

Exploring Advertisement Patterns of Bangladeshi Service Companies through Dell Hymes' SPEAKING Model

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A thesis submitted to the Department of English & Humanities in partial fulfillment of the
requirements for the degree of BA in English

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Declaration

It is hereby declared that

1. The thesis submitted is my own original work while completing degree at Brac University.
2. The thesis does not contain material previously published or written by a third party, except where this is appropriately cited through full and accurate referencing.
3. The thesis does not contain material which has been accepted, or submitted, for any other degree or diploma at a university or other institution.
4. I have acknowledged all main sources of help.

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Approval

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Ethics Statement

This research was conducted upholding ethical standards in all aspects of the study. The research adheres to the principles of academic integrity to ensure that the work presented is original. No personal data was collected, and no participants were involved in the study. It involved the collection and analysis of publicly accessible Facebook advertisements from Bangladeshi service companies. Images, texts, and other material from advertisements were used solely for academic purposes, with proper attribution to the respective sources. The research acknowledged the cultural values and norms to avoid stereotyping or misinterpretation. The sources of all advertisements were clearly identified and properly referenced. The analysis was conducted with objectivity without misrepresentation.

Abstract

The research explores how Bangladeshi service companies use social media advertisements, particularly on Facebook, to connect with their audience while aligning with the cultural norms and values of Bangladesh. It analyses how these companies communicate through advertisements using Dell Hymes's SPEAKING model. The SPEAKING model breaks down the communication process into components such as setting, participants, ends, acts, keys, instruments, norms, and genres. This analysis helps understand how language, visuals, cultural symbols, and marketing tactics create a relatable message for the target audience. To conduct this research, five advertisements from well-known Bangladeshi companies, including Food Panda, Paperfly, RedX, Pathao, and Uber Premier, were examined. A qualitative research approach was used in this study to collect data through careful observation of these ads and analysing their content in terms of language, visuals, tone, and cultural relevance. This study aims to highlight the significant role cultural factors play in shaping advertising practices in Bangladesh. It demonstrates how advertisements balance tradition with modern marketing techniques, reflecting both local values and global trends. In addition, the research gives insight into the relationship between business strategies, culture, and social norms, guiding companies to develop more culturally effective advertising strategies.

Keywords: Social Media Advertising; Bangladeshi Service Companies; Dell Hymes' SPEAKING Model; Cultural Communication; Qualitative Research; Advertising Strategies; Localized Advertising; Facebook Advertisements; Marketing Patterns; Cultural Symbols in Advertising.

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Chapter: 1

Introduction

Advertising plays a major role as a primary tool in modern business practices for targeting, reaching, engaging, and persuading the desired consumers. The landscape of advertising has changed significantly over the years from traditional sources like newspapers, television, radio, and billboards to digital media platforms like online channels and social media networks, search engines, email marketing, and influencer collaborations. In the context of Bangladesh, this transition particularly led various social media like X, Facebook, LinkedIn, Instagram, Threads and YouTube to become dominant platforms for advertising due to their extensive reach and user engagement.

As of recent reports, according to *World Population by Country*, Bangladesh has over 173.8 million population (2024). Among them, 77.36 million are regular internet users, while 52.90 million are actively using Facebook (Kemp, 2024). It is because Facebook's mobile-friendly UI makes it accessible to a large part of the Bangladeshi population, who mainly uses mobile devices to access the internet for social interactions, news, entertainment, and shopping regularly. This extensive use allows advertisers to target a wide audience of certain demographics, interests, and behaviours based on their user data, such as age, gender, location, and interests. using detailed analytics and tracking systems. These features are also used to measure various user activities like impressions, clicks, conversions, and engagement rates through their comments, likes, shares, and messages for the effectiveness of advertising. Nevertheless, Facebook's ownership of Instagram allows advertisers to run across both platforms to expand the reach and potential impact of ad campaigns. For utilising this advanced medium of advertising, businesses create Facebook pages. They also use Facebook Ads Manager to create and manage ad campaigns to establish an online presence, share

content, and engage with their audience. These dynamic ads automatically show the right products to the right users who have expressed interest on a business's website, app, or elsewhere on the Internet by tracking user interactions and conversions using Facebook Pixel tracking code. Along with all these, businesses collaborate with influencers on Facebook to reach their followers and build trust with the customers. These unique features led Facebook to become a dominant force in the digital advertising platform for business owners to achieve their marketing goals.

1.1 Research Statement

Despite the widespread use of digital advertising in Bangladesh, there remains a notable gap in the literature regarding the specific patterns and strategies employed by Bangladeshi service companies. For example, existing research often lacks a comprehensive analysis of how cultural elements are integrated into advertisements that needs a deeper understanding of how advertisements reflect and influence cultural norms and values in specific countries or regions like Bangladesh. However, this paper fills the gap by providing a demonstration of how cultural elements are incorporated into advertisements by analysing five different Bangladeshi advertisements through Dell Hymes's SPEAKING model of eight components: setting, participants, ends, act sequence, key, instruments, norms, and genre. It is a comprehensive framework for understanding communication in context. This will provide a comprehensive analysis of how Bangladeshi service companies use Facebook to convey their messages, focusing on the cultural elements for the effectiveness of their strategies.

Furthermore, previous studies have not adequately addressed how localised advertising strategies are made to appeal to specific audiences in Bangladesh in the context of digital and social media advertising. Nonetheless, this study identifies specific strategies used by Bangladeshi service companies to engage with their audience on social media platforms like

Facebook to provide insight into how these companies tailor their messages to resonate with local consumers. This fills the gap in understanding localised digital advertising practices in Bangladesh.

The primary research question guiding this study is: "How do Bangladeshi service companies use Facebook advertisements to convey their messages and engage with their audience, focusing on the incorporation of cultural elements and what patterns emerge in their strategies through Dell Hymes's SPEAKING model?" To address this question, the study identifies common themes and messages by analysing five different Bangladeshi advertisements from five different renowned Bangladeshi brands like Food Panda, Paper Fly, RedX, Pathao, and Uber Premier. These advertisements will be analysed using Dell Hymes's SPEAKING model to examine the cultural elements integrated into these advertisements and assess the effectiveness of the communication strategies used by these companies.

To understand the cultural sensitivities and communication aspects of particular Facebook ads, this study adopts a qualitative research approach that focuses on in-depth content analysis of these ads. This research method involves collecting and analysing data from Facebook advertisements to understand how Bangladeshi service companies engage with their audience, emphasising cultural relevance and localised advertising practices.

This research is significant as it offers insights into the advertising practices of Bangladeshi service companies that will contribute to the fields of advertising, communication, and cultural studies. It also provides practical implications for companies seeking to optimise their digital marketing strategies. Aside from this, by understanding these patterns, companies can create their advertisements that resonate more with their target audiences for the most effective outcome. This ensures a comprehensive exploration of the overall demographic that will provide valuable insights for both academic and practical applications.

Chapter: 2

Literature Review

In this section, I summarised what I found from existing relevant research on my research topic under themes. I have studied some pragmatic aspects in this regard for the interest of my research topic. The literature review will provide a comprehensive overview of the theoretical and contextual foundation. It is necessary for understanding the advertisement patterns among Bangladeshi service companies. This paper will explore various relevant theories, frameworks, and concepts that particularly focus on Dell Hymes's SPEAKING model, multimodality, and other relevant theories in the field of advertising and communication.

The phrase of advertising evolved significantly over the millennia that can be traced back to ancient civilisations marked by distinct media innovations. In ancient civilisations, advertising was simple signboards displayed on walls. This changed during the advent of print media in the 19th century, when newspapers and magazines became the primary platforms for advertisements (Becker & Murphy, 1993). However, the 20th century saw the rise of electronic media and radio advertisements. Along with this, the introduction of television in the 1950s introduced visual and audio elements to create storytelling advertisements. The late 20th century witnessed the development of the internet, providing digital advertisements. This led to the dominance of social media platforms like Facebook, Instagram, Twitter, and LinkedIn because of their ability to provide highly targeted advertisements, which guarantee successful engagement with the target audiences (Curiosities from the History of Advertising, 1929; Belch, 2009).

2.1 Function of Advertisement

The making of an advertisement accomplishes several goals. This includes informing the public, establishing brand recognition, increasing sales, and strengthening customer loyalty. These functions include an informative function to inform consumers about products, services, and brands. It targets potential customers to have them learn about the features, benefits, and availability of products being offered (Furnham et al., 2002). Then, persuasive function aims to persuade customers to purchase a product or service, highlighting the benefits, superior qualities, and unique selling propositions of the product. Moreover, the reminder function keeps brands and their products in the minds of consumers to maintain their market share and consumer loyalty. Also, comparative function compares products with competitors' products to highlight its advantages, along with reinforcement function that reinforces the decision of consumers who have already purchased the product. Another function that differentiates a product from its competitors is to contribute to building a brand's identity and reputation for economic growth by encouraging consumption. Lastly, social function shapes social attitudes and behaviours that influence public opinion towards the products (Belch, 2009).

2.2 Advertising in Bangladesh

Bangladesh witnessed a great transformation in the advertising industry over the past few decades. There was a time in the early days when newspapers and magazines were the only primary forms of print media used by the advertising business (Huq, 2015). However, the inventions of television gave marketers new ways to reach consumers with ads that were more creative and interesting. This changed when social media platforms began their operations in Bangladesh in 2009, leading to digital platforms like Facebook, Instagram, YouTube, and Twitter prompting advertisers (Enam & Rahman, 2020). However, these advertisements follow certain guidelines to prevent misleading claims and offensive content

and ensure truthful representation of products and services. These are regulated by various laws and policies of the Bangladesh Telecommunication Regulatory Commission (BTRC) and the Ministry of Information and Broadcasting (Huda et al., 2021). Also, how audiences perceive things, how much they feel motivated, their learning, and their memory influence how advertisements are received and acted upon, as understanding consumer psychology is important for creating effective advertisements. That is why advertisements need to meet the expected values and needs of the consumers for them to be persuasive. Evaluating this effectiveness of persuasion involves various metrics, including brand recall, brand attitude, purchase intention, and sales impact (Rajat & Mukherjee, 2003). Advertisers may optimise their campaigns with the use of digital platforms' comprehensive analytics tools, which give insights into audience engagement, reach, and conversion rates.

2.3 Dell Hymes's SPEAKING Model

Dell Hymes's SPEAKING model provides a comprehensive framework for analysing communicative competence in advertisement that includes eight components represented by the acronym SPEAKING: setting, participants, ends, act sequence, key, instrumentalities, norms, and genre (Sari & Widiastuti, 2020). This framework helps in understanding the contextual and cultural nuances of advertisements in interpreting the meaning behind speech acts.

Setting (S) - 'Setting' refers to the circumstances in which speech takes place. Here the scene encompasses the psychological or cultural context within which a speech act occurs, including the location and time when the communication takes place (Setyawati, 2022).

Participants (P) - This component identifies individuals involved in the communication process, encompassing the speaker, listener, and any other parties who may be observers or overhearers, including both the producers and the receivers of the communication. It draws attention to their roles, statuses, and relationships, as these affect the nature and interpretation of the communicative act (Ray & Biswas, 2011).

