

**A SEMIOTIC ANALYSIS OF  
MALAYSIAN CAR TV ADVERTISEMENTS:  
THE PROTON'S OF 2003-2014**

PERPUSTAKAAN  
UNIVERSITI MALAYSIA SABAH



**CHOU EN-I**

UMS  
UNIVERSITI MALAYSIA SABAH

**FACULTY OF HUMANITIES,  
ARTS AND HERITAGE  
UNIVERSITI MALAYSIA SABAH  
2018**

**A SEMIOTIC ANALYSIS OF  
MALAYSIAN CAR TV ADVERTISEMENTS:  
THE PROTON'S OF 2003-2014**

**CHOU EN-I**



PERPUSTAKAAN  
UNIVERSITI MALAYSIA SABAH

**THESIS SUBMITTED IN FULFILLMENT FOR  
THE DEGREE OF MASTER OF ARTS**

**FACULTY OF HUMANITIES,  
ARTS AND HERITAGE  
UNIVERSITI MALAYSIA SABAH  
2018**

# UNIVERSITI MALAYSIA SABAH

## BORANG PENGESAHAN STATUS TESIS

JUDUL: **A SEMIOTIC ANALYSIS OF MALAYSIAN CAR TV  
ADVERTISEMENTS: THE PROTON'S OF 2003-2014**  
IJAZAH: **MASTER OF ARTS (VISUAL ARTS)**

Saya CHOU EN-I, Sesi pengajian 2014-2017, mengaku membenarkan tesis Sarjana ini disimpan di Perpustakaan Universiti Malaysia Sabah dengan syarat-syarat kegunaan seperti berikut:

1. Tesis ini adalah hakmilik Universiti Malaysia Sabah.
2. Perpustakaan Universiti Malaysia Sabah dibenarkan membuat Salinan untuk tujuan pengajian.
3. Perpustakaan dibenarkan membuat Salinan tesis ini sebagai bahan pertukaran antara institusi pengajian tinggi.
4. Sila Tandakan (/)

SULIT

(Mengandungi maklumat yang berdarjah keselamatan atau kepentingan Malaysia seperti yang termaktub di dalam AKTA RAHSIA RASMI 1972)

TERHAD

(Mengandungi maklumat TERHAD ditentukan oleh organisasi/badan di mana penyelidikan dijalankan)

TIDAK TERHAD

Disahkan oleh;

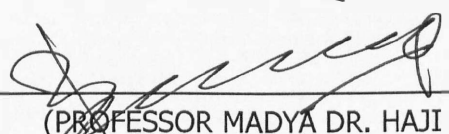
  
NURULAIN BINTI ISMAIL  
PUSTAKAWAN KANAN

UNIVERSITI MALAYSIA SABAH

  
(CHOU EN-I)

(Tandatangan Pustakawan)

Tarikh: 29 Disember 2017

  
(PROFESSOR MADYA DR. HAJI

BAHARUDIN BIN HAJI MOHD ARUS)

Program Seni Visual

Penyelia Utama

Fakulti Kemanusiaan, Seni dan Warisan, UMS



(CIK SANIAH BINTI AHMAD)

Penyelia Bersama

**SANIAH BINTI AHMAD**

**Pensyarah Program Seni Kreatif**

**Fakulti Kemanusiaan, Seni Dan Warisan, UMS**

## DECLARATION

I hereby acknowledge that I have stated the source of each extract, summary and reference in this study. This thesis is the result of my own work with the exception of quotations, excerpts, equations, summaries and references, the sources of which have been duly acknowledged.

