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Cultural Codes in a Bottle: A Comparative Semiotic Analysis of Coca-Cola and Sprite Advertisements

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Abstract
The popularity of a product among the public is considered as a massive source of competition in the contemporary world of consumerism. Advertisements are used as the medium to achieve this popularity that is the visual, verbal and non-verbal promotion of a service, product, or idea used for targeting the audience and expecting their favourable response. An advertisement uses signs and symbols as its non-verbal elements. The present study is concerned with the analysis of the visual and non-verbal signs and symbols to see how Eastern and Western cultures differently construct the denotative and connotative meanings and their depiction of the myth prevalence behind the distinct cultures. The study uses Roland Barthes' theory to comparatively analyze the Western advertisement of Coca-Cola and an Eastern advertisement of Sprite to interpret and compare the cultural narratives and myths behind the signs and symbols. The results of the study shows the literal and cultural narratives depicted through the signs and symbols and the myths behind these elements used in the advertisements. The findings of the study reveal a stark contrast between the values that the Eastern and Western cultures associate with different objects and events and also in their depiction of myths that is in the construction and the deconstruction of the myths prevalent of these distinct cultures. Future researchers can incorporate the same framework to analyze even larger sets of advertisements, including the comparison of old and new trends in advertisements, and study them for a wide range of other products and services like healthcare, hygiene products and maternity and feminine health products etc to reveal even richer cultural perspectives on different aspects of life.

Keywords: Advertisement, Semiotics, Culture, Roland Barthes, Connotation, Myths.

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1. Introduction

1.1. Background of the Study

Language is a structured system of communication that uses symbols and rules to convey meaning. It provides a medium through which the emotions, thoughts, and cultural ideologies can be expressed. Hutton (2009, p. 35) states that language is a tool of all the mandatory conventions including signs and symbols that are widely adopted by the society. Language includes verbal as well as non-verbal communication, both playing their own distinct roles in the language.

Non-verbal communication is an integral part of a language containing all forms of communication that avoids the involvement of words, spoken or written language. The non-verbal communication includes gestures, postures, body language, icons, signs, and symbols indicating emotions, attitudes, physiological states, and the ideologies of a certain culture represented by widely prevalent myths. Hinde (1972, p. 248) highlights the importance of non-verbal communication, noting that minor signals, such as a head nod, can have a major impact. The non-verbal communication is purely based on the context and shared ideologies of the culture. The signs and symbols are the crucial aspects of a non-verbal communication.

Semiotics is commonly defined as the signs and symbols of within a language and how these elements function and are interpreted in communication. As noted by Eco (1979, p. 4), it plays a role in the theory of sign production. By analyzing both denotative and connotative meanings, semiotics uncovers complex emotional and cultural narratives underlying the use of specific signs (Chandler, 2007). Semiotics is the most powerful tool used to build a specific

perception of the audience (Chandler, 2007). The theory of semiotics can be applied on the advertisements to depict the cultural ideologies and myths behind the verbal as well as the non-verbal language.

According to Williamson (1978, p. 17), advertising serves as a transparent medium through which underlying messages are conveyed. It functions as a commercial tool designed to promote products, services, or ideas, using persuasive strategies to influence the audience's perception and encourage a positive response. Beyond verbal content, advertisements rely heavily on visual elements and non-verbal cues, which often communicate more effectively than words alone. It implies that they are logically the main subjects to the semiotic analysis of an advertisement (Solik, 2014, p. 213). According to Khan (2022), the undercover meanings beyond the semiotics in the advertisements are decoded by the people on the basis of their cultural beliefs and prior knowledge. Each advertisement follows different trends to highlight the cultural influence. The Eastern and Western cultures are depicted through the signs and symbols in their advertisements.

Semiotic trends in Eastern advertisements, particularly in Pakistan, play a significant role in shaping audience perceptions by employing culturally specific signs and symbols. These ads not only serve marketing purposes but also act as reflections of societal norms and a medium for cultural communication. They often depict social class distinctions, reinforcing existing ideologies and beliefs about class hierarchies. In contrast, Western advertisements follow different semiotic patterns, shaped by their unique cultural contexts (Pervaiz & Mughal, 2019).

The Western advertisements more clearly highlight the relationship between the signs, symbols and the consumers' behavior. The establishment of brand identity, effects of a specific product and consumers' loyalty are the main areas

of satisfaction for the western advertisements. According to Bianchi (2011), the semiotics in advertisements highlights the relationship between consumers and brands through the use of the strategy of emotional storytelling.

Semiotic analysis is significantly influenced by the works of Ferdinand de Saussure and Charles Sanders Peirce who provided the framework for interpretation through analysis of the signs and symbols. The signifier (physical form) and signified (underlying meaning and concept behind the physical form) are enrooted in the attention of audience especially in the foods and drinks advertisements (Damaiyanti et al., 2023). Several theories regarding semiotic analysis are applicable on the advertisements including the theories of Ferdinand de Saussure, Charles Sanders Peirce and Roland Barthes.

Barthes' semiotic theory is fundamental to advertisement analysis, as it identifies meaning through three levels: denotation, connotation, and myth. At the denotative level, a sign refers to its literal meaning; the connotative level adds cultural or emotional associations. The mythic level, however, reflects deeper ideological meanings rooted in widely accepted cultural beliefs. Once a connotation becomes normalized within a society, it transforms into a myth (Barthes, 1977).

Roland Barthes' semiotic theory offers a three-tiered framework for analyzing meaning in media and advertising: denotation, connotation, and myth. At the denotative level, a sign conveys its literal or surface meaning—for instance, an image of a cold drink simply represents a beverage. The connotative level adds layers of cultural and emotional associations, such as refreshment, youthfulness, or enjoyment, shaped by shared social contexts. Finally, at the mythic level, these connotations evolve into broader ideological meanings that reflect dominant cultural values and beliefs. When such associations become normalized and widely accepted, they transform into myths—subtle yet powerful

narratives that reinforce societal ideologies. In advertising, these myths often promote consumerism, ideal lifestyles, or social aspirations, making Barthes' theory essential for uncovering the deeper cultural and ideological messages embedded in seemingly simple media texts.

1.2. Statement of the Research Problem

The current study conducts semiotic analysis on the shared cultural norms and the myths or ideologies build in a specific culture depicted via the Eastern advertisement of Sprite and the Western advertisement of Coca-Cola.

1.3. Research Questions

1) How are meanings being constructed through signs and symbols in the Western and Eastern advertisements?
2) How can the depiction of dominant myths in Western and Eastern advertisements be compared and how the cultural values are being reflected in them?