Ends (E) - 'Ends' are the outcomes and goals that the speakers and listeners aim to achieve through their communicative exchange. It is the goals and outcomes expected from the interaction that recognise every communicative act as purposeful, whether the goal is to inform, persuade, or fulfil a social function (Zaghal, 2021).

Act (A) - The 'Act Sequence' is a breakdown of the message content and the speech acts that make up the communication, including the order and combination of actions and reactions, essentially the flow of communication, from greeting to departure (Setyawati, 2022).

Key (K) - The 'Key' relates to the tone, manner, or spirit of the communication. It is the meta-communicative cue that provides context to the mode of interaction, which can be serious, sarcastic, solemn, or playful, among others (Verhaar, 1975).

Instrumentalities (I) - Instrumentalities concern the channel and forms of speech, whether the interaction is face-to-face, through a telephone, written text, or other media (Ray & Biswas, 2011). It also refers to the language, dialect, or style chosen for the communication, acknowledging that these choices are often deliberate and meaningful.

Norms (N) - Norms include the social rules that govern the event and the participants' behaviour within the act. This includes norms of interaction of how participants interact and norms of interpretation of how messages are understood that are often culturally defined. Norms can be specific to particular settings and may vary significantly from one cultural context to another (Setyawati, 2022).

Genre (G) - Genre helps us identify the type of speech act or event that examines whether the communication is public or private, commercial or non-commercial (Zaghal, 2021). This categorisation allows us to recognise and understand forms of communication that are culturally understood and come with expectations regarding other elements within the SPEAKING model.

2.4 Theory of Multimodality

Another theory developed by Gunther Kress and Theo van Leeuwen suggests that communication is multimodal, involving multiple modes such as text, images, colour, layout, gestures, and facial expressions (Van Leeuwen, 2003; Kress, 2015). So the meaning is understood through the integration of all these modes without solely depending on written or verbal communication. This involves a compositional system that focuses on how different elements are combined to create cohesive and meaningful texts (Bezemer et al., 2012). The composition system has three interrelated related subsistences. The first one is information value, which talks about the placement of elements within the composition. It is about how different elements have been placed in different places. It is how endowing them with the specific informational values attached to the various 'zones' like left and right, top and bottom, centre, and margin of the image. This different zone determines the information values and provides different meanings to the audience (Achour et al., 2017). The second one is salience, which involves making certain elements stand out to attract attention. This is achieved through factors such as size, colour contrast, placement in the foreground or background and contrasts in tonal value or colour, and differences in sharpness (Paramarta, 2021). The third subsistence is framing, which makes the connection or separation of elements within the composition. It deals with how different elements are incorporated

together using separation that is different from one another. The presence or absence of framing devices indicates whether elements belong together or are distinct (Paramarta, 2021).

Chapter: 3

Research Design

In this research study, I seek to explore and understand the complex patterns of advertisement among Bangladeshi service companies. The study will focus on how these companies engage with potential customers through advertising their services on social media. I have chosen Facebook as the primary platform for this study. The paper gives an overview of how Bangladeshi service companies utilise Facebook advertisements to communicate with their audience and what patterns emerge in their strategies. The objectives of this study are to identify the common themes and messages conveyed through these advertisements, analyse how cultural elements are integrated, and understand the effectiveness of communication as per Dell Hymes's speaking model.

3.1 Research Methodology

I aim to incorporate a qualitative research method for this study. Understanding how individuals process and make sense of their own experiences and the world in larger aspects is the primary goal of qualitative research. This approach explores ideas, understands concepts, and gathers deep insights. It involves collecting data containing detailed descriptions, words, images, and objects. This naturalistic method places an emphasis on context and the significance of the researcher's point of view (Creswell, 2012).

This method adds depth to the analysis and is in line with the study's aims. Firstly, by focusing on qualitative data, I can examine the communicative elements, which include language use, symbolism, and the interplay between text and imagery. These are crucial for understanding how Bangladeshi service companies connect with their audiences through advertisement. Moreover, many service companies use local dialect, colours with cultural significance, or images that reflect societal norms, values, and messages eliciting shared experiences among audiences. Qualitative research allows me to interpret these subtleties and understand their impact on the audience. Through this approach, I will present a comprehensive picture of advertising practices among Bangladeshi service companies on Facebook, providing valuable insights into the interplay of business, culture, and technology in the contemporary social landscape. Last but not least, the SPEAKING model of Dell Hymes emphasises the various components of a speech event, which, in the case of qualitative research, can be beneficial to exploring the elements of an advertisement. This allows me a detailed examination of the cultural setting they are placed in, the objectives they aim to achieve, and the tone they use to connect with the audience.

3.2 Research Instruments

In choosing the appropriate platform for my research into the advertisement patterns of Bangladeshi service companies, I chose Facebook as the primary source for my data collection. Facebook provides me with a rich environment to do my research, as it has become a prominent platform in Bangladesh for companies to reach out to potential consumers through targeted advertising. It is a dynamic social media platform that holds a mirror to the changing trends of consumer behaviour and business tactics where companies not only advertise their product but also build brands, forge consumer relationships, and cultivate community engagement influenced by social, cultural, and economic values. For

these reasons, Facebook is the chosen media platform for my research. The data collected from Facebook will serve as a major instrument in evaluating and interpreting the advertisement strategies used by Bangladeshi service companies, setting the stage for an in-depth analysis using Dell Hymes's SPEAKING model that will serve as the theoretical backbone of my analysis.

3.3 Data Collection

My approach to collecting data from Facebook began with identifying Bangladeshi service companies that actively advertise on Facebook. I manually collected the advertisements to engage with the ads as real users would, giving me firsthand insights into the user experience. For each advertisement, I recorded the exact date and time it was published and collected. Also, the ads were chosen based on the content of the ads themselves, text, imagery, video, or any multimedia elements used, along with language, colour schemes, and any cultural symbols or references. All this to create a comprehensive collection of Facebook advertisements that not only compile the ads as they were but also contextualise them within the social and cultural framework.

I set some criteria that aligned with my research objectives for collecting these ads. Such ads need to represent the diverse range of services offered in Bangladesh, from food delivery to ride-sharing, to ensure a broad understanding of different sectors. Then the focus was on recent advertisements that had been posted within the last year to ensure the timeliness and relevance of the data. Also, advertisements with a significant level of user engagement were preferred. Moreover, ads incorporating elements of Bangladeshi culture, tradition, or language were selected for deeper insights into localised advertising strategies. This criteria for sampling were done to ensure appropriate and rich data collection for the research.

3.4 Data Description

Up to Tk. 80 off*
your faves!

code **FOOD** code **FEAST**

Check out the app for details.
*T&Cs apply.

order please!

Figure 1. (Foodpanda, 2024)

Data 1: The advertisement has been collected from the Bangladeshi Foodpanda Facebook page. It was uploaded on February 17, 2024. The dominant colour palette is a combination of vibrant pink text with a white background that represents the brand colours of Foodpanda. In the centre, there is a family gathered around a dining table, having their meal together. There are five members: one daughter, her parents, and her grandparents. All the family members are presented in traditional clothing. As shown in the image, the mother is wearing a salwar suit, whereas the grandmother is in a saree. The daughter is wearing a kurti. The two male members of the family are depicted in panjabi. For food, there are traditional dishes like pulao, kachhi, khichuri, salad with chicken, and beef curry. Also, there are payesh, and some sweets are presented as side dishes. Moreover, with the family members, there is a cartoon panda presented with the brand's colour scheme of pink and white. It is the mascot of the brand Foodpanda. The family is portrayed as interacting with the Foodpanda mascot, which adds a friendly and approachable character to the brand identity. There are two prominent textual elements. "Up to Tk. 80 off* your faves!" is written at the top, suggesting a discount on orders that is an offer for the users. The text "Up to Tk. 80 off*" is written in large, bold, vibrant pink font with "your faves!" written in a smaller font against the white background, making "Up to Tk. 80 off*" most noticeable. The asterisk indicates that terms and conditions apply, which are noted in smaller text at the top right corner. Also, there are two discount codes: "code FOOD" and "code FEAST" below the offer segment. It is presented in white text within a pink rectangle outline. These are actionable items for the viewer to use within the FoodPanda app while ordering foods. At the bottom of the image, there is a call-to-action, "ORDER PLEASE!" in a speech bubble, which adds a conversational tone to the advertisement. Then there is another statement written in smaller black font that says "Check out the app for details" for users to get more information in detail. The background behind the textual information is a solid white colour that contrasts with the vibrant pink text. The

bottom part of the image, where the family and food are shown, has a more detailed setting resembling the dining room of a house. It represents that they are enjoying a family meal together. The discount offer is placed at the top of the image, indicating that this is important information. The discount codes are also near the top but more centrally located, making it 'ideal' and 'new' information. The image of the family enjoying the meal is placed at the bottom of the advertisement, making the scene connected to an everyday situation and giving context to the application of the discount codes for consumers. The Foodpanda mascot of Panda is placed centrally, overlapping with the 'real' and 'ideal' information, which serves as a bridge between the offer and the family scene. Each of these elements is separated by its function. The offer and codes are grouped at the top, the call-to-action is placed in a speech bubble, and the family scene is framed in the context of the dining room setting. Starting from the offer, to the actionable codes, to the relatable scene of the family dining and enjoying their meal ordered using the offer from the Foodpanda app.



Figure 2. (Paperfly, 2023)

Data 2: The advertisement has been collected from the Bangladeshi Paperfly. It was uploaded on 20 September 2023. The background is plain, which directs all attention to the subject and the text immediately. The layout features a dominant blue background with a smiling woman seated relaxedly on a grey sofa using a gaming controller. She is dressed in a salwar suit, which is the traditional clothing of Bangladeshi women. The salwar suit is a combination of soft sky blue and white color. The kamiz is in a sky blue colour with white pattern in it, whereas the salwar is in a whit colour with blue pattern in it. The dupatta is in a full pure white color. She is also wearing some Desi jewellery, like golden pearl earrings. The texts used in the advertisement are a combination of Bangla and English, with the company name “Paperfly” prominently displayed in the top right corner in white, stylised Bangla "পেপারফ্লাই" script against the blue background. The phrase "পার্সেল রিটার্নের full control এখন আপনার হাতে" placed at the centre of the image in large letters, with key words in English for emphasis. This translates to "Full control of parcel returns are now in your hands," which implies customer empowerment and convenience offered by the service. Here, the statement "পার্সেল রিটার্নের" is at first written in dark blue font within a white rectangle box, making a colour contrast with the dominant blue background. The separation of this text is to get attention from the viewers. Then the following few words of the statement that are in English, “full control,” are written in white with a dark blue border in a larger font than the other words in the statement to make emphasis on the main information that the ad is offering for the audiences. Also, the last few words are written “এখন আপনার হাতে” is written in bold white font with dark blue border. These are written in smaller than the previous words. The use of a remote control as a prop highlights the idea of services that are easy to operate. The language of visual semiotics and the placement of other elements within this advertisement convey different meanings. Also, the woman seated at the bottom right suggests practicality and the application of the service in a real-world scenario. The text in the centre represents the central

message, which is the most important information that the company is informing their customers through this advertisement. The combination of blue and white represents the brand colours of the company Paperfly.



