has no experience, he is willing to try something he has never done, which is cooking. Furthermore, at the end of the TVC, in minutes 02.10 – 02.15, as shown in figure 3, a hashtag, #LoveIsBetterHomemade, is presented. Homemade, here, refers to Ringgo's cooking. According to Bowen et al. (2014), home-cooked meals symbolize good mothering. Mothering, itself, is the act of caring for and protecting children or other people. Then, the hashtag conveys a meaning that showing love is better done by showing a caring attitude to others. This hashtag explains that his willingness to try to do something he has never done is his way of showing his care and affection for his spouse. Therefore, Ringgo is depicted as a loving man/husband.

Second, we analyze the woman/wife in *Royco's The Best Gift is Homemade* TVC.

First, the woman/wife in *Royco's The Best Gift is Homemade* TVC is presented as a bold woman. It can be analyzed from the scenes in minutes 00.03 – 00.08. Boldness is the behavior of being brave and confident. Furthermore, bold people are the type of people who are not afraid of expressing their feelings. We analyze this scene based on gestural mode. Appearing in the scene, the woman/wife walks fast, touches the man/husband's shoulder, holds his cheek, and kisses him. A kiss symbolizes an intimate token of love (Frijhoff, 1991). The way the woman/wife holds his cheek before kissing him signifies her insistence to kiss him. This insistence happens because she is confident in showing her love toward her spouse. From the use of gestural mode: the behavior, the woman/wife is represented as a bold woman.

Second, the woman/wife is depicted as an undemanding woman. Undemanding people mean those who are not craving for a lot of attention or action from other people. The scene that portrays this trait is in minutes 00.29 – 00.41. First, we analyze based on the linguistic mode. He narrates "*eh, hari ini Valentine ya? Sebenarnya sih kita ga pernah ngerayain Valentine, tapi kayanya boleh sih kali ini gue bikin kejutan buat Bojo.*" ["eh, today is Valentine's Day? Actually, we have never celebrated Valentine's Day, but I guess I can give a surprise to Bojo this time."]. It reflects that he does not remember that that day was Valentine's Day. Furthermore, it signifies that either he or the woman/wife has never initiated to celebrate Valentine's Day before. Next, we analyze based on the gestural mode. Upon seeing a man gives flowers to a woman, Ringgo keeps his eyes looking at the event, then has a baffling facial expression for a moment. These facial expressions signify Ringgo's confusion. Through the use of linguistic mode (the dialogs), and the gestural mode (the facial expression), this scene portrays that Ringgo does not pay importance to Valentine's Day. However, Valentine's Day is a special day to send messages of love, and many couples commonly celebrate by expressing their affection with a gift (Rosinsky, 2003). Thus, Valentine's Day symbolizes one of the most important days for couples. Despite this common symbolism, the man/husband has never initiated to celebrate Valentine's Day, and even forgotten Valentine's Day. These behaviors of his signify that his spouse, the woman/wife, is an undemanding woman.

Finally, the woman/wife is depicted as a short-tempered woman. Short-temper means a tendency to become angry easily and quickly. It is especially portrayed in minutes 01. 22 – 01.27. First, we analyze based on the gestural mode. At the beginning of the scene, the man/husband shows a frightened expression, while the woman/wife shows a relaxed expression. While eating the snacks, there is no significant facial expression of the woman/wife: her facial expression shows undisturbed expressions. However, when the man/husband gets closer, the woman/wife frowns deeply. The deep frown signifies an annoyance. The woman/wife, then, stares at the man/husband, while the man/husband looks at the woman/wife before quickly withdrawing his gaze. The long gaze signifies pressure and an inquiry. Thus, the woman/wife gives pressure on the man/husband as well as to inquire the reason behind his previous gesture (embraces and gets closer to the woman/wife). Therefore, the pressure here is associated with the reprimand she gives to the man/husband. With the use of gestural modes, the facial

expressions, the scene portrays that the woman/wife's emotional state from being relaxed to angry happens quickly, and is caused by a trivial thing.

Third, we analyze the man/husband in *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC.