1.4. Research Objectives

- To analyze the construction of meanings through the signs and symbols used in the Eastern and Western soft-drink advertisements.
- To comparatively analyze the dominant myths conveyed in the Western vs. Eastern advertisements and how these myths can be reflected in the cultural values.

1.5. Significance of the Study

The present research is very significant in the fields of semiotic analysis, cross-cultural advertising studies, and media communication. This research has a theoretical significance and it is useful in expanding the semiotic research applying the Roland Barthes' Orders of Signification to advertising, providing a structure and the framework to analyze how the advertisements can convey meaning beyond their literal message. This research plays a crucial role in

understanding the cross-cultural understanding as it highlights the impact of cultural values on the communication providing an insight to the global marketing strategies.

Moreover, the present research is highly significant in highlighting the role of non-verbal signs and symbols demonstrating the role of minute signs as color, body language, and gestures in conveying messages beyond the words spoken. It also highlights how the speech and imagery impacts the consumers' interpretation.

1.6. Delimitations of the Study

1) The analysis focuses solely on two advertisements namely "The World Needs More Santas | Coca Cola" and "Sprite Ad- Mira Sethi | Bionic Films" excluding other advertisements.
2) The theoretical framework of the study is delimited to Roland Barthes' theory of semiotic analysis excluding all the other theories.

2. Literature Review

In the contemporary world, the use of media has increased and it is used to promote the product or service through strategic means and influence the audience's perception by the consumers. Advertisements serve as the most influential tool for the promotion of products. The theory of semiotics explores the signs and symbols used in the advertisements to influence the audience. Through the theory of Roland Barthes, the literal as well as cultural meanings behind the signs and symbols are analyzed. Several researchers have done their research in order to analyze different advertisements as well as some researches have choosen the theory of Roland Barthes to analyze a specific data. The increasing influence of advertisements on the perception of audience in the everyday life drew our attention to the strategy behind it.

A Semiotic Analysis of Aladdin (2019), Movie by Using Roland Barthes Theory was explored by Putri (2023). Through a descriptive qualitative analysis of denotative, connotative and mythical levels, the study identified a number of semiotic signs, denotations, connotations, and myths, discussing the role of language and imagery in their construction of meaning. According to the researcher, denotation (the literal meaning), is the dominant type. However, connotation and myths were also highlighted through the deeper cultural and ideological understandings. The study showed the use of Barthes theory and the importance of meaning on the basis of the context and phrasing. The present study uses the same theory for the comparison of Western and Eastern cultural myths through their advertisements.

Siregar (2022) in his Semiotic Analysis in the Betawi Traditional Wedding "Palang Pintu": The Study of Semiotics examined the tradition of Palang Pintu that is analyzed through Roland Barthes theory. The symbolic components of the tradition are analyzed through qualitative analysis. In the research, the denotative level included the literal stages as prayer, material arts, and rhyme battles. For the connotative level, it emphasized on the cultural values associated with the literal meanings like Islamic teachings, familial bonds etc. However, the myths level highlighted the Betawi cultural identity. The study showed the cultural rituals behind the meanings. Comparatively, the present research analyzes the denotation, connotation, and myths in the Coca-Cola Western and Sprite Eastern advertisements.

Pasya and Rahayu (2024), used Roland Barthes theory for the analysis of signs in the movies posters for Interstellar (2014) and Oppenheimer (2023). The denotation, connotation and myths levels in these movies explores the visual elements having hidden meanings. Similarly the present study applies Barthes' semiotics for the Western and Eastern cultures to be identified through their

advertisements. The research explores the implementation of ideological values through the use of visual signs.

In How Children Perceive Food Advertisement on TV, Ma'rifah (2020), examined the perception of children through the advertisements. This research focused on the perception and understanding of children about different food objects that how children perceive meaning of different signs about foods. This research also aimed to analyze that children can understand all the messages that are conveyed by the different signs in the food advertisement which can positively influence their behavior. While the current study aims to understand the meaning of each and every sign presented through different objects, the advertisement is analyzes through Roland Barthes theory of semiotic analysis.

Saputra and Agung (2023), explored the theory of Saussure and Leech to analyze the data in Semiotic Analysis of Verbal Signs Found in Fast Food Advertisements. This study aimed to analyze the use of verbal signs in the advertisement of fast food and to understand their role in promoting products. There were several signs used in the advertisement of fast food in the form of declarative sentences. Furthermore, different verbal signs were used in the advertisement which tried to convey their messages through sign and attract their audience towards the product. As the present study aims to utilize Roland Barthes theory of semiotic analysis to the advertisement of Sprite and Coca-Cola to analyze its denotative and connotative level.

Singh (2020), conducted a research on Educational Intervention of intention Change for Consumption of Junk Food among school Adolescent through theory of planned behaviour. The study focused on the effectiveness of educational intervention programs. The research used the programs which were based on theory of planned behavior to influence students attitudes toward junk food consumption through interactive lectures. In this research, a structured

questionnaire was used to collect data from four government schools to identify the advantages of these programs. The findings showed that this program was effective in changing the attitudes of adolescents towards Junk food. The study concluded that the interactive lectures and programs had positive results on changing the choices of adolescents towards the junk foods and helps promoting healthy food. The current study aims to identify the denotative and connotative meaning of signs presented in the advertisement through applying Roland Barthes theory's of semiotic analysis.

Ungar (2004), analyzed the idea about language and sign in the chapter Saussure, Barthes, and Structuralism. According to this chapter, Saussure's ideas about language and sign resonated with scholars in different fields. French intellectuals rediscovered and reinterpreted their work. The key figure Roland Barthes, drew upon Saussure ideas, incorporating them with his own ideas. Saussure's concepts such as signs influenced the development of structural thoughts. The current study aims to apply Roland Barthes theory of semiotic analysis to examine connotative and denotative meaning of different sign used in the advertisement of cold drinks.

3. Research Methodology

The present research applies the Barthes' theory of semiotics for the analysis of the advertisements. This chapter discusses the research design of this research and analyze the advertisements of "The World Needs More Santas | Coca Cola" and "Sprite Ad- Mira Sethi | Bionic Films" through semiotic analysis examining the denotative and connotative meanings through the signs and symbols used in the advertisements. This chapter also explains the myths beyond certain signs and symbols to highlight the ideologies of the specific culture. Proceeding further, this chapter aims to explore in depth how the methodology used is applied in the

analysis of the data for precise and valid results using the semiotic theory of Barthes.

