

The Pragmatics of Humor and Satire in Vintage Bangladeshi TV Commercials



Prapti Rani Saha

221013070

Department of English and Humanities

14-12-2025 (Fall 2025)

The Pragmatics of Humor and Satire in Vintage Bangladeshi TV Commercials

A Thesis Submitted to
The Department of English and Humanities
University of Liberal Arts, Bangladesh

In Partial Fulfillment
of the Requirements for the Degree of
BA in English

Prapti Rani Saha

221013070

Thesis Supervisor: Dr. Abdullah Al Mahmud, Associate Professor
ULAB DEH

14-12-2025 (Fall 2025)

CERTIFICATE OF APPROVAL

I hereby declare that this thesis is the student's own work and effort. All sources of information incorporated here have been duly acknowledged. This thesis has been submitted with my approval.



Dr. Abdullah Al Mahmud

Associate Professor

Department of English and Humanities

DECLARATION

This thesis is a presentation of my original research work. Wherever contributions of others are involved, every effort is made to indicate this clearly, with due reference to the literature, and acknowledgement of collaborative research and discussions.

A handwritten signature in black ink on a light gray grid background. The signature reads "Prapti Rani Saha" in a cursive script.

Prapti Rani Saha

221013070

Department of English and Humanities

ACKNOWLEDGEMENT

My sincere gratitude to the Department of English and Humanities for providing me the opportunity to conduct this research. I am thankful towards all the individuals who have contributed in many ways to complete the thesis.

First of all, I like to express my profound gratitude and respect to my supervisor Dr. Abdullah Al Mahmud, Associate Professor, Department of English and Humanities, ULAB, for giving me this opportunity to work with my selected topic and for his constant guidance. Without his humble support and valuable feedback, it was nearly impossible for me to conduct my research.

Then, I express my gratitude to the Department of English and Humanities for providing such opportunities, support and environment for my thesis. Furthermore, I would like to thank my mother Luxmi Rani Saha and my fiancé Anik Datta from the bottom of my heart for their immense support which helped me to complete this work as a part of my BA degree.

TABLE OF CONTENTS

Abstract	7
Chapter 1: Introduction	8
Chapter 2: Literature Review	11
Chapter 3: Methodology	15
Chapter 4: Data Analysis	21
Chapter 5: Findings and Discussion.....	63
Chapter 6: Conclusion.....	68
References	70
Appendix.....	73

ABSTRACT

The relation of TV commercials (TVCs) and sociocultural values is like a mirror where everyday realities are being highlighted to the audience. In this journey, the humor and satire of TV commercials are an inseparable part, as they play an important role in shaping public perception and cultural communication. In Bangladesh, vintage television commercials not only promote their products, but also often rely on subtle humor and satirical elements, which indicates both attracting the audience and indirectly commenting on different societal norms. This study aims to explore the pragmatic functions of humor and satire in vintage Bangladeshi TV commercials and to examine how linguistics and visual strategies of ads can generate meaning beyond their literal interpretation while entertaining the audience. Through a critical discourse analysis and a speech act analysis of selected (multimodal) TV commercials, the hidden features of these advertisements have been examined. The findings suggest that these ads use humor and satire not only for entertainment purposes; they are often portrayed as social commentary tools which reflect and describe the socio-cultural value of times, context-dependent irony, different societal issues like class and gender discrimination, violations, etc. Also, it opens up a broader path for the researchers to connect advertising and cultural communication with linguistic studies from a pragmatic perspective.

Keywords: Pragmatics, Humor, Satire, TV commercials, Sociocultural Values, Exaggeration

CHAPTER 1: INTRODUCTION

Television commercials are like real life mirrors which always create a special expression and thoughts for audiences. It is more than a promotional tool which reflects language practices, social values and cultural artifacts and the humor tradition of a society. In Bangladesh, the evaluation of tv commercials especially since the 1980s have been deeply connected with the country's linguistic identity along with social culture. The vintage TV commercials of this timeframe represent societal culture and norms by blending humor and satire with day-to-day life discourse. These early commercials not only focused on selling their products but also constructed and shared different memories and experiences that indicate social communication patterns through linguistic aspects.

Moreover, the television advertising sector of Bangladesh has established itself as a powerful cultural medium in the late 1970s after the short expansion of Bangladesh Television (BTV). TV commercials were characterized by rhythmic slogans, simplicity and witty dialogues. The mixture of visual storyline with linguistic creativity helped these tv commercials to become the reflection of people's normal life, class behavior, moral expectations and other societal norms.

To understand the process more deeply, 'Pragmatics' is one of the most unique branches of linguistics which deals with how meaning can be constructed through intention, context and interpretation. In advertising, the pragmatic dimensions indicate beyond lateral meaning which deals with presupposition, implicature and speech acts that have the power to influence audiences' perception (Leech, 1983). The major application of pragmatics in TV commercials is to investigate how visual and verbal cues work in parallel to produce meanings that are humorous and socially critical.

In line with this, humor plays an important role in advertising because of its persuasive features. The use of humor in any ad can increase the audience's attachment, emotional engagement by creating and recalling a sense of personal and cultural belonging among themselves (Attardo, 2020). Linguistically, humor can be addressed through code-switching, irony, puns, exaggeration. In Bangladeshi vintage commercials, humor presents different social values, norms and barriers in a non-threatening way. For example, the use of different comical exaggerations, wordplay in Bengali-English or code-mixing, exaggerated or fictional characters to portray daily life can easily create familiarity among the audiences.

Alongside humor, satire is another important element which has some differences than humor as the purpose of satire is to expose or challenge certain flaws. In vintage Bangladeshi advertisements, through the help of visual metaphors, tone and characters, satire was subtly inserted to highlight various aspects of society like gender domination or roles, social class discrimination, consumer's attitude or behavior. From the lens of pragmatics, satire generally functions through irony and implicature which helps to differ the literal message from the intended meaning.

Furthermore, the term 'Vintage', refers to cultural products from the past which contain historical, nostalgic and aesthetic value. Particularly in this context, vintage Bangladeshi commercials are those advertisements from the 1980s to early 2000s when the media industry became stronger due to rapid globalization, technological transition and modernization.

