

**Selling Through Product to Selling Through Feeling: A Psychoanalytic Study on
Bangladeshi Consumers' Responses to Bangladeshi YouTube Ads (2020-2025)**

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Declaration

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Abstract

This paper explores the transition of Bangladeshi video advertisements on YouTube from 2020 to 2025. This time frame saw a major shift in global advertising strategies, which eventually led to questions about how the international advertising strategies might have influenced the local practices and how much Bangladeshi advertising strategies began to imitate those advertising strategies. Moreover, by using the psychoanalytic theories of Sigmund Freud and Jacques Lacan, this paper tries to find out how these video advertisements on YouTube have transformed to capture consumers' unconscious desires and emotional aspects. By employing Freud's theoretical concepts of the id, ego, and superego, the paper tries to explore the underlying drives that affect consumer behavior. On the other hand, theories of Lacan, such as the "mirror stage" and the "symbolic order," will help understand how these video ads build and represent the identities of consumers. This will help examine how Bangladeshi consumers create an ideal version of themselves by watching these ads by using the theory of the "mirror stage" and how the specific symbolic registers, such as social or cultural norms, classes, or family dynamics, influence these video ads by using the theory of the "symbolic order." In addition, this paper will follow the AIDA model for selecting advertisements as research data. The full form of AIDA is Attention, Interest, Desire, and Action. Hence, the AIDA model follows those ads that represent brand awareness (attention), emotional involvement (interest and desires), and lastly, behavioral purposes (action). Thus, by employing both the psychoanalytic theoretical frameworks and the AIDA model, this study provides a deeper comprehension of the interplay of advertising, emotional aspects, and the unconscious desires in forming a new consumer culture in Bangladesh.

Keywords: Social Media Advertising, Bangladesh Advertising, AIDA Model, YouTube, Psychoanalysis.

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Introduction

During the past decades, Bangladesh has witnessed a major shift in advertising strategies, particularly on digital media such as YouTube. Google transformed YouTube into a brand-new online platform for video advertisements through the acquisition of it (Budiono and Triyono 339-340). While originally centered on a product's features and benefits, such as how brightly a detergent washes or how long the paint stays on, the advertisements have rapidly changed towards emotionally oriented narratives. This shift became more visible due to the Covid-19 pandemic, when both multinational and local companies started reconsidering how to engage with viewers that were feeling lonely and uncertain and shifted their focus on family relationships. As a result, this transformation pushed global advertising companies toward using emotional appeals. Emotional appeals in global advertising may be utilized to break down cultural boundaries, enhance the image of the brand positively, and impact customer behavior. Moreover, joy, fear, sorrow, and rage are all instances of emotional appeals that play as important elements in marketing and advertising techniques. These appeals have an effect on customer reactions like purchase intentions, brand perceptions, and loyalty towards the brand (Joaddan 2-4). Instead of merely expressing how the product functions or what the product does, the recent advertising companies seek to influence the audience's emotions and perceptions. This transition in advertising strategies eventually raises questions about how emotionally oriented narratives shape customers' sense of self and their subconscious desires.

In order to understand the customer's subconscious mind, this paper relies on the psychological theories of Freud and Lacan. To explain, Freud's theories of the id, ego, and superego assist in describing the psychological forces that push the customers to make purchase decisions, while Lacanian theories of the symbolic order and the mirror stage analyze why the consumers as audiences relate to the reflected idealized version of

themselves. On the other hand, by using the AIDA model, it helps analyze how the YouTube video advertisements are constructed in a way that attracts attention, creates interest, arouses desire, and finally leads to consumer action. Thus, this paper examines how Bangladeshi YouTube video advertisements (2020-2025) indicate a transition of advertisements from using functional appeals to emotional appeals, how these ads develop an idealized self of Bangladeshi consumers through Lacan's theory of the mirror stage, how cultural practices and social norms within the Lacanian symbolic order influence their emotional appeal, and how the Freudian theory of the interplay of id, ego, and superego assists in uncovering psychological forces that shape consumers' purchase decisions. Therefore, these questions altogether seek to uncover how the deeper psychological processes of Bangladeshi consumers gets triggered by the Bangladeshi YouTube ads and how the cultural norms ingrained in its emotional narratives emotionally influence their behaviour and purchase decisions.

Methodology

The survey was conducted to collect a total of 15 participants' responses on 8 overall Bangladeshi YouTube video advertisements from 4 famous Bangladeshi brands, such as Rin, Dettol, Walton, and Berger. Moreover, one 2020 advertisement that used functional appeals and another 2024 or 2025 advertisement that used emotional appeals were chosen for each of the brands. Thus, this combination of different advertisements was selected because they provided a useful basis where they could be analyzed in a way that viewers would respond distinctly to emotional and functional advertising. Additionally, the survey was conducted based on various age ranges to gather different perceptions. To specify, the younger generation is represented by the age range 19-22; the same age group is represented by the age range 23-25, and lastly, the elder generation is represented by the age range from 36 to 57. Besides, five participants from each age group were selected. At first, participants are

asked to watch one advertisement from 2020 and another from either 2024 or 2025 from a specific brand and then answer the survey questions.

Moreover, the survey question consists of the combination of open-ended and multiple-choice questions. The open-ended questions provide a stage for the respondents to openly express their thoughts on the ads. In contrast, the multiple-choice questions help measure the respondent's overall reactions and emotional engagements to the ads. As a result, the survey used both quantitative and qualitative methods, which reflects the flexibility to grasp Bangladeshi consumers' perspectives across various kinds of products and advertising techniques while providing insightful information on how contemporary Bangladeshi customers interpret brand messages on YouTube.

Literature review

This paper explores how Bangladeshi YouTube video ads impact the audience's perspectives by using Lacanian theoretical concepts of the mirror stage, the imaginary, and the symbolic. Moreover, through using the AIDA model, it tries to understand how the influence of the attention, interest, desire, and action stages are important in creating the effectiveness of various advertisements. Besides, it looks at how emotional appeals influence the consumer's behavior, their emotions, and their purchasing decisions. It also draws a distinction between the ads that use functional appeals and emotional appeals, stressing how modern Bangladeshi advertisements now use emotional appeals to engage with the consumer emotionally. Furthermore, this paper examines a variety of emotional appeals incorporated in YouTube video ads and focuses on topics such as how the traditional norms, customs, and societal expectations that are reflected in the ads influence the customer's behavior and reactions.

According to John Shannon Hendrix, the key categories such as the imaginary, the symbolic, and the real of psychoanalysis of Lacan help in the construction of the psyche. The rational and understandable forms, images of dream or manifest contents, envisioned or perceived visuals in the unconscious and conscious mind, and lastly the conscious ego in the discursive mind, all together are called the imaginary (*imaginaire*). The order of signifiers in language that defines a particular subject is known as the term “*symbolique*.” It includes the rational and the unconscious, along with the *prophorikos* and the *logos endiathetos* (1). This particular paragraph will help in introducing the Lacanian language of the imaginary, or images or fantasies, and the symbolic, or social customs and language. Thus, this will help in analyzing the YouTube video advertisements’ Lacanian themes of the symbolic.

Furthermore, a newborn baby at first separates itself from the environment by acknowledging itself in the mirror in the stage of self-consciousness by following the earliest learning stage of language acquisition, when they are just eighteen months old. According to the Lacanian scheme, language constructs the unconscious mind, while each perception is included in language from the stage of the mirror, just as the imaginary is included in the symbolic. The perceived image, meanwhile, serves as the foundation of the ego and the conscious mind (Hendrix 1). Additionally, each perceived object is shown related to the body of the perceiver, which is initially perceived as something that is different from its environment, as if to take hold of some sort of armor. In the mirror stage, such objects obtain alterity and exteriority and get involved with the self, the perspective of the subject, and the subjective. This demonstrates the difference between the perceived and the perceiver while differentiating the body of the perceiver from any other bodies or things in the stage of perception (Hendrix 2). Here, this paragraph introduces the Lacanian mirror stage, where a newborn baby perceives an image of itself. It further explains how the perceiver tries to grasp the perceived objects similar to their body and also differentiate themselves from the

perceived image in the process of getting involved with the perceived objects. Thus, this will be used to interpret YouTube advertisements where consumers perceive an ideal self of themselves by watching those ads and try to imagine themselves in those ideal images of the models shown in the ads. Lastly, this will help in understanding how these ads influence the consumers to try to purchase their products to become like the ideal self presented in those ads.

Moreover, according to Lacan in *Écrits*, the mirror stage is a play whose inner dynamic transformations go from lackings to expectations—a play that, for its subject, captured the mirage of the recognition of the spatial, conveys a complete collection of fantasies that go from the split image of the body to what we will call an orthopedic form of its union, and to that eventual presumption of the armature of an opposing identity (ego), whose rigid framework will determine the whole mental development of the subject (Lacan qtd. in Hendrix 3-4). Thus, this will help in interpreting how YouTube advertisements create fantasies in the consumer mind that promise an ideal self.

Finally, the imaginary describes the subject's perception of the universe, and the imaginary is subsumed into the construction of the subject as another logic in language (Hendrix 5). Besides, according to Lacan's idea of the “Other,” taken from Lévi-Strauss in *Structural Anthropology*, it emphasizes the interpersonal relationships that demonstrate the subject in society. He also viewed society as “an ensemble of symbolic systems, in the first rank of which would be language, marriage rules, economic relations, art, science, and religion” (Lacan qtd. in Hendrix 6). The Other, such as law, language, and systems of rules, dominates human nature and instincts in their behavior (Hendrix 6). Here, by subject, it relates to the consumers who watch the YouTube video advertisements, and by the Other, it relates to the subject's or the consumer's society, which consists of social norms, rules, expectations, and laws. Thus, this will help in understanding the advertisements that

incorporate such social values and expectations into their ads to influence the consumer behavior.

Now, according to Le Li et al., the “Hierarchy of Effects” (HOE) in the marketing sector was initially introduced by Lewis's AIDA model, which highlighted the attention, interest, desire, and action steps of the consumer's experience. Customers firstly know about a good and express an interest in it, which ultimately results in a desire to buy. The purchase intention and behavior is made in the last stage, known as Action (1). To explain, marketers utilize strong stimuli, such as ads, to boost customer awareness during the stage of attention. After that comes the stage of interest, where the highlighted positive aspects of the products keep the customer interested. Marketers build a deep emotional bond with customers during the stage of desire, persuading them to believe they need the goods. Lastly, customers are encouraged to sign up for a service or buy something at the stage of Action. In order to turn viewers into customers, the AIDA model is often utilized in advertising, sales techniques, and digital marketing (Li et al. 3). Additionally, according to Kim et al., for instance, in order to raise awareness and provide a foundation for future interactions, grabbing customers' attention is crucial. The interest stage is also crucial as customers continue their interaction and search for additional information. Customers are supposed to act when they develop an intense desire for the goods, fueled by both inner and outer components (Kim et al., qtd. in Li et al. 3). Thus, this serves as a theoretical framework for introducing the importance of the AIDA model in selecting YouTube video advertisements as data collection for this research.

Now, according to Vasiliki Georgakopoulou and Stefanos Armakolas, emotions are regarded as complicated phenomena that include connections between objective and subjective components, affecting a person's psychological and physiological condition (Gross qtd. in Georgakopoulou and Armakolas 131). They are particularly expressed as intensely hedonistic emotional experiences that are commonly brought on by inner or outer stimuli.