3.1. Research Design

The present study uses the qualitative approach to analyze the data. As according to Sandelowski (1995), a qualitative analysis is not only describing a specific data but also to analyze and interpret the patterns, meanings, cultural narratives and ideologies behind the signs and symbols embedded in the advertisements. The qualitative approach uses the transcript of the advertisements as well as the non-verbal communication.

3.2. Data Collection

The study utilizes the primary sources, specifically the videos of the specific advertisements from YouTube. The secondary sources include the translated transcripts of the advertisements and the non-verbal communication including the gestures, postures, and the background music. The observation of signs and symbols in the advertisements are used as the tools of data collection.

3.3. Data Analysis

The qualitative method is used for analyzing the denotative meanings, the connotative meanings, myths and cultural ideologies beyond the signs and symbols used in the advertisements. The study is qualitative investigation through the Semiotic Analysis.

This method analyzes the non-verbal communication, i.e. gestures, postures, body language, colors and the music.

3.4. Theoretical Framework

Roland Barthes' theory of semiotics is the basic theory applied in this research. Semiotics got its recognition in the cultural studies in late 1960s due to the works of Roland Barthes. According to Barthes (1957), the concept of semiotics is beyond the meaning of its being a discipline, a theory or a school of thought.

Although he describes semiotics as the study of visual, verbal and non-verbal signs, yet he focuses mainly on the non-verbal aspect. In Mythologies (1957), the hidden meanings and the cultural narratives associated with signs are examined by Barthes in order to discuss the diverse nature of signs.

Building on the foundational ideas of Ferdinand de Saussure, Barthes extended the theory of the sign to include a broader cultural dimension. Saussure (as cited in Sebeok, 2001) defined signs as comprising a signifier (the form the sign takes) and the signified (the concept it represents), a relationship that forms the basis of semiology—the science of signs. Saussure also considered gestures, postures, and visual elements as signs within a structured system of meaning. Similarly, Eco (1976) defined a sign not only as a word or visual image but as anything that can be interpreted to stand for something else, thereby emphasizing the broad and inclusive nature of semiotic systems. Semiotics, in this view, involves the study of signs and symbols as elements of communicative behavior, including all forms of meaning-making.

Barthes adopted Saussure's model and expanded it by introducing additional layers of meaning. He emphasized the connotative and mythical dimensions of signs in addition to the denotative level. While Saussure's model focused on the literal or denotative meaning, Barthes argued that this surface level was only the beginning. In his theory, signs are analyzed across three levels:

1) Denotative Level: This is the literal, surface meaning of the sign—the direct, commonly agreed-upon interpretation without further context or symbolism.
2) Connotative Level: This refers to the culturally and socially constructed meanings that are attached to the sign. At this level, interpretation is influenced by emotions, social values, and cultural experiences.

3) Mythical Level: At the third and deepest level, Barthes identified myth as a second-order signification. Here, the sign functions ideologically, naturalizing certain worldviews, norms, or ideologies. Myths are not falsehoods but rather cultural narratives that render specific ideologies as common sense or "natural."

According to Barthes (1972), this process enables signs to carry implicit messages that reflect the dominant ideologies of a culture. His work is particularly relevant in the context of media and advertising, where signs are deliberately crafted to communicate not only functional attributes but also lifestyle, identity, and values. Signs thus serve as analytical tools in Barthes' theory, enabling researchers to decode both the overt and covert meanings present in visual and textual media.

In summary, this research adopts Roland Barthes' semiotic theory as the foundational framework for analyzing advertisements. Through the tri-level approach—denotative, connotative, and mythical—this study seeks to uncover how ordinary signs in media content convey deeper cultural meanings and reinforce specific social ideologies.

4. Analysis and Discussion

This chapter deals with the semiotic analysis of data from the Western (Coca-Cola "The World Needs More Santas" and Eastern (sprite) advertisements of soft drinks which convey meaning through the use of signs and symbols. Semiotics is relevant to the study of advertisements because in advertisements there is the use of pictures, different colors, gestures, and words not only for the purpose of conveying product details but also shaping cultural narratives. Roland Barthes semiotic framework has been employed to comparatively analyze denotation, connotation, and myths in the Western and Eastern advertisements. The researchers analyze how the Western and Eastern soft drinks advertisements

comparatively construct meaning using signs and symbols and the dominant myths conveyed in these advertisements which reflect cultural values.

4.1. Denotative and Connotative Levels of Coca-Cola Ad

On a dnotative level, the advertisement starts with the line on a screen "Anyone can be Santa". Then we see a Santa Claus in the usual red attire, doing laundry but as the camera pans out we notice something surprising. There is not only one Santa but dozens even hundreds of Santas on the snowy city streets, the streets are decorated with lights because of Christmas, and filled with usual hustle and bustle of holiday season. Each Santa engages in acts of kindness: some helps carry heavy bags, another Santa stopping car to help, some are at the restaurant doing some small gestures of kindness and exchange of heartfelt smiles, greeting and some help each other in the gym. As the advertisement progresses, we see even more acts of kindness for instance one of the Santas shares his own bottle of coke with other people who are in need. Next, we see other people helping each other at metro station and doing some other acts of kindness. It becomes evident that these Santas represent the inner goodwill in each and every person. The ad ends with the line "The World Needs More Santas".

Table 1: Coca-Cola "The World needs more Santas"

Sr.	Symbols	Denotation (What We See)	Connotation (Symbolic)
1	Red color	The red color occurs dominantly throughout the advertisement which is highly visible in the iconic Santa Claus suits, Coca-Cola's logo, coke's bottle cap, Christmas decoration and soft lighting.	Brand logo, Love and joy, Generosity and passion, Energy and excitement, Christmas
2	Santa Claus	Many people in the advertisement wearing Santa Claus attire and	Christmas celebration, Christianity, Universal kindness,

		performing acts of kindness, helping each-others, sharing and spreading love and joy.	Helping spirit, Western culture
3	Coca-Cola bottles	In the advertisement people are sharing coke and spreading happiness.	Connection, Cultural tradition, Actions of happiness, Sharing, and comparing it with female body
4	Snow and Christmas decoration	There are snowy streets, winter season and Christmas tree, lightning and gifts.	Winter Homey atmosphere Celebration Christmas holidays
5	Back ground music and lyrics	The is Christmas themed song in the background about spreading happiness and joy.	Sentimental values Universal appeal Propagation of cultural narratives.