Although several studies have researched about the sociocultural aspect and its evolution of Bangladeshi advertising, few have explored their linguistic features and dimensions, especially from the perspective of pragmatics. Most of the local studies have focused only on language mixing rather than understanding the deeper connection of socio-pragmatic functions. Thus, this study tends to fill that research gap by identifying and analyzing how humor and satire work as a pragmatic tool and operator for both entertainment and social commentary in vintage Bangladeshi television commercials.

Therefore, the main objective of this research is to investigate how humor and satire work through pragmatic lens in vintage Bangladeshi TV commercials between the time period of 1980s to early 2000s.

Based on these aims and objectives, the study addresses the following research questions:

1. How do different pragmatic strategies of humor and satire function in vintage Bangladeshi television commercials?
2. In what ways do these strategies challenge or reflect sociocultural values?

This study carries both cultural and practical significance. From a linguistic lens, it broadens the scope of pragmatics to multimodal media discourse and indicates how humor, irony and indirect meaning can work in audiovisual communication. Moreover, from the cultural point of view, it

offers the insights of the use of humor and satire in advertising as they can mirror the economic, moral and ideological shift in Bangladeshi society during that modernization and globalization period.

CHAPTER 2: LITERATURE REVIEW

Television advertising holds the position of a significant medium for both culture and communication that plays the role of a bridge between the reel and real life. Globally, humor and satire have been used as pivotal tools in advertising which make the ad memorable and engaging by relying on some pragmatic strategies like irony, exaggeration, implicature and politeness to create a layered meaning that surpasses the literal content of commercials. Thus, analyzing these mechanisms gives the insights of audiences' message decoding power by interpreting sociocultural cues along with experiencing entertainment. Moreover, in the South Asian context, television advertising and its use of humor has become a persuasive tool that depicts local cultural traditions, social ideologies and languages. Different studies have shown that India and Pakistan frequently use humor and satire in their TV commercials to create connections with cultural narratives and societal behavior along with product promotion. As a result, these studies point out the blending of visuals, multimodal discourse strategy, verbal and linguistic elements to generate a nuanced yet meaningful communication. Lastly, Bangladesh is rich with its socio-cultural and linguistic environment too. Thus, TV commercials are a rich site to study the pragmatic operations of humor and satire. Bangladeshi vintage TV advertisements, particularly from the 1980s to early 2000s, show a mix of humor, cultural identity and social commentary.

2.1 Global Perspectives on Humor and Pragmatics in Advertising

In global advertising literature, humor has been studied deeply and extensively as a pragmatic phenomenon which also works as a multidimensional linguistic element. According to Attardo (2020) and Koneska et al. (2017), humor works as a sophisticated communicative technique where the additional features like irony, pun, and wordplay express multiple layers of meaning for both audiences' cognitive and cultural expectations. Moreover, humor works as a silent vehicle for social critiques by enhancing memory. Another researcher Leech (1983) provides a strong foundational framework to understand the pragmatic features in advertising by stating that the meaning of a communication depends on several elements like intention, context and interpretation. As a result, the advertisers take help of implicature, presupposition and speech acts

to indirectly convey the complex message. For this reason, this framework is very crucial and relevant for analyzing vintage Bangladeshi television commercials, where subtle satire and indirectness are very common (Priethy, 2024). Furthermore, Martínez-Camino and Pérez-Saiz (2012) explore the pragmatic features in the television advertising sector in a cross-linguistic perspective that create a dual-level communication process- overt message and covert message. Also, this study emphasizes the use of irony, hyperbole and metaphor in humor to facilitate audiences' interpretation of the message. Thus, these global studies give a strong foundation to analyze similar pragmatic strategies in South Asian and Bangladeshi context as well. Lastly, Gustafsson et al. (n.d.) focus on the use of multimodal humor in advertising that clearly demonstrates that the interplay of linguistic cues, gesture, visual imagery and contextual reference often construct humor and satire. And these observations are quite relevant for Bangladeshi context as well. The leveraged performance of vintage commercials with social reference, satirical effects and visual cues in that studied period produced both humor and satire that resonated with a diverse number of audiences.

2.2 Humor and Advertising in South Asian Context

The landscape of South Asian advertising contains a rich context to examine humor as an important pragmatic strategy. Mamidi (2018) shows how Amul advertisements of India use wordplay, cultural references and social commentary in commercials to engage audiences with local and common interests by highlighting ironies, societal norms. The same approach can be seen in Bangladeshi commercials where makers also blend humor with daily life discourse with little critique of social issues. Another study by Chowdhury et al. (2021) analyzes the connection between Indian television commercials and humor by mentioning humor's multiple roles to create persuasive messages through integrating verbal and visual cues, raising questions about moral expectations and ideologies. For this reason, all these findings resonate with Bangladeshi vintage ads for utilizing the same characteristics of humor and satire to comment on class behavior, gender norms and cultural practices. Lastly, Baig et al. (2020) and Hameed et al. (2020) show that humor plays the role of a monotony breaker in Pakistani advertisements and increase audience engagement. It captures tension, increases engagement and relieves cognitive load by showing humorous exaggeration of visuals and puns for sustaining audience's attention. Moreover, it

identifies different linguistic strategies like exaggeration, code switching which are similar with the visible strategies of Bangladeshi television commercials (Akter et al., 2024). As a result, with all these global perspectives humor works as a cultural commentary and influences the audience's perception by engaging them emotionally.