Emotions hugely impact a person's perspectives, behavioral actions, and decisions. They are also significant for both social connections and survival (Georgakopoulou and Armakolas 131-132). Moreover, emotions are shaped, classified, and conveyed in huge amounts through language. People may understand and convey their emotional feelings through the identification of the linguistic structure of emotions, which influences both emotional and societal bonds (Lindquist et al., qtd. in Georgakopoulou and Armakolas 132). This talks about the influence of emotions on a person's psychological condition, behavior, and actions and how language plays an important role in influencing a person's emotions and helping them connect with their society. Hence, this will help in understanding the role of emotions and language in shaping emotions, presented by YouTube advertisements that influence consumer behavior and their purchase decisions.

Furthermore, socially imposed perfectionism is a kind of perfectionism that results in huge amounts of stress since it is an outcome of societal pressure and high expectations from one's society. In addition, ads that present unrealistically slim body ideals might fuel the tendencies of being a perfectionist and increase pressure on younger populations to fulfill such requirements (Kemp et al., qtd. in Georgakopoulou and Armakolas 132). Thus, this will help in explaining how YouTube advertisements that incorporate such social values or expectations and present an ideal self that influence the consumers' emotions and purchase decisions.

Lastly, emotions play a significant role in how a consumer perceives given information and how they relate to those ads (Georgakopoulou and Armakolas 133). The emotion-oriented ads have an immediate impact on customers' behavior, and new approaches and digital platforms provide new chances to examine behavioral reactions (Poels et al., qtd. in Georgakopoulou and Armakolas 133). Besides, emotions in the marketing sector are different from attitudes and moods, and they have a significant impact on the

decision-making processes, the functions of cognition, and the entire fulfillment; altogether, they influence customer behavior (Georgakopoulou and Armakolas 133). Thus, this will help in relating to the emotion-oriented YouTube advertisements that significantly impact the consumer cognitive processes and behavioral reactions. This will further help in the psychoanalysis of Bangladeshi consumers.

Similarly, according to Joaddan K., persuasive techniques such as emotional appeals try to trigger an emotional reaction from the viewer, like happiness, fear, rage, or sympathy. Emotional appeals in global advertising may be utilized to break down cultural boundaries, enhance the image of the brand positively, and impact customer behavior (2). Moreover, joy, fear, sorrow, and rage are all instances of emotional appeals that play as important elements in marketing and advertising techniques. These appeals have an effect on customer reactions like purchase intentions, brand perceptions, and loyalty towards the brand (Joaddan 4). By connecting happiness and positivity to the promoted goods or services, joy appeals have been proven to positively impact brand perceptions (Smith et al., qtd. in Joaddan 4). Due to the tendency of customers to select goods that generate positive feelings, this emotional connection frequently ends in greater intentions to buy (Joaddan 4). On the other hand, fear appeals may trigger feelings of emergency or a need, leading customers to act in a way that soothes their fears (Chang et al., qtd. in Joaddan 4). Additionally, sadness appeals take advantage of feelings of sympathy as well as compassion, which may cause a positive impact in brand perceptions and strengthen bonds with companies or brands that are socially responsible (Li et al., qtd. in Joaddan 4-5). Lastly, rage appeals have the potential to push actions but also bear the known danger of customer backlash if they are found to be deceptive or inconsiderate (Lee et al., qtd. in Joaddan 5). Thus, this will help in understanding the global advertising strategies that use the strategies of different emotional appeals, such as fear, joy, rage, and sadness appeals, in their ads. This will strongly help in analyzing whether

Bangladeshi YouTube advertisements also use such emotional appeals to attract consumers emotionally or not.

Lastly, a study by Mensah et al. demonstrates how cultural perceptions and social values significantly impact brand perceptions in Ghana. Customers may start to perceive positive attitudes toward brands that successfully relate to their cultural norms or provide services that are perfect for their own requirements. Since customers are more motivated to prioritize brands that present their cultural identity, this relationship between brand norms and cultural identity may have a huge influence on purchase intentions (Mensah et al., qtd. in Joaddan 2-3). Additionally, traditions, familial effect, and globalization all together play an important role in how consumers react to brands in Mexico, which is another developing country with a powerful cultural legacy. According to a study by Hernández-Ortega et al., brands, specifically those connected to legacy and culture, usually generate significant emotional bonds and nostalgia in Mexico, where family is considered a key component in society (Hernández-Ortega et al., qtd. in Joaddan 4). These two examples demonstrate how the brands in their country prioritize social norms, cultural perceptions, and family bonds in their advertisements to relate to their consumers. Thus, these two examples will strongly serve as a framework to further analyze Bangladeshi YouTube advertisements.

Now, according to Freddie J. Jennings et al., advertisements' main objectives are to create messages that attract and hold the audience's concentration, shape their perceptions, and affect their intentions to buy (McQuarrie et al., qtd. in Jennings). Besides, arguments about the advantages and qualities of a good may additionally be highlighted in persuasive messaging. This is significant because, when deciding on whether to purchase, customers think about the product's features in comparison to its other rivals (Coker et al., qtd. in Jennings). In addition, brand positioning is the calculated placement of qualities of products, company fame, corporate images, and customer connections that enhance brand salience

(Fuchs et al., qtd. in Jennings). Businesses may use narrative telling to create messages that increase consumers' positive feelings about the brand, but they may also highlight the beneficial qualities of products to affect consumer purchase intentions (Jennings). Furthermore, customers distinguish products depending on their qualities and the main services they may offer; thus, it is crucial to concentrate on these aspects (Aaker et al., qtd. in Jennings). Thus, this will help in analyzing product-oriented YouTube advertisements.

Lastly, in order to shape attitudes, brands may use different kinds of messaging strategies. Narrative advertising can generally be described as “an ad that tells a story,” where the story is commonly related to the experiences or outcomes of the usage of the product, such as when one uses shampoo to make their hair smooth and silky. By connecting to viewers’ emotions, narratives that attract them into the story may influence persuasion and, in exchange, generate positive feelings about a brand (Kim et al., qtd. in Jennings). Hence, this narrative appeal serves as another kind of advertising technique that helps connect with consumers’ emotions, which can also be used to analyze Bangladeshi YouTube advertisements.

On the other hand, according to Rabia Asif et al., customers' perceptions of services, goods, qualities, and attributes are shaped by advertisements. Since ads are a crucial part of each business's product, businesses today use DS, or digital signage, and SM, or social media, to advertise their products (1147). Watching advertisements causes customer purchasing behavior. This behavior further causes customers to have purchase intentions and decisions. Besides, customer decision-making processes get impacted by both internal and external aspects (Asif 1148). Comprehending customers’ purchasing patterns and habits of consumption is important for researching customer purchasing behavior (Kotler et al., qtd. in Asif 1148). Lastly, in the modern period, social media advertising has a significant impact on customer purchasing behavior. When selecting and buying products, customer emotions and

responses are important (Asif 1150). Customers may react to brands and goods on social media in both positive and negative ways. Customers might remark favorably or unfavorably, or they might love or detest the goods (Srinivasan et al., qtd. in Asif 1150). This will help in introducing the customer's purchasing behavior and the impact of social media advertising on customer purchasing behavior. Thus, this can be used to understand the impact of YouTube on advertising a brand's product and its influence on customer purchasing behavior.

To add, according to Taruna Budiono and Agus Triyono, YouTube is a social media platform with a wide number of users. The launch of YouTube took place in February 2005. This platform had a video-sharing feature that made it possible for users to post videos for other people to see and comment on. Following that, in October 2006, YouTube was formally taken by Google. As part of its ad broadening strategy, Google acquired YouTube (Nathan et al., qtd. in Budiono and Triyono 339-340). As a result, Google transformed YouTube into a brand-new online platform for video advertisements through the acquisition of it (Budiono and Triyono 339-340). Besides, the internet permits the advertiser to swiftly reach the media sources that will help feature their advertisements. For example, YouTube enables advertisers to reach out to the channels of other YouTubers who utilize their content by promoting advertisements, whether via affiliate connections, placing of products, or endorsements (Budiono and Triyono 340). Moreover, as an interactive platform, YouTube has given an opportunity to the advertising industry to advertise in a way that other advertising industries have not yet adopted (Budiono and Triyono 341). Research on social media acting as a marketing tool for businesses that possess the products may influence brand recognition among customers by utilizing innovative strategies in their social media advertising (Paquette qtd. in Budiono and Triyono 341). This will help in introducing the influence of YouTube on advertising a particular brand's product, where advertisers can successfully interact with their

consumers unlike other advertising industries. Thus, this will help in the argument of why selecting a social media platform such as YouTube for analyzing advertisements is important.

Finally, according to Magdalena Grebosz-Krawczyk and Dagna Siuda, the years between 2020 and 2021 were stressful for the advertising sector (Taylor qtd. in Grebosz-Krawczyk and Siuda 78). Businesses attempted to trigger favorable emotions about brands by altering, among other things, the tone of the advertising messages, as the Covid-19 pandemic affected customers' perception of products. By including themes of well-being, society, and aid, some brands managed to alter their advertising materials to adapt to the pandemic (Balis qtd. in Grebosz-Krawczyk and Siuda 78). Furthermore, according to Deng et al., instead of utilizing an informative approach, the wide range of advertisements that were released globally during the COVID-19 pandemic applied a transformational technique that concentrated on the social element of reducing spread among communities. A narrative-oriented messaging method was also utilized in particular advertisements to capture and influence audiences through storytelling (Deng et al., qtd. in Grebosz-Krawczyk and Siuda 78). This will help in understanding the beginning of a shift in Bangladeshi advertising strategies between during and post-Covid. This timeframe strongly connects to this research. Thus, this will help in understanding the shift in Bangladeshi YouTube advertisements from product-oriented to emotional-oriented advertising strategies.

Chapter 1

Introduction to Theoretical Concepts

1.1 Freudian Psychoanalytic Theory of Interplay between id, Ego, and superego

Freudian psychoanalytic theory provides an important framework for studying human behavior. Firstly, it's clear that the ego is that component of the id that has been altered by the outside world's immediate impact that functions through the Pcpt.-Cs: it may be considered as a continuation of surface-distinction. Besides, the ego's duty is to bring the outside world's influence into focus on the id and its inclinations. It tries to replace the id's pleasure principle that is dominant in the id with the reality principle. Perception has an influence on the ego, whereas instinct arises in the id. As opposed to the id that carries the passions, the ego symbolizes what we refer to as reason and rationality (Freud 29-30). Here, the ego is an important component of the id, which is influenced by the outside world. It controls the id's dominant desires and ensures that those desires are fulfilled in a way that is rational and appropriate in society. The id's pleasure principle doesn't think about what is rational or appropriate according to societal rules but only thinks about pleasure. On the other hand, the ego tries to substitute the pleasure principle with the reality principle, which tries to fulfill those desires in a socially acceptable way. Moreover, people's perception influences the ego, while impulses are influenced by the id. Thus, the ego works as a rational decision-maker while the id deals with emotions and impulses. Furthermore, Freud mentions, "When the ego assumes the features of the object, it forces itself, so to speak, upon the id as a love-object and tries to make good the loss of that object by saying, 'Look, I am so like the object, you can as well love me'" (37). Here, Freud tries to explain the other role of the ego through losing a person or object that the id loves. The ego tries to comfort the id by mimicking or adopting the traits of the lost person or object, thus becoming like that person or object the id wants or loves.