First, the man/husband character is a working man. We analyze this representation by looking at the visual aspect. In the minutes 00.05 – 00.17, the man/husband is shown wearing a white shirt and gray slacks, with the shirt neatly tucked in. The clothes look rather formal. The color white is the symbol of modern minimalism (Eiseman, 2017). Meanwhile, gray is a neutral color associated with seriousness (Eiseman, 2017). The man/husband's clothing color signifies a modern and serious man. The shirt being tucked in gives an impression of formality. The man/husband's clothing style, white shirt and gray slacks, is associated with a workplace or formal settings. Through the visual modes (color, style, and the way the clothes are worn), the man/husband is represented as a modern and serious man with career pursuit. In other words, this clothing style signifies that the man/husband character is a working man.

Second, the man/husband is portrayed as, by nature, a caring man. Caring means feeling concerned or being thoughtful, or showing kindness to others. The scene in minutes 00.59 – 01.08 shows the man/husband's caring trait. First, before analyzing the data in minutes in minutes 00.59 – 01.08, the context of the scenes should be analyzed. The context starts in minutes 00.37 – 00.48, the woman/wife confronts the man/husband about her grievance and accusation that the man/husband fails his promise to be equal to her. In minutes 00.45 – 00.48, the TVC shows a close-up shot when the woman is tearing the photo. The torn photo signifies the shattered happy and intimate relationship between the couple. In order to bring back the happy and intimate relationship between the couple, the man/husband is shown in a series of cooking scenes in minutes 00.59 – 01.08. In the cooking scenes, the man turns on the stove, cracks and fries an egg. For this scene, we analyze based on gestural mode. His facial expression when turning on the stove shows confusion and he appears to be in a state of helplessness when facing a big problem. In addition, while frying the egg, the man/husband shows fear, perplexed, and shocked facial expression. These various facial expressions signify the man/husband's lack of experience in cooking. Next, in terms of eye contact, the man/husband's eyes focus on the task he does. This eye contact signifies his seriousness in cooking. His gestures or movements are sloppy, inexperienced, and awkward while turning on the stove, cracking and frying the egg. His movement and facial expressions symbolize his inexperienced or amateur cooking skills. However, despite his amateurish skills, the man/husband is portrayed to be a man that seriously cooks. Thus, through the gestural modes, the scene particularly represents the man/husband as someone who is thoughtful to his spouse by trying his best to cook.

Finally, the man/husband is portrayed as someone who does not implement superiority or dominance. This trait is especially emphasized in minutes 01.24 – 01.32. For this scene, we focus my analysis on the linguistic mode. The man/husband says to the woman/wife, "*bertahun-tahun kamu yang lakukan sendiri, aku ga pernah hargai kamu, apalagi bantu kamu. Maukah kamu berikan aku kesempatan kedua?*" ["you have done it by yourself for years, I have never appreciated you, let alone helped you. Will you give me a second chance?"]. The sentence conveys a meaning that the man/husband wants to make amends for his failure to fulfill his promise to the woman/wife. In other words, it symbolizes that he is sorry to her, and asking for her forgiveness. The word "*maukah*" ["will"] can be divided into the word *mau* and the suffix *kah*. The word *mau*, according to Kementerian Pendidikan dan Kebudayaan Republik Indonesia (2016), signifies willingness and intention. This signifies that the man/husband does not insist to be forgiven by the woman/wife: he gives her room to reject to forgive him. The man/husband is asking for the woman/wife's willingness to forgive him. Meanwhile, the suffix *kah*, according to

Kementerian Pendidikan dan Kebudayaan Republik Indonesia (2016), if added to interrogative sentences, signifies a way to refine or soften the question. The suffix of the word particularly signifies that the man/husband is asking for forgiveness in a refined manner, instead of imposing his dominance. Through linguistic resources, the wording of the man/husband speech, the man/husband is portrayed as someone who does not implement superiority or dominance.

Fourth, we analyze the woman/wife in *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC.

The first one is the woman/wife portrayed as an independent woman. Independent means someone capable of doing things without needing help from others. In minutes 00.05 – 00.15, the woman/wife is washing clothes. First, we analyze based on the gestural mode. Her facial expression when staring at the man shows some expectancy before the man disappears, and she bows down again to collect the clothes. The woman/wife looks at the man intensely for several seconds until the man/husband almost disappears and she cuts her gaze off. The intense staring and the woman/wife's initial facial expression when the man/husband passes the laundry room signify her expectation of the man/husband to notice her. This expectation signifies not only that the woman/wife wants the man/husband's acknowledgment, but also offers to help. However, at the end of the scene, instead of asking for help, she cuts her gaze off and continues to do her task. This action signifies her idea about her affairs. She does not work relying upon other's assistance. Furthermore, it also symbolizes that she is accustomed to doing things, in this case washing the clothes, by herself. The movement of the woman/wife while doing laundry is natural. This gesture also signifies that the woman/wife is familiar with washing the clothes by herself. Therefore, the woman/wife is represented as a character that is accustomed to doing things by herself.