2.3 Humor and Satire in Bangladeshi Advertising: the Local Context

Bangladesh vintage television advertising mainly showcases a unique environment to interrogate the interconnection of pragmatics, humor and satire. Mursalin (2019) examines how vintage commercials were creatively and purposefully designed to create balance between persuasive message and entertainment. Then Ahmed (2011) and Rahman et al. (2019) analyze the development of Bangladeshi advertising firms with its continuous growth by using different creative strategies in the 1980s-1990s. Thus, these studies point out that social class perceptions, cultural norms and everyday life scenarios and their interconnection with humor by supporting the theoretical grounding of Martínez-Camino & Pérez-Saiz (2012) and Leech (1983). Another study of Priethy (2024) demonstrates the use of different pragmatic strategies like including implicature and irony in advertisements for construct meaning that is not only limited to literal product promotion, but also create meaning beyond it. Then the study of Akter et. al (2024) examines the existing phenomenon of using code-switching in Bangladeshi advertisements and shows the mixing of languages by using both English and Bangla language in slogans and dialogues to create a layer of humor and satire that is both contextually appropriate, meaningful and crucial in forming audiences' engagement and interpretation. Lastly, Shahrear and Akter (2024) and Bhuiyan and Rahman (2022) show the relation of humor and satire with gender issues in Bangladesh. Humor and satire work as a soft critique by including visual imagery and verbal cues maintaining a culturally acceptable tone without provoking resistance to address sensitive gender issues of Bangladesh society. Thus, these findings point towards the main objective of this thesis that is to present humor and satire as a communicative tool of social commentary.

2.4 Common Grounds

It becomes very clear after synthesizing the global, South Asian and Bangladeshi perspectives that, both the use of humor and satire in television advertising are inherently pragmatic and essential. At the global level, they work as key mechanisms that enhance brand memorability, engage audiences and indirectly convey the message as a social critic (Attardo, 2020; Leech, 1983; Noor et al, 2024). Then, in the South Asian context, they function as a multimodal by utilizing verbal, visual and linguistic strategies to create connection with local cultural, social norms and ideologies (Mamidi, 2018; Chowdhury et al., 2021). Finally, within Bangladesh, especially the vintage advertisements from 1980s to early 2000s integrated all these strategies with locally resonant code-switching, humor and satire to create complex yet powerful communicative effects (Priethy, 2024; Akter et al., 2024; Ahmed, 2011). In addition, the use of visual and linguistic multimodality makes these commercials a significant site for both pragmatic and sociocultural analysis by enhancing the interpretive richness (Bhuiyan & Rahman, 2022; Mahmood et al., 2022; Shahrear & Akter, 2024; Gustafsson et al., n.d.). Thus, humor and satire subtly perform as an entertainment tool, creates emotional attachment, facilitates comprehension and communicates social criticisms through irony, implicature, exaggeration. From the global theories and ideas of humor, satire and pragmatics to local studies by connecting South Asian interpretation, it provides a strong base to understand the underlying meaning of these mechanisms to act like a reflective and communicative tool of the audience's thought process and societal values.

This literature review demonstrates the diversity of humor and satire in advertisements and works as the groundwork for this present study which has an aim to explore pragmatics techniques and strategies of humor and satire in vintage Bangladeshi television commercials by creating a bridge between visual elements, socio cultural contexts, linguistic features and audience's interpretation.

CHAPTER 3: METHODOLOGY

3.1 Research Design

This study mainly focuses on a qualitative research design which is grounded in the analysis of pragmatics and the overall process is supported by the integration of speech act analysis and critical discourse analysis to explore the role of humor and satire in vintage Bangladeshi television commercials from 1980s to early 2000s. The fundamental aim or objective is to find out the communicative techniques that usually the advertisers used to create engagement for their audience by using irony, implicit meaning and socio-cultural references. For this study, the qualitative design is appropriate as it creates a new side exploration that contains multiple intricate pragmatic phenomena like irony, presupposition, implicature, politeness, etc. and this process cannot be quantified constructively but an interpretive analysis is needed. Thus, this design integrates both interpretive and descriptive approaches because each television commercial has been treated as a semiotic text where linguistic and visual elements are presented. To uncover the role of humor and satire as a socio-cultural commentary and how all these elements combinedly represent the evaluation process of Bangladeshi television advertising sector from 1980s to early 2000s, multiple features like tone, gestures, language use, visuals, audience expectations, jingles have been deeply interpreted and observed.

3.2 Data Collection

3.2.1 Source of Data

This data set has a total 10 vintage Bangladeshi television commercials that are primarily collected from YouTube which is an open-access platform that stores a wide range of vintage, historical audio-visual content. Though the selected timeframe is from 1980s to early 2000s, the selected commercials or advertisements roughly belong to this time period as they were televised in Bangladesh between this range. And particularly in this time period, both humorous and satirical elements were very prominent and regular in television commercials to attract and entertain audiences with a limited number of channel environments.

3.2.2 Rationale for Selection

In the Bangladeshi advertising sector, particularly the time era between 1980s to early 2000s represents a massive transitional period when the shift began from purely informational content about the product promotion to entertainment-driven and socially-reflective communication pattern. And these commercials were chosen because of the heavy and noticeable presence of humor, satire and other pragmatic functions like irony, appropriate jingle which make them suitable for the deep analysis from linguistic and semiotic perspective. Moreover, they also reflect the broader aspects of socio-cultural realities such as class distinction, gender portrayal and modernization of Bangladesh society.

3.3 Sampling and Selection Criteria

The goal of this study was to do the research in depth. Thus, instead of representativeness, a purposive sampling technique has been applied for analytical depth analysis. The primary criteria for including these samples were-

1. **Time period:** All commercials aired on different television channels between the 1980s and early 2000s.
2. **Cultural background:** Commercials are mainly locally adapted regional commercials and produced in Bangladesh.
3. **Content characteristics:** The presence of humorous, satirical commentary and irony are there in every advertisement.
4. **Availability:** All are available and accessible through public online archives from YouTube.
5. **Audio-visual clarity:** The sufficient amount of quality was in every commercial to analyze both linguistic and visual components.

The commercials that were produced for purely promotional motives without humor, satire or clear pragmatic features, were excluded from the analysis. And these chosen samples represent different

product categories like food, telecommunication, electronic items, etc. which allows distinctive comparison of humor and satire across genres.

3.4 Analytical Framework

This study follows a hybrid analytical framework by combining Speech Act Theory (Austin, 1962; Searle, 1969) with some selected principles from Fairclough's (1995) Critical Discourse Analysis (CDA). This integration opens up a two-dimensional (Micro and Macro) exploration of data. The micro-level acts pragmatically within each advertisement and the macro-level finds out the socio-cultural meaning they build.