Figure 3. (REDX, 2023)

Data 3: The advertisement features a dynamic composition with a vivid use of colour, typography, and imagery of the logistics networking brand REDX. I have collected the ad from the Bangladeshi REDX Facebook page. It was published on March 12, 2023. The brand name "REDX" is written in black and white at the top right corner of the image. Under the brand name, a phrase as a motto is written stating "লক্ষ্যে পৌঁছাবোই" in Bengali. This phrase translates as "will reach the goal" in English. In the centre of the ad, the name "DHAKA" is prominently displayed in large, bold white letters that emphasise the capital city of Bangladesh as a focal point for the logistics network of their company. Surrounding Dhaka, there are names of various other districts and areas in different ranges of font sizes in white, creating a visual hierarchy that suggests the extent and connectivity of REDX's service coverage. All these names are written within a particular shape that creates an illustration of a Bangladeshi map. Below is another statement written in Bengali that says, "৬৪ জেলা, ৪৯৩ থানা এবং ২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx." Which means "Redox is now the country's largest logistics network with 64 districts, 493 police stations, and 2148 areas." In English. Even though the whole statement is written in black font, the use of numeric numbers is written in a bold white color. At the bottom right of the advertisement, there is a cartoonish male character representing actionable information through swift and efficient delivery while riding a scooter.



GET UP TO
120 TK OFF
DURING HAPPY HOUR!



USE PROMO: **HAPPYHOURS**

*T&C APPLY

Figure 4. (Pathao, 2024)

Data 4: The advertisement is from the Bangladeshi service brand "Pathao." It was uploaded on their Facebook page on 25 March 2024. This advertisement was published to promote their mobile application, which facilitates car transport services. This advertisement features a bold, vibrant red background, which is consistent with the brand's theme colors. Aside from this, the text and graphical elements are in white. The Pathao logo, positioned in the upper right corner, maintains its standard colour scheme with a red 'P' and the cyclist motif used as the brand's logo aligning with its identity. Central to the advertisement's layout is a circular graphic that mimics a clock face, highlighting 'Happy Hour' timings from 10 AM to 3 PM with a peak at 12 PM. A minimalist illustration of a car, depicted in soft white that contrasts sharply against the red background, travels along this path. The primary message of the advertisement is "GET UP TO 120 TK OFF DURING HAPPY HOUR!" This text is displayed in bold, uppercase letters, making it the focus point of the ad. Two different sizes have been used for writing this statement. "GET UP TO" and "DURING HAPPY HOUR" are written in medium-sized text. However, in between, "120 TK OFF" is written in bigger size for it to be the main attraction to the viewers. Below this main statement about the offer, a smaller text encourages action: "USE PROMO: HAPPYHOURS." The terms and conditions are subtly included at the bottom with "T&C APPLY," acknowledging necessary legal information without distracting from the main message. Also, the advertisement incorporates symbolic elements effectively. For example, the clock represents time-specific deals, whereas the car symbolises the service being promoted, that is, ride-sharing for the consumers. At the top left margin, the ideal section holds part of the red background, suggesting continuity of the information. Then, the top right margin ideal section contains the Pathao logo representing brand identity with new promotional information below. In the following section, which is the bottom left margin, real displays the starting time of their service, which is from 10 AM. Similar to this, the bottom right margin real section contains

the end time of the offer period, which is 3 PM. Lastly, the centre holds the main promotional offer and the car illustration, focusing the viewer's immediate attention on the value proposition of the whole advertisement.



Figure 5. (Uber, 2024)

Data 5: The advertisement is from the Bangladeshi service brand "Uber," which was uploaded on their Facebook page on 28 April, 2024. The phrase "Uber Premier" is positioned at the top in black letters against the light-yellow colour of the sunset to create a contrast. Here the brand name "Uber Premier" is written in the same size of font; however, "Uber" is written in bold to ensure that it catches the eye immediately for brand recognition. On the other hand, "Premier" is written in regular-sized font for package recognition where they offer cars of premium quality. Below, closer to the centre of the image, the Bengali text "তীব্র গরমে যাতায়াত হোক আরামে" is written, which translates to "Travel comfortably despite the intense heat." It is set in a simple, modern black font that stands out against the warm tones of the background. This complements the overall contemporary feel of the advertisement. Here, the central figure is a young woman stepping out of a white private car that is possibly a premium model. The woman has styled short hair, dressed in a smart-casual styled pale blue sleeveless top over a white half-sleeve t-shirt. These are paired with a black skirt. The whole outfit of the woman is complemented by a brown shoulder bag that is creating a professional yet approachable look. Also, the car is shown in a side profile with its door open, emphasising ease of access and a welcoming gesture. It's detailed with a shiny surface, reflecting the golden hues of the background. Moreover, the backdrop of the image features cityscapes with buildings that blur into a golden sunset that is creating a warm and inviting atmosphere. The dominant colour scheme is shades of gold and yellow, symbolising warmth and sunshine. This is creating a contrast with the cool tones of the character's attire. The overall layout is balanced with the character as the car is positioned centrally, grabbing the viewer's focus to guide the viewer through the advertisement smoothly. This central placement directly connects the comfort and premium service offered by Uber Premier with the user. The top left of the image contains the "Uber Premier" that acts as an introduction to the service. It leads to a statement of promise of comfort despite the heat and addresses new,

specific information about the service's benefit, making it a 'real new' zone that offers insights to the viewer.

3.5. Data Analysis

In this section, I will be analysing the five advertisements collected from different service companies in Bangladesh using the theoretical framework of Dell Hymes's SPEAKING Model.

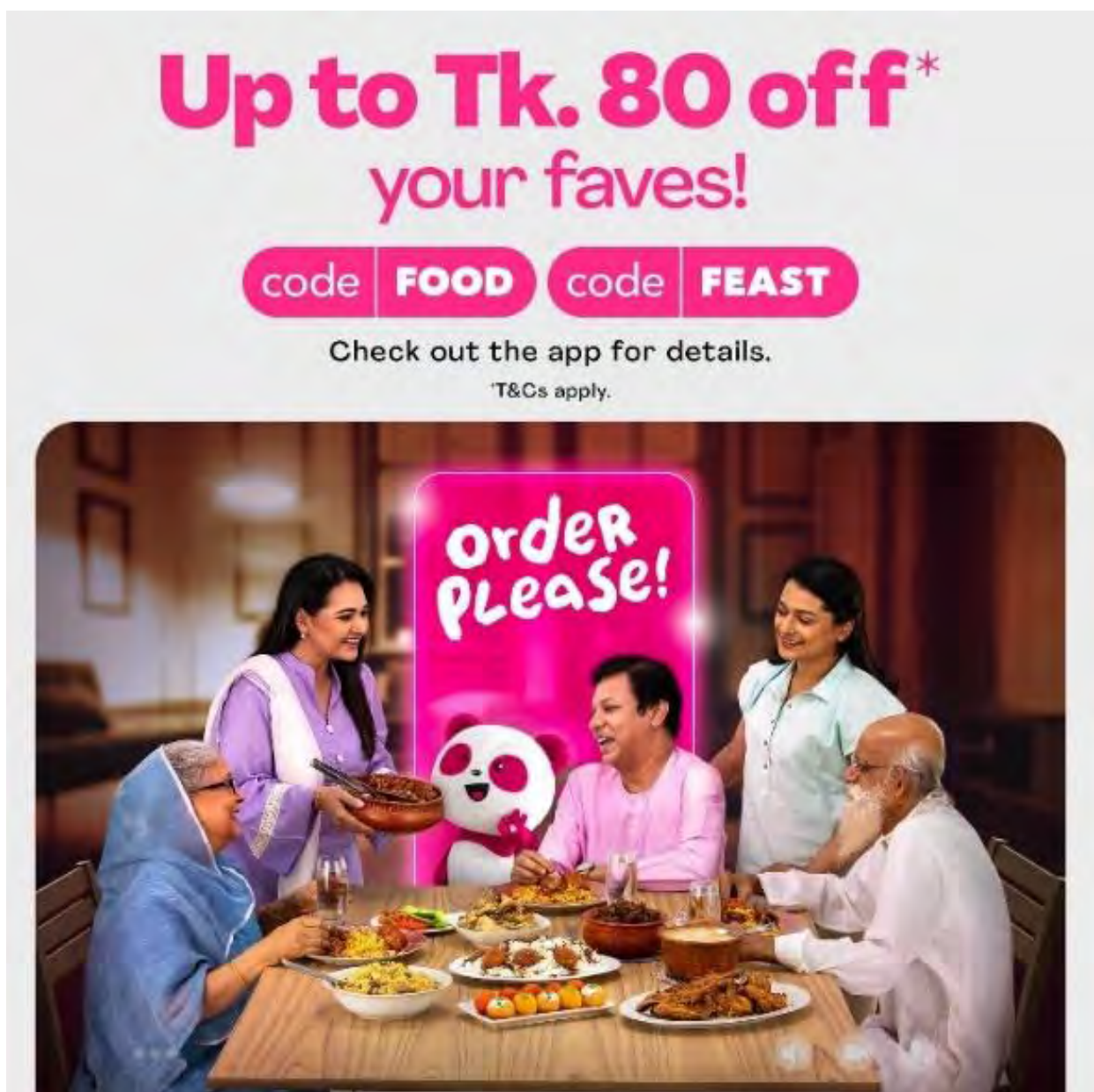


Figure 3. (Foodpanda, 2024)

Data 1:

Settings

The setting of the Foodpanda advertisement is crucial in understanding its context in terms of both the location and time. It was posted on the Facebook page of the Bangladeshi Foodpanda brand on February 17, 2024. The month February comes with many festivities like Pahela Falgun and International Mother Language Day that involve family gatherings with festive meals, making it an ideal time for Foodpanda to promote their services. It is because families might be looking for convenient ways to order food for their celebrations. Therefore, the timing of the advertisement publication is a major fact. The location in the advertisement shows a homely environment in a dining area where the family members are gathered around the dining table. These elements resonate with the Bangladeshi audience by reflecting their everyday lives and cultural values. The setting, therefore, effectively promotes the advertisement's goal of Foodpanda.

Participants

In this Foodpanda advertisement, the analysis of participants highlights how the advertisement engages with its audience through both the visual and textual elements. Here, the producer of this advertisement is Foodpanda, which is a well-known food delivery service company in Bangladesh. It is specifically made by the marketing team of the company to create an impactful message for the targeted audience. On the other hand, the targeted audience or receiver for this advertisement is mainly the Bangladeshi audience, particularly those who are educated and understand English, as the language used in the add is in English. Also, it is for foreigners living in Bangladesh as it will be easier for them to understand because of the English language. This includes a diverse demographic of the audience.

