Visual Syntax: How Visual and Verbal Approach Promote Social Unity Through Thematic Television Commercials

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ABSTRACT

Commercials on television, in particular, have a significant impact on nation-building in addition to promoting products and services. Ads need to express ideas that extend beyond the bounds of the ads themselves, therefore they need captivating tales, unique ways of communicating with customers, and smart abstractions. By examining the effect of thematic television advertising by Petronas on social cohesion, this study provides a first step toward answering this question. Textual and visual aspects work together to generate a type of discourse in effective advertising, one that can influence a target audience's beliefs, values, expectations, and behaviours. Advertising permeates our daily lives and is rich with symbolic significance. Indeed, commercials, along with TV shows and films, serve as a catalyst to build and fortify national unity by spreading stories or ideas that stress the significance of appreciating and valuing Malaysia's many cultural traditions. The researchers set out to find examples of thematic television advertising that promotes societal togetherness through visual and verbal approaches, gestures, and graphic style. Three methods were used in this study; meta-analysis was used on the TVC, naturalistic observation was used on humans, and surveys were used to ask respondents some predetermined questions. The conceptual approach helped bring to light the significant visual attributes of communication media, especially TVC, in encouraging local audience members to accept and embrace the cultural differences present in Malaysia's diverse social landscape.

Keywords: *Visual syntax, social unity, thematic, television commercials, Malaysia.*

INTRODUCTION

Commercials, a type of advertising, may do more than just sell products; they can educate and entertain the public at the same time. However, Al-Haroon and Yahiaoui (2017) claim that TV commercials are prime examples of "high context messages," in which the vast majority of relevant information is either not part of the message at all or is internalised by the viewer, while only a small amount is present in the coded, explicitly transmitted part of the message. That is to say, the great majority of the ad's significance comes from the content itself. Qtaishat and Al- Hyari (2019) concur, noting that this form of communication is beneficial in many ways: financially, practically, and psychologically. The visual character of commercial advertising can provide insight into cultural norms and practises that go beyond language for

the foreign language student. It is unfortunate that there has been so little study on visual aspects in television advertising. People are more likely to take notice of and act upon information that is provided in an appealing visual style.

According to Simmons (2017), the universal appeal of visual advertising stems from the fact that, by definition, all images are gestalts with the capacity to convey more than the sum of their parts. Images play a huge role in today's advertising campaigns. Commercials aim to persuade us to buy a product by appealing to our appreciation of beauty and our affinity for popular culture within the allotted 30 seconds (Chang & Mcguire, 2017).

The parallels and contrasts in cultural advertising attractions have long piqued the interest of researchers and marketers alike. Some of the studies that have addressed the topic of advertising's potential to promote multicultural values and hence social cohesion in Malaysia are Zakaria et al. (2022) and Harun and Jamaludin (2018). To paraphrase Tehrani and Hassan (2016), "culture" can be defined as "shared given meanings assigned and described," which incorporates not only common understandings of behaviour but also concrete behavioural differences between things and people. There is a wide range of variations in cultural norms, values, and customs. Therefore, the core principles upon which a specific ethnic group can continue to function are the values held by that group. Cultural values include but are not limited to, long-held customs and the conviction that a particular set of standards is correct. Renganathan and Kral (2018) note that the accepted patterns of thought and action held by members of a group constitute its cultural norms.

This study is intended to identify how this visual and verbal approach basically promotes social unity through thematic television commercials. Past literature review proves that visual and verbal approaches were able to insist social unity through various visual and verbal approaches.

TELEVISION COMMERCIALS

The vast reach, significant influence, and potency of television make it the most effective medium for advertisers to express their messages successfully. Television commercials are extremely expensive, costing billions of dollars annually (Renganathan & Kral, 2018). The commercial's message is strengthened by the visual and aural features of television, which help create an interesting atmosphere and a sense of intimacy with the viewer. Commercials on television have become more intrusive as the market has become saturated with new products and competition has increased (Harun & Jamaluddin, 2018).

As a result, marketers are scrambling to come up with fresh approaches to attract and keep customers' interest in their brands, products, services, and causes. Thus, commercials are strategically placed between popular shows, series, news, and programmes; are typically 15-30 seconds in length; air at all hours of the day and night, but especially during prime time; and employ a wide variety of techniques. However, overly convincing advertising has been called manipulative, exploitative, and even capable of undermining social ideals (Obermiller et al., 2013; Pollay & Mittal, 1993; Rumbo, 2002). However, its importance in expanding markets and, thus, improving people's living standards has been acknowledged (Usman et al., 2010; Mehta, 2000). The economic, personal, and social impacts of advertising have been criticised by many, including Pollay and Mittal (1993). Advertising needs to do more than only inform customers to persuade them to buy a product (Zhang et al., 2006). As a result, scholars are keenly interested in the advertising industry as a whole, not just the financial returns it generates (Miller et al., 2004; Roy & Harwood, 1997; Zhang & Harwood, 2004; Prieler, 2008),

but also its content, effects, and societal influence, particularly on demographic subgroups such as age, gender, and culture".