At the micro-linguistic level, the primary focus of the analysis should be on how humor and satire operate as speech acts and performative linguistic action that not only works to achieve mere description of social and communicative purposes, but also go beyond these. According to Speech Act Theory, every utterance has three main dimensions which are- 1. Locutionary (indicates literal meaning), 2. Illocutionary (describe speaker's intention), 3. Perlocutionary (point out the effect on the audience). Thus, this framework is relevant for analyzing humor and satire as they often rely on irony, implicature, presupposition and indirect speech acts to achieve both critical and persuasive effects.

For vintage Bangladeshi TVCs, the use of speech acts reveals how advertisers can play both the role of being a humorous communicator to entertain and a critique of society at the same time. For example, a humorous exaggeration in an ad might act as an illocutionary element or satire that is pointing to habits or gender roles, while provoking laughter and enhancing the memorability of the product can work as a perlocutionary element. Thus, an essential lens of decoding the pragmatic intentions and interpersonal effects of both humor and satire in every TVC can be grounded by this theory.

At the macro level, this study includes some selected analytical dimensions of Fairclough's (1995) famous Critical Discourse Analysis (CDA) model that describes the semiotic and linguistic practices of cultural, social and ideological context within broader aspects. In CDA, every discourse has been explored as a form of a social practice that both shapes and reflects values, power relations and identities. Particularly for this study, CDA plays the role of the explorer that

finds out different pragmatic strategies of humor and satire of these selected TVCs and how they reproduce, challenge societal norms which are concerning gender, class role and modernization of late 20th century Bangladesh. As a result, this step of analysis broadens the whole aim and goes beyond the surface of humor and satire to inspect the TVCs through exaggeration, irony, in constructing implicit commentary on social hierarchy and cultural change.

Through this combination of this dual framework, the TVCs are not merely treated as marketing mediums, but they act as cultural documents also to encode humor and satire. Moreover, they create a scope which enables a multi-layered analysis of each TVC in both pragmatic and a socio-discursive event to reflect the social ideologies, values and transformation of Bangladeshi society from 1980s to early 2000s. So, by aligning both speech act theory in micro level and this discourse structure at macro level, the study aims to reveal the dual process of vintage commercials that is selling products along with contributing to social storytelling and ideological negotiation.

3.5 Coding Procedure

For the analytical process, every single TVC from the selected list has been treated as a multimodal discourse unit which combines verbal, visual and other linguistic features. By following an inductive thematic coding approach, the data were coded in different stages to ensure the systematic analysis.

Step 1: Primary-level Viewing and Transcription

For the better identification of all spoken dialogues, key visual sequences and sound effects, each advertisement was checked repeatedly with proper attention. Moreover, a verbal transcription of corresponding visual cues included expressions, gestures, jingles, etc. was made for each TVC. Thus, it worked as a multimodal script that enhanced and facilitated the pragmatic interpretation of all commercials.

Step 2: Pragmatic Coding Based on Speech Act Categories

Following on Austin's (1962) and Searle's (1969) speech act dimension, non-verbal communicative and utterance were coded in three major parts.

- **Locutionary acts:** It describes the literal statements or descriptions like slogans, product claims in the commercial.
- **Illocutionary acts:** It indicates the implied intentions of commercials such as persuasion, compliment, ridicule, humor, etc.
- **Perlocutionary acts:** It explores the intended audience's effects, including their amusement, reflection or attitude change.

Within the broad category section, the reason for developing sub codes was to specify different pragmatic functions like irony, implicature, exaggeration, presupposition, etc. those are relevant to humor and satire. Moreover, this process allowed a detailed tracking of how humor and satire work as an intentional communicative device.

Step 3: Contextual Coding Using CDA Principles

Based on Fairclough's (1995) three-dimensional CDA model, further each TVC was coded under three analytical levels:

1. **Textual level** – It examines both visual and linguistic features of humor and satire.
2. **Discursive practice** – It analyzes how these elements are related to advertising production, representation and audience consumption.
3. **Social practice** – It interprets how humor and satire challenge different social ideologies and norms.

Through this coding process, this study aims to create a connection between micro-level pragmatic features and macro-level socio-cultural implications.

3.6 Reliability, Validity, and Ethical Considerations

Reliability

Through the process of data transparency and analytical consistency, the reliability of this study in qualitative discourse analysis was ensured. By rewatching each TVC for multiple times at different stages of this analysis, the coding accuracy has been ensured. Moreover, the coding process was strictly maintained systematically to minimize the subjective biases across all the commercials and

some memos were recorded for maintaining the consistent journey of interpretation during the whole analysis.

Validity

In this study, validity was rechecked through triangulation of theoretical perspectives from global to South Asian to local context. Both Speech Act Theory and CDA allowed the cross-verification process between socio-cultural meanings and pragmatics functions. Existing humor advertising from global aspects (Martínez-Camino and Pérez-Saiz, 2012; Attardo, 2020) to Bangladeshi media discourse (Ahmed 2011; Priethy, 2024) has been compared continuously to ensure the interpretations and coherence conceptually. Furthermore, the data sources were validated since all the TVCs were collected from verifiable YouTube archives which are also publicly available.

Ethical Considerations

There was no scope for violating any privacy or ethical concern as all commercials were publicly available on YouTube. However, for interpreting all the content responsibly and citing the sources accurately, proper care has been maintained. Any personal identification of individuals or any offensive representation of any social groups has no place in this study. Moreover, humor and satire have been treated only as discursive constructs, not as literal reflections of contemporary social values so that cultural sensitivity and analytical neutrality can be maintained.

Overall, this chapter has created an outline of methodological foundation for this current study which explores the socio-discursive and pragmatic elements of humor and satire in vintage Bangladeshi selected TVCs. Moreover, the combination of Speech Act Theory and Fairclough's CDA provides a strong interpretive framework to this qualitative design that analyzes the operation of humor and satire in communicative and cultural levels. This intentional sampling of 10 TVCs from 1980s to 2000s establishes a focused investigation process of Bangladesh's advertising evolution during its transitional and media phase.