10 November 2017



**UMMS**  
UNIVERSITI MALAYSIA SABAH



Chou En-I

MA1411012A

PERPUSTAKAAN  
UNIVERSITI MALAYSIA SABAH

# CERTIFICATION

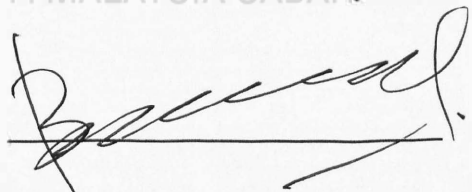
NAME: **CHOU EN-I**  
MATRIC NO.: **MA1411012A**  
TITLE: **A SEMIOTIC ANALYSIS OF MALAYSIAN CAR TV  
ADVERTISEMENTS: THE PROTON'S OF 2003-2014**  
DEGREE: **MASTER OF ARTS (VISUAL ARTS)**  
VIVA DATE: **8 DECEMBER 2017**

## CERTIFIED BY;

### 1. MAIN SUPERVISOR

PROFESSOR MADYA DR. HAJI  
BAHARUDIN BIN HAJI MOHD ARUS

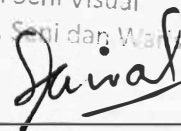
SIGNATURE



PROF. MADYA DR. BAHARUDIN MOHD. ARUS  
Program Seni Visual  
Fakulti Kemanusiaan, Seni dan Warisan, UMS

### 2. CO-SUPERVISOR

CIK SANIAH BINTI AHMAD



SANIAH BINTI AHMAD  
Pensyarah Program Seni Kreatif  
Fakulti Kemanusiaan, Seni Dan Warisan, UMS

## ACKNOWLEDGEMENT

I wish to express my sincere gratitude and profound appreciation to all those who assisted and encouraged me in the whole duration of writing my thesis. Firstly, I owe much thanks to my department of Visual Arts in the Faculty of Humanities, Arts and Heritage, University Malaysia Sabah. I would like to thank my supervisor, Associate Prof. Hj Baharuddin Bin Mohd Arus and Ms. Saniah Ahmad, for their painstaking efforts in reading my work as well as her priceless advises for improvements. The greatest heartfelt thanks go to my family, my aunt Jasmeen Chau and uncle Anup Singh, my brother Cheng Lai Chou, and, in particular, my parents Wing Tak Chow and Chit Moi Loh, whom with their unconditional support for my choices and their understanding of my moods, have made this all possible. Further thanks go to all the authors whose ideas I have used throughout the thesis; without them, my work would have been virtually nonexistent. Finally, I am also beholden to Johnny Chen, Jimmy Chen, Dave Cheung, Huang Ean Hwa, Chun Son Chow and Hans Cheong, who as interviewees, answered my numerous questions concerning the interpretation of forms of semiotic concepts in advertising.

Chou En-I

10 November 2017

## ABSTRACT

Today people live in a visually intensive society with a world of spectacular and exciting images surrounding them on a daily basis. Advertising is one of the marketing strategies to promote products to consumers. Perusahaan Otomobil Nasional Berhad (PROTON), Malaysian automobile company, was a company incorporated in 1983. In the midst of fierce competitions in the industry made up of automobiles, the management of businesses and strategies in marketing is important but the advertisements are essential to its progress. This research would be helpful for PROTON to find out which style of advertising is most effective on PROTON sales, which they can then adopt to achieve the best results. This paper examines automotive TV advertisements in Malaysia to determine how advertisers achieved their primary goal of convincing the audience using semiotics. Secondly, how the advertisements encoded national identity and cultural values are also discussed. Semiotics theory can be used as references for the Malaysian car advertising development. This research would be helpful for PROTON to find out which style of advertising is most effective on PROTON sales, which they can then adopt to achieve the best results. The method of research is semi-structured interviews with 55 respondents in the urban and rural areas. 45 respondents were from urban areas such as Sabah, Sarawak, Johor, Kuala Lumpur and Penang. The remaining 15 respondents were from rural Kampung Bambangan, Inanam and Kampung Pompod, Kota Belud. The research found that the majority of Malaysians had been represented in the study to respond to advertising that determined their purchases. Findings of the thesis showed that there is a vast gap in what the audience wants to see in an advertisement and what the advertisers showed causing sales to be a standstill. When the gap is close in term of expectation and performance, the response towards the advertisements were positive. There is a need to match the expectations of the audience by putting out advertisements that matched their expectation so as to positively increase sales and purchases.