On the other hand, the super-ego works as the character of the father, but the more strong the Oedipus complex was and the faster it was repressed (by teaching of religion, disciplining, academic education, and reading), the greater the super-ego ultimately dominates the ego—either through conscience or likely a sense of guilt that is unconscious (Freud 45). Here, Freud tries to explain the role of the super-ego. He further gives an example of a child going through the Oedipus complex, which means the child's feeling of love for one parent and less emotional attachment towards the other. Those feelings ultimately get repressed by pushing those feelings into the unconscious mind, where the child learns that such desires cannot be accepted. Additionally, the norms, morals, and authority of the father get adopted by the child during this phase. As a result, this adopted authority becomes the super-ego. Furthermore, the super-ego functions as a judge inside one's mind, where it dictates what is right or wrong. If the Oedipus complex is stronger in childhood and the repression is more forceful, then it will result in a stricter superego in the future, which will eventually make people live with a persistent sense of guilt or a severe conscience.

Lastly, Freud says, since the ego-ideal is considered the heir of the Oedipus complex, it also reflects the strongest desires and significant vicissitudes that the libido undergoes in the id. By developing this ego-ideal, the ego submits itself to the id while simultaneously dominating its Oedipus complex (47-48). Here, Freud introduces the ego-ideal, which is an important part of the super-ego because it presents an idealized version of a person to themselves. It is also responsible for making people behave in a way that is ideal according to rules of the outside world. Thus, because of this ego-ideal, the ego submits itself to the id but at the same time controls the Oedipus complex, meaning it controls strong desires instead of letting them act.

1.2 Lacanian Concepts of Mirror Stage and the Imaginary and the Symbolic

Firstly, the key categories such as the imaginary, the symbolic, and the real psychoanalysis of Lacan help in the construction of the psyche. The rational and understandable forms, images of dream or manifest contents, envisioned or perceived visuals in the unconscious and conscious mind, and lastly the conscious ego in the discursive mind, all together are called the imaginary (*imaginaire*) (Hendrix 1). Here, Hendrix explains the Lacanian concept of the imaginary, where everything consists of images that we can see, think, or dream about. This concept specifically talks about people's perceptions and, at the same time, both the mental and the dream images. Thus, the imaginary is made of illusions, images, and looks that help people in developing their sense of self after looking at mirrors, images, or even people. On the other hand, Hendrix says, the order of signifiers in language that define a particular subject is known as the term “*symbolique*.” It includes the rational and the unconscious, along with the *prophorikos* and the *logos endiathetos* (1). Here, Hendrix explains the symbolic concept where language and meaning both play an important role in the construction of people's minds. This concept helps in explaining the perceptions of people about the world and the role of people in it. The symbolic form consists of both the unconscious meanings and the rational mind. The rational mind plays a part in logical and rational thinking, whereas the unconscious meaning consists of the hidden meaning behind messages or desires behind words. Lastly, “*prophorikos*” and “*logos endiathetos*,” described by the Greeks, refer to two types of speech that help us understand how language molds our minds.

Additionally, according to Hendrix, a newborn baby at first separates itself from the environment by acknowledging itself in the mirror in the stage of self-consciousness by following the earliest learning stage of language acquisition, when they are just eighteen months old. According to the Lacanian scheme, language constructs the unconscious mind,

while each perception is included in language from the stage of the mirror, just as the imaginary is included in the symbolic. The perceived image, meanwhile, serves as the foundation of the ego and the conscious mind (1). Here, Hendrix talks about how a newborn baby can't identify itself as an individual until it becomes 18 months old, when it sees itself in front of a mirror and it starts to identify itself. Besides, he further mentions Lacan's theory that describes the development of language, where the newborn baby develops its identity through the acquisition of the language. According to Lacan, language takes part in shaping the unconscious mind, where a child picks up the words or meanings from another person, which results in influencing their inner thoughts, feelings, and even dreams. Furthermore, according to Lacan in *Écrits*, the mirror stage is a play whose inner dynamic transformations go from lackings to expectations—a play that, for its subject, captured the mirage of the recognition of the spatial conveys a complete collection of fantasies that go from the split image of the body to what we will call an orthopedic form of its union and to that eventual presumption of the armature of an opposing identity (ego), whose rigid framework will determine the whole mental development of the subject (Lacan qtd. in Hendrix 3-4). Here, Lacan compares the mirror stage with a drama that takes place in a child's mind. It at first gives a feeling of lacking to the child that makes them incomplete, perplexed, or not quite self-aware, which leads them to having the feeling of expectations. He further explains that when a child looks at a mirror, it creates an illusion or mirage in their mind that seems to make them believe that they are a complete self. This triggers their excitement and satisfaction; however, it can also mislead them because the image created in the mirror isn't real; it's just a perceived image. As a result of this process, the child develops a fantasy of completeness. Lacan thus cautions about the ego, which is inflexible and dependent on illusion rather than reality.

Lastly, according to Lacan's idea of the “Other,” taken from Lévi-Strauss in *Structural Anthropology*, it emphasizes the interpersonal relationships that demonstrate the subject in society. He also viewed society as “an ensemble of symbolic systems, in the first rank of which would be language, marriage rules, economic relations, art, science, and religion” (Lacan qtd. in Hendrix 6). Here, Lacan took the concept of the “other” into his theory to explain how people are molded by the environment around them along with their interactions with others and the rules established by society. Lévi-Strauss said society is a collection of symbolic systems such as laws, language, marriage rules, economic systems, science, art, and religious beliefs that are constantly developed and shaped by people to make human life disciplined. On the other hand, Hendrix says, the Other, such as law, language, and systems of rules, dominates human nature and instincts in their behavior (6). Here, Lacan further talks about the role of the Other that reflects external frameworks such as laws, language, and customs, which influence people’s thinking, behaviors, and human relationships.

1.3 Elmo Lewis's AIDA model in advertisements

The “Hierarchy of Effects” (HOE) in the marketing sector was initially introduced by Lewis's AIDA model, which highlighted the attention, interest, desire, and action steps of the consumer's experience. Customers firstly know about a good and express an interest in it, which ultimately results in a desire to buy. The purchase intention and behavior is made in the last stage, known as Action (Li et al. 1). Here, Li et al. explains the “Hierarchy of Effects (HOE),” which is specifically used in the marketing sector to comprehend the customers' purchase decisions. According to Lewis, the full form of the AIDA model is Attention, Interest, Desire, and Action. Moreover, Li et al. further describes these four stages of the AIDA model. He says that the customers firstly try to know about a particular product's features through advertisements in the attention stage. Secondly, if the advertisement is

successful in grabbing their attention, then it develops an interest in their mind, which is known as the interest stage. Thirdly, after gaining interest, they start to develop a desire to have that product, which is called the desire stage. Lastly, if the customers decide to purchase the product, it will be considered the action stage.

Chapter 2

Global Advertising Strategies

2.1 The influence of Global Trends of Advertising in Bangladesh during and post-Covid

The years between 2020 and 2021 were stressful for the advertising sector (Taylor qtd. in Grebosz-Krawczyk and Siuda 78). Global advertising strategies underwent a huge shift during and after the Covid-19 pandemic. Before the year 2020, the majority of international advertisements reflected a product's features, like product quality, performance, and costs. Those advertisements' primary aim was to attract customers by informing them about the function and features of a particular product. To give an example, an advertisement based on detergent products would try to highlight how effectively it can remove stains. On the other hand, an advertisement of a mobile brand would specifically try to discuss the quality of the camera, battery health, and storage. These kinds of advertisements gave the customers freedom to compare products of one brand with another before making a purchasing decision. But the pandemic brought huge changes into both human psychology and global advertising strategies. To explain, due to quarantine, people had to stay at home and spend time on online platforms. This also made them emotionally exposed, which made them crave connection, comfort, and a sense of belonging. As a result, by including themes of well-being, society, and aid, some brands managed to alter their advertising materials to adapt to the pandemic (Balis qtd. in Grebosz-Krawczyk and Siuda 78). Additionally, a narrative-oriented messaging method was also utilized in particular advertisements to capture and influence audiences

through storytelling (Deng et al., qtd. in Grebosz-Krawczyk and Siuda 78). To elaborate, global advertising agencies began to do advertisements that used emotional storytelling to engage the customers emotionally. Therefore, there is a shift in global advertising strategies from functional-oriented advertisements to emotional-oriented advertisements, where emotional storytelling gets the priority over advertising strategies that used to be focused on the description of the product.

Moreover, due to the growth of emotional advertising strategy, brands were able to develop a stronger psychological connection with customers. Emotions play a significant role in how a consumer perceives given information and how they relate to those ads (Georgakopoulou and Armakolas 133). As a result, emotional advertising aims to convey how a particular product makes a person feel instead of how it functions. Additionally, according to Joaddan K., persuasive techniques such as emotional appeals try to trigger an emotional reaction from the viewer, like happiness, fear, rage, or sympathy (2). There are various emotional appeals that the advertisers use in their advertisements. To explain, by connecting happiness and positivity to the promoted goods or services, joy appeals have been proven to positively impact brand perceptions (Smith et al., qtd. in Joaddan 4). On the other hand, fear appeals may trigger feelings of emergency or a need, leading customers to act in a way that soothes their fears (Chang et al., qtd. in Joaddan 4). Additionally, sadness appeals take advantage of feelings of sympathy as well as compassion, which may cause a positive impact in brand perceptions and strengthen bonds with companies or brands that are socially responsible (Li et al., qtd. in Joaddan 4-5). Lastly, rage appeals have the potential to push actions but also bear the known danger of customer backlash if they are found to be deceptive or inconsiderate (Lee et al., qtd. in Joaddan 5). Thus, these emotional appeals are used in advertisements to emotionally engage with the consumer.

Additionally, this shift in global advertising strategies heavily influenced Bangladeshi advertising practices. In Bangladesh, advertisers began to adopt similar strategies as global advertisements after noticing how those ads used emotional storytelling to build awareness and trust between brands and consumers. Consumers' desire for a connection and a sense of belonging during the pandemic made such emotional strategies more successful than functional ones. Instead of focusing on the features of products, the advertisements started to focus on various emotional aspects such as family bonds, daily challenges, shared ideals, etc. Because of this change, Bangladeshi advertising stepped into a new psychological phase in which the only persuasive method was emotion. On the other hand, as people began to spend more time online during the pandemic, Bangladeshi advertisers started to use digital platforms, especially YouTube, for advertising. As an interactive platform, YouTube has given an opportunity to the advertising industry to advertise in a way that other advertising industries have not yet adopted (Budiono and Triyono 341). Thus, the shift in global advertising trends has effectively influenced Bangladeshi advertisers, pushing them into using digital platforms, such as YouTube, to advertise their products that constantly appeal to the emotional and unconscious aspects of customers, affecting not just what they purchase but how they perceive themselves in a community.

Chapter 3

The Selection of Video Ads on Youtube using AIDA Model

3.1 The Identification of Attention, Interest, Desire, and Action in Sample Bangladeshi Video YouTube Ads



Fig 1. New Rin with Brightlock Technology.

In 2020, the video ad titled “New Rin with Brightlock Technology” was published on Rin Bangladesh's official YouTube channel. Firstly, in order to gain the audience's attention immediately, the advertisement begins with the product’s visual. Secondly, it further presents a visual of a bright salwar kameez and demonstrates the positive features of using their product. Here, the speaker says, “The bright color of the dress is protected with the help of Rin's Brightlock technology.” Since the ad here highlights the positive aspects of the product, it tries to create the audience's interest. In the ending scene, the speaker says, “The best Rin works to show your best.” Here, this statement urges the customers to develop a desire to buy the product, which will help in maintaining the brightness of their clothes, similarly to the visual presented in the advertisement. As a result, this desire for the product leads the customers to the action stage.



Fig 2. রিন নামকরা নারী ২০২৫ (Rin—The Renowned Woman 2025).