4.1.1. The Red Color

The red color portrays a prominent and symbolic role in Coca-Cola's "The World Needs More Santas" advertisement, emerging in key elements such as Santa Claus suit, Christmas decoration, Coca-Cola branding. On the denotative level, the red color dominantly appears in the advertisement. However, on the connotative level, the red color carries a deeper emotional and cultural meaning giving messages about happiness, joy, selflessness and brand identity.

The red color is strongly in connection with Christianity especially with Christmas, the time of the year widely celebrated in Western culture as a time of joy, giving and togetherness. The advertisement evokes a festive spirit and bittersweet memories, and is interconnected with holidays tradition . Santa Claus dominantly appears in the advertisement which strengthens the deeper connection of Coca-Cola brand with the Christmas festival. Red color is also symbolically

portrayed meaning that Coca-Cola is not just for refreshment but also have deeper emotional connection with festive season.

Red is not only connected with Christmas and festivals but also carries deep psychological and cultural importance. It is also linked with love, excitement, and liveliness in a deeper cultural contexts. It gives the idea that Coca-Cola is not just a brand of soft drinks, it becomes the representation of happiness and shared experiences. However, the red and white colors of Coca-Cola is closely linked with the red and white colored clothes of Santa Claus which perfectly represents the harmony between them and conveys a message of spreading happiness and joy.

4.1.2. Santa Claus

Santa Claus is considered to be the most important figure in Western culture where people associate him with warmheartedness and as the one who acts without any selfishness, tries his best to bring happiness and smiles in people lives. He often comes at night time along with gifts for children in order to impart merriness in this hustling and bustling world full of worries and tensions. Santa Claus is predominantly present in the advertisement "The World Needs More Santas" where on denotative level, he appears as the compassionate person who does not care about his own needs but acts selflessly by providing support to the people and help them when they are in need. Moreover, while on connotative level, he embodies multiple layers of meanings where his personality is connected with Western culture and their religion Christianity, who offers support and gives charity to the needy people. It also carries greater significance by showing humbleness and inculcating in the minds both in Western and Eastern culture that it does not matter whether you live in any part of the world, help can find its way either by helping explicitly or implicitly without being ostentatious and showing it off to the people. It also symbolizes that anyone can be Santa in this world

where it is full of mean people while at the same time Santa is an embodiment of generosity and can bring smile on the faces of people by helping them.

4.1.3. Coca-Cola Bottles

Along with other symbols which carry meanings both on denotative and connotative level, Coca-Cola bottle is not an exception in this case. It is the epitome of separateness which distinguishes it from other brands which has not changed its significance and overall form and appearance while others have undergone transformation. On denotative level, it is merely a bottle whose shape is crooked and people cannot mistake it even while holding it in a bleak room. However, on connotative level, its meaning holds great essence by comparing it to the delicate features and body shape with that of a woman. Just like woman who is tender and fragile, and has a great appeal to masses, in the same way the bottle of Coca-Cola has been made closely resembled to the female body, so that it is subconsciously associated with tempestuous appeal. The fact that a bottle of coke brings smiles to peoples' faces also portrays American's hidden agenda to maintain its dominance to make people compelled to buy it by believing that true happiness can be only brought by investing your money to buy others happiness.

4.1.4. Snow and Christmas Decorations

Snow in this advertisement symbolizes serene and calm environment where snow has fallen everywhere on the ground therefore giving comfort and calmness to the senses and where people can find happiness by playing with it and share these moments with their family members. However, it carries deeper meanings on connotative level which represents transformation from dull daily routines to create a friendly atmosphere by making snowballs and snowman from the snow. The snowman symbolizes the creativity of people that how people can make something interesting from simple things to find merriness within rather than searching it in the outside world. The snow in this advertisement also portrays the

Western culture which is associated with Christmas, where every time Christmas comes so the snow falls. Therefore, highlighting the idea that even with the arrival of Christmas, it blesses people by coming along with the snow to make them happy and enjoy the moments to the fullest with their family members. The snow is deeply entwined with the persona of Santa Claus who despite of heavy snowfall, still going to carry out his work as a helper by giving them his help and secretly providing them gifts.

Christmas decorations are linked to the religion of Christianity especially in Western culture which is predominant, where they celebrate the arrival or the birthday of Jesus Christ. It holds significance where people decorate streets, homes and their shops to celebrate this festival by lighting and decorating the residing places with different colors like green, white, gold and red, which serves as a denotative meaning. On the other hand, the connotative meaning includes that how this festival is the reason to give people, the opportunity to express their love and compassion to other people.

This also reflects the theme of consumerism, as the advertisement conveys the idea that festive lighting and decorations in stores and homes serve to amplify the perceived need to purchase Christmas-related items to satisfy desires and expectations. Coca-Cola is depicted as an essential part of the Christmas celebration, symbolizing a product that helps individuals realize and relive the joy and spirit of the holiday season.

4.1.5. Background Music and Lyrics

Bells, orchestral strings and choir is specifically linked to Christmas where the ringing of the bells indicates the arrival of Santa Claus on reindeer. On denotative level, it is shown in the advertisement that the background music gives warmth and tenderheartedness which appeals to the senses. However, on connotative level, the music that plays in the church by choir also symbolizes their affiliations

with serenity and their belief in calm and warm environment while also promoting friendliness. Furthermore, these choir voices also represent kindness and compassion by giving the message to the world to adopt the sympathetic character of Santa Claus to spread happiness in the world.

4.2. Mythological Level of Coca-Cola Ad

Myth is considered as a widespread belief that consists of supernatural beings and numerous stories specific to every culture, though these are fictional but are essential part of any culture, which they preserve by instilling it in the minds of people.

4.2.1. Red Color as a Myth of Celebration

The myth of red color as the color of joy and warmth is constructed in the advertisement. This myth is represented through the red suit of Santa Claus, decoration items, and cultural trends. The red color is dominant in the whole advertisement, representing the connection of Christians with Christmas. In addition, the setting with red color also represents the idealized version of Christmas, being a festival of joy for everyone. Similarly, the association of red color with zeal and zest in Western traditions, suggesting that Coca-Cola strengthen its role as an item of festivity by integrating this myth.

Moreover, red color is also the representative color of Coca-Cola brand identity. Coca-Cola utilizes red color in suits, dresses, decorations, vehicle colors, and other accessories, representing the presence of Coca-Cola. As the red color is continuously visual between the suit of Santa Claus and the branding of Coca-Cola, it evokes the feeling that this brand is inevitable in celebration and holidays.