# **ABSTRAK**

## **ANALISIS SEMIOTIK IKLAN TV KERETA MALAYSIA:**

### **PROTON'S 2003-2014**

Masyarakat hari ini hidup dalam dunia yang mengagumkan dan mengasyikkan di sekeliling mereka setiap hari. Pengiklanan adalah salah satu strategi pemasaran untuk mempromosikan produk kepada pengguna. Syarikat Automobol Nasional Berhad (PROTON), syarikat automobol Malaysia, adalah sebuah syarikat yang diperbadankan pada tahun 1983. Di tengah-tengah persaingan sengit dalam industri yang terdiri daripada kereta, pengurusan perniagaan dan strategi dalam pemasaran adalah penting untuk kemajuannya. Kajian ini akan membantu PROTON untuk mengetahui gaya pengiklanan yang paling berkesan pada jualan PROTON, yang mana mereka boleh mengaplikasikannya untuk mencapai hasil terbaik. Maka, iklan TV automotif di Malaysia dikaji untuk menentukan bagaimana pengiklan mencapai matlamat utamanya untuk meyakinkan penonton menggunakan semiotik. Bagaimana iklan yang menandakan identiti kebangsaan dan penggunaan nilai budaya dibincangkan. Teori semiotik boleh digunakan sebagai rujukan untuk pembangunan pengiklanan kereta Malaysia. Kajian ini membantu PROTON untuk mengetahui gaya pengiklanan yang paling berkesan pada jualan PROTON, yang mana mereka boleh mengaplikasikannya untuk mencapai hasil terbaik. Kaedah penyelidikan adalah wawancara separa berstruktur dengan 55 responden di kawasan bandar dan luar bandar. 45 responden dari kawasan bandar seperti Sabah, Sarawak, Johor, Kuala Lumpur dan Pulau Pinang. Baki 15 responden adalah dari Kampung Bambangan, Inanam dan Kampung Pompod, Kota Belud. Majoriti rakyat Malaysia telah dikenal pasti dalam kajian ini untuk bertindak balas terhadap pengiklanan yang menentukan pembelian mereka. Penyelidikan ini mendapati, bahawa terdapat jurang yang besar dalam apa yang penonton ingin melihat dalam iklan dan apa yang pengiklan pameran menyebabkan jualan menjadi terhenti. Apabila jurang jangkaan dan prestasi dekat, respons terhadap iklan adalah positif. Ini adalah keperluan untuk memadamkan jangkaan khalayak dengan meletakkan iklan yang sepadan dengan jangkaan mereka sehingga meningkatkan jualan dan pembelian secara positif.



# TABLE OF CONTENTS

	Page
<b>TITLE</b>	i
<b>DECLARATION</b>	ii
<b>CERTIFICATION</b>	iii
<b>ACKNOWLEDGEMENT</b>	iv
<b>ABSTRACT</b>	v
<b><i>ABSTRAK</i></b>	vi
<b>TABLE OF CONTENTS</b>	vii
<b>LIST OF TABLES</b>	xii
<b>LIST OF FIGURES</b>	xv
<b>LIST OF APPENDICES</b>	xviii
<b>KEYWORDS</b>	xix
<b>CHAPTER 1: INTRODUCTION</b>	
1.1 Background	1
1.2 Statement of the problem	4
1.3 Research question	5
1.4 Objectives	6
1.5 Limitation of the study	6
1.6 Significance of the study	8
1.7 Structure	9
<b>CHAPTER 2: LITERATURE REVIEW</b>	
2.1 Introduction	10
2.2 Semiotic theory	
2.2.1 A brief history of the subject	11