In 2025, Rin Bangladesh's YouTube channel published an advertisement titled “রিন নামকরা নারী ২০২৫ (Rin—The Renowned Woman 2025).” The main goal of this ad campaign is to regain women’s identities and their names that are lost under other social roles. Firstly, the ad begins with asking a powerful question: “Where am I in any of these roles, such as one’s daughter, wife, and mother?” This question tries to connect with the audience emotionally. Moreover, the narrative uses a woman’s voice to gain intrigue and deep feelings from the audience. Besides, the title itself tries to link women’s self-worth to the concept of “brightness,” which is considered a strong feature of the product, Rin. Overall, these aspects form the attention stage to attract the audience. Secondly, the ad then shifts to the importance of defining oneself, highlighting how many women fail to find out their personal identities that are overshadowed by their societal roles and expectations. Additionally, the visual where the speaker is doing needlework shows the importance of creative work and self-expression. Thus, this tries to create interest in the audience’s mind by making them ask the question themselves about how the person in the video will restore her name. This interest stage requires emotional involvement from the audience. Thirdly, the advertisement tries to connect empowering women with the product Rin's special feature, such as “brightness,” by indicating that Rin not only works to make the clothes shine but also honors women who also

try to make their names shine. In the ad, the speaker says, “Seeing dreams that are big is possible regardless of limited abilities.” Thus, this works as an encouragement for customers to identify with the brand through the empowerment, which tries to create their desire to buy that product. Lastly, the ad ends with a concluding statement, “Share the story behind your shine with us.” This is a powerful call to action that encourages women to talk about their own life stories. This also promotes the audience’s emotional connection and involvement with the product. Thus, this will help in creating the action stage for the customers.



Fig 3. Dettol Instant Hand Sanitizer || Dettol Bangladesh.

In 2020, the advertisement titled “Dettol Instant Hand Sanitizer || Dettol Bangladesh” was published on Dettol Bangladesh’s official YouTube channel. The beginning of the ad shows a humorous scene where an adult is seen casting a magic spell over his hands before eating food. This scene tries to capture the audience’s attention. The ad gets funnier when a young girl mimics the magic spell before eating cake. Thus, the intelligent use of humor and relatable daily situations creates the attention stage for the audience. Secondly, the playful conversation between a young boy and a lady maintains the light expression of tone while making the narrative engaging for the audience. Here the lady says, “In order to do that, you must have Dettol Hand Sanitizer—it makes the germs disappear without using water.” In reply, the young boy says, “Let the hands get cleaned—chu mantar chu!” This highlights how

the product Dettol can help in maintaining hand hygiene in a more playful and magical way. Thus, the playful and magical scene creates interest about the product in the consumer's mind. Additionally, when the lady talks about the product's benefits, she also presents a solution to an everyday problem. This helps in creating desire in the minds of parents and kids who seek a product that will help in cleaning hands without using water. Lastly, the ad ends with a concluding statement: "Dettol Hand Sanitizer—handwash without water." Thus, this is used as a strong call to action that tries to push the customers to make a purchase decision.



Fig 4. সুরক্ষিত থাকুক তারা সুরক্ষায় রাখে যারা (Let Those Who Protect Us Stay Protected).

In 2024, Dettol Bangladesh's official YouTube channel published this ad. This ad concentrates on a young girl's respect towards her hardworking father as a public servant. At the beginning of the ad, the girl says, "When others are fast asleep, my father wakes up along with the birds." This part of the ad, with the visuals of a gentle morning and the girl's naive speech, piques the curiosity of the audience. The questions come into their mind, like why he is up early or what he is doing. As a result, the viewers are drawn in by this emotional approach, which creates the attention stage for them. She further talks about what her father does after waking up and how he wears a uniform to go to work. Then she reads from behind, "Dhaka City Corporation," which is written on the back of the uniform. This answers the

questions in the audience's mind by telling about the nature of the father's job and his identity. Moreover, there is also a scene where the mother of the girl hands a Dettol hand sanitizer to her father before he leaves for work. Thus, as audiences begin to feel respect, empathy, and appreciation for her father's service, it creates interest in their minds about what more there is in the story. Thirdly, the young girl says, "I learned that Qurbani means sacrifice." Since the ad is about Qurbani Eid, this statement indicates how her family had to sacrifice their own Eid celebrations due to her father's nature of job. It encourages the audiences to honor such unsung heroes who provide selfless services to the community while sacrificing their own celebrations. Additionally, this core message strongly aligns with the product Dettol's brand values, cleanliness and protection, which not only creates desire for the product but also for the admirable ideals it stands for. Finally, the ad ends with this statement: "May those people stay safe who work selflessly to protect others." Thus, this inspires the audience to respect the ideals of hygiene and safety, which are also reflected in Dettol's goals.



Fig 5. ওয়ালটন এসি সুপার সেভিং ডিল (Walton AC Super Saving Deal).

In 2020, Walton's official YouTube channel published the ad titled "ওয়ালটন এসি সুপার সেভিং ডিল (Walton AC Super Saving Deal)." At the beginning of the ad, the line "Walton's AC Super Saving Deal arrives with some wonderful news!" draws the attention of the

customers because it talks about saving deals. Secondly, the ad then displays a variety of Walton AC models, specifying the price variations of AC with different sizes and quality. This emphasis on a variety of costs keeps the audience interested and appeals to those customers who are conscious about their budget. Thirdly, the ad concludes with this line: “Beat the heat in comfort with Walton AC.” This helps customers imagine relaxing in hot summer with Walton AC, which increases their desire for having this product. Finally, audiences have been encouraged to take action by this feeling of desire, which eventually leads them to a purchasing decision.



Fig 6. “আবারও মিলিয়নিয়ার” অফারে ওয়ালটন পণ্য কিনে আপনিও হয়ে যেতে পারেন মিলিয়নিয়ার | Digital campaign S-22 (You Can Also Become a Millionaire By Buying Walton Product With Another Million Offer | Digital campaign S-22).

This ad was published on Walton’s official YouTube channel in 2025. This ad narrates the personal story of a man who became a millionaire due to Walton’s millionaire offer. The ad begins with a young boy running to a man’s house late at night. The young boy then says, “Uncle, I need help!” When the man asks what happened, he replies, “For my mother.” This scene all together sparks the curiosity of the audience by making them think about questions such as why a little boy is running late at night and who the man is. The audience is immediately drawn into the gloomy and urgent scene. Thus, this creates the attention stage

for the audience. The story continues as the man starts telling his personal story. He says, “I could have done many things, such as doing a big business or living in the city, but I chose the path of standing by people.” As he shares his story of selflessness, it tries to target the audience’s gratitude for his efforts. The man also says, “There are so many people in this country who try daily to make others’ lives better in their ways. One such brand is Walton.” Here, this specific Walton ad displays the brand as something that sympathizes and shows responsibility for society by connecting itself with social values and ideals so that the customer can develop the interest by attaching themselves emotionally to the brand and viewing it as a brand that promotes compassion. Additionally, the man continues his story by saying, “I bought a refrigerator for my wife a couple of days ago. She expressed her desire for a side-by-side refrigerator, but she insisted that it must be from Walton.” This links the Walton products to the people’s care for their family and brand loyalty. He further says, “It wasn’t just a refrigerator—I also won 10 Lakh Taka due to their Millionaire offer.” Here, Walton tries to demonstrate that they not only supply home goods but also encourage and reward their customers. Thus, the story of the wife’s trust in the brand and receiving rewards as a result tries to arouse the customer’s desire for purchase. Lastly, the man says, “Walton works to fulfill people’s dreams—and I believe that’s their way of serving humanity.” He also says, “I already have done the Hajj one time, but I had a wish to do it again. With the help of Allah, Walton made it possible for me.” As a result, his testimony further encourages the audience to buy Walton and take part in this millionaire offer.



Fig 7. নতুন Berger Easy Clean—No দাগ, No টেনশন, শুধুই Beautiful দেয়াল - TVC 2- Clip 1 (New Berger Easy Clean—No Stain, No Tension, Only Beautiful Wall - TVC 2- Clip 1).

In 2020, Berger Bangladesh's official YouTube channel published this ad. The ad begins with the speaker saying, “Prime Minister Rafsana Begum takes care of herself and her walls too.” In this scene, the main protagonist, Rafsana Begum, who plays the role of a mother, is seen resting in an armchair when her young boy comes back home from school. As soon as her kid enters, he leaves a dirty handprint on the newly painted wall. This tries to create a shock in the audience’s mind and makes them wonder how this stain will be removed. Besides, the mention of the Prime Minister, Rafsana Begum, increases authority and attracts the attention of the customers even if it works as symbolic. Thus, the problem that is brought out in this scene, which is a dirty handprint on a painted wall, immediately captures the attention of the audience. Secondly, the speaker says, “The new Berger Easy Clean, with advanced Recron Microfiber Technology, enhances the bond between paint and wall while increasing the washability more.” This specifies the positive aspects of the product, such as wall and paint bonding, improved washability, and easy-to-clean stains on walls. Thus, this link between high-tech remedies and a typical household issue, such as dirty walls, keeps the audience interested. In the middle of the ad, the visuals portray how simple it is to use the product to remove the stain. Here, the demonstration of the product in action creates the

desire for the customers to buy. Finally, the concluding line “No দাগ, No টেনশন, শুধুই Beautiful দেয়াল (No Stain, No Tension, Only Beautiful Wall)” encourages the customers to buy the product in order to prevent the tension about the stains. Thus, this creates the action stage for the customers.



Fig 8. বাজার রবিয়াল্যাক থাকো রঙিন (Berger Robialac—Stay Colorful).

In 2024, Berger Bangladesh's official YouTube channel published this ad. The ad is about the beginning of the new journey of the newlyweds in their own new home. The ad begins with a relatable scene for the audience where a daughter leaves her parent's house to go with her husband. The mood is strongly set with emotional background music. Thus, this tries to draw the attention of the audience into what happens next. Furthermore, the conversation between the husband and the wife strengthens the interest among the audience. Besides, their conversation indicates that each of the rooms is painted with different colors reflecting their life encounters and events. For example, the husband says, “Do you remember when we argued because I gave you a yellow rose? So, this is our argument room.” This part of the ad specifically makes the audience interested, making them curious about what other colors mean. Thus, the visual of the newly painted house serves to introduce the product, demonstrating its emotional worth over its technical aspects. Moreover, the desire in the consumer’s mind is created through the demonstration of how colors could turn a house into

a space full of personal tales, memories, and love. In the ad, a speaker says, “Let your journey start by welcoming the colors of love.” This statement works as a direct emotional appeal that inspires the audience to link the Berger paints with themes of happiness, life, and significant life events. Thus, it creates the desire in the consumer's mind. Finally, the line “বার্জার রবিয়ালাক থাকো রঙিন (Berger Robialac—Stay Colorful)” further creates the action stage for the customers. Because, by connecting the product with the themes of love, family bonds, and memorable life events, the ad encourages the consumers to buy their product so that they can also create their own colorful and meaningful space.

3.2 The comparative analysis of both selected function-oriented (2020) and emotion-oriented (2024-2025) ads.

Firstly, according to the ad “New Rin with Brightlock Technology,” which was published in 2020, it strongly demonstrates the technical aspects of the product Rin detergent. It also specifies their new detergent product with Brightlock Technology, which maintains the color of the dress. Thus, this ad is entirely focused on the performance and benefits of the product, which eventually ends up in linking to rationality. In contrast, the 2025 advertisement titled “রিন নামকরা নারী ২০২৫ (Rin—The Renowned Woman 2025)” takes one of the important qualities of the product, which is “brightness,” to represent empowering women and their self-worth. Through the usage of emotional storytelling based on a woman’s struggles to find out her identity that is overshadowed by other social roles, this ad tries to engage the customer emotionally. The ad also shows how needlework can be an act of self-expression for women. To conclude, the 2020 ad only demonstrates the demands of the customers, whereas the 2025 ad reflects ideals. Thus, Rin detergent shifted their advertising strategy from their product-oriented ads to emotionally oriented ads.