Ends

In the context of the Foodpanda advertisement, the end can be broken down into several functions like expressive, directive, and informative. To begin with, the expressive function can be seen in the advertisement through the portrayal of emotions and feelings associated with family gatherings and sharing a meal. The image features a family enjoying a meal together with expressions of happiness. The family's interaction with the mascot highlights joy and togetherness. Moreover, the directive function is also in the advertisement's call-to-action elements. The prominent text "Up to Tk. 80 off* your faves!" is a direct attempt to persuade the audience to use their discount offer. This is reinforced by discount codes "code FOOD" and "code FEAST" that are presented in an attention-grabbing manner. The call-to-action element "ORDER PLEASE!" written in a speech bubble adds a conversational tone. This is also encouraging viewers to use the Foodpanda app to place their orders. Lastly, the informational function is seen through the discount offer and terms "Up to Tk. 80 off*." This informs viewers of the potential savings they can enjoy by using the discount codes provided. The smaller text, "Check out the app for details," directs users to the Foodpanda app for more information to ensure the audience understands the offer and how to avail of it.

Act Sequence

The Foodpanda advertisement uses a combination of visual and textual elements to create a cohesive and engaging message that can be broken down through the analysis of act sequences. The textual elements of the advertisement are mainly structured into three categories. The prominent discount offer 'Up to Tk. 80 off*' is displayed in bold pink text. The smaller text "your faves!" underneath adds a scope for personal preference. Then come the discount codes below the main offer. Here, two discount codes are presented: "code FOOD" and "code FEAST." These are placed in white text within pink rectangles to make it

easily distinguishable. The positioning near the top centre makes these codes the ‘ideal’ and ‘new’ information. These are indicated as key actions for the viewer. Moreover, the textual element with the call-to-action is also there at the bottom centre as “ORDER PLEASE!”. It is written in a speech bubble in casual font. This call-to-action is designed to create a conversational and friendly tone with viewers to engage them with the advertisement by placing an order using the app. For the visual, the central image placed at the bottom of the advertisement of a family enjoying a meal together is the main focus of the advertisement. The happy expressions of the family members convey a positive atmosphere and showcase how Foodpanda brings family together. Moreover, the Foodpanda mascot is placed centrally and is presented as both the ‘real’ and ‘ideal’ information zones. The mascot’s friendly and playful appearance serves as a bridge between the text and the family scene. The placement of each element presented follows a structured pattern to maximise the effectiveness of information value. The discount offers at the top capture immediate attention. Again, the discount codes at the ideal new zone provide actionable information. Finally, the family scene at the bottom represents real-given information that connects the offer to a real-life context for the audiences. For salience, the discount offers and codes highly in the advertisement are written using vibrant pink and white color. It is to showcase the brand’s identity and theme color. The larger font size for “Up to Tk. 80 off*” and the bold, blocky font for the codes ensure they stand out for the audience to notice at once. Furthermore, the portrayal of the family gathering at the dining table over a meal captures attention and evokes emotional engagement for the viewers. Elements are framed to guide the viewer’s attention. For example, the textual elements are grouped at the top, whereas the visual elements are placed at the bottom of the image. This separation of each segment helps guide the viewer’s eye logically from the offer to the codes to the family scene. Also, the speech bubble around “ORDER PLEASE!” acts as a framing device, distinguishing the call-to-action from the

image.

Key

The tone of an advertisement plays a crucial role that can be seen in the Foodpanda advertisement as well. For example, the advertisement mainly used visual tone to communicate with the audience. The tone of the advertisement is cheerful and inviting, illustrated with visual elements like offers codes written in rectangle boxes and “order please” written using vibrant font. Moreover, the dominant colour palette of pink and white represents Foodpanda's brand colors. This colour palette represents playfulness and warmth that evoke a sense of enjoyment and comfort for the viewers that one would associate with a good meal for the family. The panda mascot enhances the friendly atmosphere, making the brand appear approachable and engaging. On the other hand, the textual elements in the advertisement are direct and explicit. The large, bold text "Up to Tk. 80 off* your faves!" immediately shows the main offer to the audience. It explicitly communicates the potential savings and targets the viewer's favourite food items, making it highly relevant and appealing for them. The use of bold blocky fonts for the discount codes "code FOOD" and "code FEAST" emphasises their importance and encourages viewers to use them. The call-to-action "ORDER PLEASE!" written in a speech bubble adds a conversational and friendly tone that makes the advertisement approachable and inviting. Further, the choice of words like "your faves!" uses casual and colloquial language, which makes the advertisement feel less formal and more personal. This choice of language helps create a connection with the audience. However, the family scene implicitly suggests Foodpanda brings joy to family meals. This indirect message reinforces the brand's value proposition without being overly explicit. Nevertheless, the presence of the Foodpanda mascot interacting with the family also conveys the brand's friendly and approachable nature. The mascot's cheerful expression and central

placement suggest that Foodpanda is a trusted companion in enhancing the dining experience. Moreover, the advertisement creates a balance between formality and informality. While the primary offer and discount codes are presented in a clear and formal way, the overall design, use of colours, and casual language are used in an informal manner. This combination is effective for a broad audience, including young professionals, families, and older generations.

Instruments

The choice of medium and language for the Foodpanda advertisement was effectively done to communicate the message to the target audience that can be seen through the analysis of the instruments of this advertisement. The advertisement was collected from the Bangladeshi Foodpanda Facebook page. So, the primary medium for this advertisement is digital social media advertisement. This allows the advertisement to reach a broad and diverse audience. Moreover, the language used in the advertisement is English. English is mostly associated with professionalism. This indicates Foodpanda as a contemporary and reliable service. Additionally, as Bangla is the mother tongue of Bangladesh, the English is mostly spoken by educated professionals and the younger generation. Thus, the use of English in the advertisement allows it to appeal to a broader audience, including professionals and English-speaking locals. The informal language, like 'your faves!' creates a friendly tone. This is making the advertisement more engaging and appropriate for social media, as users expect a more conversational and less formal interaction. Moreover, the text "Up to Tk. 80 off* your faves!" is directly communicating about the discount offer to the audience. Also, the use of a bold, vibrant pink font against a white background ensures that the text is immediately noticeable and easy to read for the audience for a direct interaction. Thus, the "Instrument" of this Foodpanda advertisement effectively combines digital media, visual design, and language to communicate the benefits of Foodpanda's service to its target audience.

Norms

The "Norm" of the Foodpanda advertisement is the social and cultural rules that influence the interaction and the interpretation of their messages in shaping how the message is conveyed and received by the Bangladeshi audience. The cultural preference for indirectness can be reflected in the advertisement through the friendly and conversational tone. For example, in the call-to-action phase, "ORDER PLEASE!". This indirect approach makes the advertisement feel less imposing towards the audience but rather more inviting, aligning with the cultural norm of polite and considerate communication. Moreover, the scenario of a multi-generational family enjoying a meal together reflects the cultural values of the most common family structure in Bangladesh. Then again, meals are often communal events of showing hospitality, which is a significant cultural value. The advertisement aligns with these norms by showcasing a family gathering around traditional dishes. Their expressions of happiness also reinforce the norm that sharing meals with loved ones is a source of joy and togetherness. Furthermore, in Bangladeshi culture, explicit advertisements are not commonly made due to cultural sensibilities. The Foodpanda advertisement adheres to these norms by focusing on family-friendly imagery and traditional values. The representation of the family in modest, traditional clothing ensures that the advertisement is culturally appropriate and respectful, avoiding any potential criticism from the audience. Furthermore, the family is dressed in traditional attire, reinforcing cultural identity. Then again, traditional Bangladeshi dishes like pulao, kachhi, khichuri, salad with chicken and beef curry, payesh, and sweets are also displayed. This makes the advertisement reinforce cultural identity to celebrate traditional foods and attire, especially during family gatherings and festivals. By incorporating these elements, the advertisement ensures that it resonates deeply with the audience's cultural values and experiences.

Genre

The "genre" of the Foodpanda advertisement reveals it is a public commercial advertisement. The Foodpanda advertisement is a public advertisement viewed by a wide audience on a public social media platform, Facebook. The placement on a widely used social media in Bangladesh ensures high accessibility to the general public. Accordingly, this advertisement is commercial in nature, as its primary purpose is to promote Foodpanda's services and encourage users to place orders through their app. The discount offers and codes directly promote sales. So, it is working as a promotional function for the advertisement. The commercial intent is further emphasised by the call-to-action "ORDER PLEASE!" statement, which influences viewers to take immediate action. The advertisement combines visual and textual elements to create the image of the family enjoying a meal more prominent for the viewers to convey the advertisement's message effectively. The strategic use of these elements is attributes of commercial advertisements that rely on visual appeal and clear messaging to achieve their goals. So, the "genre" of this Foodpanda advertisement is a combination of promotional language, visual appeal, and cultural relevance that effectively achieves its goal of successfully communicating its message and encouraging customer engagement.

পেপারফ্লাই

পার্সেল রিটার্নের
Full Control
এখন আপনার হাতে



Figure 4. (Paperfly, 2023)

Data 2:

Settings

The Paperfly advertisement was uploaded on Facebook on September 20, 2023. The use of both Bangla and English targets a bilingual Bangladeshi audience. The visual elements of a woman dressed in traditional attire of a kamiz, salwar, and dupatta in soft, pastel colours of sky blue and white signifies cultural authenticity. The setting shows the woman seated on a simple grey sofa in a living space that represents urban Bangladeshi households.

Participants

The producer of this advertisement is Paperfly Company, and the team responsible for their brand promotion. The company's name is displayed in the top right corner in a stylised Bangla language. The use of Bangla for the brand name signifies a cultural connection with the Bangladeshi audience. This approach ensures that the message is accessible to a wide audience, including educated, tech-savvy, younger as well as older customers. The combination of both languages also reflects the recent scenario of urban people in Bangladesh, where code switching between Bangla and English is common. The central message of the advertisement, “পার্সেল রিটার্নের full control এখন আপনার হাতে,” translated as “Full control of parcel returns are now in your hands,” directly addresses the audience. The phrase “আপনার হাতে” or “in your hands” makes the audience feel directly involved in the service.

Ends

The "ends" in the Paperfly advertisement aim to achieve several key functions. The advertisement expresses feelings of ease, control, and empowerment that represent expressive function. The image of the woman smiling while holding a gaming controller conveys a sense

of satisfaction. The choice of a traditional salwar suit paired with a modern prop like a gaming controller highlights the blend of tradition and modernity. This shows Paperfly's services are both culturally rooted and technologically advanced. This expressive function is crucial in creating a positive emotional connection with the audience for a pleasant experience. The directive function is also seen as the advertisement persuades the audience to use Paperfly's parcel return services by directly stating "পার্সেল রিটার্নের full control এখন আপনার হাতে", translated as "Full control of parcel returns are now in your hands." The use of both Bangla and English in the text catches the attention of a wider audience. These things enhance the directive function by emphasising the ease of use and personal control of customers as they can manage their parcel returns effortlessly. Aside from this, the advertisement also serves an informational purpose by clearly stating the service being offered through the message that customers have full control over their parcel. This message is further reinforced by the visual of the woman holding a gaming controller, symbolising control, which is the main focus of their advertising. The text and imagery clearly communicate Paperfly's parcel return service. So, the interactional function is achieved through the cultural resonance and the approachable showcase of the Bengali woman to make the audience feel more connected to the brand. So, the ends of the Paperfly advertisement are multifaceted, aiming to express positive emotions and persuade the audience to use their services.