4.2.2. Santa Claus

Myth 1: Santa as a Single, White Elderly Figure

This myth is also deconstructed in the advertisement, by featuring multiple people of different ages, ethnicity, and abilities, dressed as Santa. The advertisement

deconstructs the idea of Santa as a single mythical figure. The advertisement also suggests that the spirit of Santa can be embodied by many people, rather than just relying on a single mythical character.

Myth 2: Santa Comes Once a Year (Christmas Eve)

Santa Claus is shown in the advertisement as a joyous person who puts in a lot of effort to make people happy but besides this, he also acts as a mythological figure. In Western culture, people believe in superstitions and also inculcate it in their daily lives. They believe that Santa Claus can come once a year especially at Christmas eve, this myth is deconstructed in the advertisement because in the advertisement it is depicted that Santa is not just one person who is dressed in a red and white suit but a spirit that anyone can embody it by helping and giving smiles to others. We can see thousands of Santas in the city streets who are not traditionally dressed in red and white suit but anyone who can help people is Santa. The myth of Santas comes once a year can be deconstructed through this that there are thousands of Santas with us in our daily life that are those who can help each other.

Myth 3: Only Santa can Give Gifts/ only Santa is an Entirely Selfless Character

The myth of giving gifts by only Santa clause is also deconstructed in the advertisement, by helping people, giving gifts and sharing cokes. Furthermore, Santa Claus is shown as a generous character who spreads merriness by giving gifts with revealing his identity which also symbolizes that how help can be.

Myth 4: People cannot See and Meet Santa

In the same way the myth of people do not getting to see or meet Santa Claus is also deconstructed in the advertisement, Santa Claus in this advertisement is represented as a noble character and it is not limited to only the mythological figure who is known to everyone but, instead Coca-Cola depicted him as a

personality where everyone can embody it. His widespread recognition as an amiable and soft-hearted figure, Coca-Cola brand presents him that anyone can be Santa when it comes to show compassion and helps people in their tough situations. However, his close connection with Coca- Cola brand also symbolizes deep connection of drinking Coca-Cola on festivals to boost up happiness and enjoyment, and to spend time together with family by leaving behind all the worries and works to share happiness with other people

4.2.3. Christmas

Myth: Christmas is just a Religious Festival

Traditionally, Christmas is considered as a Christian holiday in which the birth of Jesus Christ is celebrated. It is associated with religious values like faith, redemption, and divine love. People love, care and share only in Christmas, which comes once a year. While in the advertisement of Coca-Cola "The World Needs More Santas", this myth is deconstructed and the festival of Christmas is no longer associated with religion and sacredness. Instead, it becomes the celebration of kindness, unity, and warmth, which is depicted through everyday actions of people like Santa Claus. Just like Santa Claus can be all around us, very visible, and multiple, not restricted to a single day in a year, in the same way the spirit of Christmas can be felt and experienced throughout the year, because smiles can be spread throughout the year, not just on a single day (Christmas) with gestures of love, sharing and caring. Coca-Cola's advertisement eliminates the layer of religion and exchange it with a universal narrative. Christmas turns into a humanistic and commercial celebration, convenient to all regardless of faith.

4.3. Connotative and Denotative Levels of Sprite

The denotative and connotative levels of the Pakistani advertisement of Sprite is analyzed through the Roland Barthes theory, a breakdown of which is in the table below followed by a detailed discussion of each sign and what it symbolizes.

Table 2: Signs and Symbols in Eastern Ad (Sprite)

Sr.	**Signs**	**Denotative**	**Connotative**
1	Music	Something that attracts people.	Evokes several different feelings.
2	Language	A tool of communication and revealing personal personality.	The language of the upper class and its use as a privileged language shows superiority.
3	Smart phone	Use as a social tool	Use for uploading pictures and misrepresentation of the class.
4	Sprite	To quench one's thirst.	Sign of provoking qualities of the fairy in its consumers.
5	Color of the cold drink and the bottle	Stands for refreshment and transformation.	Revealing one's own transparency.
6	Product of the new generation	Enjoyable for the younger generation.	Opposed traditional drinks

7	Food	Looks more attractive and impressive.	Eastern culture is a mixture of different events.
8	Pathan	Works as a waiter and chef	Misrepresentation of Pathan culture

4.3.1. Music

On a denotative level, music is seen as something that attracts people and is usually set by the owners of the restaurants and cafes where the owner knows the psyche of people. However, at the connotative level, the advertisement's opening music evokes a range of emotions such as sadness and sentimentality, contributing to emotional engagement and effectively setting the overall mood of the scene. In the advertisement, the music is used as a sign of suspense and shows that what will happen when she will eat the spicy food and also involved in revealing her actual character.

4.3.2. Language Use

On denotative level, language is a sign through which a person's personality reveals. The continuous use of the English language by the woman expresses her belonging from a higher socio-economical class of the society highlights that how upper class people use English language rather than their own mother tongue. While, on connotative level, it might symbolizes that elite class uses English as a privilege language to show their superiority and to impress people because in Eastern countries, people get fascinated by those people who use English in their daily lives. So, in this advertisement as the girl who belongs from upper class, speaks English and impresses people around her, especially when she eats spicy food and starts swearing to not let the people know its meaning while also bursting out her anger on the spicy food. She tries to impress others through her

English instead of using her local language which emphasizes on the cultural tension between modern westernized life style and traditional norms and values.

4.3.3. Use of Smart Phone

The advertisement shows the constant use of the smart phone by the woman to capture every single item and event and also taking selfies. The use of mobile phone in public places and taking selfies and capturing moments also highlights the over-use of technology in the contemporary world where people are dependent on it and have integrated it to a level that there is no way back, and that is why they cannot help but taking out their phones in places where they go. However, it also symbolizes on connotative level, that due to the influence of Western countries and the use of social media, people are over conscious about their status and want to show people their class by uploading pics on their Instagram and Facebook etc. It also serves as a sign to represent liberalism, modernism, independence, awareness, and confidence. This mobile phone also symbolizes as a sign of attraction as it is presented as an eye-catching object for the surrounded people to grasp their attention.

4.3.4. Meaning of Sprite

The word Sprite refers to fairy or elf who helps others and also provides great care to others. On denotative level, drinking Sprite only means to quench one's thirst or to lessen the effects of eating spicy foods. Similarly, on connotative level, the Sprite itself presents as a sign of provoking the qualities of a fairy in its consumers as expressed through the woman's reaction of kindness and appreciation of the food after consuming the Sprite. Her gentle look towards the chef while reordering the same food also depicts the kind effect of Sprite.