Secondly, the 2020 ad titled “Dettol Instant Hand Sanitizer || Dettol Bangladesh” uses a humorous method to engage with the audiences. However, the ad's full focus was on the advantages of using Dettol hand sanitizer without the need for water. This ad thus talks about the positive features of cleanliness, protection from germs, and convenient use that are strongly connected to the consumer's need. On the other hand, the 2024 ad titled “সুরক্ষিত থাকুক তারা সুরক্ষায় রাখে যারা (Let Those Who Protect Us Stay Protected)” narrates the life stories of the workers who work in Dhaka City Corporations. This ad demonstrates their selfless act, sacrifice, responsibility, and compassion towards their community. It thus tries to arouse a desire in the consumer's mind for the ideals that are associated with the product Dettol instead of the product itself. To conclude, Dettol transformed their advertising strategy from product-oriented to emotional-oriented through encouraging compassion and responsibility towards one's own community.

Thirdly, the 2020 ad titled “ওয়ালটন এসি সুপার সেভিং ডিল (Walton AC Super Saving Deal)” entirely emphasized the affordable costs of the AC that provides comfort during hot summertime. This ad thus uses a unique method to convince the consumer to buy their product at a low cost so that they could save their money and enjoy summer with comfort. In contrast, the 2025 ad campaign titled ““আবারও মিলিয়নিয়ার” অফারে ওয়ালটন পণ্য কিনে আপনিও হয়ে যেতে পারেন মিলিয়নিয়ার | Digital campaign S-22 (You Can Also Become a Millionaire By Buying Walton Product With Another Million Offer | Digital campaign S-22)’ emphasized the themes of trust, gratefulness, and moral principles by narrating an ordinary citizen's personal story with the brand Walton. This ad, thus, tries to engage with customers emotionally by associating their brand with the themes of family bonds, compassion, and religious achievements. As a result, Walton also shifted from the product-focused ads to the ads that try to create emotional connections with the customers through the reflection of values and compassion.

Lastly, the 2020 ad titled “নতুন Berger Easy Clean–No দাগ, No টেনশন, শুধুই Beautiful দেয়াল - TVC 2- Clip 1 (New Berger Easy Clean–No Stain, No Tension, Only Beautiful Wall - TVC 2- Clip 1)” highlights the technical features of their product. It first creates a problem and then gives a solution to that issue by specifying the benefits of using their new product with Recron Microfiber Technology. The title itself gives reassurance to the consumer about not worrying about the stain on the walls anymore. Overall, this ad tries to persuade the customer to buy the product because of its advantageous technical features. On the other hand, the 2024 ad titled “বার্জার রবিয়াল্যাক থাকো রঙিন (Berger Robialac—Stay Colorful)” narrates an emotional story of the newlyweds. In this ad, it tries to connect the different colors to their memorable life events. This aspect of the video ad makes the consumer try their product to make their house space meaningful and memorable. Therefore, Berger paint transformed their advertising strategy from only emphasizing the positive features of their product to encouraging customers to perceive their products as something that creates meaningful experiences.

Chapter 4

Survey Analysis

4.1 Analyzing the Participant's Survey Responses

Rin Advertisements (2020-2025)

The survey responses reflect the different reactions of participants to the 2020 functional advertisement and the 2025 emotional narrative-oriented advertisement of the brand Rin Bangladesh. One participant named Maliha (21) says, “I need to buy Rin,” reflecting that the ad with a functional message evokes an action-oriented attitude. However, another participant named Anika (23) says, “The first one is normal for me, as it is nothing unique [...],” which fits the 2020 advertisement's main objective, which is to provide useful

information. On the other hand, the 2025 advertisement generates more powerful reactions from the participants. The majority of the participants share ideas about creating one's own identity, self-worth, and inspiration. For example, Farah (21) connects the advertisements to “creating my own identity” and “[...] finding my self-worth,” while Shafinaz (23) says, “Women should create their own identity.” Anika (23) further says, “[...] the second one is quite inspirational for women, especially for those who want to do it on their own, like housewives.” Thus, these responses that are based on personal experiences are related to the 2025 advertisement's motive of women reclaiming their names or identities while redefining their social roles.

Moreover, relatability helps influence emotional involvement of the participants. The 2025 advertisement mirrors aspects of personal challenges to some participants. Maliha (21) can relate to the fact that “[...] they become powerful women and work hard to get it—that's how my life is right now.” In addition, Shafinaz (23) connects the message of the advertisement to her personal struggles, where she states, “[...] when I felt like I couldn't fix anything, I still kept going on again.” Thus, these aspects indicate that the 2025 advertisement was very effective in influencing the respondents' emotions. In addition, all the participants find the hidden message of the 2025 advertisement to be women's independence, financial stability, self-identity, and self-establishment. For instance, Shafinaz (23) says, “Every woman should have an independent life to protect their spark,” while Anika (23) says, “Women are not lacking behind. They can also do something on their own. They don't need to be recognized by other names.” On the other hand, Maliha (21) tries to strongly support the equality of both genders, where she states, “No matter what your gender is, you can do whatever you want and become independent.” Thus, the participants take the 2025 advertisement as something that strongly encourages finding women's self-worth and identity.

Finally, some of the participants respond to emotional appeals such as fears, hopes, or insecurities of the advertisement but generally indicate the positive psychological impact of the advertisement. Most of them think that the 2025 advertisement is relatable because it gives them hope about becoming financially stable and independent while achieving their dreams. To give an example, Farah (21) says, “[...] it motivates women to come forward.” On the other hand, Shafinaz (23) tries to relate the advertisement with her personal motivation as she says, “I often think I should give up, but we need to know about little things that life is short and beautiful. We all should go with the flow.” Therefore, the responses to the 2020 advertisement indicate that it gives information about how to use the product and to make purchase decisions. But the 2025 advertisements built a deeper emotional bond with the participants by addressing their goals and personal challenges.

Dettol advertisements (2020-2024)

Firstly, the 2020 advertisement is mostly about hygiene and a unique product quality, which is to clean hands without water. Furthermore, the use of humor and magic spells strengthens the purpose of the product in the ad, as Faruque (57) says, “I have to wash my hands before taking food.” Similarly, Monish (21) says, “I have to clean my hands.” In contrast, Rajib (40) thinks about a Bengali proverb, “স্বাস্থ্যই সকল সুখের মূল (Health is the source of all happiness.)” Thus, these are the initial thoughts that come to their minds after watching the ad, which demonstrates how the humorous scene in the ad creates the respondents’ interest while raising awareness of cleanliness in a lighthearted manner. On the other hand, the 2024 advertisement causes the participants to think more thoughtfully. Most of the responses revolve around the themes of sacrifice and commitment of a working father. For instance, Matin (56) says, “There are some people who sacrifice their own happiness to dedicate their lives to serving humans. The sanitation worker, a father, is also one of those

people.” Moreover, Rajib (40) also relates the advertisement to a father's personal struggles, where he asks the question, “How many people feel about each father's personal struggle of earning income for their family?” Thus, these responses reflect how the 2024 advertisement's effective emotional storytelling strategy conveys the importance of a father's role in the family and increases respect for workers who constantly work to serve people.

Additionally, the 2024 advertisement feels relatable to one of the participants. For instance, Rajib (40) says, “I feel nostalgic about the fact that fathers are going to work and coming back from work.” Here, Rajib felt the connection to the advertisement to his own memories, whereas most participants couldn't immediately remember anything that could connect to their lives or memories. Furthermore, participants find the hidden message of the 2024 advertisement as reflecting aspects of compassion, selflessness, and social duty. For example, Matin (56) says, “The main goal in life should be committing one's life to the well-being of others,” while Rajib (40) says, “The awareness about health and family should be equal.” On the other hand, Faruque (57) gets the hidden message of the ad as “mankind,” whereas Monish (21) gets the idea “[...] familial bonds [...]” from the 2024 advertisement. Thus, these different perspectives demonstrate the advertisement's goal of going beyond just promotion of their products by connecting social and moral values with their brand to engage with consumers emotionally.

Finally, the 2024 ad tries to connect with participants' fears or hopes. For example, Faruque (57) experiences a brief moment of fear “when the daughter hugs her father's dirty dress.” However, other participants feel hope after watching the 2024 ad, as Matin (56) says, “The ad that talks about the sanitation worker creates a wish in my mind to do something for people,” while Rajib (40) says, “It creates hope about becoming health conscious.” Therefore, the 2020 ad is successful in promoting their brand's main purpose, which is cleanliness,

whereas the 2024 advertisement creates a deeper psychological impact on the respondents by reflecting themes of sacrifice, social duty, and familial bonds.

Walton Advertisements (2020-2025)

The 2020 advertisement, which focuses on different costs and products, triggers very straightforward responses. For example, Mahi (19) says, “[...] Walton is made in Bangladesh, which provides good products with very low cost,” while Jaeif (22) says, “Pricing strategies for Walton AC, which are cheaper than any other brand and also made in our country.” Thus, both of the participants at first thought about how Walton provides products with lower prices than other brands after watching the 2020 ad. On the other hand, the 2025 advertisement evokes more critical responses. The story in the advertisement triggers emotional involvement for some participants, but some have different perceptions of the ad. For example, Rifaet (25) observes that the ad “[...] had emotional aspects in the second advertisement.” In contrast, Saifullah (24) claims, “It was more like a campaign so that they can drive more buyers into buying their product. Also the emotional part was a part of the promotion and used for engaging buyers in this campaign. I felt like the emotional part didn't blend well with their campaign.” Thus, both of the responses had different perceptions of the 2025 ad.

Moreover, some participants are able to relate to both the 2020 and the 2025 ads with their own lives or memories. For example, Rifaet (25) describes how the 2020 ad helps him in making a purchase decision. He says, “Yes, it affected my life because I believe that I was looking to buy AC for my house, and this has somehow helped me.” Thus, his response helps in showing how ads that use functional appeal can strongly influence consumers' purchase decisions. In contrast, Mahi (19) shares his personal memory that relates to the brand after watching the 2025 ad. He says, “My dream was to buy a laptop. I was able to fulfill my

dream through the installment process of Walton.” Hence, this participant's sharing a personal memory with the brand reflects how the 2025 ad was successful in trying to emotionally engage with consumers. Additionally, some responses indicate that they are able to grasp the goal of Walton, which is to give beneficial opportunities to people for achieving their dreams and to stand beside them during their hardships. For example, Rifaet (25) says, “People should stay beside each other, no matter what, if there is an emergency. Moreover, humanity is more important than business in this case.” Mahi (19) adds, “I think the emotional advertisement tries to let us know about Walton and their provided opportunities. And the ad tries to tell us that they give various opportunities to people and try to help people in achieving their dreams.”

Finally, when the participants are asked if the 2025 ad tries to connect with their fears, hopes, or insecurities, they respond negatively. However, one participant, Saifullah (25), shows confusion rather than any emotional connection. He says, “I was confused about how they tried to blend the emotional part with their campaign. They seemed unrelated to me.” Therefore, all of these responses indicate that the 2020 ad is successful in delivering information regarding product value, variety of products, and costs that attract cost-conscious customers, whereas the responses to the 2025 ad vary because only one participant is able to relate the ad to his personal memory, but others don't feel it's emotionally relatable.