Act Sequence

The Paperfly advertisement incorporates several key elements that are carefully arranged to convey a clear and cohesive message. The primary components include the visual image of the woman, the textual elements, and the overall colour scheme and layout. The central visual element is a Bengali woman holding a gaming controller. She is dressed in a traditional

salwar suit, combining soft sky blue and white colors. These attires reflect the cultural attributes of how a regular Bengali woman dresses. Her relaxed posture and smiling expression convey a sense of ease and control, aligning with the advertisement's message. A gaming controller has also been used as a visual element that symbolises control over something. This reinforcing the idea of managing parcel returns with Paperfly is user-friendly, as the consumers can have control over the action. The textual elements present in the advertisement, the main phrase is "পার্সেল রিটার্নের full control এখন আপনার হাতে", which translate as "Full control of parcel returns is now in your hands." It is centrally placed as it is the main message of the advertisement. The text uses a combination of Bangla and English to target the bilingual audience. The text is segmented into three parts. The first part used Bangla that states "পার্সেল রিটার্নের" in dark blue font within a white rectangle, creating a contrast with the blue background to draw attention the second part is in English and states "full control" in white with a dark blue border and larger font, emphasizing the core message. Finally, the third part states, "এখন আপনার হাতে" in bold white font with a dark blue border, smaller than the previous words. Apart from this, the company name "Paperfly" is prominently displayed in the top right corner in a stylised Bangla script against the blue background. This placement signifies the brand's superior positioning and identification. The advertisement has a strategic colour scheme and layout. For example, the dominant blue background directs all attention to the subject and the text. The colours blue and white symbolise the brand's identity, which creates professionalism. The layout is clean and professional, with a woman positioned on the right side of the image. The text is centrally positioned. The brand name is positioned at the top right corner. This arrangement ensures the viewer's attention is immediately drawn to the key elements. The brand's name at the top right ensures recognition, maintaining the information value. Secondly, the main message is written in the centre of the image that directs viewers to the focus of their offerings that the brand is offering for the customers.

Thirdly, a woman with a gaming controller in hand is located at the bottom right corner that reinforces the main message of the advertisement and its application in a real-world scenario. For the salience, the elements used in the advertisement are made to attract attention through their different placement, size, colour contrast, and sharpness. Such as the larger font and colour contrast of "full control" emphasise the main information for the audience. Apart from this, the woman's relaxed posture and smile draw the viewer's eye, conveying ease while using their services. The cohesive design helps convey the message clearly. Such as the blue background and white text create a cohesive and harmonious look for the viewers to notice at once and get a clear idea of what services are being offered. Nevertheless, the traditional attire and modern props like gaming controllers are framed together to blend cultural authenticity with modern convenience for showcasing advancements in their services.

Key

The tone of the Paperfly advertisement is both direct and implicit and clearly conveys a sense of control, ease, and professionalism, which aligns with the brand's aim to provide reliability and efficiency to the customers. The main message, "পার্সেল রিটার্নের full control এখন আপনার হাতে," translated as "Full control of parcel returns are now in your hands," is direct. It explicitly tells the audience that they can manage their parcel returns with the convenience and control that Paperfly provides. Here, the use of bold and contrasting colours for the text, particularly the English words "full control," makes the message stand out to ensure it grabs the viewer's attention immediately. In contrast to this, the implicit elements, like the woman's relaxed posture, imply satisfaction. This suggests that using Paperfly's services is a stress-free experience without explicitly stating it through any statement. Apart from this, the use of traditional salwar suits and desi jewellery for the woman implicitly connects with local cultural values, suggesting that Paperfly understands the cultural context of its audience.

Moreover, the formal tone is conveyed through professional design. The use of a dominant blue background with white texts is associated with the brand's colour scheme, which reflects professionalism and formality. Despite the formal tone, the advertisement is also approachable, which is reflected through the smiling woman, dressed in traditional attire. This is creating a welcoming and relatable image. This appeals to a broad audience, making the service seem both trustworthy and user-friendly.

Instruments

The Paperfly advertisement employs a visual and textual medium to convey its message. The image of a woman in traditional attire holds a gaming controller, symbolising control and playing a crucial role in drawing the viewer's attention and creating a connection with the audience. The use of traditional attire resonates with the Bangladeshi audience, while the gaming controller symbolises control. Also, the woman's smiling expression conveys a sense of satisfaction, reinforcing the message that using Paperfly's services is a hassle-free experience. Also, the touch of golden white from the woman's jewellery adds an element of elegance in the advertisement. Apart from this, the dominant blue background and the white text create a visually appealing contrast that enhances readability. These colours align with Paperfly's brand identity and help in establishing trust with the audience. For the textual medium, the brand logo with the brand's name is given at the top for the audience to have a reflection on the brand's recognition. The main message, "পার্সেল রিটার্নের full control এখন আপনার হাতে," is written using both languages. Here, the use of English words like "full control" emphasises the key message and makes it stand out. This bilingual approach reflects the linguistic reality of urban Bangladesh, where both Bangla and English are commonly used.

Norms

The norms of interaction can be seen in the advertisement through politeness, respect, and indirect communication. The advertisement's text, “পার্সেল রিটার্নের full control এখন আপনার হাতে” translate as “Full control of parcel returns are now in your hands,” uses a polite tone. It indirectly conveys the convenience of the service without explicitly stating that other services might be difficult or inconvenient for the customers to use. This approach respects the viewer's decision-making ability. This approach represents the cultural norm of indirect but effective communication. Apart from this, the woman's traditional attire reflects cultural politeness and respect. Furthermore, by showcasing a relatable and culturally resonant figure, the advertisement shows respect for local customs to build trust with the audience. Moreover, the norms of interpretation of societal values, cultural practices, and historical context can also be seen in the advertisement. In Bangladeshi cultural context, making and showcasing explicit or provocative advertisements are generally avoided, especially in public spaces. Besides, the use of both Bangla and English language in the add reflects the linguistic reality of Bangladesh, especially in urban areas where bilingual communication is commonly used and often necessary. The norm here is to use Bangla for emotional and cultural connection and English for modernity and professional appeal. This dual-language approach ensures that the message resonates with a wider audience, including both traditional and modern segments of the population. Apart from this, using familiar and culturally significant elements of women's traditional attire and the approachable layout of the ad suggest a sense of reliability and trustworthiness for the audience. The norm of interpretation here is that familiarity and cultural resonance contribute to the credibility of the message. So, the norms of interaction and interpretation in the Paperfly advertisement ensure the message of control, convenience, and professionalism is conveyed in a culturally appropriate manner.

Genre

The Paperfly advertisement is a public commercial advertisement. It is designed for a broad audience to inform and persuade as many potential customers as possible about the company's parcel return service. Public advertisements are placed in areas where they can reach a wide audience, just like this Paperfly advertisement being posted on the Bangladeshi Paperfly's Facebook page, proving it to be a public commercial advertisement. Besides, the advertisement is a commercial advertisement, as its primary purpose is to promote a service offered by the logistics company Paperfly. Commercial advertisements aim to drive business by attracting customers to purchase products or services. This ad promotes convenience and aims to increase service use. Therefore, the Paperfly advertisement is a public commercial advertisement. In conclusion, the genre of the Paperfly advertisement is a public commercial advertisement made to persuade a broad audience about the company's parcel return service.

MANOHAR
GAIBANDHA
THAKURGAON
RANGPUR
DINAJPUR
KURIGRAM
JOYPURHAT
JOYPURHAT
SUNAMGANJ
SYLHET
KISHOREGANJ BOGRA JAMALPUR
NAOGAON NATORE SHERPUR HABIGANJ
SIRAJGONJ NETROKONA MAULVIBAZAR
BRAHMANBARIA NARSINGDI
RAJSHAHI TANGAIL NETROKONA
PABNA NARAYANGANJ
DHAKA
FARIDPUR GAZIPUR
MADARIPUR GOPALGANJ MANIKGANJ
SHARIATPUR JAMALPUR MUNSHIGANJ
BARKAL
KAPTAJ
RAMGARH
KHAGRACHARI
RAJBARI COMILLA FENI
CHUDANSA BAROILSA
BADERHAT CHANDPURA
BARISAL RANGAMATI
JESSORE KUSHTIA CHITTAGONG
KHULNA
BANDARBAN
ANWARA
KARNAPHULI
COX'S
BAZAR
RAMU
TEKNAF

REDX
নাকা লাইফলাইন

৬৪ জেলা, ৪৯৩ থানা এবং
২৯৪৮ এতিয়া সহ দেশের
সব থেকে বৃহৎ লজিস্টিক
নেটওয়ার্ক এখন **REDX**

Figure 3. (REDX, 2023)

Data 3:

Settings

The advertisement for REDX was published on March 12, 2023. The timing of the advertisement might be strategic with business marketing cycles in Bangladesh that would maximise its visibility and impact. The advertisement was collected from the Bangladeshi REDX Facebook page. The online platform choice suggests a broad reach within Bangladesh, as Facebook is widely used across the country for various social, informational, and commercial purposes. Also, the visual illustration of a Bangladeshi map in the advertisement further emphasises its Bangladeshi context. The map filled with the names of various districts highlights the nationwide service coverage of REDX.

Participants

The producer of the advertisement is the Bangladeshi logistics networking brand REDX and their marketing team. The brand promotion is evident from the placement of the brand name "REDX" in the top right corner of the image. The primary audience for this advertisement is the general public of Bangladesh, specifically those who require logistics and delivery services. The use of Bengali language in the advertisement indicates that the message is tailored for people from urban residents in Dhaka to those living in more remote districts. This is confirmed through the detailed statement, "৬৪ জেলা, ৪৯৩ থানা এবং ২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx," translates as "RedX is now the country's largest logistics network with 64 districts, 493 police stations, and 2148 areas."

Ends

The "end," or the function this advertisement aims to achieve, and the various communicative purposes it serves. The informational function worked as a dominant function in the REDX advertisement. The text at the bottom left, "৬৪ জেলা, ৪৯৩ থানা এবং ২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx," translates to "REDX is now the country's largest logistics network with 64 districts, 493 police stations, and 2148 areas." provides clear and concrete information about the extensive reach of REDX's logistics network all over the country. The inclusion of specific numbers written in bold white against the red background ensures that this crucial information stands out for the audience. On the other hand, the expressive function is conveyed through prominent display of "DHAKA" and the other districts in bold white letters also influence a sense of inclusivity that is emphasising REDX's services cover the entire nation. The directive function involves offering advice and recommendations for persuading the audience. This can be seen in the company's moto expressed in a slogan "লক্ষ্য পৌঁছাবোই" written in Bengali. This translates as "will reach the goal" in English. This serves as a motivational directive to trust REDX's ability to deliver their goods efficiently. Besides, the advertisement's visual elements of the cartoon character of a boy on the scooter reinforce this directive function by persuading potential customers of the company's effectiveness. The informational function aims to inform, report, or describe. This is a dominant function in the REDX advertisement. The text at the bottom left, "৬৪ জেলা, ৪৯৩ থানা এবং ২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx," translates to "REDX is now the country's largest logistics network with 64 districts, 493 police stations, and 2148 areas." This statement provides clear and concrete information about the extensive reach of REDX's logistics network, establishing the company's credibility and reliability. The inclusion of specific numbers in bold white against the red background ensures that this crucial information stands out, making it easily readable and memorable for the audience.