4.3.5. Color of the Cold Drink and Bottle

Color is used as a sign which helps to increase the reader's understanding and recognition about symbol and sign. Moreover, color is likewise considered as a

powerful psychological tool. The color of the bottle of Sprite is green which stands for refreshment, good luck, generosity, happiness, and good time. Similarly, after consuming the Sprite, the lady feels more freshen and calmed. The color of the Sprite is transparent which represents transparency as well as a sign of transformation likewise the drink is transparent. It also portrays that just like the color of Sprite as it is white and shows transparency, likewise, it is also manifested in the behavior of the girl who after drinking Sprite, take out her anger in the form of swearing and therefore, reveals her inner self of being a rude woman, who uses her elite status to buy everything in order to show her wealth. So, the intake of the Sprite adds in revealing or expressing her true-self and removes all the coverings from her actual personality.

4.3.6. A Product of New Generation

The advertisement of Sprite is represented through young people which symbolizes that Sprite is a product of the modern generation. So it is a new product and more enjoyable for young generation as compared to the old one. Sprite is depicted as a modern and advanced product using by the new generation opposing the traditional drinks that are not equally preferable by the new generation.

4.3.7. Chef as a Symbol of Care

In the advertisement, the chef is presented as a symbol of care, purity, love, and hard-work. Chef is represented as an agent who provides different types of food to the people showing his creativity, innovation, and self-expression. He prepares different types of meals which give nourishment to both the body and the soul of the person consuming the food. The chef also symbolizes the attachment and respect between people and their gentle attitude towards their guests. The chef acts as a role of home-maker depicting the Eastern culture.

4.3.8. Frying Pan as a Symbol of Domesticity

Frying pan is another symbol used in the advertisement which symbolizes domesticity, home, family, nourishment and care associated with home cooked meals. It helps in depicting Eastern culture.

4.3.9. Food

In the advertisement, naan is presented that serves as a symbol of gratitude. It is an eatable item which helps in making the meal easier to eat through hands. Naan is shown in the advertisement which is a special part of Eastern culture to use during the meal. Chilli represents the sign depicting the taste of the people of the Eastern culture. In the advertisement, the characters also demands for adding more chilies to the meal to make it spicier.

Color of the karahi and the food looks more attractive, impressive, heart touching and arises individual's desire to taste it. So, the color of the dish serves as a sign used for Eastern culture which is a mixture of different events that arises one's desires to meet with Eastern culture and enjoy the different and interesting events of the Eastern culture.

4.4. Mythological level of Sprite Ad

A dominant myth in the advertisement is the portrayal of Sprite as a natural and harmless beverage. There exists a widely accepted belief that most soft drinks contain harmful ingredients detrimental to health. This advertisement counters that narrative by presenting Sprite as a drink free from such elements, positioning it as a healthier alternative. By emphasizing its purity, the ad subtly promotes the idea that Sprite can be consumed daily—even in place of water or fresh drinks. According to Barthes (1972), myths naturalize ideologies and present them as common sense. Here, the myth constructed is that Sprite is not only safe but essential, challenging the traditional skepticism toward commercial beverages and encouraging habitual consumption under the guise of health and refreshment.

1) **Soda and the Myth of Refreshment**

All carbonated cold drinks are called soda. Sodas contain carbonated water, different flavors, sweeteners, also preservatives and additives like coloring agents. Raw materials of sprite are carbonated water, high fructose sugar, citric acid, sodium citrate and sodium benzoate, caffeine. All these elements are detrimental to human health because it contains carbonated water that has been infused with carbon dioxide under pressure. Sodas are detrimental to human health. Sprite is a lemon lime soft drink or soda. It contains all those ingredients that are commonly found in carbonated drinks. In the advertisement it is portrays that soda can refresh the consumer's mind and are portrayed as a source of relaxation but actual sodas are detrimental to human health. It contains high sugar content which is a major cause of gaining excessive weight and leading to obesity which is big cause of rising blood pressure over time and also a major cause of causing type 2 diabetes. However, only one can of Sprite contains around 38 grams of sugar leading to excessive calories intake. High sugar intake also leads to tooth decay. Actually, sugar present in the cold drinks feed bacteria present in the oral cavity and leading to cavities and enamel tooth erosion. Sprite also contains artificial flavors and sweeteners which becomes a reason of headache, mood changing and different digestive issues or digestive discomfort. Sprite is not a natural drink it is not fruitful to human health. There is no fruitful nutrients present in Sprite and it regular intake can displace healthier drinks like milk, fruit juice, and water or fresh drinks. However, in the advertisement it is portrayed that Sprite contains those ingredients that can refresh your mood and has no negative effects on human health similarly as the woman consumes Sprite so she reacts in a very gentle and polite way to every single character of the advertisement.

2) Myth About Girls

Sprite has consumed by a woman who initially present herself with a prestigious language using positive words and sentences and presented herself with a more

polite character and a woman of controlled demeanor but when she consumes a cold drink so she acts out by using negative, low level, and vulgar language. This myth implies that the cold drinks act as a kind of trigger revealing her hidden or more authentic personality. Why this myth might be believed?

It is believed about sodas that they contain substances like caffeine, sugar, and carbonates which can have a stimulating effect on the brain. This might cause a temporary lowering of social filters or inhibitions, however it allows the woman to act in a way that she might normally suppress.

3) Cultural Stereotypes

It is strong belief about women that they are expected to be more polite or reserved in public place. But as woman suddenly behave differently after consuming Sprite, so it helps in the idea that Sprite assists in revealing a hidden or authentic self of a woman.

4. Pashtun People

Pashtun people are associated with bravery and courage and they do not compromise their honor in any way. In this advertisement, Pathan man is shown as someone who works as a waiter in the cafe and serves Sprite to the people. He carries a bucket that is full of Sprite bottles therefore showcasing the influence of Western culture on Eastern culture, which in the similar manner consumes wines placed in the same bucket. It also highlights the idea that whenever Western people consume wine, they get intoxicated by it and can forget everything about the existing world rather it takes them to the higher world. So, the Sprite in the advertisement also shows that how by drinking Sprite, the girl starts swearing because she is not in her consciousness and get the attention of the people around her.