Berger Advertisement (2020-2024)

The 2020 advertisement, which demonstrates the technological advancement of their product and its effectiveness in removing stains, generates the participants' responses regarding the problem-solving skills of the product. For example, Mamataz (54) expresses her initial thought about the ad, “It talks about how the product solves a daily problem of mothers,” suggesting that the practical message of the ad is perceived exactly the brand

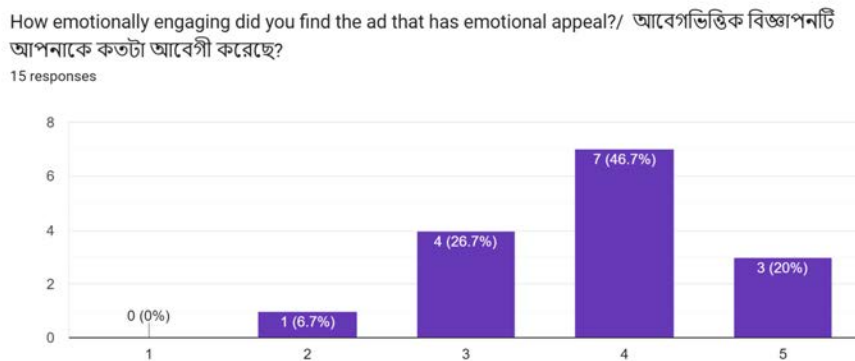
wanted. In contrast, Borna (23) is able to recognize the humor of the ad as she answers with humor, “Treat yourself like a princess.” On the other hand, the 2024 advertisement evokes responses from participants that connect them to the brand. For instance, Mamataz (54) says, “It tries to beautifully connect their brand's product with memories of an individual,” while Borna (23) says, “Real men won't let their women lose their old happy soul.” Moreover, the 2024 ad tries to engage with the participants’ real life events, as Shayla (36) says, “good storytelling which is related to a beautifully painted home.” Thus, these different interpretations of the ad allow the participants to understand the brand product as something more than just an ordinary product.

Additionally, the 2024 ad tries to connect with participants' lives or memories. For example, Mamataz (54) relates the story to her own past memory as she says, “The emotional feeling of leaving your parents’ house after marriage is relatable to me.” Moreover, one participant tries to connect one part of the story with her own life. Borna (23) says, “The part where she said ‘নীলু তো আমার বাবা ডাকে (my father calls me Neelu).’ My abbu calls me ‘Bornu.’” Thus, the 2024 ad reminds her about her father calling her by the nickname “Bornu” when the wife in the story is referred to by a childhood nickname. Furthermore, when the participants are asked about what hidden message they get from the 2024 ad, they are able to connect the color with themes of attachment, emotion, and warmth. Mamataz (54) says, “Color can represent feelings, memories, and warmth,” while Borna (23) says, “Color represents feelings,” suggesting shared interpretations of the 2024 ad. However, Shayla (36) considers the message as “attachment to a beautiful home.” These interpretations of the ad help the participants emotionally connect with the brand.

Besides, the participants’ responses vary when they are asked about any fears, hopes, or insecurities that are related to the 2024 ad. In Shayla's opinion, she doesn’t feel anything about the ad. However, Mamataz and Borna express a shared agreement about fears that are

represented in the ad. For instance, Mamataz (54) tries to recall past memories of leaving her parent's house, as she says, “Yes, I think it's fear of leaving a parent's house to begin an unknown journey.” Therefore, the 2020 functional ad draws the participants by making them feel relatable to daily household issues or mother experiences, but the 2024 emotional ad is more successful in creating a stronger emotional bond with the participants because it reminds them about their past memories or childhood.

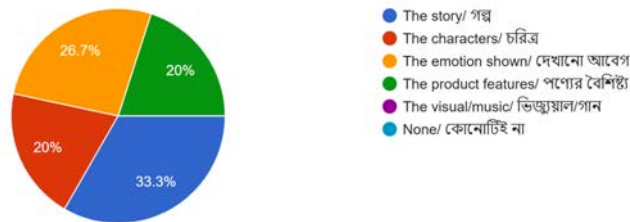
4.2 Analysis of Survey Graph and Pie Charts



Here, the graph shows how much the participants rate their emotional engagement with the emotional advertisements that are shown to them. The majority of participants give it high ratings. As we can see from the graph, 46.7% of participants, which is the highest percentage of participants, rate as a 4. Moreover, 20% of the participants rate the advertisements as a complete 5. The second highest percentage is 26.7, who rate it as a 3, which is an average rating of how emotionally engaging the advertisements are to them. Finally, 6.7% of people rate 2, but no one gives a rating of 1. Thus, the graph indicates that most of the participants find the advertisements emotionally invested.

Which aspect of the ads felt most relatable?/ বিজ্ঞাপনের কোন দিকটি আপনার কাছে সবচেয়ে বেশি পরিচিত লেগেছে?

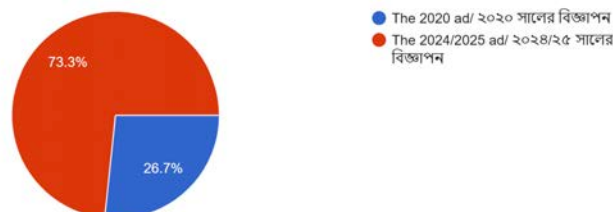
15 responses



Additionally, this pie chart shows which aspect of the ad makes the participants feel relatable. To explain, the majority of the participants, 33.3%, relate to the story of the emotional advertisements, whereas 26.7% of the participants find the emotions that are shown as relatable. This indicates how much the emotional tone in the ad affects the participants. Then, we have a similar percentage of the participants' relatability to both characters and product features. For example, 20% of the participants relate to the characters in the emotional advertisements, whereas 20% of the participants relate to the product features in the functional advertisements that will help them in solving real-world problems. Hence, this pie chart helps in specifying which part of the ad makes the participants feel emotionally connected to it.

After watching the ads, which one of the ads made you feel more connected to the brand?/ এই দুইটি বিজ্ঞাপনের মধ্যে কোনটি আপনাকে ব্র্যান্ডের সাথে বেশি সংযুক্ত মনে করিয়েছে?

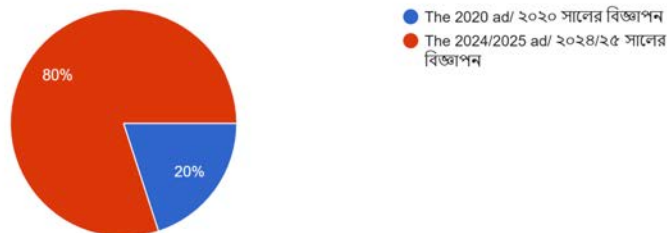
15 responses



This pie chart shows how much the participants feel connected to the brand after watching both the 2020 and 2024/2025 advertisements. In the pie chart the color red

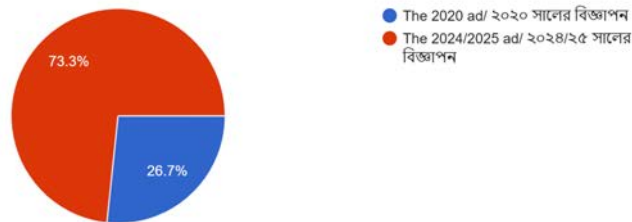
represents the 2024/2025 ad, while the color blue represents the 2020 ad. Now, the results show that 73.3% of the participants feel connected to the brand after watching the 2024/2025 emotional narrative-oriented advertisement, which is the largest percentage. In contrast, the smaller percentage, or 26.7%, of the participants feel connected to the brand because of the 2020 product-oriented ad. Thus, this pie chart suggests that the 2024/2025 advertisement was more effective than the 2020 advertisement in making the participants feel more connected to the brand.

Which one of the ads do you think is the most successful for capturing your attention?/ কোন বিজ্ঞাপনটি আপনার মনোযোগ সবচেয়ে বেশি আকর্ষণ করেছে?
15 responses



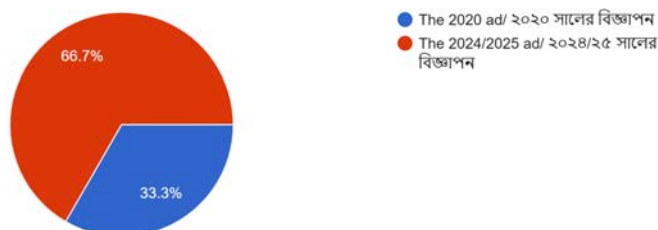
In addition, this pie chart is about which advertisement tries to capture the attention of the participants more. The highest number of participants, 80%, think that the 2024 or 2025 advertisement is more successful in capturing their attention through the emotional storytelling aspect of the advertisements. However, a small number of participants, 20%, believe that the 2020 ad strongly captures their attention. Thus, the result of the pie chart indicates that the 2024/2025 emotional advertisements are more successful in attracting the attention of the participants than the 2020 advertisements.

Which one of the ads do you think creates interest in your mind to have the product?/ কোন বিজ্ঞাপনটি আপনার মনে পণ্যটি নেওয়ার সবচেয়ে বেশি আগ্রহ তৈরি করেছে?
15 responses



Now, this pie chart represents which advertisement is more effective in creating the interest stage in the participants' minds. According to the result of the pie chart, the majority of participants, 73.3%, think that the 2024/2025 ad is more effective in creating their interest stage. On the other hand, 26.7% of the participants think that the 2020 ad is more successful in creating this stage. Thus, the result shows that the 2024/2025 emotional advertisements are more effective in making the participants interested in the product than the 2020 product-oriented advertisement.

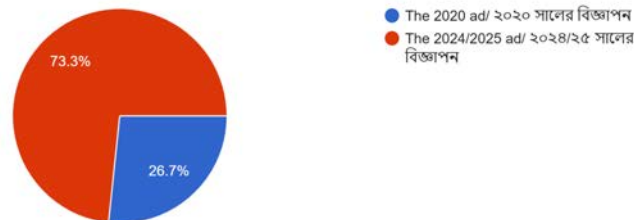
Which one of the ads do you think creates a desire for you to have the product?/ কোন বিজ্ঞাপনটি পণ্যটি নেওয়ার সবচেয়ে বেশি ইচ্ছা তৈরি করেছে?
15 responses



Moreover, this pie chart is about which advertisement tries to create a desire to have the product in the participants' minds. The pie chart result shows 66.7% of the participants think that the 2024/2025 advertisements are more successful in arousing desire to have the product, whereas 33.3% of the participants think the 2020 ad is the best at creating this

desire. Thus, this also demonstrates how the 2024/2025 ad is more successful in creating desire than the 2020 ad, according to the participants.

Which one of the ads strongly pushes you to make a purchasing decision?/ কোন বিজ্ঞাপনটি আপনাকে পণ্যটি কেনার সিদ্ধান্ত নিতে সবচেয়ে বেশি উৎসাহিত করেছে?
15 responses



Finally, this pie chart represents which advertisement is more effective for the participants to make a purchase decision. The result shows that 73.3% of the participants selected the 2024/2025 ad as the one that strongly persuaded them to take an action regarding purchase. In contrast, 26.7% of participants think that the 2020 ad is more effective in persuading them to buy the product. Hence, the result suggests that the participants find the 2024/2025 advertisement more effective in making their purchase decisions than the 2020 product-oriented ad.