CHAPTER 4: DATA ANALYSIS

4.1 Introduction

This chapter comprises a combination of speech act analysis and critical discourse analysis (CDA) of ten selected vintage Bangladeshi TVCs. Each commercial has been examined by observing its locutionary (Literal meaning), illocutionary (Speaker's intention) and perlocutionary (Audience effect) aspects under speech act theory. Also, these key pragmatic features have been utilized to find out their contribution to humor and satire. In addition, a three-level interpretation of CDA adds more details to the analysis part to bring in the socio-cultural implications of the TVCs. These three levels are textual (i.e., language, visual, tone), discursive practice (i.e., production, consumption, representation) and social practice (i.e., culture, ideology, social meaning). Thus, the integration of all these approaches makes this chapter more informative to fulfill the aim and at the same time to reveal the function of humor and satire in these commercials to reflect the broader communicative and cultural practices.

4.2 Sunlite Bulb

The TVC starts with a young man getting out of a bus to visit his maternal uncle's (Mamu's) house. After entering the room, the visual tone becomes noticeably dim due to the poorly lit room. The uncle was sitting under a flickering, faint bulb and facing difficulty reading a book. “*কুপির মতো টিমটিমাইয়া*” (*Kupir moto timtimaiya* [Flickering lights like a dim light]) - this phrase using for dim light visually symbolizes or indicates both inefficiency and frustration.

When the nephew cheerfully greets his uncle by saying “*এসে গেছি মামুজান, এসে গেছি*” (*Ese gechi mamujan, ese gechi* [I'm here uncle, I'm here]) and asked sweetly “*কেমন আছেন মামুজান?*” (*Kemon acho mamujan?* [How are you uncle?]), there was visible contrast in uncle's tone. The uncle then replies sarcastically and criticizing the poor-quality bulb by saying - “*বোকা নাকি? দেখতেই তো পারছে - এমন শখের বিজলি বাতি কুপির মতো টিমটিমাইয়া জ্বলে, আর কয়দিন পর পর ফুটুস ফাটুস কাটে!*” (*Boka naki? Dekhte i to parcho- emon sokher bijli bati kupir*

moto timtimaiya jole, ar koidin por por futus-fatus kate [Are you stupid? You can clearly see that the light bulb of such a hobby flickers like a hurricane, and after a few days it goes out])

The dialogue is full of culturally familiar expressions with humor and exaggeration. Then the nephew confidently takes out a “Sunlite” bulb from his bag and says, it will be the solution. The uncle reacts in surprise by saying “কি আশ্চর্য! দিন কি রাত বোঝাই যায় না!” (*Kii aschorjoo! Din ki raat-bojhay jay naa!* [What a wonder! Day or night-it can't be identified!]) after installing it in the room as the room becomes brightly illuminated. And the product claims or final tagline is “আলো বেশি, টেকে বেশি” (*Aalo beshi, teke beshi* [The more it lights, the more it lasts]).

In this TVC, the humor mainly depends on tonal contrast, bodily gesturing (uncle’s frustration), exaggeration and sudden transformation to bright light from the darkness.

4.2.1 Speech Act Analysis

Locutionary

- At first, the nephew sweetly greets his uncle and asks about his current condition.
- Then the uncle complains literally about the bulb flickering and low light (“টিমটিমাইয়া জ্বলে” (*Timtimaiya jole* [Flickering lights])), that points out of being useless and burning out frequently.
- Thus, the nephew offers a ‘Sunlite’ bulb and claims it works better than others.
- The last tagline states - “আলো বেশি, টেকে বেশি” (*Aalo beshi, teke beshi* [The more it lights, the more it lasts]) about the product indicates its durability.

Illocutionary

- **Humor + Satire:** The use of uncle’s dramatic statements like (“ফুটুস-ফাটুস কাটে” (*Futus-fatus kate* [After a few days it goes out])) indirectly ridicule and points out the common practice of using low-quality electrical products in households at that time.
- **Complaint / Critique:** The sarcastic tone of uncle’s expresses his frustration and indicates the intention of criticizing cheap bulbs.

- **Persuasion:** By presenting the ‘Sunlite’ bulb as a problem solver, the nephew’s main intention is to both recommend and establish the product.
- **Demonstration:** The installment of the bulb functions as a positive act which proves the product's reliability.

Perlocutionary

- **Recognition:** The viewers easily strengthen product identification and can relate with the social reality of poor household bulbs which were common in the 80s–90s with the ad.
- **Trust-building:** The visible transformation from dim to bright light both ensures and convinces viewers about the product quality.
- **Amusement:** The uncle’s sarcasm and exaggeration along with nephew’s funny tone create humor and make the audience laugh.
- **Behavior change:** It encourages consumers to prefer ‘Sunlite’ in their house instead of others for more brightness and durability.

4.2.2 Pragmatic Features Used

1. **Irony:** “শখের বিজলি বাতি” (*Sokher bijli bati* [Favourite electric lamp])- the uncle’s statement is ironic because his real intention was opposite. He is actually mocking the poor quality of the bulb.
2. **Hyperbole/Exaggeration:** Multiple statements like “কুপির মতো টিমটিমাইয়া জ্বলে” (*Kupir moto timtimaiya jole* [The light flickers like a dim light]), “ফুটুস-ফাটুস কাটে” (*Futus-fatus kate* [After a few days it goes out])) - indicates hyperbolic expression that proves product’s failure by amplifying humor
3. **Implicature:** The nephew’s line “এখন দেখবা এর কেরামতি” (*Ekhon dekhba er keramoti* [Now you’ll see its magic]) even before installing the light, implies that the bulb’s performance and quality will be undoubtedly good.
4. **Presupposition:** The last tagline of the product presupposes that, for Bangladeshi all classes consumers, durability and brightness of a bulb are the most valued characteristics

4.2.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The difference between dim and bright light creates a visible appearance which symbolizes the contrast of unreliability and modern efficiency.
- The use of colloquial Bangla expressions adds and creates a cultural authenticity.
- The combination of uncle's surprising facial expression and frustrated gestures intensify humor more.
- Sudden brightness or illumination creates a visual communication of product's superiority without having any lengthy explanations.

B. Discursive Practice

- The commercial has familiarity as it mimics the regular Bangladeshi household experiences.
- It uses humor to make the message more memorable by reducing the seriousness of the product's failure.
- The nephew acts both as a knowledgeable figure and modern character which represents the significance of younger consumers in bringing improvement and modernization.
- The uncle figure represents an older generation who is more or less dependent on low-quality products and follows the traditional method.