According to Cook (1992), discourse is "text and context together, interacting in a way which is perceived as meaningful and unified by the participants (who are both parts of the context and observers of it)" (Downing, 2000) contains those results. Advertisement discourse is defined by Bezuidenhout as text that occurs in a specific context. Advertising, as noted by Previdi et al. (2017), "always rely on the relation between the text and its context; the one cannot survive without the other... the context of the advertisement determines how the receivers will perceive the message". The situation has its origins in a certain cultural setting, whether that setting is linguistic or not. More specifically, (Shareef et al., 2019) An interesting twist he adds is that "the job of discourse analysis is to pick out the cultural factors and figure out what role they play" when translating persuasive advertising.

Ads' linguistic and semiotic aspects are also studied using critical discourse analysis by Dion et al. (2018). In his study of gender roles, he finds that "both the feminine and the masculine are represented discursively in their heterogeneity; the feminine is represented as a commodified body". "The masculine is typically associated with strength and sophistication" (Magalhes, 2005). Gilly (1988) analyses the gender roles portrayed in ads in the United States, Australia, and Mexico. There is sex role play in all three nations, but she finds it to be more prevalent in the US and Mexico than in Australia. The semiotic dimension, according to Magalhes, is the photographic representation of sexuality. The four types of semiotics he identifies are the visual, abstract, linguistic, and alphabetic. Many qualitative researchers have used semiotics and other interpretive methodologies to analyse textual and pictorial content, including Barthes (2000), Vestergaard and Schroder (1985), and Williamson (1978). According to Ahmed (2000), semiotics "can be used in examining the visual 19 content of advertising" and "this new approach can be extended to a cross cultural study of advertising to examine both verbal and visual content".

SOCIAL GROUPS OF ADVERTISING

Cultural values play a role in how people of various backgrounds respond to advertising. The people of Malaysia are aware of the power that advertisements have to affect cultural norms (Waller & Fam, 2000). According to Frith (1996), the majority of Malaysians and the government of Malaysia believe that advertising is necessary to aid in building a consumer society. In Malaysia, racial and ethnic differences are plain to see (Abraham, 1999). One possible factor in how people see commercials is their ethnic background. Television and radio commercials in Malaysia are broadcast in three languages: Malay, Mandarin, and Tamil, reflecting the country's ethnically varied population, as noted by de Run (2007). As a result, consumers pay attention to and often accept advertisements in a variety of languages. According to the results of his research, Malays have an equally positive and negative reaction to Chinese language in Chinese commercials. Therefore, it is common for a Malaysian to encounter adverts in both print and broadcast media that are written in Chinese. Many Chinese in Malaysia cannot understand Mandarin and prefer Malay commercials, therefore he adds that non-dominant groups like Chinese and Indians have a favourable reaction to Malay advertisements. According to Deshpandé and Stayman (1994), ethnically oriented stimuli are more effective when there is a smaller ethnic group (like the Chinese) compared to the bigger ethnic group (the Malays). Several research (Grier & Deshpandé, 2001; Pollak & Niemann, 1998) back up the idea that uniqueness is especially crucial for small groups.

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ATTITUDES OF MALAYSIANS TOWARDS ADVERTISEMENT

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Multiple research projects examine how various races and ethnicities are portrayed in the media. Ethnic minority viewers may be influenced by ads that don't accurately portray their community (Mastro & Stern, 2003). Especially in television commercials, people of colour are underrepresented, according to multiple studies (Coltrane & Messineo, 2000; Greenberg et al., 2002). Most research on ethnicity and the media in Malaysia (see, for example in, de Run, 2007; Idris, 2011; Butt & de Run, 2010) have focused on viewers' reactions to commercials. Nonetheless, no media studies in Malaysia have focused on ethnic representation until recently. This concept takes ethnicity into account because, as Butt and de Run (2012) argue, it can be a point of pride for the majority group and lead to enthusiastic responses to carefully targeted marketing. Dorr (1982) argues that knowing the exact numbers is crucial because the visibility of a certain culture in the media is taken as evidence of that group's cultural significance. Previous studies have shown that highlighting a certain ethnic group in advertising increases that group's members' knowledge of their own ethnicity. An individual's mental make-up can be affected by cultural factors (Church & Lonner, 1998). Westerhof et al. (2000) argue that it is possible to acquire and share certain qualities of a person (such as values or beliefs) with other members. Studies of social behaviour (Diehl et al., 2003; Triandis, 1995) and content analyses of advertising (Han & Shavitt, 1994; Zhang & Gelb, 1996) have found that "an individual is believed to act in a certain way because of his or her cultural background".