5. Psychological Perspective

Behavioral alteration and social context are the two main psychological perspectives portrayed in the advertisement. The consumption of sweets or caffeine in Sprite might affect consumer energy level and mood. These products act like stimulants they bring a slow stimulus or change in individual behavior after Sprite consumption, they do not cause a dramatic change in individual behavior. While in the advertisement it is portrayed that people feel more energized and relaxed after consuming the Sprite. Social context is another psychological factor that matters a lot and can affect consumers' behavior. If a group of people consuming Sprite together so the atmosphere is very necessary and it may encourages more casual conversation leading people to let go of formalities and use language they may not use in more conservative setting. Sprite affects the consumer's mood and energy in a way which makes them feel more delightful and expressing herself in a more polite way. Her personality and behavior are shaped by a wide variety of factors including social expectations, cultural values, social experiences so this idea over simplifies human nature and it is presented through the idea of revealing her true self.

4.5. Comparative Semiotic Analysis

This section undertakes a comparative analysis of the two different advertisements, Western Coca-Cola 'The World Needs More Santas' and Eastern advertisement of Sprite. These two advertisements represent two very different cultural and commercial narratives. By applying Barthes theory of semiotics, we can decode the deeper meanings in both advertisements. This involves analyzing visual signs, language symbols and associated myths. Roland Barthes' concept of myth is specifically useful when comparing advertisements from different cultural context. Both Coca-Cola and Sprite use everyday symbols to communicate larger social beliefs turning them into naturalized truths. These myths though commercial in nature reflects deep-seated values with in western

and eastern societies. Coca-Cola Western advertisement focuses on kindness, togetherness and holiday spirit, while sprite focuses on transparency, kindness and delight.

4.5.1. Denotative Level

The signs used in Coca-Cola ad and Sprite Ad are broken down in the table below.

Table 3: Signs in the Coca-Cola and Sprite Ads

Sr.	**Element of comparison**	**Coca-Cola 'the world needs more Santas'**	**Sprite**
1	Visuals	Everybody in the street has taken the role of Santa in order to help people.	The actor namely Mira Sethi is using and showing off her status as if she belongs to a well-off family.
2	Setting	An environment covered with thick snow and people celebrate the festival of Christmas.	A restaurant where everyone is waiting for their order and waiters are on their way to deliver orders to the customers.
3	Text	"The World Needs More Santas" showcasing the idea to spread kindness and	It portrays the norms of our society and our desire to get refreshment.

		instill humbleness in people.	
4	Product	Dozens of bottles are depicted in the advertisement where family members are celebrating Christmas Eve with each other to spread happiness and joy.	The bottle of Sprite is seen as a catalyst to bring out the suppressed emotions.

4.5.2. Mythological Level Comparison of Sprite and Coca-Cola Ad

The third level of Barthes' analysis model has broken down comparatively for Eastern and Western ads below.

4.5.2.1. Eastern Ad (Sprite Pakistan): Deconstructing Myths Through Irony and Satire

1) Constructed Myth (First Level of Semiotic Reading)

On denotative level, the advertisement of Pakistan namely Sprite introduces a young woman, who seems like she belongs from a well-off family. She mixes her Urdu accent with that of English giving the clue about sophistication prevalent in aristocratic families where they use over emphasized and apply their English vocabulary in public places to maintain their images. So, the myth here is quite clear that due to imperialism and post-colonialism, English has gained quite a high status and it is used by elite classes to climb up the level just like Western people.

2) Deconstructed Myth (Second-Level Semiotic Reading / Myth Exposed

However, as the advertisement progresses, the young woman who is previously shown as the emblem of elite, sophisticated and mature woman, is now unveiling her identity. As she is with her buddies to enjoy the dinner with them, she is given the spicy chicken karahi. After consuming the spicy chicken, it raises her emotional level to the next level where she comes at the point to verbally abuse those around her especially the chef and the waiters. Due to her this action, she is quietly stared by the people around her. So, according to Barthes theory, it is a satire on the aristocracy where the woman was first seen as having social manners, but after eating that spicy chicken, she uses nude language.

3) Cultural and Ideological Implications

The myth deconstructs another idea that about South Asia, especially Pakistan where the acts are often entangled with cultural significance. People perform their acts according to their culture which are seen as acceptable rather than those defied by people in the society. The Sprite also gives the idea that it is something that reveals the identity of those who act strangely and cover their false identity by drinking Sprite. This aligns with the idea of Barthes theory where contradictions are exposed by just consuming one bottle.

4.5.2.2. Western Ad (Coca-Cola Christmas): Constructing Myths Through Idealization and Nostalgia

1) Constructed Myth (First and Second-Level Signification)

In the advertisement of Coca-Cola, where people are celebrating Christmas Eve and most of the people have taken on the role of Santa Claus, all sharing their love with others and care for each other, therefore giving the message to the world that anyone can become Santa when it comes to help people. However, Santa Claus is already considered as a mythological figure in Western countries but along with that, Cola- Cola also become one of the myths in a sense that it is nit only a product to be sold, but it also brings and sells happiness, bring smiles on

the faces and inculcate the element of kindness in people to give them the spirit to spread happiness.

2) Myth Not Deconstructed (Myth Reinforced)

The way the advertisement of Sprite is satirized, there is no satire in this advertisement because it is wholly and solely related to the cultural myth of Western countries where Coca-Cola is seen as a demanding thing to be shared in important festivals among relatives especially Christmas. So, this advertisement presents the Utopian idea where the world can be a better place to live if everyone shows compassion and kindness towards one another.

3) Cultural and Ideological Implications

Moreover, the advertisement of Western countries as depicted in Coca-Cola itself is a myth. It is deeply ingrained in their culture and is the crucial part of their customs and traditions where it is not seen as a brand rather an act that is glorified by most of the Westerners. It sells its product by touching the emotional spot of people and by showcasing Santa Claus in the advertisement to solidify its significance.

4.6. Comparative Analysis: Myth In Eastern Vs. Western Advertising

Feature	**Eastren (Sprite -Pakistan)**	**Western(Coca-Cola- USA)**
Myth strategy	Deconstruction via satire and exposure	Construction via idealization and nostalgia
Primary myth	Westernized elitism is artificial	Christmas spirit embodies joy and kindness
Tone	Humorous, ironic, realistic	Sentimental, Utopian, and emotional
Barthesian reading	Myth is emptied to reveal ideological contradiction	Myth is reified to naturalize emotional tradition

Cultural role of product	Sprite =honesty, anti-facade	Coke =joy, tradition, and moral goodness
Ideological function	Challenges class and linguistic hegemony	Reinforces cultural unity and celebration

4.7. Comparison of Cultural Strategies and Semiotic Depth

From the perspective of Barthes' theory, it is quite evident in both the advertisements, Sprite and Coca-Cola, where one the Sprite advertisement is Eastern ad and Coca-Cola is Western ad, both are poles apart in their representation of the reality. In the advertisement of Sprite, where the true self of a young elitist woman is revealed by using vulgar language, but in Coca-Cola it is opposite of it. In Coca-Cola advertisement, culture is given significance and promoting the idea that true happiness comes from helping people without expecting anything in return. So, in this sense it is seen as the advertisement of Sprite is exposing one's identity while Coca-Cola is portrayed as reinforcing myth, where every moment is being cherished by people in the form of Santa Claus's attire being worn by people.