2.2.2	Two parts of a sign	17
2.2.3	Connotation and Denotation	19
2.3	Advertising	
2.3.1	Malaysian automotive TV advertisement and Malaysian advertising industry	23
2.3.2	Cultural Values and Hofstede's scores for Malaysia	28
2.3.3	High and Low context dimension	34
2.3.4	Consumer behaviour	35
2.4	Automotive industry	
2.4.1	Malaysian automotive industry history	37
2.4.2	PROTON company background	40
2.5	A semiotic analysis of Malaysian and Taiwanese automotive TV advertisements data to support PROTON	41
2.5.1	Analysis of selected different brands of Malaysian automotive TV advertisements data to support PROTON	45
2.5.2	Analysis of selected Taiwanese automotive TV advertisements data to support PROTON	65

### **CHAPTER 3: METHODOLOGY**

3.1	Introduction	84
3.2	Research design	85
3.3	Definition of data	88
3.4	Data collection	91
3.4.1	Interview	92
3.4.2	Survey	96
3.5	Research instruments	97
3.6	Data analysis	98

## CHAPTER 4: DATA & ANALYSIS

4.1	Introduction	107
4.2	Analysis of selected PROTON TV advertisements, survey collection and Findings	109
4.2.1	The respondents' particulars	
-	The age structure of the respondents	113
-	The gender structure of the respondents	113
-	Respondents by Ethnicity	114
-	Respondents by Occupations	115
4.2.2	The respondents' general opinion about PROTON TV advertisements	
i.	What is respondent's general opinion about PROTON TV advertisements	115
ii.	Findings	116
4.2.3	According to the respondents' comments the PROTON's of 2003-2014 TV advertisement	
i.	How much do respondent like PROTON TV advertisements	117
ii.	Which of PROTON TV advertisements has a potential to influence respondent to buy a car	118
iii.	According to the respondents' comments the top three adverts which respondents like the most	120
-	A semiotic analysis of "PROTON Prevé" (2012)	120
-	A semiotic analysis of "The All-New PROTON Suprima S" (2013)	123
-	A semiotic analysis of "Introducing the All New Proton Iriz" (2014)	126
iv.	According to the respondents' comments the least popular adverts which respondents do not like the most	129
-	A semiotic analysis of "PROTON _ Most Heartfelt Independence Day" (2006)	129

- A semiotic analysis of "PROTON Saga" TV advertisement (2008)	132
- A semiotic analysis of "PROTON Inspira" (2011)	136
- A semiotic analysis of "PROTON_ Unbreakable" (2011)	139
v. Findings	142
4.2.4 Cultural values of Malaysian automotive TV advertisements	143
Part I. Hofstede's Malaysian Uncertainty Avoidance cultural dimension	143
i. What would make car advertisements most appealing to respondent	144
ii. Sample PROTON TV advertisements include animated characters	146
- A semiotic analysis of "PROTON Perdana V6 Car_ Nuts" (2003)	147
- A semiotic analysis of "PROTON Savvy" TV advertisements (2005)	150
- A semiotic analysis of "PROTON Persona Lullaby" (2007)	153
iii. Findings	155
Part II. Hofstede's Malaysian Collectivistic Society & Long Term Orientation cultural dimension	157
i. Sample PROTON TV advertisements include family values	158
- A semiotic analysis of "PROTON Exora" (2009)	158
- A semiotic analysis of "PROTON Sepanjang Raya" (2014)	161
ii. Findings	164
Part III. Hofstede's Malaysian Power Distance cultural dimension	165
i. Sample PROTON TV advertisements include celebrities	165
ii. Findings	166

Part IV.	Hofstede's Malaysian Masculine cultural dimension	166
i.	Sample PROTON TV advertisements include Masculine/Feminine cultural dimension	166
ii.	Findings	169