Most Asian countries are more collectivist than Western ones are individualistic (Ogretir, 2008; Battaglia, Nadin & Gobbini, 2004). Individualists show less care and sharing than collectivists, as explained by Hui and Trandis (1986) on page 225, who write that collectivism is "concerned with the effects of actions or decisions on others, sharing material benefits and resources, feeling involvement in and contribution to the lives of others." Hofstede (1980) asserts that, contrary to Markus's experience, people in individualistic cultures value independence and freedom more highly than those in collectivist cultures. Collective thought places value on cooperation and mutual support (Triandis et al., 1990). Some research suggests a distinction between individualism and collectivism in terms of individuals' social perceptions and behaviour, such as endorsement of values to individual and group goals and the manner in which they interact with others (Markus & Kitayama, 1991).

Other cognitive, emotional, and behavioural effects of cultural variations have been demonstrated (Han & Shavit, 1994). This makes it tough to create uniform marketing practices. Emotional content, comparison content, and informational content have all been found to vary by country in previous advertising content assessments (Tansey et al., 1990; Zandpour et al., 1992). In their international study, Han and Shavit (1994) found that Americans viewed American advertisements as more independent than their Korean counterparts. They discovered that Korean commercials put more of a focus on family, in-group aspirations, and interdependence than their American counterparts do on individual progress, personal reward, and independence. According to the literature on advertising (Cheung et al., 2007), determining national or ethnic identity is essential. Differences and similarities in cultural values, stereotyping, and consumer techniques can be identified through cross-cultural studies in advertising (Ahmed, 2000). Many advertisers find it difficult to craft ads that speak to consumers of varied cultural backgrounds (Albers-Miller & Stafford, 1999). It may be difficult to make commercials that appeal to everyone in Malaysia's diverse population. Cultural differences are the root of most conflicts, say Albers-Miller and Stafford (1999). Therefore, it is beneficial for marketers to be aware of and sensitive to cultural variances in advertising

VISUAL AND VERBAL APPROACH IN ADVERTISING

The advertising literature is very interested in figuring out which parts of verbal ads are more memorable to consumers and how to best use verbal information to change consumer perceptions and actions (Heckler & Childers, 1992). In the context of information processing, cognitive processors are responsible for primarily handling spoken data. As a result, people are motivated by their rational and logical cognitive processes. To what extent a vocal message is understood depends, then, on the quality of its language (Sojka & Giese, 2006). Humans' limited cognitive abilities also lead them to rely on heuristics, which are shortcuts designed to help them make decisions with as little information as possible. Consumers have limited processing power, so marketers must create verbal advertising methods that work well in a short amount of time (Holbrook, 1978).

The layout of the textual content is the key concern of verbal advertising texts. Verbal content in advertising can be broadly classified according to how concrete or abstract the provided verbal formulations are (Holbrook, 1978). Researchers in the field of advertising employ a variety of words to differentiate between the ad's concrete and abstract verbal content. Differentiating "factual message" and "evaluative message" is something that Holbrook (1978) does, "denotative language" and "connotative language" is something that

Stern (1990) does, and "tangible cues" and "intangible cues" are something that Stafford (1996) does. However, in most contexts, each of these words means the same thing. The degree to which details and generalisations are intertwined remains constant. This thesis employs the phrases "tangible cues" and "intangible cues" to differentiate between the concrete and abstract features of the verbal content, respectively, in an effort to clear up any confusion that may arise.

Tactile verbal cues are "information related to tangible dimensions of the service" (Mattila, 1999, p. 295), according to the literature on services. In other words, the more specific the words used to describe a service are in an advertisement, the more the service will "pop" for the reader (Stafford, 1996). Having more concrete information before using a service helps customers make educated decisions. The documentation method makes use of hard data to make a service seem more real to the customer (Sheth et al., 1999). However, there are many ways to effectively convey the nature of a service without resorting to the use of physical props. The use of figurative language in marketing is another tactic. Textual pieces that don't directly explain the service are examples of intangible cues. They don't try to appeal to people's sense of reason when making purchases. More emphasis is placed on the individual's psyche and imagination. This means that generalised formulations are employed, with the expectation that each individual will give each formulation his or her own unique meaning (Stafford, 1996).