Chapter 5

The Psychoanalysis of Bangladeshi Consumers

5.1 Freudian Analysis: Interplay of Id, Ego, and Superego

According to Freud, the id, ego, and superego all together shape human behavior. To explain, “The ego’s duty is to bring the outside world’s influence into focus on the id and its inclinations. It tries to replace the id’s pleasure principle that is dominant in the id with the reality principle” (Freud 29-30). Moreover, Freud says, “The super-ego works as the character of the father, but the more strong the Oedipus complex was and the faster it was

repressed (by teaching of religion, disciplining, academic education, and reading), the greater the superego ultimately dominates the ego—either through conscience or likely a sense of guilt that is unconscious” (Freud 45). These Freudian theoretical concepts of id, ego, and superego can also be used to analyze the Bangladesh consumers’ behavior and purchase action. Moreover, the advertisers nowadays construct the advertisements in a way that intentionally tries to create desires (id) in the minds of the Bangladeshi consumers, justify those desires (ego), and relate to the moral values or societal expectations (superego) of the society they live in. As a result, the function of these three theoretical concepts becomes more visible in the respondents’ responses.

Firstly, McQuarrie et al. say, “Advertisements’ main objectives are to create messages that attract and hold the audience's concentration, shape their perceptions, and affect their intentions to buy” (McQuarrie et al., qtd. in Jennings). For example, one respondent named Maliha (21) says, “I need to buy Rin,” after watching the 2020 Rin advertisement, which entirely focuses on the product's technological features and performance. Additionally, the ad includes visuals of bright salwar kameez and a statement that says, “The best Rin works to show your best.” Thus, this part of the ad further influences her response, which indicates that the ad triggers the consumers’ id, which functions on unconscious desire. Moreover, this desire is about gaining social acceptance through wearing bright and clean clothes, which the respondent perceives from the ad. As a result, Maliha's (21) response shows how her id functions to create a desire to present herself in a way that society would admire and accept her. However, the function of the ego isn't visible here because her unconscious desire dominates the rational judgment of her ego.

On the other hand, the 2025 Rin advertisement reflects the themes of cultural identity, self-worth, and gender norms, which strongly affect some of the respondents’ responses to this specific ad. Besides, in the advertisement, the protagonist's question about

“Where am I in these roles?” highlights many women's inner struggles between their internal aspirations and the societal expectations of women. For instance, Farah (21) connects the ad to “creating my own identity,” while Anika (23) explains the ad as “quite inspirational for women.” Their responses all together demonstrate that the ad triggers the function of the superego, which is influenced by gender norms, cultural identity, and social expectations of their society. Additionally, according to Menash et al., customers may start to perceive positive attitudes toward brands that successfully relate to their cultural norms or provide services that are perfect for their own requirements. Since customers are more motivated to prioritize brands that present their cultural identity, this relationship between brand norms and cultural identity may have a huge influence on purchase intentions (Mensah et al., qtd. in Joaddan 2-3). To give an example, Farah's (21) statement indicates an internal conflict between personal goals and social expectations for women, demonstrating how the superego gives a reason to the consumer to buy the brand's product. Here, the superego is basically about the hidden message of the ad, which is about women's empowerment. Similarly, Anika's (23) perceived meaning of the ad indicates how moral values such as independence and self-worth become personal goals for women. In contrast, the ad also tries to trigger the ego of one of the respondents, which tries to balance these values by making empowerment into a choice to make for targeted customers. This is visible in the statement of a respondent named Shafinaz (23). She says, “Every woman should have an independent life to protect their spark.” As a result, her response shows that the ad also triggers the ego, which rationalizes the id's unconscious desire by connecting it to socially acceptable moral values, influenced by the superego.

Moreover, the 2020 Dettol advertisement reflects a playful and magical way to make the germs disappear, where the visuals of an adult and a child chanting the spell “Chu Mantar Chu” can be seen. This aspect of the ad tries to trigger the playful and childlike

desires in the id of the respondents that crave the pleasure of removing the germs from hands without actually washing them. However, one participant named Faruque (57) says, “I have to wash my hands.” Here, his statement indicates that the ad pushes the ego to replace childlike desire with logical behavior. According to Coker et al., “[...] when deciding on whether to purchase, customers think about the product's features in comparison to its other rivals” (Coker et al., qtd. in Jennings). As a result, when this comparison comes into the mind of the respondent, it further pushes the ego to make a rational decision in the case of purchasing that brand's product. His response hence suggests that the ego resists such playful desire and transforms this desire into a responsible action, indicating how the egos of the adult customers for this brand control their unconscious desire by going through a rational decision-making process.

Additionally, brands, specifically those connected to legacy and culture, usually generate significant emotional bonds and nostalgia [...], where family is considered a key component in society (Hernández-Ortega et al., qtd. in Joaddan 4). To explain, the 2024 Dettol advertisement highlights the sacrifice made by a father as a government worker on special occasions such as Qurbani Eid. Additionally, Matin (56) gets the message of the ad, as he says, “There are some people who sacrifice their own happiness to dedicate their lives to serving humans. The sanitation worker, a father, is also one of those people.” Here, the respondent's response indicates that the ad triggers the superego, which is influenced by societal values of obligation to society and the father's role in a family. On the other hand, another respondent named Rajib (40) claims, “The awareness about health and family should be equal.” Here, his response suggests that the ad pushes the ego to try to act as a mediator to balance between the id's desire for staying healthy and the superego's focus on societal and familial duty. As a result, this balance assists in the rationalization process of the ego, which

further urges the consumers to think that buying the brand's product is seen as both an ethical and logical decision.

Furthermore, according to Aaker et al., customers distinguish products depending on their qualities and the main services they may offer; thus, it is crucial to concentrate on these aspects (Aaker et al., qtd. in Jennings). To explain, the 2020 Walton advertisement specifies a variety of costs and AC models in their ad. For instance, one participant named Mahi (19) says, “Walton is made in Bangladesh, which provides good products at very low cost.” Here, this response demonstrates the respondent's dominant ego, which is triggered by the ad's representation of the practicality of the product, its affordable costs, and national pride. As a result, Mahi's (19) response indicates that the consumers think more about the rational side rather than the emotional desire. But the id is not entirely absent in the consumer's mind. Moreover, the ad includes a concluding statement, “Beat the heat in comfort with Walton AC.” This tries to create desire in the consumer's mind to purchase the product. For example, Rifaet (25) says, “[...] I was looking to buy an AC for my house, and this has somehow helped me.” Here, the respondent's response reveals an underlying need for comfort in the unconscious mind, which the ego later rationalizes as the purchase of the product as an important and logical decision. As a result, both of the respondents' responses indicate that this particular ad triggers the consumers' ego, which first evaluates the rational and functional aspects of the product before making a purchase decision.

Additionally, emotions in the marketing sector are different from attitudes and moods, and they have a significant impact on the decision-making processes, the functions of cognition, and the entire fulfillment; altogether, they influence customer behavior (Georgakopoulou and Armakolas 133). To elaborate, in the 2025 Walton ad, the protagonist says, “[...] I chose the path of standing by people.” This reflects the protagonist's sense of moral values. However, the ad campaign tries to use an illusion of becoming a millionaire as

the main emotional trigger for the targeted consumers. For example, Mahi (19) narrates his own personal story, “My dream was to buy a laptop. I was able to fulfill my dream through the installment process of Walton.” Here, his response expresses the id's desire for achieving a dream to buy a laptop. However, another respondent named Saifullah (24) says, “The emotional part didn't blend well with their campaign.” Here, his response indicates that the ad faces the respondent's ego's critical criticism while raising questions about the balance between emotional narratives and economic motives that are reflected in the ad. As a result, the respondent faces an internal struggle that reflects the ego's assessment about whether the ad is able to connect to the consumers’ superego, influenced by the moral framework, with the id's desire for becoming a millionaire or not.

Besides, watching advertisements causes customer purchasing behavior. This behavior further causes customers to have purchase intentions and decisions (Asif 1148). To explain, the 2020 Berger advertisement tries to appeal to the consumer's ego through using the visuals of cleaning dirty handprints on the walls by using their new product with technical features. Since the ad represents a daily problem faced by a mother, it further tries to motivate mothers as the target audience to buy this product so that they can have beautifully painted walls without any stains. For example, one participant named Mamataz (54) understands the ad's purpose and says, “It talks about how the product solves a daily problem.” Here, her response indicates that the ad tries to trigger the consumers’ ego through the evaluation of the functionality of the product, while the humorous concept of the ad gives the id momentary emotional relief. As a result, the ad represents the product in a way that offers relief for the consumers, which is their id's desire, by pushing their ego to rationalize the desire through making them think that purchasing their product is a logical decision that will further help in reducing the stress of the stains.

Finally, emotions hugely impact a person's perspectives, behavioral actions, and decisions. (Georgakopoulou and Armakolas 131). To elaborate, the 2024 Berger advertisement tries to emotionally appeal to the consumer's superego and id through using the themes of marriage and the tradition of leaving the parent's home. Moreover, the use of different colors to represent the character's personal memories or past events tries to trigger the consumer's unconscious desires in the id. For example, Borna (23) relates the ad to her own personal memory that reminds her about her father calling her "Bornu." Here, her response demonstrates the id through triggering her unconscious memory, where the desire is influenced by emotional bonding and nostalgia. On the other hand, Mamataz (54) shows her fear of "leaving a parent's house to begin an unknown journey." Here, her response shows that the ad tries to portray the consumers' superego, which is influenced by traditional familial practices and emotional assurance. As a result, the ad tries to persuade the consumers to connect with the brand emotionally while triggering both their unconscious memories and conscious traditional ideals while enabling the desire as both socially and personally acceptable.

5.2 Lacanian Analysis: The Mirror Stage and The Symbolic Order

According to Lacan, a newborn baby at first separates itself from the environment by acknowledging itself in the mirror in the stage of self-consciousness by following the earliest learning stage of language acquisition, when they are just eighteen months old. Language constructs the unconscious mind, while each perception is included in language from the stage of the mirror, just as the imaginary is included in the symbolic. The perceived image, meanwhile, serves as the foundation of the ego and the conscious mind. Moreover, the order of signifiers in language that define a particular subject is known as the term "symbolique." It includes the rational and the unconscious, along with the *prophorikos* and the *logos*

endiathetos (Hendrix 1). He also viewed society as “an ensemble of symbolic systems, in the first rank of which would be language, marriage rules, economic relations, art, science, and religion” (Lacan qtd. in Hendrix 6). Nowadays, advertisements frequently act as mirrors, presenting idealized versions to the audiences or consumers that they may relate to. These types of advertisements use emotional appeals and try to influence the audiences’ identities on two interrelated levels. Firstly, during the mirror stage, the audiences mistake the reflected idealized version of the ad as a version that can be achieved in real life. Secondly, the advertisements’ use of language, social norms and expectations, and cultural practices creates meaning through the symbolic stage. Overall, these two ideas of Lacan examine how the 2024/2025 emotionally oriented Bangladeshi YouTube advertisements influence the consumers emotionally and symbolically and push them to put themselves inside the story of those advertisements.

Firstly, by connecting to viewers’ emotions, narratives that attract them into the story may influence persuasion and, in exchange, generate positive feelings about a brand (Kim et al., qtd. in Jennings). To explain, the emotional voice narration of the female protagonist in the 2025 Rin advertisement tries to influence the perception of the audience, mostly women, making them relate to their life story. This tries to make the consumers generate positive feelings about the brand. Moreover, it represents a visual where the protagonist is seen stitching clothes, which can be considered a metaphor for women redefining their identity. Hence, this particular visual narrative tries to create the mirror stage for the consumers. For example, the respondents try to express their own desires because of the ad's representation of an idealized image of being independent. Farah (21) relates it to “[...] finding my self-worth,” while Shafinaz expresses her thoughts, “[...] I still kept going on again.” Thus, these responses of the participants express emotions that reflect their mirror stage, where they mistake that they can easily gain their empowered self, not thinking about how constrained

the gender expectations can be. Additionally, the context of the story in the advertisement is based on the symbolic order of Bangladeshi womanhood, which is characterized by social roles such as wife, daughter, and mother. Moreover, the language takes part in shaping the consumers' unconscious mind. For example, some participants have understood this pressure of women maintaining such social expectations due to the emotional narrative of the protagonist, as Maliha (21) says, "No matter what your gender is, you can do whatever you want and become independent." However, the brand Rin does not completely ignore cultural norms. It tries to use the metaphor "brightness" to connect empowerment to a known symbolic framework and the brand itself, where "to shine" can be interpreted as both the marketing objective and cultural ideal for the consumers.