Discussion

The semiotic analysis conducted in this study supports the findings of previous research that media texts—particularly advertisements—function not merely as tools of persuasion but as powerful carriers of cultural, emotional, and ideological meanings. Scholars such as Barthes (1972) and Williamson (1978) emphasized that advertisements operate through systems of signs in which denotative meanings (what is directly seen or heard) are layered with connotative meanings (the associated cultural or emotional interpretations). This discussion will reveal how the symbols used in the advertisements of "The World Needs More Santas"

and “Sprite Ad – Mira Sethi | Bionic Films” signify more than just their literal meanings.

In the Coca-Cola holiday campaign “The World Needs More Santas”, the brand relied heavily on culturally charged symbols—most notably the red color, Santa Claus, snow, and Christmas decorations. These signs, denotatively associated with the festive season, connotatively communicated deeper themes of love, joy, nostalgia, and cultural tradition.. For instance, the color red—visible in Santa’s attire, Coca-Cola's branding, and bottle caps—was strongly linked to passion, generosity, and celebration. This mirrors Williamson’s (1978) insights that color in advertising is often used to construct emotional associations, strengthening brand identity.

Santa Claus, presented as a central figure in the advertisement, extended beyond his religious or cultural origins to represent broader themes of kindness, generosity, and universal goodwill. This use of Santa aligns with Barthes’ (1972) theory of mythologies, which suggests that widely recognizable figures become ideologically loaded signifiers. Through repeated scenes of people wearing Santa suits and engaging in acts of sharing and kindness, Coca-Cola positioned itself as a symbol of unity and communal celebration—values commonly emphasized in holiday branding (Thompson & Haytko, 1997).

Supporting this festive narrative, the use of snowy streets, warm lighting, and Christmas decorations created a sentimental and “homey” atmosphere that reinforced Western ideals of family and seasonal joy. These visual elements served as cultural signifiers of the Christmas experience, further illustrating how advertisements often reflect and propagate a Western-centric model of celebration to global audiences. The background music and lyrics, themed around happiness and joy, also contributed to the emotional layering of the advertisement, reinforcing the brand’s alignment with universal values and rituals. This finding

is consistent with research by Scott (1990), who argued that music in advertising plays a critical role in creating emotional resonance and shaping audience recall. In contrast, the "Sprite Ad – Mira Sethi | Bionic Films" offered a different yet equally layered semiotic structure, one rooted in modern urban life and everyday social interactions. The use of familiar signs such as music, language, smartphones, and food revealed a network of complex meanings related to class, identity, and representation. The background music and soundscape, while drawing initial attention, also set the emotional tone of the advertisement, echoing Tagg's (1987) claim that music communicates cultural codes and enhances affective responses in media content.

Language, used not only for communication but also to assert social status, highlighted the intersection between media and class identity. This is in line with Hall's (1997) view that language in media plays a critical role in constructing power dynamics and social positioning. Likewise, the smartphone—denoting connectivity—was shown to connote class performance and self-representation, a finding that supports Baudrillard's (1998) theory that consumer goods are used as markers of identity and social distinction in postmodern society.

The symbolic portrayal of Sprite itself reinforced this duality of meaning. On one hand, the drink functioned as a source of refreshment; on the other, it carried connotations of transformation, rebellion, and youthful expression. These aspirational associations echo earlier studies (e.g., Elliott & Ritson, 1997) which argued that brands often mythologize their products to build emotional and identity-based connections with consumers. Additionally, the depiction of the Pathan character—reduced to stereotypical roles such as waiter or chef—highlighted ongoing concerns in media discourse about ethnic misrepresentation and cultural reductionism (Said, 1978; Van Dijk, 1991).

Taken together, both advertisements reveal the intricate ways in which signs function within commercial media. Whether through festive icons like Santa Claus or contemporary markers like smartphones and music, advertisements construct meanings that are deeply embedded in socio-cultural and ideological contexts. This study reaffirms the central claim of semiotic theory: that media messages are never neutral. Instead, they are constructed texts that reflect, reinforce, or challenge existing beliefs about identity, culture, class, and emotion—ultimately shaping how audiences understand and engage with consumer products.

Conclusion

In the present media landscapes, the significance of advertisements is not only to sell products but also to promote the cultural values and ideologies. Roland Barthes' theory of myths in semiotics helps to reveal how the myths are constructed or deconstructed at both the surface level and the deeper level.

The comparative analysis of two different advertisements of different cultures has been carried out in the present research. The advertisements of Sprite (Eastern) and Coca-Cola (Western) are used to comprehend how each of these construct cultural myths. The study specifically explores how the several levels of Barthes' theory i.e. the denotative and connotative meanings in these advertisements are analyzed and how the myths are created and depicted across the Eastern and Western advertising cultures.

Through the findings of this research, it has been discovered that the Eastern advertisement deconstructs the myth of expressing oneself as an elite and having a contact to cultural superiority by exposing the true "desi" identity behind a fake Western mask, while the Western advertisement uses the character of Santa Claus to highlight and glorify the myths of generosity and festive unity. The use of irony and sarcasm has been highlighted to discover the internal cultural conflicts

through the comparison, while the reinforcement of positive cultural myths and the collective values are depicted through the Western advertisement.

Through these perceptions, it has been implied that advertising is not only involved in reflecting and shaping the cultural ideologies but also include its influence over them. The priorities and tensions of each culture are disclosed through the construction and deconstruction of myths, i.e. the Eastern advertisement reveals the myths of true identity verses constructed identity, while the Western advertisement focuses more on the moral idealism, optimism and tradition.

Ultimately, this research highlights the importance of Barthes' theory of semiotic analysis in uncovering how the cultural narratives, construction and deconstruction of myths, and reflection of regional cultural norms and values are identified through the advertisements.

5.1. Recommmendations for Future Studies

Future researchers can incorporate the same framework to analyze even a larger set of advertisements, including the comparison of old and new trends in advertisements, and study advertisement for a wide range of other products and services like health care, hygiene products, maternity and feminine health care products etc, to reveal even richer cultural perspectives on different aspects of life.

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