One's own subjective impression. This tactic runs counter to the way our brains typically digest the information contained in words. This is the point of the method, though, as familiarity with a product or service means that its essentials need not be re-explained to the customer. Such customers are more amenable to an intangible cue technique than they are to a tangible one (Mattila, 1999). The main distinction between tangible and intangible cues is that the former allow the consumer to form an attitude towards the service or advertisement through objective evaluation of the information, while the latter allow the consumer to form an attitude through subjective evaluation of the information (Stafford, 1996).

Different findings have been observed when comparing service advertisements that emphasise tangibles vs those that emphasise intangibles. Two studies conducted by Stafford (1996), one in a hotel setting and the other in a car repair setting, respectively, demonstrate the impact of tangible cues and intangible cues in a verbal advertising text. This research shows that compared to advertising texts with intangible signals, those with tangible cues result in higher values for attitude towards the ad, attitude towards the service provider, higher visiting intentions (only in the hotel scenario), and better recall. Since supplying consumers with true information about the service increases their knowledge and understanding of the service, Stafford (1996) argues that physical cues lead to better results. Stafford and Day (1995) found similar outcomes in their research. The purpose of this study was to determine whether or not tangible cues are more effective than intangible cues in terms of attitude towards the ad, using advertisements for a restaurant and a photo processing service. The findings also suggest that the content of advertisements that includes tactile clues is more successful than that which does not. As a result, the authors argue that consumers are left with insufficient data with which to properly evaluate the service based on emotional intangibles. One possible explanation for the findings is that customers are better able to evaluate the service's quality and value when they have something concrete to hold in their hands (Stafford & Day, 1995). Many authors in the service literature (e.g. Hill et

al., 2004; Stafford, 1996; Stafford & Day, 1995; Laskey, Seaton, & Nicholls, 1994) agree that using a tangible cue technique is more effective than using an intangible cue strategy.

However, there is scant evidence to support the idea that non-tangible cues improve performance. When it comes to aesthetically pleasing products, say Holbrook and Hirschman (1982), customers' brand preferences are heavily impacted by intangible cues. When it comes to boosting consumer loyalty, ethereal cues are superior to tangible ones, according to Fang, Palmatier and Steenkamp (2008).

SOCIAL UNITY THROUGH VISUAL AND
VERBAL APPROACH IN THEMATIC TELEVISION COMMERCIAL

An important turning point in human history occurred when we made the transition from visual to linguistic communication (Corballis, 2014; Suddendorf & Corballis, 2010). Despite the dominance of words, visual communication was not entirely forgotten by modern culture. Many people today also rely on visual ways of communication, such as video chat, emojis (pictorial representations of items), emoticons (emotional faces), images, and visual storytelling on platforms like Instagram. Why do some people prefer email to texting? This choice is typically left up to the individual, though it might be impeded by factors like the simplicity of the message or the ease with which it can be expressed visually compared to verbally. This slack acknowledges the possibility that various forms of communication serve unique purposes, as well as the systematic variation in people's employment of these forms. There has been a lot of research done on how the egocentric distance between a communicator and recipient influences the communication style that is employed. People prefer nonverbal means of expression, such as pictures or gestures, when talking with those who are close to them (either temporally, socially, or geographically). See Amit et al. (2013) and Amit et al. (2019) for detailed discussions of the benefits of both visual and verbal representations for communicating with close and distant people, respectively. Because they are tangible representations of their 47 referent things, pictures are more effective than words when communicating with close friends and family.

Words, on the other hand, are only symbols with no real link to the objects they describe; they boil things down to their essence while leaving out the details. "Words enable shared reality with distal social partners for whom a concrete picture that includes incidental details may be less relevant or understandable" (Trope & Liberman, 2012), as per Construal Level Theory (CLT).

Importantly, all of the experiments in the aforementioned research (and, similarly, many other CLT-informed investigations of the impact of distance on communication; e.g., Joshi & Wakslak, 2014; Joshi et al., 2016; Stephan et al., 2010) manipulated psychological distance as a fixed feature of the world. However, in everyday life, it is common for people to want to manage their physical distance from things, places, and other people. Some people may like to get closer to far-flung loved ones, both physically and emotionally, while others may wish to get further away from an abusive partner. Therefore, rather than merely reacting to the other person's distance/proximity, it may be preferable to actively enact and indicate one's desired distance/proximity. There are several schools of thought regarding distance, and they all seem to agree that we need a fresher perspective. Distance is not just something that exists, but something that people perceive and enact in a motivated fashion (Goff et al., 2008), and recent research has explored the various ways in which motivation interacts with distance, with a particular emphasis on distance perception.