Second, the woman/wife presented as a working woman. Working woman means the woman has the quality of having a job that gives her a payment. We analyze this quality based on visual mode. In minutes 00.15 – 00.17, the woman/wife wears a white shirt and taupe cardigan as the outer, beige slacks, and a watch. The color white is the symbol of modern minimalism (Eiseman, 2017). Taupe is the combination color of beige and gray. It symbolizes classics and classy styles (Eiseman, 2017). The name of the color beige comes from a French word meaning an unbleached or undyed natural wool. The French designer Coco Chanel, then, popularized the color in the 1920s by crafting fashions for wealthy Persians. The color was eventually copied by smart-looking women everywhere (Eiseman, 2017). Thus, a woman who wears beige is associated with an intellectual woman. The color of the clothing the woman/wife symbolizes modern, classy, and intellectual women. In addition, shirts and slacks are a type of clothing that gives an impression of formality. Therefore, the woman/wife's clothing style, white shirt with a taupe cardigan and beige slacks, is often worn in formal settings or the workplace. The clothing styles of the woman/wife are associated with work. Based on the visual resources, e.g. the color and the clothing style, this scene portrays the woman/wife as a working woman.

Finally, the woman/wife is represented as a bold woman. Bold, here, means behavior of being brave and confident. Furthermore, bold people are a type of people who are not afraid of expressing their feelings. This trait is, especially, shown in minutes 00.32 – 00.45 when the woman/wife confronts her spouse. There, she says to the man, "*kamu inget ga sama pria ini?*" ["Do you remember this man?"]. The word "*pria ini?*" ["this man?"] signifies the man in the photo. The man in the photo symbolizes the man/husband in the past, who promised her to put himself in the same level and comparable in position, status, and reputation to her. This utterance's addressee is the man/husband. Then, the utterance conveys a message that the woman/wife wants to remind the man/husband about his promise. The utterance, furthermore, signifies that the woman/wife accuses that the man/husband has forgotten and failed to fulfill his promise. Next, she says to the man/husband, "*selama ini, semua aku kerjakan sendiri.*"

Jangankan bantu, peduli sama aku aja kamu engga [stressed]. ” [“So far, I did everything myself. Let alone helping, you don't even care about me [stressed].”]. This utterance signifies a complaint from the woman/wife to the addressee of the utterance, the man/husband. In this dialogue, the last sentence, “*Jangankan bantu, peduli sama aku aja kamu engga* [stressed]. ” [“Let alone helping, you don't even care about me [stressed].”], is stressed by the woman/wife. The stressed sentence signifies the emphasis on her grievance. The sentence itself signifies that the man is indifferent (at that time) to the woman/wife. The woman/wife is frowning and pursing her lips while confronting the man. The expression signifies distress and anger. The woman keeps her eyes looking at the man, not moving her eye contact at all, and while talking, the woman often slightly tilts his head. This gesture signifies the inquiry and pressure that the woman/wife put in her attitude toward the man/husband. with the linguistic resources, (e.g. the dialogue) and the gestural resources (e.g. the facial expression, the eye contact, and the gestures) the woman/wife, here, is presented as a woman who dares to confront her grievance confidently.

Finally, we analyze whether the representation of the man/husband and the woman/wife in *Royco's The Best Gift is Homemade* TVC and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC challenge or support the traditional roles of men and women in the society, and the reason behind it.