Act Sequence

The act sequence in the REDX advertisement shows how the elements of communication are arranged, presented, and conveyed to the target audience. The advertisement incorporates several key elements like colour, text, typography, imagery, and layout that played a crucial role in conveying the message effectively. Such as it utilises a vivid red background to grab attention, making it an ideal for promoting advertisements by the RedX logistics network. The use of black and white for the brand name "REDX" and other statements creates a strong visual contrast that stands out prominently against the red background. Besides, the typography plays a significant role. The name "DHAKA" is displayed in large, bold white letters at the centre for immediate attention to the capital city. It also suggests that Dhaka serves as a centre point for their logistics network. In Dhaka, the names of various other districts and areas are arranged in different font sizes to create a visual hierarchy to show the reach and connectivity of REDX's services. Below this, the statement "৬৪ জেলা, ৪৯৩ থানা এবং ২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx" is written in black font, with numeric figures in bold white. This strategic use of typography highlights the key messages of the advertisement. Apart from this, imagery is another critical component, as it features a map of Bangladesh formed by the names of various districts. This creative representation visually communicates the concept of nationwide service coverage. Additionally, the cartoonish male character riding a scooter at the bottom right symbolises efficient delivery of REDX's services. Along with this, the elements are arranged to guide the viewer's attention effectively. The information value is emphasised through the placement of elements, like the top right corner featuring the brand name and slogan for immediate brand recognition. The central part is dominated by "DHAKA," surrounded by other district names that visually represent the network's reach. The cartoonish character at the bottom right further adds a real-world scenario of efficient logistics services. The central position of "DHAKA" highlights its

importance, while the surrounding district names suggest a nationwide network. The statement about the network's coverage in the bottom left corner is strategically placed to provide real, given information, establishing credibility and reliability. Aside from this, salience is achieved through the use of colour, size, and placement. The red background creates a strong visual impact, while the white text stands out against it. The large font size of "DHAKA" and the numeric figures ensure they catch the viewer's attention first for conveying the primary message of extensive service coverage. Framing is used to connect and separate elements. The bold red background serves as a unifying frame. The contrasting colours and font sizes create visual distinctions between different parts of the message. The cartoonish character riding a scooter is slightly separated from the main text for showing the real-world action of the brand without distracting from the central message.

Key

The tone of the REDX advertisement is predominantly direct. The message about the company's extensive logistics network is conveyed directly through the statement "৬৪ জেলা, ৪৯৩ থানা এবং ২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx" translated as "RedX is now the country's largest logistics network with 64 districts, 493 police stations, and 2148 areas". It is a clear message about the company's capabilities for the customers. This ensures the audience can understand the core message without any ambiguity about their services. Additionally, the slogan "লক্ষ্যে পৌঁছাবোই," translated as "will reach the goal," is a direct motivational comment that clearly refers to the brand's commitment towards achieving its objectives. This direct approach reflects the Bangladeshi cultural context of direct communication in business contexts. Moreover, the advertisement's message is explicit, as the map of Bangladesh is filled with district names, along with the statement explicitly informing the extent of REDX's network. The use of bold white text against a red background

ensures that the information stands out for the audience to grasp the key points quickly. This is further reinforced by the use of a numerical data statement stating the exact number of districts, police stations, and areas covered by REDX, which provides evidence of the company's reach. This factual, explicit presentation builds trust of the audience in the brand's capabilities. So, the tone of the REDX advertisement is direct and explicit and meets with the expectations of the Bangladeshi audience.

Instruments

The advertisement is digital as it is designed for digital platforms, collected from the REDX Facebook page. This allows for a broad audience of tech-savvy and digitally active people. The use of a strong visual composition with vibrant colours, bold text, and clear imagery ensures the message is effectively communicated. It is because the advertisement is visual and written. The language used in the advertisement is the mother tongue of Bangladesh, Bengali. This choice of language makes the message accessible to a broad audience for impactful promotion of their brand. This also ensures that the target audience is limited to Bengali people who can read and understand the language. Besides, the register used in the advertisement is formal. It is reflected through the structured layout, choice of typography, and the professional presentation of information in a formal tone. The use of precise and factual language, such as the detailed coverage information, further emphasises the formal register.

Norms

The norms of interaction in Bangladeshi culture are direct and straightforward communication is often tempered with politeness and respect that is evident in the Redx factual information about the company's logistics network. The statement "৬৪ জেলা, ৪৯৩ থানা এবং

২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx" translated to "RedX is now the country's largest logistics network with 64 districts, 493 police stations, and 2148 areas" is presented in a straightforward and respectful manner, providing information in an informative and respectful manner towards the audience. Besides, the use of encouraging language like "লক্ষ্যে পৌঁছাবোই" or "will reach the goal" reflects the cultural emphasis on motivation that inspires confidence and determination. Along with this, the norms of interpretation of how the audience perceives this advertisement are reflected through its use of colour, typography, and imagery that resonate with local cultural values. Such as the strong red background immediately grabs attention. Moreover, using Bengali in the advertisement is another important cultural norm in the country, Bangladesh. Bengali is the national language in this country and is widely spoken and understood across the country by millions. By using Bengali, REDX makes the message accessible to the nationwide audience. Moreover, the visual representation of the Bangladesh map filled with the names of various districts of Bangladesh emphasises the company's nationwide reach of their services.

Genre

The REDX advertisement is a public advertisement as it is designed to reach a wide audience across Bangladesh Facebook. REDX's vast logistical network is meant to be informed to the public using proper measurement. The use of Bengali language ensures that the message is accessible to the general public of Bangladesh. Besides, the advertisement is commercial as it aims to promote the services of REDX. This is evident through the detailed statement about the company's coverage. "৬৪ জেলা, ৪৯৩ থানা এবং ২১৪৮ এরিয়া সহ দেশের সব থেকে বৃহৎ লজিস্টিক নেটওয়ার্ক এখন Redx," translates as "RedX is now the country's largest logistics network with 64 districts, 493 police stations, and 2148 areas," serves as a key selling point, designed to convince potential customers of REDX's service offerings. So, this REDX advertisement fits within the

genre of public commercial advertising as it follows the conventions of this genre by using bold visual elements, clear and direct language, and culturally relevant imagery to inform and persuade its audience.



Figure 4. (Pathao, 2024)

Data 4:

Settings

The "setting" of the Pathao advertisement includes both the physical and temporal context. The advertisement was collected from Pathao's official Facebook page on March 25th, 2024. As Pathao is a service-based company operating in Bangladesh, the date of the post reflects their marketing strategy to capture the customers attention just before the beginning of the traditional summer season. It was posted on Pathao's official Facebook page. This ensures the accessibility of the ad to a broad audience. The digital setting allows for easy sharing, commenting, and interaction with the audience.

Participants

The "participants" of the Pathao advertisement include the creators of the ad and the intended audience. The producer of the advertisement is Pathao, a well-known Bangladeshi service brand that provides ride-sharing services among other transportation solutions. Pathao and its marketing team are the one language, English. This does not limit the target audience to be Bangladeshi; rather, foreigners who understand English language living within the country can also understand the advertisement and avail the service as needed. Apart from this, the majority of customers are located in urban areas of Dhaka city, where Pathao operates extensively. People use Pathao rides daily while travelling to school, college, office, or any private area. The target audience includes people from young professionals and college students to working adults who require reliable and affordable transportation systems. The advertisement's designed to appeal to this target audience. The visual representation of a car travelling along a clockface path emphasises the service being promoted of timely transportation. As Bangladesh has a major traffic congestion issue, timely transportation solutions are highly valued. Therefore, it is being promoted by the Pathao for the needs of the

users.

Ends

The "End" in Pathao advertisement includes different functions like expressive function, directive or vocative function, informational function, and interactional function. The expressive function in this is reflected through feelings and emotions. Such as, the colour red is culturally significant in Bangladesh as it is associated with attention. This choice of colour helps to create an emotional response among the viewer. This makes the advertisement more engaging and impactful for the brand's marketing factors. The directive function of the advertisement is reflected through the persuasion and encouraging tone. The primary message, "GET UP TO 120 TK OFF DURING HAPPY HOUR!" is a clear call to action statement. The use of the phrase "GET UP TO" reflects a sense of opportunity, influencing viewers to take advantage of the offer. The specific mention of a discount "120 TK OFF" further encourages viewers about potential savings. Additionally, the text "USE PROMO: HAPPYHOURS" provides a direct instruction to the viewers on how to use the offer. The informational function is reflected as the advertisement informs the audience about a time-limited promotion that offers a discount on Pathao's car transport services through the text "120 TK OFF." The clock graphic indicating the "Happy Hour" timings from 10 AM to 3 PM is a visual representation that again reinforces the time-specific nature of the offer to inform viewers exactly when they can benefit from the discount offer of the service. The advertisement is not directly conversational; however, it connects the audience by addressing their needs and preferences, like the discount offer during specific hours. This function is supported by the strategic placement of the promotional offer of the "120 TK OFF" statement.

Act Sequence

The advertisement uses both visual and textual elements to convey its message. First of all,

the advertisement uses a bold, vibrant red background. This colour is consistent with Pathao's branding and serves to capture the viewer's attention immediately. Here, the white text and graphical elements ensure high readability and contrast sharply against the red background. Besides, the Pathao logo positioned in the upper right corner of the image maintains their standard colour scheme with a red 'P' beside the name "Pathao Car." Apart from this, the image of a circular graphic reflecting a clock face highlights 'Happy Hour' timings from 10 AM to 3 PM for informing viewers exactly when they can benefit from the discount. Here, the illustration of a car in soft white symbolises the service being promoted for the customers. Besides, the promotional text "GET UP TO 120 TK OFF DURING HAPPY HOUR!" in bold, uppercase letters with "USE PROMO: HAPPYHOURS" below reflects the overall main message along with the terms and conditions included at the bottom with "T&C APPLY." For making it reliable for the customers. The elements are arranged in a way that guides the viewer's eyes in a hierarchy manner to the key messages. The visual grabs attention with the red background that reflects the brand's identity. Then, the Pathao logo at the top right margin represents brand identity to reinforce brand recognition. The bottom left margin displays the starting time of the offer from 10 AM to the bottom right margin displays the end time of the offer period of 3 PM, a clear information. The main promotional offer and the car illustration at the centre grab the viewer's immediate attention on the value proposition of the advertisement. The Pathao logo at the top right margin represents new promotional information of ideal information. The bottom left margin shows the starting time of 10 AM, providing practical, real-given information. In contrast to this, at the bottom right margin shows the end time of 3 PM, which is giving a clear timeframe for the offer. Finally, the centre of the image contains the main promotional message and car illustration to ensure the viewer's attention is drawn to the key offer. The colour choice of a bold red background contrasting with the white texts makes the advertisement visually aesthetic and maintains the

professionalism and trends of the marketing presentation salience. Besides, the different text sizes inform viewers about which message is the primary one. For example, the main text "120 TK OFF" is written in a larger font size, while supplementary text is in a smaller size to provide additional details. The visual framing of the circular clock face graphic effectively frames the "Happy Hour" timings to make an indication that guides the viewer's eye through the advertisement. Besides, the use of different font sizes and the positioning of the car illustration and promotional text create clear divisions between different pieces of information to visually create a division of different elements.