For example, people have a tendency to overestimate the proximity of an object when it is pleasant to them, and underestimate its distance when it is unpleasant to them (Siegel et al., 2009), dangerous to them (Cole et al., 2013), or when they have certain personality traits, such as a fear of heights (Clerkin et al., 2009; Teachman et al., 2008). We suggest that the motivations of those involved in long-distance communication affect the nature of the signals they employ. Since photos are often associated with closeness and words with separation, a sender of visual [verbal] communications may see this as a way to evoke proximity [distance]. In other words, we argue that people will interact with the message's recipient in a way that is consistent with the sender's desired distance from the receiver, even if the distance is not the same as the receiver's actual distance from the sender.

Seven studies looked at the impact of distance motivation on the preference for visual versus verbal communication in a variety of settings, with different operationalizations of visual and verbal communication, and with different degrees of manipulation of motivation to signal proximity/distance. Most adult communication is linguistic (Chomsky, 1965; Suddendorf & Corballis, 2010), hence we mainly compared a "verbal only" condition with a "verbal + visual" condition to highlight the difference between the two. Over- or under-filling led to deviations from the mean, which was set at 100 subjects per cell (providing 80% power to detect effects of d=0.4, the usual effect size in social/personality psychology; Richard et al., 2003). All trials were pre-registered on predicted.org, and secondary data collection included collecting demographic information after the initial analysis was finished. Detailed explanations of all research factors, interventions, and deletions are provided.

Creolised texts, the predominant medium for advertising messages, are made up of signs of various origins, including both those of the native language and those of other languages (pictures, formulas, notes, etc.). The verbal and nonverbal components of a creolised text are distinct from one another. Texts in advertising can be more or less creolised depending on factors including their ideological and social position.

dal Saz (2013) classifies commercials into three categories: Elite. The visual or video element (the "iconic component") plays a more central role than the written text. The words "success," "elite," and "style" all play significant roles here. Sentimental. Both the written and the visual components are essential. Family, home, friendship, and love are essential concepts that must be articulated orally and complemented graphically. Moralising. The verbal component is crucial. An issue (such as bad breath) is presented in the form of a tale, and the promoted product is presented as the solution to the problem.

This article will examine advertisements that fall into the first two categories (elite and sentimental) to determine whether the message relies on the verbal, the visual, or both. Given the elevated position of automobiles in today's culture and the positive connotations many people associate with them (whether it be in terms of family life, leisure, or sex), vehicle commercials seem like a reasonable area of research. Since drivers often make a message with their choice of vehicle, if only subconsciously, it stands to reason that all cars are aspirational to some degree. In contrast, it's hard to picture a moralising ad for a car doing well, unless it took a humorous or surreal approach. In the highly competitive car market, different manufacturers can technically produce very similar products; thus, it's vitally important for each firm to provide reasons for the consumer to prefer its own brand or a particular model, rather than those of its competitors. Although an affordable price or favourable financial situation may sway potential buyers, a car is more than just a mode of

transportation; it is also a symbol of the owner's aesthetic and cultural values and a window into their identity and goals.

METHODOLOGY
Research Design
This study investigates how visual and verbal factors promote social cohesion in Petronas thematic TV commercial viewers. This quantitative study obtained data from respondents using a questionnaire. Universiti Pendidikan Sultan Idris advertising students completed a structured questionnaire. The rationale for employing UPSI students is that the researcher was one of the academics at that specific institution, furthermore respondents frequently exhibit availability and eagerness to engage in research activities. Due to their familiarity with academic settings and research endeavours, they are more inclined to participate in data gathering endeavours.

The selection of students was based on their pre-existing expertise in the advertising domain. This study examined the variables and investigated hypotheses related to visual and verbal communication, gestures, graphic style, and storytelling techniques in enhancing social unity among viewers of Petronas thematic television commercials. The questionnaire utilised Blending Theory, a cognitive theory created by Fauconnier and Turner (2009), which centres on a fundamental brain process involved in the formation of meaning in real-time. Universiti Pendidikan Sultan Idris was chosen for the research site due to the researcher's affiliation and the availability of university students. This study targeted third-year students based on their advertising knowledge.