According to the analysis of the representation of the man/husband in *Royco's The Best Gift is Homemade* TVC, the man/husband is represented as a meek, caring, and loving man/husband. This representation is portrayed when he struggles to cook for his wife. All of these representations oppose the traditional idea that men must be forceful, aggressive, tough, violent, and brave to confront others (Oskamp & Schultz, 2005). In addition, according to the analysis of the representation of the man/husband in *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC, the man/husband is represented as a caring man/husband, and someone who does not implement superiority or dominance. These representations completely challenge the traditional way men are associated with: forceful, aggressive, tough, and violent (Oskamp & Schultz, 2005). Then, the man/husband is also represented as a working man. However, since the woman/wife is also represented as a working woman, the representation of the man/husband character in *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC challenge the traditional men traits: self-sufficient or feeling uneasy to need help from others, and competitive (Oskamp & Schultz, 2005).

Both the woman/wife in *Royco's The Best Gift is Homemade* TVC and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC are represented as a bold woman/wife. Next, the woman/wife in the woman/wife in *Royco's The Best Gift is Homemade* TVC is represented as a short-tempered woman/wife. These representations oppose the traditional idea that women should be tender, and submissive (Oskamp & Schultz, 2005). The woman/wife the woman/wife in *Royco's The Best Gift is Homemade* TVC is also represented as an undemanding woman/wife. This representation challenges the ideal women's traits traditionally: demanding and pestering (Oskamp & Schultz, 2005). Next, the woman/wife *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC is represented as an independent woman/wife. This representation is against the idea that women must dispense with some look of power and skill, expertise and fearlessness and, instead, adopt an attitude of weak dependence and need love and protection from men (Oskamp & Schultz, 2005). The woman/wife is also represented as a working woman. This representation challenges the idea that women must not try to outshine men — women must not compete against men in something that involves masculine abilities, in this case, being the breadwinner (Oskamp & Schultz, 2005).

Traditionally, the husband takes responsibility for providing for the family (breadwinner). Today's husband roles change to be a caring, sensitive, soft husband and father (Oskamp & Schultz, 2005). Husband is also charged to share roles in housework and child care (Oskamp &

Schultz, 2005). The wife is, traditionally, portrayed as submissive to the husband. The wife usually does not have professional occupations, manages the house (e.g. do cooking, washing, shopping), and watches for the baby (Oskamp & Schultz, 2005). Today's wife roles change to be someone that has professional occupations and spends less time doing domestic chores. Therefore, it is more suitable to say that the representations of the man/husband and woman/wife in *Royco's The Best Gift is Homemade* TVC and *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC are leaning toward modern roles of man/husband and woman/wife and challenge the traditional roles of men and women in the society. By doing so, *Royco* and *Kecap ABC* try to persuade their target audience to cook with *Royco* and *Kecap ABC* regardless of their roles as man/husband or woman/wife.

CONCLUSION

In this study, we found out that the two TVCs contain many semiotic resources such as visual, gestural, and linguistic modes that help both *Royco* and *Kecap ABC* create meaningful representations of the man/husband and the woman/wife in their roles. The man/husband in *Royco's The Best Gift is Homemade* TVC is represented as a meek, caring, and loving man/husband. The woman/wife in *Royco's The Best Gift is Homemade* TVC is represented as a bold, undemanding, short-tempered woman. Meanwhile, the man/husband in *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC, the man/husband is represented as a caring, working man, and someone who does not implement superiority or dominance. The woman/wife in *Kecap ABC's Kecap ABC Bantu Suami Sejati Hargai Istri* TVC is represented as an independent, bold, and working woman.

However, those characters' representations are not in line with the traditional marital roles. The traditional marital roles represent man as forceful, aggressive, tough, violent, stoic and self-sufficient, competitive, brave to confront others, and being the breadwinner. Meanwhile, the traditional idea of woman is represented as tender, and submissive, demanding, frail, and pestering, and emotional or sentimental. Furthermore, a woman in traditional marital roles should fully manages the house, dispense the look of power and skill and fearlessness, adopt an attitude of weak dependence, need love and protection from men, must not try to outshine men (being the breadwinner). *Royco* and *Kecap ABC* try to build up a tendency to the modern roles of man/husband and woman/wife. Through the representations of modern roles of man/husband and woman/wife, *Royco* and *Kecap ABC* promote the idea that domestic chores, represented as cooking in their TVCs, are not limited to a woman/wife's role. Both man/husband and woman/wife can be the ones in charge of cooking because *Royco* and *Kecap ABC* can make every dish delicious. Thus, the audience will be persuaded to cook with *Royco* and *Kecap ABC* regardless of their roles as man/husband or woman/wife.

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