**CHAPTER 5: CONCLUSION & RECOMMENDATION**

5.1	Introduction	170
5.2	Conclusion & Recommendation	171
5.3	Direction for future study	180

**REFERENCES** 182

**APPENDICES** 196



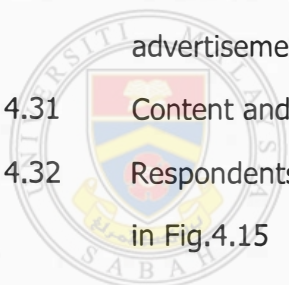
**UMS**  
UNIVERSITI MALAYSIA SABAH

## LIST OF TABLES

	Page
Table 2.1	Three aspects of signs 12
Table 2.2	Comparison of connotation and denotation 22
Table 2.3	List of selected different brands Malaysian automotive TV advertisements data to support PROTON 45
Table 2.4	Content and Semiotic Analysis of Fig.2.7 47
Table 2.5	Content and Semiotic Analysis of Fig.2.8 48
Table 2.6	Content and Semiotic Analysis of Fig.2.9 50
Table 2.7	Content and Semiotic Analysis of Fig.2.10 53
Table 2.8	Content and Semiotic Analysis of Fig.2.11 54
Table 2.9	Content and Semiotic Analysis of Fig.2.12 56
Table 2.10	Content and Semiotic Analysis of Fig.2.13 58
Table 2.11	Content and Semiotic Analysis of Fig.2.14 61
Table 2.12	Content and Semiotic Analysis of Fig.2.15 64
Table 2.13	List of selected Taiwanese automotive TV advertisements data to support PROTON 66
Table 2.14	Content and Semiotic Analysis of Fig.2.16 68
Table 2.15	Content and Semiotic Analysis of Fig.2.17 70
Table 2.16	Content and Semiotic Analysis of Fig.2.18 71
Table 2.17	Content and Semiotic Analysis of Fig.2.19 73
Table 2.18	Content and Semiotic Analysis of Fig.2.20 75
Table 2.19	Content and Semiotic Analysis of Fig.2.21 77
Table 2.20	Content and Semiotic Analysis of Fig.2.22 78
Table 2.21	Content and Semiotic Analysis of Fig.2.23 80
Table 4.1	The age structure of the respondents 113
Table 4.2	The gender structure of the respondents 113

Table 4.3	Respondents by Ethnicity	114
Table 4.4	Respondents by Occupations	115
Table 4.5	What is your general opinion about PROTON TV advertisements?	115
Table 4.6	How much do you like PROTON TV advertisements?	117
Table 4.7	Which of PROTON TV advertisements has a potential to influence you to buy a car?	118
Table 4.8	Content and Semiotic Analysis of Fig.4.1	121
Table 4.9	Respondents feelings after watching the TV advertisement Fig.4.1	122
Table 4.10	Content and Semiotic Analysis of Fig.4.2	123
Table 4.11	Respondents feelings after watching the TV advertisement Fig.4.2	125
Table 4.12	Content and Semiotic Analysis of Fig.4.3	127
Table 4.13	Respondents feelings after watching the TV advertisement in Fig.4.3	128
Table 4.14	Content and Semiotic Analysis of Fig.4.4	129
Table 4.15	Respondents are feelings after looking the TV advertisement of Fig.4.4	131
Table 4.16	Content and Semiotic Analysis of Fig.4.5	134
Table 4.17	Respondents are feelings after looking the TV advertisement of Fig.4.5	135
Table 4.18	Content and Semiotic Analysis of Fig.4.6	137
Table 4.19	Respondents are feelings after looking the TV advertisement of Fig.4.6	138
Table 4.20	Content and Semiotic Analysis of Fig.4.7	139
Table 4.21	Respondents feelings after watching the TV advertisement of Fig.4.7	141

Table 4.22	What would make car advertisements most appealing to you?	144
Table 4.23	Content and Semiotic Analysis of Fig.4.9	147
Table 4.24	Respondents are feelings after looking the TV advertisement of Fig.4.9	149
Table 4.25	Content and Semiotic Analysis of Fig.4.10	151
Table 4.26	Respondents are feelings after looking the TV advertisement of Fig.4.10	152
Table 4.27	Content and Semiotic Analysis of Fig.4.11	153
Table 4.28	Respondents are feelings after looking the TV advertisement of Fig.4.11	154
Table 4.29	Content and Semiotic Analysis of Fig.4.14	158
Table 4.30	Respondents are feelings after looking the TV advertisement of Fig.4.14	160
Table 4.31	Content and Semiotic Analysis of Fig.4.15	161
Table 4.32	Respondents feelings after watching the TV advertisement in Fig.4.15	163