Measurement of Variables / Instrumentation
Surveying is a primary method for data collection from respondents to accomplish the research objective. Sekaran and Bougie (2017) argue that the survey method is viable for quantitative research. They contend that this method offers advantages such as time efficiency, fast response, and cost-effectiveness compared to alternative data collection methods. The description of the research instrument's design is provided in the table below:

Table 1: Summary of research instrument

Section	Title/Variable	No. of Question
Section A	Demographic details	4
Section B	Visual and verbal	6

According to the information presented in the table above, the researcher has provided an overview of the research instruments employed for data collection with the following hypothesis:

Table 2: Summary of hypothesis

Hypotheses		Result
H1	Visual and verbal approach promoting social unity among Petronas thematic television commercials viewers.	Support
H2	Gesture approach promoting social unity among Petronas thematic television commercials viewers.	Support
H3	Graphic style approach promoting social unity among Petronas thematic television commercials viewers.	Support

H4	Storytelling approach promoting social unity among Petronas thematic television commercials viewers.	Support
H5	Narratives reception has mediation effect on storytelling/ graphic style/ gesture/ visual and verbal among Petronas thematic television commercials viewers.	Support

The questionnaire utilised in this study was derived from a compilation of previous research investigations. The researcher employed a five-point Likert scale ranging from section 1 to section 5 to assess the participants' perceptions of social unity promoted in the Petronas thematic television commercials titled *Little Indian Boy: Hari Merdeka (1996)* (refer Petronas, 2010a), *Lee Yen's Best Friend: Chinese New Year & Hari Raya Aidilfitri (1997)* (refer Batrisyia Saiful - Siti Batrisyia, 2016)*, Letchumi & Rokiah: Hari Merdeka (2002)* (refer Petronas, 2010b)*,* and *Tan Hong Ming: Hari Merdeka (2007)* (refer Petronas, 2010c).

The questionnaire utilised in this investigation was derived from several previous studies, and certain modifications were made to ensure its applicability in the current research. Questionnaires are particularly suitable for research that want to gather data from a sizable sample of individuals. They enable researchers to efficiently collect information from a wide variety of individuals. In order to assess the variables outlined in sections two through seven, the researcher has employed a five-point Likert scale ranging from "1," representing "Strongly disagree," to "5" representing "Strongly agree." This scale will be utilised to gauge the factors that contribute to the sense of social cohesion among viewers of Petronas thematic television ads.

Population and Sample Size

Table 3: Determining sample size of a known population (Krejcie & Morgan, 1970)

N	S	N	S	N	S	N	S	N	S
10	10	100	80	280	162	800	260	2800	338
15	14	110	86	290	165	850	265	3000	341
20	19	120	92	300	169	900	269	3500	346
25	24	130	97	320	175	950	274	4000	351
30	28	140	103	340	181	1000	278	4500	354
35	32	150	108	360	186	1100	285	5000	357
40	36	160	113	380	191	1200	291	6000	361
45	40	170	118	400	196	1300	297	7000	364
50	44	180	123	420	201	1400	302	8000	367
55	48	190	127	440	205	1500	306	9000	368
60	52	200	132	460	210	1600	310	10000	370
65	56	210	136	480	214	1700	313	15000	375
70	59	220	140	500	217	1800	317	20000	377
75	63	230	144	550	226	1900	320	30000	379
80	66	240	148	600	234	2000	322	40000	380
85	70	250	152	650	242	2200	327	50000	381
90	73	260	155	700	248	2400	331	75000	382
95	76	270	159	750	254	2600	335	1000000	384

Note: N is population size; S is sample size

Sekaran and Bougie (2017) define a *population* as a specific group of individuals inside an organization selected by the researcher for study. Furthermore, Sekaran and Bougie (2017) proposed that the population under study should encompass the complete set of individuals,

events, or objects that are of interest to the researcher for examination. The target demographic for this study consists of students from Universiti Pendidikan Sultan Idris. The study selected a total population of N = 1600 students and others who commonly view the subject matter. The sample size, denoted as S = 310, was determined using the sample size diagram proposed by Krejcie and Morgan (1970). The data collection strategy employed in this study was convenience sampling, utilizing a questionnaire survey with a predetermined sample size of 310. The questionnaire survey was distributed to all participants.

Techniques of Data Analysis
Numerous researchers employ a range of statistical techniques to derive precise and reliable conclusions about their research areas. However, this empirical study analysed the data using the Statistical Package for the Social Sciences (SPSS) to facilitate further examination.

Reliability and Validity
The measurement scales' reliability and validity have significant importance. Reliability analysis refers to assessing the internal consistency of indicators used to measure a construct, as Hair et al. (2010) discussed. Reliability analysis aims to assess the extent to which a collection of items effectively captures shared sources of variability (Viswanathan et al., 2017). This measure is commonly evaluated using Cronbach's coefficient alpha. According to Bernstein et al. (2014), *Cronbach's coefficient alpha* can be defined as the ratio between the sum of the covariances among the components of the linear combination (items) that estimates actual variance and the sum of all elements in the variance-covariance matrix of measures, which represents the observed variance. Validity refers to the degree to which a scale or collection of measurements effectively and adequately captures the intended idea of interest.