C. Social Practice

- The commercial reflects a common problem of late 20th-century Bangladesh, where both electricity issues and bulb quality were major concerns of people.
- The portrayal of generational contrast indicates gradual modernization as youth bring solutions into backdated systems.
- Humor plays the role of a soft critique tool which criticizes the common practice of unreliable electrical products of that era.
- This TVC mirrors a bigger cultural value and aspect, which is reliability and practical solutions matters more than luxury in real life.

4.3 Anik Telecom

The TVC starts with a young rural man, carrying some coconuts in his hand as gifts, has arrived in Dhaka city for the first time. Then he calls his father for the confirmation of his uncle's house address. Throughout the whole advertisement, the man speaks in his regional dialect which creates an immediate presence of cultural specificity with a humorous tone.

As he experiences the busy streets, the visual scene of the commercials points out to the chaotic environment of Dhaka like crowded roads, heavy traffic, excessive similarities of housing quarters, etc. When he says over phone that “দোয়েল পাখি থেইকা সিগনালে খাড়াইয়া বামে শান দিয়া যামু” (*Doyel pakhi theika signal e kharaiya bam e shan diya jamu* [Let's go ahead and turn left at the signal from Doyel Pakhi]), “আব্বা, এ সব বাড়িতো একরকম! সেম! চাচার বাড়ি কোনটা?” (*Abba, e sob bari to ekrokom! Same! Chachar bari konta?* [Dad, all these houses look the same! Same! Which one is uncle's house?])- shows his tension or panics over the direction and identical house of Dhaka.

At that moment, the young man's button phone suddenly shuts off due to low battery. This creates a plot transition into a humorous twist. Immediately the environment turns into a fictional musical scene where several people appear behind the man and dramatically started singing the comic line “আমি ফাইসা গেছি আমি ফাইসা গেছি মাইনকার চিপায়!” (*Ami faisa gechi, ami faisa gechi-mainkaar chipay!* [I'm in trapped; I'm in trapped-in a serious one!]) while playing violins. This exaggeration of musical interruption visually portrays his helplessness as he confusingly stands frozen in full of chaos by intensifying the comedic effect.

Finally, the commercial switch to the main product message- “এরকম পরিস্থিতিতে পড়তে না চাইলে সাথে রাখুন অনিকের ব্যাটারি এবং অনিকের চার্জার” (*Erokom poristhiti te porte na chaile sathe rakhun Anik er battery ebong Anik er charger* [To avoid such situations, keep Anik's battery and charger with you]) and shows the tagline “Anik Telecom: Unleash Possibilities.

In this commercial, the humor stems from the situational exaggeration, linguistic play, sudden musical appearance to the hidden contrast between urban complexity and rural innocence.

4.3.1 Speech Act Analysis

Locutionary

- Literally the man is asking for directions as he does not know his uncle's house.
- He straightforwardly complains about the structure or look of all city buildings.
- Also, he becomes unable to communicate as his phone battery dies.
- The final visuals and voiceover directly instruct customers to use Anik batteries and chargers in their daily life.

Illocutionary

- **Humor + Social Commentary:** The exaggerated musical scene {“*মাইনকার চিপায়*” (*Mainkaar chipay* [In a serious problem])} stands out as an indirect critique of the Dhaka's urban organization's confusing nature.
- **Expression of Helplessness:** The visible anxiety in man's body language and tone is genuine and because of the dramatic presentation, it becomes more humorous and funnier.
- **Persuasion:** The commercial conveys the message to viewers to keep “Anik batteries and chargers” for avoiding similar problems.
- **Warning:** The dead phone points out to the unreliability of weak batteries and acts as a symbol of warning.

Perlocutionary

- **Relatability:** Many Bangladeshi viewers can relate their experience of getting lost or having their phone's battery die while attending any important calls.
- **Amusement:** The use of regional dialect and sudden musical exaggeration generate laughter among audiences.
- **Memorability:** The line- “*আমি ফাইসা গেছি*” (*Ami faisa gechi* [I'm in trapped]) has a catchy and memorable hook to remember.
- **Behavioral Influence:** It encourages viewers to carry extra batteries or chargers as a backup to avoid similar trouble.

4.3.2 Pragmatic Features Used

1. Irony: Although the phrase “*মাইনকার চিপায়*” (*Mainkaar chipay* [In a serious problem]) has a comical exaggeration but ironically it represents the modern urban struggle despite having the support of technical devices.

2. Hyperbole / Exaggeration: The sudden appearance of violin players increases his confusion and intensifies the humor. Then the overstatement- “*আব্বা, এ সব বাড়িতে একরকম! সেমা!*” (*Abba, e sob bari to ekrokom! Same!* [Dad, all these houses look the same! Same!]) humorously represents Dhaka’s housing patterns.

3. Implicature: The message of this TVC indirectly implies that-

- Any inevitable situation like getting lost or facing any inconvenience will occur if the phone battery dies.
- Having reliable batteries is very essential for modern urban survival.

4. Presupposition: The advertisement presupposes that Bangladeshi consumers-

- Have a heavy dependency on mobile phones for communicating and navigating.
- Frequently face battery problems in daily life due to low-quality electronics.
- Value reliability and convenience more in telecom accessories.

4.3.3 Critical Discourse Analysis (CDA)

A. Textual Level

- Regional dialect creates an environment which is full of humor and cultural warmth.
- The humorous narrative becomes more powerful through the visual contrast between urban confusion and rural innocence.
- The sudden musical interruption reflects the inner panic and works as a semiotic device.
- The on-screen bright text or tagline for the product draws a fine line with the chaotic situation and emphasizes to head towards the solution.

B. Discursive Practice

- This commercial reproduces a common and real-life experience of all newcomers who become confused in Dhaka.

- It represents one of the major social themes of Bangladesh which is the migration from rural to urban.
- For communication and modern mobility, the product has been positioned as a practical tool.
- The presence of humor makes the advertisement more shareable and engaging to the audience.