UMS  
UNIVERSITI MALAYSIA SABAH



## LIST OF FIGURES

		Page
Figure 1.1	Nationals & non-nationals market share	4
Figure 2.1	Saussure’s dyadic model	17
Figure 2.2	Peirce’s triadic model	19
Figure 2.3	Geert Hofstede 'measures' country / organization culture on 5 cultural dimensions	30
Figure 2.4	Hofstede’ s Scores for Malaysia	31
Figure 2.5	Television advertising expenditure 2014	43
Figure 2.6	ZenithOptimedia Global Advertising Market by regional blocks.	44
Figure 2.7	Screenshots of “All New NISSAN Grand Livina” (2008)	47
Figure 2.8	Screenshots of “Nissan Shift II” (2011)	48
Figure 2.9	Screenshots of “NISSAN Grand Livina _ Irreplaceable Moments to be Cherished” (2013)	50
Figure 2.10	Screenshots of “HONDA City_ Cube” (2014)	52
Figure 2.11	Screenshots of “HONDA HR-V _ See amazing from every angle” (2015)	54
Figure 2.12	Screenshots of “TOYOTA _ Bait” (2005)	56
Figure 2.13	Screenshots of “TOYOTA Vios _ Pulse of Action” (2015)	58
Figure 2.14	Screenshots of “PERODUA Myvi _ Lagi Best” (2011)	61
Figure 2.15	Screenshots of “PERODUA Myvi _ The Love of the Nation” (2015)	63
Figure 2.16	Screenshots of “LUXGEN7 MPV _ Guardian” (2009)	67
Figure 2.17	Screenshots of “LUXGEN goes around the world” (2010)	69
Figure 2.18	Screenshots of “LUXGEN7 SUV_ Conquest” (2010)	71
Figure 2.19	Screenshots of “LUXGEN7 SUV_ James Bond 007” (2012)	73

Figure 2.20	Screenshots of "LUXGEN5 SEDAN _ Flying dreams" (2012)	75
Figure 2.21	Screenshots of "LUXGEN U6 TURBO SUV_ Love never ends" (2013)	76
Figure 2.22	Screenshots of "LUXGEN U6 TURBO SUV_ Most favourite" (2014)	78
Figure 2.23	Screenshots of "LUXGEN M7 TURBO_ Love is the Driving force" (2014)	79
Figure 3.1	The methodology used in this research as illustrated	85
Figure 4.1	Screen shots of "PROTON Prevé" (2012)	120
Figure 4.2	Screenshots of "The All-New PROTON Suprima S" (2013)	123
Figure 4.3	Screenshots of "Introducing the All New Proton Iriz" (2014)	126
Figure 4.4	Screenshots of "PROTON _ Most Heartfelt Independence Day" (2006)	129
Figure 4.5	Screenshots of "PROTON Saga" TV advertisement (2008)	132
Figure 4.6	Screenshots of "PROTON Inspira" (2011)	136
Figure 4.7	Screenshots of "PROTON_ Unbreakable" (2011)	139
Figure 4.8	Hofstede's Malaysian Uncertainty Avoidance cultural dimension	143
Figure 4.9	Screenshots of "PROTON Perdana V6 Car_ Nuts" (2003)	147
Figure 4.10	Screenshots of "PROTON Savvy" TV advertisements (2005)	150
Figure 4.11	Screenshots of "PROTON Persona Lullaby" (2007)	153
Figure 4.12	Hofstede's Malaysian Collectivistic Society cultural dimension	157
Figure 4.13	Hofstede's Malaysian Long Term Orientation cultural dimension	157
Figure 4.14	Screenshots of "PROTON Exora" (2009)	158
Figure 4.15	Screenshots of "PROTON Sepanjang Raya" (2014)	161
Figure 4.16	Hofstede's Malaysian Power Distance cultural dimension	164
Figure 4.17	Sample PROTON TV advertisements include celebrities	165