The establishment of content validity (Sireci, 1998) was achieved by utilizing previously validated scales found in the existing literature and meticulous analysis of the questionnaire items. The user's text does not contain any information. The conventional measures utilised in this study were derived from established procedures validated in prior research (Venkatesh & Morris, 2000). The reliability of these measures was deemed satisfactory. Next, a construct validity test was conducted, encompassing discriminant abilities and convergent validity assessments. Discriminant validity pertains to the extent to which two notions that are conceptually similar exhibit specificity, resulting in a low correlation between them. The utilization of connection analysis can be employed to ascertain the authenticity of this nature. If the outcome of the connection analysis suggests that the correlation between variables is below 0.8 (Bagozzi, 1994), it can be inferred that the different examined conceptions are indeed measuring distinct phenomena. Convergent skills pertain to the extent to which the constituent steps of a given construct are positively associated with a desirable high level of correlation. The standard approach for doing this test is confirmatory factor analysis (CFA), as stated by Netemeyer et al. (2016). Confirmatory factor analysis (CFA) enables researchers to assess the validity of a set of observed variables by examining their factor structure in light of established theoretical frameworks, empirical evidence, or a combination of both. If each measurement item in a construct has a factor loading of at least 0.50 and all measurement items show significance (at a level of 0.01) in Bartlett's test of sphericity (Sanzo et al., 2014), and if the Kaiser-Meyer-Olkin (KMO) index is

at least 0.6 (Pallant et al., 2015), it can be concluded that the scale exhibits convergent validity.

Factor Analysis
Factor analysis is a frequently employed method to determine the validity of factors or dimensions for each variable, with the aim of reducing the huge number of observed variables to a smaller set of core elements. Furthermore, Emory and Cooper (1991) provide a definition of factor analysis as a statistical technique that aims to reduce a large set of variables to a smaller set by determining which variables share similar characteristics. In contrast, Hair et al. (2010) asserted that factor analysis can frequently be performed either with rotation or without rotation. If a factor analysis is conducted using a rotating basis, there are different ways available. One commonly utilised methodology in research is the varimax rotation technique, which is known for providing a distinct separation (Hair et al., 2010).

Sampling Adequacy
The Kaiser Meyer-Olkin (KMO) metric will be utilised in this study to assess the appropriateness of the sampling of the variables being considered. Verbeke and Viaene (1999) (KMO) state that a value should exceed 0.60 to be considered acceptable, and a value of 0.90 or more is regarded as good. Meanwhile, Kinnear and Grey (1999) categorise the (KMO) value and determine its level of acceptance. A KMO rating above 0.50 indicates a favourable factor.

Table 4: Summary of factor analysis

KMO and Bartlett's Test		
Kaiser-Meyer-Olkin measure of sampling adequacy		0.700
Bartlett's test of sphericity	Approx. chi-square	2345.793
	df	66
	Sig.	0.000

Communalities		
	Initial	Extraction
VV1	1.000	0.812
VV2	1.000	0.820
VV3	1.000	0.907
VV4	1.000	0.824
VV5	1.000	0.937
VV6	1.000	0.795

Measurement of Reliability
Carmine and Zeller (2011) define reliability analysis as a measure of freedom from errors and consistent results, while validity is defined as structural measures that are unbiased, consistent measurements across time and instrument items. According to Sekaran et al., (2017), the proposed variable's reliability analysis result is poor if it's less than 0.50 and acceptable or good if it's 0.60-0.80.

Table 5: Summary of reliability analysis

Code	Description	Cronbach Alpha
VV	Visual and verbal	0.728

Regression Analysis
R indicates the bivariate correlation between the detected values of the dependent variable and expected values based on the regression equation, while (r), in lowercase, indicates the partial regression coefficient in the coefficient table that gives the model's regression equation. In the regression model summary table, R^2 (R square) indicates the coefficient of multiple determinations. The adjusted R^2 value reflects the research model's fit and the number of independent variables.