Key

The tone of this Pathao advertisement is direct and explicit. Such as the main message, "GET UP TO 120 TK OFF DURING HAPPY HOUR!" is presented in bold uppercase letters to emphasise the importance of the offer. This direct approach ensures immediate understanding of the value proposition of the advertisement. The statement does not leave room for ambiguity but rather directly tells the audience what the benefit is if they avail it. The explicitness of the advertisement is evident in the promotional offer specifying the exact discount amount "up to 120 taka" and the time frame during which the offer is available "10 AM to 3 PM." The instruction "USE PROMO: HAPPYHOURS" is also explicitly provided on how to get the discount. This is also an example of directness to provide clear instructions to quickly and clearly communicate a promotional offer to a broad audience.

Instruments

The medium used for this advertisement is a social media platform, Facebook. Pathao uploaded this advertisement on their official Facebook page to reach the target audience. The language used in the advertisement is English. This is mainly targeting educated, middle- to upper-middle-class consumers living in Bangladesh who can read and understand the language English. Moreover, this does not limit the target audience to be Bangladeshi; rather,

foreigners who understand the English language living within the country can also understand the advertisement and avail the service as needed. Besides, the use of English reflects a modern and professional tone to the advertisement. Moreover, the register of the advertisement is formal. This is evident in the use of direct to convey the promotional offer statement like "GET UP TO 120 TK OFF DURING HAPPY HOUR!" and "USE PROMO: HAPPYHOURS." These are direct and colloquial expressions, ensuring the message is easily understood and taken seriously by the audience. The formal register is appropriate for a promotional message where clarity and professionalism are paramount.

Norms

The norms of interaction in the Pathao advertisement adopt a direct approach by stating the promotional offer clearly and explicitly to the audience. This follows the cultural norm of providing straightforward information in commercial messages to ensure the audience understands the offer without having any kind of confusion. Along with this, the advertisement emphasises the specific availability hours of the promotion, "10 AM to 3 PM." This reflects the cultural value of time and efficiency, especially in urban areas where people need to maintain a busy schedule. By highlighting the "Happy Hour" timings, the advertiser aligns to the audience's need for efficient services. On the other hand, the norms of interpretation can be seen in the use of vibrant red as background and white bold text, which helps capture the immediate attention of the viewers. The clock and car illustration are effective as symbols of the time efficiency nature of the service being promoted. These visual elements are easily understood within the cultural context. Besides, the discounts and promotional offers are common and well-received in Bangladeshi culture, as mentioned by "120 TK OFF" to get the audience's appreciation for saving deals. This aligns with the cultural norm of seeking value in purchases.

Genre

The Pathao advertisement is a commercial advertisement. It is because the advertisement is made with the intention of promoting their services and influencing consumer action. The purpose is to inform potential customers about the promotional offer and persuade them to utilise Pathao's car transport services. Besides, it targets a broad audience rather than a specific, private group. It is intended for anyone who might use Pathao's services during the promotional hours.



Figure 5. (Uber, 2024)

Data 5:

Settings

The location featured in the advertisement is a cityscape with high-rise buildings. This confirms it to be an urban environment. As the advertisement is made by Bangladeshi-orientated people, the presence of modern city buildings in the background represents Dhaka or other major cities of Bangladesh. The “Uber Premier” advertisement was published on the official Uber Bangladesh Facebook page on 28 April 2024. The setting of the advertisement also reflects through the visual elements that feature a golden hour. This indicates late afternoon or early evening. This specific time of day is crucial, as it suggests a period when many professionals are either returning home from work or heading out for evening engagements.

Participants

The producer of this advertisement is the company Uber, a global ride-sharing service. The advertisement is specifically promoting “Uber Premier,” which is a premium service. Uber's marketing team, consisting of local professionals, created this advertisement. Other than the brand name at the top, the main statement of the advertisement is written in Bangla. This makes the primary audience be Bangladeshi people who can read and understand the language Bangla. Besides, the image represents a busy lifestyle involving travelling in the challenging weather conditions of a tropical climate. This ensures the advertisement for professional individuals living in Bangladesh who value comfort, convenience, and luxury in their day-to-day lives. The central figure in the advertisement, a young woman dressed in smart casual attire, represents this professional target audience.

Ends

The "ends" of the Uber Premier advertisement reflect few functions. The advertisement aims to express the benefits of using Uber Premier during the intense heat, which has become a common scenario in recent years in Bangladesh. The visual of the young woman stepping out of a premium car with confidence conveys feelings of comfort. The statement “তীব্র গরমে যাতায়াত হোক আরামে” translated as "Travel comfortably despite the intense heat" directly expresses this comfortable service offered by the Uber Premier company. The advertisement also reflected directive function by encouraging the target audience to use Uber Premier for their travel needs. This is evident by the use of a persuasive image of a young professional woman enjoying a premier car ride to influence the urban professionals to choose Uber Premier over other transportation options, especially during the extreme hot weather. The advertisement provides information about the service being promoted. It informs about the availability of premium travel options that ensure comfort even in extreme weather conditions. This straightforward text, combined with the visual elements, effectively communicates their service. By addressing the common challenge of intense heat, the advertisement builds a connection with their target audience by relating to their daily experiences. Also, as a response to that, they are offering a solution of comfort travelling with Uber Premier to prevalent the problem. Furthermore, the poetic function is evident in the aesthetic presentation of the advertisement. The use of warm golden hour sun, the woman dressed in professional attire, and the sleek design of the car contribute to an overall sense of luxury and comfort. Apart from this, the statement “তীব্র গরমে যাতায়াত হোক আরামে” also has a rhythmic sound flow. Such as the following two Bengali words “গরমে” and “আরামে” give the overall statement a rhythmical vibe. These creative and artistic approaches enhance the overall advertisement, making it more engaging for the audience. So, the ends of the Uber Premier advertisement are reflecting expressive, directive, informational, interactional, and poetic functions to ensure maximum impact and engagement with the target audience.

Act Sequence

For the textual elements, the brand name “Uber Premier” is particularly mentioned at the top left corner of the advertisement. Here, “Uber” is written in bold to ensure brand recognition, while “Premier” is written in regular font size to emphasise the service being offered. Below the brand name closer to the centre, the Bengali text “তীব্র গরমে যাতায়াত হোক আরামে” translate as "Travel comfortably despite the intense heat." is displayed in a simple modern black font that stands out against the warm golden tone of the background. This makes the statement easily readable for the viewers. Besides, the central image of a young woman stepping out of a shiny white premium car wearing a pale blue sleeveless shirt over a white half-sleeve t-shirt paired with a black skirt and a brown shoulder bag creates a professional look. This further reinforces the concept of the advertisement. Moreover, the background features a cityscape with buildings fading into the golden hour, creating a warm atmosphere. The placement of each of the elements in the advertisement follows a strategic arrangement to convey different informational values. Such as, the top left corner contains the brand name “Uber Premier” that gives the ideal given information. Again, the centre of the image provides real new information by featuring the Bengali text. This placement ensures that the key message is conveyed clearly to the audience. For salience, the advertisement uses various techniques to draw attention to specific elements. Such as the image of the woman stepping out of a premier car is positioned centrally to make it a focus of the overall advertisement. Furthermore, the use of contrasting colours like a white half-sleeve t-shirt paired with a black skirt and a brown shoulder bag for the woman’s appearance against the warm background enhances the salience of the advertisement. Also, the golden sunset with the shiny car surface adds visual aesthetic to attract the viewer's attention. Each of the elements in the advertisement is connected seamlessly within specific framing to create a cohesive visual narrative. Such as, there are no explicit framing devices separating elements. This signifies

that all parts of the advertisement, including the brand name, text, woman, and car, worked together to complete the overall message of their offerings.

Key

The tone of the Uber Premier advertisement is moderately formal to appeal to a professional-orientated environment. The language used in the advertisement is clear and straightforward and matches the appearance of the target audience. For example, the statement “তীব্র গরমে যাতায়াত হোক আরামে” translated as "Travel comfortably despite the intense heat" is direct to maintain a professional tone that is easily relatable for the target audience. This also reflects the advertisement’s direct approach to communicating the benefit of using Uber Premier. Here, the message does not rely on any kind of hints or indirect suggestions but instead straightforwardly addresses the problem and presents the solution. For example, the directness in the text “তীব্র গরমে যাতায়াত হোক আরামে” explicitly promises a comfortable travel experience, directly addressing the common concern of travelling in hot weather. Furthermore, the visual elements also explicitly support this message by showing a relaxed and confident woman stepping out of a premium. For example, the woman’s expression of ease along with the text explicitly communicates the comfort and premium quality of the service. So, the key element of the Uber Premier advertisement is characterised by a direct, explicit, and moderately formal tone to convey the intended message effectively within the Bangladeshi cultural context.

Instruments

The advertisement for Uber Premier is promoted through social media, Facebook. The language used in the advertisement is Bengali. It is the primary language spoken in Bangladesh because the mother tongue is Bengali. This choice of language ensures the message is accessible and easily understood by the local audience of Bangladesh. This helps

build a connection with the audience to enhance the relatability of the advertisement. Besides, the language is used in a formal manner with a clear and straightforward message to maintain an approachable tone. This balance ensures that the message is professional yet relatable. For example, “তীব্র গরমে যাতায়াত হোক আরামে” is formal enough to appeal to professionals but also simple and direct, making it easy for a broad audience to understand and connect with.

Norms

The norm of interaction can be seen through the politeness and indirect communication of the advertisement. Such in, the Uber Premier presents their message in a polite and inviting manner. The statement "তীব্র গরমে যাতায়াত হোক আরামে," translated as "Travel comfortably despite the intense heat," is a gentle message rather than a direct command. Besides, the advertisement targets urban people reflected through the visual elements, such as the woman's professional attire. This presentation of the woman's appearance is presented in a respectful and considerate manner that matches the audience's status and lifestyle. Aside from this, Bangladeshi culture places a high value on modesty and cultural sensitivity, especially in public advertisements, which is a norm of interpretation. The Uber Premier advertisement follows this norm by using modest and appropriate imagery of the women. This is evident in the woman's attire, which is modest and professional. This imagery avoiding any explicit or provocative elements that go against the Bangladeshi norm. This ensures the advertisement is culturally acceptable to the Bangladeshi audience. Along with this, the advertisement is relevant to the audience's daily experiences of intense heat weather. The Uber Premier advertisement connects this idea with the audience's lived experiences and provides a practical solution.