Figure 4.18	Hofstede's Malaysian Masculine cultural dimension	166
Figure 4.19	Sample PROTON TV advertisements include Masculine/Feminine cultural dimension	167



UMS  
UNIVERSITI MALAYSIA SABAH

## LIST OF APPENDICES

	Page
<b>APPENDIX A:</b> Interviewees	196
Interview transcribed	199
<b>APPENDIX B:</b> Questionnaire for Advertising Professional	207
Marketing Survey (In-depth interviewing)	222
<b>APPENDIX C:</b> ZenithOptimedia Global Advertising Market by regional blocs	223
<b>APPENDIX D:</b> DVD-ROM used to store the data of the samples (automotive TV advertisements)	224



UMS  
UNIVERSITI MALAYSIA SABAH

## KEYWORDS

Semiotics, PROTON, Automotive TV Advertisements, Cultural Values, Malaysia.



UMS  
UNIVERSITI MALAYSIA SABAH

# CHAPTER 1

## INTRODUCTION

### 1.1 Background

Advertisement is a type of tool used in marketing. It is a type of communication. It is designed to attract consumers. Every country in the world has its own way of living. There are difference in traditions. Even values that each nation beliefs in is different. Each country will also have different things they consider as norms. The study of semiotics place for people to learn how advertisements changes consumer life. Advertisement is a type of communication. It is often social and shows the culture of a particular country. Knowing the culture is very important. How effective an advertisement is on consumers depends on the understanding of the culture (Zhang & Neelankavil, 1995). There is a wide variety in the practice of cultures amongst different countries the world over. Advertisements vary in terms of the messages conveyed in the context of the culture it is set in. Actors and actresses are to act out the emotions and ideas based on the character and culture of the country. The level of development of each country could have an effect on the value of culture for each individual. Therefore, a focus on interests, desires and aims of the consumers will reflect the values in their culture (Pollay & Gallagher, 1990). In this research, the purpose of this study is to suggest a type of guide intentionally to design for the efficient use of semiotic in automotive TV advertisements in the country of Malaysia focusing on PROTON TV advertisements.

The automotive industry is important to the Malaysian economy. With the upraising in economy in Asian countries, the region of Asia has high potential. The

sustainable automobile industry in Asia is the highest in the world as of this time (Marc, 2012). Presently, Malaysia automotive market are being dominated by the Malaysian national cars. The companies are PROTON and PERODUA. Both of these companies makes up 90 per cent of the car products annually sold. Advertising campaigns are done extensively. Such advertisements contribute a substantial millions of dollars to agencies of advertising (Davis, 2012). All along the history of Malaysian automobile industry, the most important strategy for advertisement is in the marketing of automobiles. Mass scale features of automobiles are shown to consumers. A brand image of an automobile is normally established by the automobile industry through advertisements in the minds of the consumers. Advertisement must be able to attract the attention of viewers and also be able to have the message delivered. Consumers in each local culture would be expected to understand intricate details of an advertisements such as the values of family and in their own subconscious mind make decision of how to take the advertisements being shown to them. The problem would be in making sure every single audience can empathize and feel for the issues or story line of the advertisements.

Malaysia is a country that is made up of multiple cultures. The possibility is high to have consumers that come up with different types of interpretations even if the advertisement message is the same. It is very important for marketers to understand how consumers could and might interpret the messages visually set in advertisements. the reason for this is to make sure that there is little to no misunderstanding of what the advertisers are trying to convey and what the audiences understand. As such, a semiotic analysis examines the perspective of a consumer in response an advertisement seen so as to identify any patterns that exist to form meaning in communication. In advertising the meaning of non verbal or verbal communication is understood differently by different consumers. According to Samli (1995), consumers' attitudes, level of awareness and types of behavior in most situations could be driven by culture they grow up in. In most cases, it is not just