Below is the summary of regression analysis between VV and CV (refer in Table 6, 7 and 8):

Table 6: Model Summary[b]

| Model | R | R Square | Adjusted R Square | Std. Error of the Estimate | Change Statistic | | | | | Durbin-Watson |
					R Square Change	F Change	df1	df2	Sig. F Change	
1	.560[a]	.313	.311	.39220	.313	140.473	1	308	.000	2.080

a. Predictors: (Constant), VISUAL_VERBAL
b. Dependant Variable: COMMERCIAL_VIEWERS

Table 7: ANOVA[a]

	Model	Sum of Squares	df	Mean Square	F	Sig.
1	Regression	21.608	1	21.608	140.473	.000[b]
	Residual	47.377	308	.154		
	Total	68.984	309			

a. Dependant Variable: COMMERCIAL_VIEWERS
b. Predictors: (Constant), VISUAL_VERBAL

Table 8: Coefficients[a]

| Model | Unstandardized Coefficients | | Standardized Coefficients | t | Sig. | Correlations | | | Collinearity Statistics | |
	B	Std. Error	Beta			Zero-order	Partial	Part	Tolerance	VIF
1 (Constant)	1.623	.193		8.431	.000					
VISUAL_VERBAL	.572	.048	.560	11.852	.000	.560	.560	.560	1.000	1.000

a. Dependant Variable: COMMERCIAL_VIEWERS

Consult the summary table for the regression analysis; results of the relationship between VV and CV. The regression analysis results indicate a statistically significant link among all variables. The ANOVA results of the overall study indicate that the significance level (Sig) of 0.000 is less than the threshold of $p < 0.100$. However, F has a value of 140.47. VV accounts for 140.47% of the CV. Consequently, it may be asserted that there is a correlation between VV and CV. Based on the table provided below, it is evident that all five hypotheses of this study have been corroborated. The choice is derived from the findings of the regression analysis carried out in the preceding chapter. The regression analysis results for all of these studies indicate that the significance threshold is below $p<0.10$. Consequently, the researcher posits that all the hypotheses in this investigation are corroborated.

DISCUSSION AND CONCLUSION

The importance of a brand's values is confirmed by a top specialist in brand management and marketing: Brands that represent values consumers share form strong emotional attachments. They start supporting and promoting the brands they've become committed to.

They may also be expressing, "This is what I stand for" through the employment of such brands. Because of the severe consequences of getting a new car's marketing strategy wrong, automakers are extremely cautious whenever they release a new model. Volvo's attempt to introduce a new model across Europe with the same advertising campaign and strategy in 1990 is a classic case of ineffective marketing. After receiving negative feedback, the campaign was scrapped in favour of reverting to a differentiated approach based on traditionally accepted values, such as emphasising the vehicle's safety to Swiss and British consumers, its status to French consumers, its economy to Swedish consumers, and its performance to German consumers.

Malaysians living in a society with a variety of cultures should appreciate and strive to strengthen the relationships among the various ethnic groups that make up the country. A study conducted on third-year students at Universiti Pendidikan Sultan Idris, who have basic advertising abilities, has shown that Petronas thematic television advertisements have effectively influenced society by promoting social unity through their visual and linguistic attractiveness. Nevertheless, the results suggest that the commercial audience fails to recognise the ethnic diversity present in Malaysia. Furthermore, the author also finds that the need to display respect towards older adults is exemplified through both spoken and unspoken communication, including language and paralinguistic behaviours, regardless of their social standing or position within an organisation. Furthermore, it is crucial to ascertain the supplementary components required to augment or refine the societal perception of television advertising. Future studies should focus on examining the graphic design and clearly defining the specific elements that reinforce cultural norms and strengthen the community through thematic television commercials.

Ding and Keh's (2017) study is another illustration that material cues are not always preferable to immaterial ones. There, the authors demonstrate that whether or not intangible cues lead to more effective service promotion relies on consumer attributes. They look into the differences in response to speech advertisements using material and immaterial cues among various kinds of consumers. Consumers are categorised into high and low construal groups based on their shared traits. Consumers with a high construal level have been shown to have a more favourable attitude towards advertising and a greater willingness to pay when exposed to non-tangible cues. When presented with tangible clues, however, consumers with a low construal level evaluate advertisements more positively and are more inclined to spend. Ding and Keh's (2017) research demonstrate that consumers' inclinations towards material or immaterial indicators of quality vary not only with the nature of the service or information being provided but also with their own unique traits.

Modern advertisements are typically a cooperation between graphic artists and copywriters, and use both text and visual elements (and sometimes audio in the case of audio-visual advertising). Advertising that is effective at reaching its target audience combines textual and visual elements in varying amounts to generate a type of discourse with the potential to elicit sentiments and actions, influence values, expectations, and lifestyles. To determine whether the text or the image is more important in conveying the advertising message, this essay will analyse the intricate interaction between verbal and visual representation in a selection of television and Internet advertisements. By comparing and contrasting the messages conveyed by various text-and-image pairings, we can better understand the similarities and contrasts we observe.

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