Genre

The Uber Premier advertisement is a public commercial advertisement. It is public because it

is designed to reach a broad audience through social media platforms like Facebook. The intention is to promote Uber Premier to urban professionals in Bangladesh, making it accessible to anyone who uses Facebook. It ensures to reach a wide audience, including both existing Uber users and potential new customers, proving it to be a public advertisement. Apart from this, the advertisement is a commercial as it is designed to promote a service offered by the Uber Premier. The primary goal of the advertisement is to encourage users to download the Uber app and use the Uber Premier service to increase revenue for the company. It is evident in the comfort and luxury of Uber Premier, mentioned in the statement “তীব্র গরমে যাতায়াত হোক আরামে,” which translates as "Travel comfortably despite the intense heat," directly addressing the benefits of the service. This is a clear indicator of the commercial intent of the advertisement. So, the genre of the Uber Premier advertisement is a public commercial advertisement designed to reach a broad audience through social media and promote a paid service offered by the Uber Premier.

Chapter 4

Discussion

This chapter provides an in-depth discussion of the findings, patterns, and trends observed from the study of five different Bangladeshi advertisement companies: Foodpand, Paperfly, Redx, Pathao, and Uber Premier. For analysing these advertisements based on many pragmatic aspects and the socio-cultural context, Dell Hymes's SPEAKING model, semiotic analysis, multimodality, and many other relevant theoretical frameworks have been used. This will not only provide the thematic insights gained from the analysis but also examine how these companies communicate their messages effectively using various strategies. Here, the findings, patterns, and trends will provide a comprehensive understanding of the

advertising strategies in Bangladesh service companies using identified components and theoretical frameworks.

4.1 Emotional Appeals on Cultural Resonance

A common trend across all advertisements is the emphasis on cultural values and societal norms that heavily rely on cultural resonance to connect with the audience. Understanding consumer psychology and using metrics to evaluate the effectiveness of advertisements can help in optimising effective advertising and achieving better results (Rajat & Mukherjee, 2003). This involves using familiar settings, relatable characters, and culturally significant symbols. For example, advertisements during the Bengali New Year “Pohela Boishakh” often feature traditional attire, music, foods, and festive scenes. This addresses a sense of cultural pride and nostalgia among the viewers. This resonance of cultural materials builds an emotional connection with the audience that makes the advertisement more memorable and impactful by fostering a sense of belonging and identity. This is clearly evident in the family-orientated imagery in the Foodpanda advertisement, and the portrayal of traditional attire in the Paperfly advertisement reflects a deep understanding of Bangladeshi cultural values. This also creates an emotional appeal that is a common strategy in Bangladeshi advertisements to create a lasting impact on the audience. This influences feelings that are deeply rooted in human experiences and emotions. This aligns with the theoretical framework of semiotics according to Baicchi (2009), where advertisements use cultural symbols to address emotional responses and to create a connection with the audience.

4.2 Dominance of Digital Platforms

The shift towards digital advertising is evident in the extensive use of social media platforms for marketing purposes among Bangladeshi service companies. This practice is influenced by

various factors, such as the increasing digital literacy among the people, wide access to smartphones, and availability of the internet. The extensive use allows advertisers to target a wide audience of demographics, interests, and behaviours based on their user data, such as age, gender, location, and interests, and also measure various user activities like impressions, clicks, conversions, and engagement rates through their comments, likes, shares, and messages using detailed analytics and tracking systems (Enam & Rahman, 2020). This data-driven approach allows the advertisers to make timely adjustments to their advertisement if needed by modifying the content or targeting parameters to increase engagement and effectiveness of the advertisement. This can be seen in the Foodpanda advertisement targeting families looking forward to ordering food during festive seasons. This assures companies to engage with consumers in a more interactive way with the access to two-way interaction between the brand and the consumer through likes, comments, and shares on advertisements. This level of engagement helps build a community around the brand for a stronger relationship with the target audience. All these make advancements in digital advertising dominance the modern marketing strategies used in Bangladesh.

4.3 Visual Storytelling using Multimodal Elements

Visual storytelling is a key strategy used in these advertisements. This required utilising multimodal elements of combining text, images, colours, and layout to create a cohesive and engaging message for the target audience. The theory of multimodality highlights the importance of integrating multiple modes of communication to convey meaning effectively (Kress, 2015), which has potential in visual storytelling. The use of different vibrant colours for different layouts and texts, contrasting sizes, and strategic placement of each element enhances this visual appeal and their effectiveness. This storytelling can be seen in the Foodpanda advertisement that features a narrative of family celebration to create an

emotional connection with the audience. Similarly, the Uber Premier advertisement uses the visual of extreme hot weather that the audience can relate to. Moreover, the illustration of a professional woman stepping out of a premium car conveys a sense of luxury and comfort. These visual storytelling helps in making the advertisements more engaging and relatable for the audience.

4.4 Clear and Direct Targeted Messaging

The advertisements use clear and direct messaging to convey their promotional offers and service benefits for the target audiences using language, imagery, and messaging that resonate with them. The use of straightforward text, such as "GET UP TO 120 TK OFF DURING HAPPY HOUR!" in the Pathao Car advertisement assures the audience immediately understands the key message that is being advertised. This reflects the cultural norm of direct communication in commercial settings to ensure the message is easily understood by the viewers (Thomson, 1996). Moreover, the Pathao Car advertisement targets an urban audience with a focus on time-limited discounts, while the Uber Premier advertisement targets professional individuals with a focus on comfort and luxury. This targeted approach ensures that the advertisements are relevant and engaging for the intended audience (Furnham et al., 2002).

4.5 Integration of Local and Global Elements

The integration of local and global elements is also seen in the advertisement. While the advertisements are designed to resonate with the local Bangladeshi audience, they also incorporate global standards in advertising by using English alongside Bangla in advertisements like Paperfly, Pathao, and Uber Premier. This bilingual approach reflects a blend of local and international appeal to inform the target audience, including locals and

expatriates who are familiar with English along with Bangla. Apart from this, the use of minimalistic, clear layouts for visual aesthetics design combined with culturally specific imagery and messages creates a unique blend that appeals to a broad audience. This trend highlights the global nature of the advertising industry and the ability of local companies to adapt and integrate international advertising standards (Huq, 2015).

4.6 Customer-Centric Approach

A customer-centric approach is also evident in these advertisements that emphasise personalised services to meet the specific needs and preferences of their customers. For example, the Uber Premier advertisement offers car services with comfort and convenience for professional individuals, which is a premium personalised travel experience. Moreover, the use of a direct address in the advertisement "Full control of parcel returns are now in your hands" in the Paperfly advertisement makes the message more engaging. This approach fosters a sense of connection and trust between the brand and the consumer, making the advertisements more effective in driving consumer action (Furnham et al., 2002).

4.7 Adaptability and Real-Time Marketing

Another important trend is the ability to adapt and engage in real-time marketing that can be seen in these advertisements as well. This marketing approach of using real-time strategy not only makes the advertisements more relevant but also enhances their engagement potential by tapping into the current mood and interests of the audience. The use of current events, festivals, and cultural moments in advertisements like Foodpanda's representation of February's festivities shows the effectiveness of real-time marketing. This requires responsiveness, enabling brands to quickly deploy advertisements that resonate with contemporary events and trends, which is crucial in maintaining the relevance and effectiveness of advertising campaigns in a fast-paced digital landscape (Thomson, 1996).

Chapter: 5

Conclusion

This study explored the advertisement patterns of Bangladeshi service companies on Facebook using Dell Hymes's SPEAKING model. This includes advertisements shared by Foodpanda, Paperfly, RedX, Pathao, and Uber Premier. The study revealed several key patterns, trends, and strategies incorporated by Bangladeshi advertisers for effective engagement with their target audience. Using emotional appeals on cultural resonance, emphasising cultural values and societal norms, is a major finding from this research that is employed by most of the advertisers to connect with their specific audience. Aside from this, clear and direct targeted messaging methods for promotional purposes are also being adopted. Additionally, integration of local elements and global elements through the use of a bilingual approach is seen to meet the global advertising standards. Besides, a customer-centric approach was evident through the emphasis on personalised services to meet specific needs and preferences. Apart from this, adaptability and real-time marketing incorporating current events, festivals, and cultural moments are also considered major factors while producing the advertisements to enhance engagement by influencing the audience's current interests and moods. Overall, the study provides a comprehensive understanding of the advertising strategies used by Bangladeshi service companies for the optimisation of digital marketing strategies in the context of Bangladeshi culture and norms. These findings ensure that Bangladeshi service companies effectively utilise the SPEAKING model's components to structure their advertisements in a way that resonates with the local audience while ensuring effective engagement with the audiences.

5.1 Implications of the study

Additional of these findings can ensure practical implications of this study for future research on this topic for enhancing digital marketing strategies by incorporating more cultural elements and maintaining clear, direct communication. This can be done through an enhanced understanding of localised advertising, as the study presents insights into how cultural elements can be effectively integrated into digital advertising for more relatable and engaging content for their target audience. The business owners can utilise these insights to improve their ad targeting, increase engagement, and achieve better conversion rates by emphasising proper personalised services and addressing specific customer needs and preferences to foster a stronger connection between brands and consumers. Additionally of the academic purpose, this study contributes to the fields of advertising, communication, and cultural studies by providing a framework for analysing advertisements through cultural elements and communication theories. Future research can build on these findings to explore advertising strategies in other cultural contexts or even examine the impact of different advertising techniques on consumer behavior. Most importantly, the insights from this study can help businesses in Bangladesh and other countries to refine their advertising strategies by understanding the patterns and strategies that influence engagement and sales of a brand.

5.2 Limitations of the Study

However, extensive research on this particular topic can bring even more in-depth results. First of all, this research includes analysis on a specific number of data points, including only five advertisements. This may not fully represent the entire spectrum of advertising practices in Bangladesh. Besides, the study focuses on single social media advertisements on Facebook. So, the study does not account for advertisements on other social media platforms like Instagram and YouTube, which may have different strategies and impacts. Further, the research is done focusing on a qualitative approach based on subjective interpretations that

may lack the generalisability of quantitative methods. These limitations need to be considered for future research that can fill these gaps and provide a more holistic understanding of advertising practices in Bangladesh.

To conclude, this study has provided a comprehensive analysis of the advertising strategies used by Bangladeshi service companies of Foodpanda, Paperfly, RedX, Pathao, and Uber Premier of Facebook. The analysis is done based on the theoretical framework of Dell Hymes's SPEAKING model to identify the key patterns and trends present in these advertisements that highlight the effective engagement techniques employed by these companies. The insights gained from this study can be a valuable resource for businesses and researchers aiming to refine their advertising strategies in the context of Bangladeshi culture and beyond for better connection with their target audience and enhance their overall marketing strategies.

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