Furthermore, emotion-oriented ads have an immediate impact on customers' behavior [...] (Poels et al., qtd. in Georgakopoulou and Armakolas 133). To elaborate, the 2024 Dettol advertisement narrates a story of a father as a Dhaka City Corporation worker, which provides an idealized version of a father figure for the consumers. This version also represents the themes of discipline, respect, care, and sacrifice. The ad uses a daughter's voice to narrate the story in a way where the audiences are bound to relate to their own life story about their father's hard work. For example, one participant, Rajib (40), relates the ad to his own life, where he thinks of "[...] Father's going to work [...]." Here, the ad tries to create the mirror stage of the participant by helping them recall their own experiences. In addition, this idealized version strongly reflects symbolic order, where the themes of hygiene, social responsibility, and moral values are culturally embedded signifiers. According to Matin (56), the advertisement narrates a story of "committing one's life to the well-being of others." Here, the respondent is able to relate to the theme of social responsibility from the ad. Furthermore, emotions are shaped, classified, and conveyed in huge amounts through language. People may understand and convey their emotional feelings through the

identification of the linguistic structure of emotions, which influences both emotional and societal bonds (Lindquist et al., qtd. in Georgakopoulou and Armakolas 132). To explain, the ad uses an innocent child's voice to narrate the story based on the context of Qurbani Eid, which refers to the consumers' religious symbolism that includes purity and sacrifice. Thus, this particular symbolic structure helps the brand Dettol to promote hygiene not merely as an individual safety measure but as both a culturally and spiritually meaningful deed for the consumers.

On the other hand, the 2025 Walton advertisement reflects a version where it narrates a story of a man who commits himself to the well-being of others and also gets 10 lakh Taka from the Walton Millionaire offer. The ad hence tries to create the mirror stage as a mixed ideal version for the consumers, which includes being morally good, financially successful, and socially respected. For example, one participant named Mahi (19) relates to this ideal version by sharing his personal memory, "I was able to fulfill my dream through the installment process of Walton." His response suggests a strong sense of personal reflection. However, one participant named Saifullah (24) rejects this mirror stage by expressing his doubt. He says, "I felt like the emotional part didn't blend well with their campaign." Thus, his response indicates that sometimes the portrayed idealized version may fall short when the ad's message deviates too far from real-life experience. Additionally, the ad uses the protagonist's life story to reflect the symbolic framework on which the advertisement is based. This symbolic framework includes themes of national pride, social responsibility, and religious achievements. According to Mahi (19), "[...] Walton is made in Bangladesh, which provides good products at very low cost." His response shows his national pride that is reflected in the brand's ad. Thus, such symbolism represented by the ad makes Walton not just a brand but also connects the consumers with their nation through the feelings of pride.

Finally, the 2024 Berger advertisement presents the newlyweds' house in a way that makes it become a symbolic surface. The memories and personal events of the protagonists that are tied to the different room colors of their house try to create the mirror stage to allow newlyweds as the target audience to reflect on their own marriage life experiences. In response, a participant, Mamataz (54), recalls her personal experience, such as "the emotional feeling of leaving your parents' house after marriage," reflecting how the advertisement tries to make the consumers think about their past experiences. In addition, the use of different colors in the ad represents the bridge between the mirror stage and the symbolism for the consumers. For example, Mamataz (54) understands the ad's representation of symbolic meanings of colors, as she says, "Color represents feelings, memories, and warmth." Her response indicates that each color has symbolic meaning that connects cultural meanings, personal memories, and relationships. Therefore, with the combination of symbolic meanings, the ad urges the consumers to position themselves within the shared emotions of marriage, a new journey, and past memories.

Findings

According to the analysis using Freudian theoretical concepts, both the 2020 and 2024/2025 advertisements have a significant impact on the respondents' as consumers' behavior and purchase decisions by stimulating their id, ego, and superego, which are based on various themes, visuals, and hidden messages. Firstly, the id and ego of the consumers are mostly triggered by product-oriented advertisements, such as the 2020 Rin and Walton ads. To explain, the respondents' responses indicate that the 2020 Rin advertisement triggers the consumers' unconscious desire for being socially acceptable, particularly through the bright visuals of clean clothes in the ad. They immediately feel the urge to purchase the product after watching this product-oriented ad, indicating that id's desire sometimes overpowers the

rational judgment of the consumers' ego. On the other hand, the 2020 Walton ad highlights the affordable costs and functionality of the products. Here, the respondents' response indicates that the theme of national pride is tied to the brand. As a result, the affordability, functionality, and national pride all together stimulate the consumers' ego by urging them to make a logical decision. But even in these rationally oriented advertisements, the id persists through the consumers' desires for comfort and relief, indicating that the unconscious desires frequently allow taking logical decisions instead of completely vanishing.

Furthermore, the emotional narrative-oriented advertisements, such as the 2025 Rin ads and the 2024 Dettol, largely trigger the consumers' superego. To elaborate, these ads have a direct connection to moral duty, gender expectations, a father's role, and cultural identity. For instance, the 2025 Rin ad speaks to women as their target audience by highlighting themes of social expectations, women's empowerment, and cultural identity. In the case of this advertisement, the respondents, who are mostly female, perceive the brand positively because the ad motivates women's empowerment. As a result, they perceive the brand messages as a mirror to their own moral values and societal expectations, which are influenced by their superego. At the same time, the respondents' responses to the 2024 Dettol ad portray the themes of sacrifice, duty, family bonds, and the father's role, which push the consumers' ego to act as a mediator between the id's desire for staying healthy and the superego's focus on societal and familial duty. It further helps the consumers to make a purchase decision while making them believe that purchasing their product is ethically right and logical.

Additionally, the consumers' id is partially stimulated by the product-oriented advertisements, such as the 2020 Dettol and Berger ads, particularly through humorous scenes and childlike desires. However, the respondents' response to the 2020 Dettol ad suggests that the adult consumers try to control these underlying childlike urges through the

rationalization process of the ego where focusing on washing hands is part of taking a rational decision over magical fantasy. Similarly, the respondents' reaction to the 2020 Berger ad indicates that it tries to trigger the consumers' ego through the evaluation of the functionality of the product, while the humorous concept of the ad gives the id momentary emotional relief.

Moreover, the emotional narrative approach of the advertisement plays a key factor in enhancing brand connection with the consumers. For example, the 2024 Berger ad tries to evoke nostalgia, personal memories, and emotional attachment with themes of family, traditional practices, and marriage customs. The respondents' emotional responses to this particular ad trigger the consumers' unconscious memories and the superego, influenced by cultural practices, which allow the consumers to claim their emotional attachment to the brand as socially acceptable. Finally, the findings indicate that not all of the emotional advertisements are successful in influencing the consumers' emotions. For example, some of the respondents' responses to the 2025 Walton ad indicate that when the emotional story does not fit with the consumers' moral standards, the consumers' ego begins to judge critically. As a result, it creates doubt and internal struggle in the consumer's mind while indicating the significance of balance between emotional narratives and realistic brand goals.

On the other hand, according to the Lacanian analysis of the emotionally oriented advertisements, it indicates that both the mirror stage and symbolic order work together. By interpreting the 2024/2025 advertisements, the participants position themselves into the idealized version, such as empowered women, a father's duty, social responsibility, and a newlywed journey. When they assume that the reflected idealized version in the advertisements can be their actual reality, this is known as their mirror stage. Besides language, symbolism, and cultural norms such as gender norms, Eid occasions, social duty, national pride, religious beliefs, and symbolic meanings of color in a house, presented by the

advertisements, play an important role in establishing this imaginative stage for the consumers. As a result, these symbols turn the advertisement into not only just representing the products but also establishing emotional bonding among the consumers, society, and the brand.

As a result, this implies that 2024/2025 advertisements possess a higher chance of influencing customer perspectives than the 2020 advertisements. Most of the participants' responses indicate that the emotional ads influenced their feelings, memories, and connections. Instead of talking about the products or their features, the participants commented on how those ads made them feel. This indicates a significant transition in Bangladeshi advertising from selling products to selling through emotions, where the modern advertisements serve as a connection among the consumers' identity, aspirations, and moral values. Therefore, through using emotional appeals such as the narrative approach, both the advertising companies and brands are no longer just competing in the marketplace; they are penetrating the cultural and psychological realm of the customers.

Conclusion

The findings clearly reveal that Bangladeshi advertising has undergone a dramatic transition from product-oriented persuasion to emotionally oriented narrative that aims to influence the consumers' cultural and psychological realm. According to Freudian and Lacanian theoretical concepts, this study shows that the ads from 2020 and 2024/2025 have a major impact on customer behavior and purchasing intentions by stimulating various areas of the human psyche. The 2020 product-focused ads mostly appeal to the consumers' needs such as comfort, cost, cleanliness and functionality provided by the products. It also promotes logical decision-making, which in turn stimulates the consumers' id and ego. However, the consumers' unconscious desires persist despite these rational processes, indicating that the

consumers' decisions are not tended to be made only on logical reason. On the other hand, the 2024/2025 ads mostly appeal to the consumers' superego which leads to deeper psychological processes. These ads appeal to the consumers' ethical values, cultural and gender norms, social roles, individual identities and traditional practices, encouraging the customers to recognize themselves in the stories portrayed in the advertisements. Moreover, the Bangladeshi consumers are able to develop an emotional bond with the brands through themes such as women's empowerment, familial and social duties, national pride, and traditional practices, which further make them feel that purchasing those brand's products is ethically right and socially acceptable. Additionally, the Lacanian framework emphasizes how contemporary advertisements produce idealized versions for the consumers that they want to achieve in their own lives. Furthermore, these ads don't just promote products by using emotional appeals, they try to connect them with traditional symbols and social standards to create a feeling of belonging for the consumers. As a result, the study shows how the consumers react less emotionally to the product-oriented ads and more to the ads with emotional narratives. In conclusion, the modern advertising strategy not only just promotes a product but also creates new identities, triggers nostalgia, and strengthens social norms. This shift further results in a new consumer culture in which feelings, self-perception, and cultural belonging now serve as the main forces that influence the consumer's behavior and purchase decisions rather than product features or affordable price. Therefore, modern Bangladeshi advertisements have consequently changed purchasing into a more meaningful and symbolic act, converting the marketplace into a psychological and cultural realm where the brands compete over emotional significance rather than just sales.

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Appendix

Survey Questions:

1. What is your name?
2. How old are you?
3. What was your initial thought when you watched the ads?
4. How emotionally engaging did you find the ad that has emotional appeal?
5. Did any part of the ad remind you of your own life, relationships, or memories? If so, then explain which part and how?
6. Which aspect of the ads felt most relatable?
7. What hidden message did you get from the emotional ads?
8. Did any of the ads try to relate to your own fears, hopes or insecurities?
9. After watching the ads, which one of the ads made you feel more connected to the brand?
10. Which one of the ads do you think is the most successful for capturing your attention?
11. Which one of the ads do you think creates interest in your mind to have the product?
12. Which one of the ads do you think creates a desire for you to have the product?
13. Which one of the ads strongly pushes you to make a purchasing decision?