C. Social Practice

- The TVC reflects Bangladeshi urban culture, having identical buildings which can create everyday struggles along with lack of clear directions.
- The visible difference between urban and rural life reveals multiple ideological meanings such as modernization, mobility, adaptation.
- To lighten the city life's social stress, humor acts as a tool to normalize the problems.
- The message promotes the necessity of technological preparedness for navigating modern society easily.

4.4 AKS Goru Marka Dhew Tin

The TVC has a rural Bangladeshi village setting where a man is going to market by riding a bicycle to buy tin. That time two villagers ask him casually which tin he will buy and the buyer confidently gives answer “ভালো টিন” (*Valo tin* [Good quality tin]). At that moment he starts to speak with himself and wonderingly aloud “আহা, ভালো টিনের মার্কা কি?” (*Aaha, valo tin er marka ki?* [Ah, what is a good brand of tin?]) which creates a humorous confusion. Meanwhile another man overhears the conversations while brushing teeth and shows his visible irritation as annoyance and disapproval was clear in his facial expressions.

Then the market scene comes where the irritated man or critic approaches buyer and asked multiple questions like “কোন টিন কিনোস?” (*Kon tin kinos?* [Which brand's tin are you buying?]), “গরু মার্কা কেন? বাজারে তো আরো টিন আছে!” (*Goru marka ken? Bajare to aro tin ache!* [Why Goru Marka brand? There are more tin brands in the market!]), etc. Mainly the critic continuously tries

to discourage the buyer by defaming “Goru Marka Dhew Tin” as he calls it a waste of money along with its bad quality. But despite all these discouragements the man happily buys the same tin by giving him the iconic humorous answer “ততে তোমার কি?” (*Tate tomar ki?* [What is your problem?]).

Then the major humorous plot twist comes when a young man asks the critic about his reason for defaming the same ‘Goru Marka Dhew Tin’ that he has used for his own house. But the answer of the critic reveals his insecurity as he says, “গরু মার্কাই ইজ্জত, সম্মান। আমার বাড়িতে গরু মার্ক, তার বাড়িতেও যদি গরু মার্ক হয় তাহলে ইজ্জত সমান সমান হয়ে গেল না?” (*Goru markai ijoot, somman. Amar barite goru marka, tar bariteo jodi Goru marka hoy-tahole ijoot soman soman hoye gelo na?* [Goru marka is respect, honor. If there is a Goru marka brand in my house, and there is the same brand in his house too, then the respect will not be equal?]).

Finally, the commercial plays a musical jingle by claiming “সবচেয়ে টেকসই এই টিন, ভালো টিন, গরু মার্ক ডেউটিন” (*Sobcheye teksoi ei tin, valo tin, Goru marka dhew tin* [The Goru marka brand’s tin is durable and best]) and gives a humorous moral about not to listen to others advice in personal matters by being foolish. Thus, the combination of rural satire, hypocrisy, ego conflict, dramatic tonal contrast generates humor in this commercial.

4.4.1 Speech Act Analysis

Locutionary

- The buyer’s intention literally says that he wants tin which is good-quality.
- The discouragement of the critic from buying “Goru Marka Dhew Tin” is clear.
- The reply of buyer’s - “ততে তোমার কি?” (*Tate tomar ki?* [What is your problem?]) indicates his personal choice and boundaries.
- The last message gives instruction to viewers as they do not listen to others while buying essential items.

Illocutionary

- **Satire + Humor:** The contradiction in the critic's behavior (using the same product for himself but discouraging others) generates social satire intentionally.
- **Manipulation Attempt:** The critic's main aim is to influence the buyer to change his decision focusing on ego, not concerning quality.
- **Self-Presentation:** Critique's final confession - “ইজ্জত সম্মান সমান হয়ে যাবে” (*Ijjot-somman soman hoye jabe* [The respect will be equal]) reveals his intention, driven by ego to maintain his superiority.
- **Persuasion:** The advertisement focuses on the features of the product and persuades the audience that Goru Marka tin is best and durable for use.
- **Warning:** The last statement of the buyer - “অত বোকা হইও না” (*Oto boka hoio na* [Don't be so silly]) works as a caution and advice against following others blindly.

Perlocutionary

- **Amusement:** The characteristics of hypocrisy in the critic's nature make viewers laugh.
- **Recognition:** Bangladeshi viewers can feel the cultural familiarity by the ego-driven rural mindset.
- **Trust-building:** The plot twist (critic uses the same tin) builds confidence and assurance among the consumers for the product.
- **Behavior Change:** Encourages viewers to buy products based on the quality and performance, not on someone's gossiping or jealousy.

4.4.2 Pragmatic Features Used

1. **Irony:** Using the same “Goru Marka Dhew Tin” by the critic himself in his own house while advising others not to use it is the biggest irony.
2. **Hyperbole:** Exaggeration of dialogues like calling the tin “পচা টিন” (*Pocha tin* [A tin with a bad quality]) or saying the buyer “দুইদিন পরে পস্তাবি” (*Duidin pore postabi* [You will regret after some days]) indicates the dramatization of rural gossip.

3. Implicature: The reply of buyer- “তাত্তে তোমার কি? (*Tate tomar ki?* [What is your problem?])” implies that the buyer is confident about the product quality and his personal choice matters more where the critic does not hold any authority.

4. Presupposition: This commercial presupposes that villagers give more importance to social reputation {“ইজ্জত-সম্মান” (*Ijjot-somman* [Respect])} and in their symbol of status, home-building materials is a major part. And in this process, they often make the decision based on other’s preferences or opinions, not on facts.

4.4.3 Critical Discourse Analysis (CDA)

A. Textual Level

- Rural dialect plays a major role in enhancing humor and authenticity.
- Repetition of dialogues like “তাত্তে তোমার কি? (*Tate tomar ki?* [What is your problem?])” generates a sense of rhythmic comic pattern.
- The range of satire amplifies through multiple visual cues (neem twig brushing, mouth gestures, frustrated expressions).
- The bright visuals of strong tin sheets make a clear contrast with the negativity of earlier gossip.

B. Discursive Practice

- This commercial represents the common culture of the rural market where people often advise others based on some personal clash or ego.
- Its use of satire helps to expose the hypocrisy of social behavior in rural life.
- Despite having rumors or false allegations, the product has been represented as the stronger option.
- For the viewer's consumption, the message acts as a combination of both entertainment and practical advice.

C. Social Practice

- A great reflection of Bangladeshi culture’s obsession with their social image or reputation {“ইজ্জত-সম্মান” (*Ijjot-somman* [Respect])}.

- It shows the typical jealousy and rivalry of many rural communities.
- Without any social pressure or other's advice, it promotes individual's decision-making.
- The commercial symbolizes people's concern and shift toward reliable and durable materials in construction.

4.5 Mentos

The TVC starts with a rich and proud father, holding his son's result card and enthusiastically calls his wife by saying “রনির মা, দেখো তোমার ছেলে কি করেছে” (*Ronir ma, dekho tomar chele ki koreche* [Rony's mother, see what your son has done]). This creates a humorous misunderstanding as the mother hurriedly comes down by thinking his husband is scolding her dearest son. Then she defensively declares with an emotional tone {“দশ মাস দশ দিন পেটে রেখে এনেছি...” (*Dosh mas dosh din pete rekhe enechi* [I carried him in my womb for ten months and ten days])} that the father has no right to scold.

Then their personal assistant interrupts into the scene and requests her not to get over-excited which will cause a high blood pressure. Then dramatically the mother silences him by saying “চুপ! মায়ের মমতার তোরা কি বুঝবি?” (*Chup! Mayer momotar tora ki bujhbi?* [Shut up! How you will understand a mother's affection?]).

At this point the twist comes and the humor escalates as the father starts to laugh and clarifies that the mother has misunderstood. Then the boy proudly announced his achievement of getting ‘A’ in all subjects (actually this ‘A’ was for absence in all the exams). Instantly the mother melts down and hugs her son with immense joy and says she already knows that her son will get ‘A’.

But the main comical plot change occurs as the mother asks her husband “এই ‘A’ তে কি হয় গো?” (*Ei ‘A’ te ki hoy go?* [Hey, what does this ‘A’ mean?]) with an innocence along with her pride. Her husband then gives her the answer with an irritating face that “বোকা মেয়ে, ‘A’ মানে Excellent!” (*Boka meye, ‘A’ mane excellent* [Crazy girl, ‘A’ for excellent]). The next form of emotional intensity turns into exaggerated celebration which was continued by the parent's pamper for their son.

Suddenly an unseen voice-over interrupts for the product promotion and in a satirical tone says, “ওরে পাগল! ‘এ’ দিয়ে কি এক্সেলেন্ট হয়য়য়য়য়য়...? কেউ ওরে একটা Mentos দে না রে!” (*Ore pagol! ‘A’ diye ki excellent hoyyyyyy...? Keu ore ekta Mentos de na re!* [Oh, crazy! Does 'A' make it excellent? Someone please gives him a Mentos!]) Also, the visuals on screen indicate product’s development in both size and quality and uses the tagline “Mentos খাও, বুদ্ধির বাতি জ্বালাও!” (*Mentos khau, buddhir bati jalau!* [Eat Mentos, light the lamp of wisdom1]). So, all the compilation of exaggerated reactions, misunderstanding, humorous punchline through voice-over with a dramatic speech delivery generates a comedic yet rich multimodal environment.

4.5.1 Speech Act Analysis

Locutionary

- The father literally shows his proudness of his son’s academic results.
- The mother claims that the father has “no right” as she assumes that he is scolding her son.
- The boy happily states that he has received “A” or a good grade in all subjects.
- The final voice-over or tagline clearly states the importance of Mentos to activate intelligence from confusion.
- The product message and visual directly claims its development by saying - “মেন্টোস এখন আরো বড়, আরো ফ্রেশ” (*Mentos ekhon aroo boro, aroo fresh* [Mentos are now bigger and fresher]).

Illocutionary

- **Humor + Satire:** The mother’s emotional overreactions and dramatic misunderstanding intentionally produce a comedic environment. Also, her question like “এই ‘A’ তে কি হয় গো?” (*Ei ‘A’ te ki hoy go?* [Hey, what does this ‘A’ mean?]) points to the lack of basic awareness and overpampering parenting by creating deliberate satire.
- **Social Commentary:** The TVC subtly points out and mocks the “prestige obsession” of upper-middle class people related with their children's grades.
- **Persuasion:** The final tagline of the product uses humor to boost Mentos’s position as it claims to increase quick thinking, clarity and smartness.

- **Criticism/Ridicule:** The line “ওরে পাগল... কেউ ওরে একটা Mentos দে না রে!” (*Ore pagol.... Keu ore ekta Mentos de na re* [Oh, crazy...Someone please gives him a Mentos]) has an exaggerated comedic tone which indirectly criticizes the parent’s ignorance.
- **Emotional Display:** The portrayal of mother’s emotional appeals to emphasize her maternal love and authority works as an illocutionary act that is showing protectiveness.

Perlocutionary

- **Amusement:** The character of the melodramatic mother and her exaggerated misunderstanding with humorous punchlines make the audience laugh.
- **Identification:** ‘Parents’s overreaction to children's grades’- is a familiar trope for Bangladeshi viewers to identify.
- **Memory Retention:** The product’s tagline “বুদ্ধির বাতি জ্বালাও” (*Buddhir bati jalau* [Light the lamp of wisdom]) become more memorable to viewers through all the comedic twist.
- **Perceived Product Value:** The audience may relate ‘Mentos’ with their regular life’s work that are associated with intelligence, alertness, and freshness.

4.5.2 Pragmatic Features Used

1. **Irony:** The scene of the mother becoming emotional and thinking about the father’s scolding to the child indicates irony as the father was actually praising the son. Also, the presence of verbal irony is clearly visible through her ignorance for son’s grading system {এই ‘A’ তে কি হয় গো?” (*Ei ‘A’ te ki hoy go?* [Hey, what does this ‘A’ mean?])}.
2. **Hyperbole:** The exaggerated celebration of mother’s along with her overly dramatic defense for son {“দশ মাস দশ দিন পেটে রেখে এনেছি...” (*Dosh mas dosh din pete rekhe enechi* [I carried him in my womb for ten months and ten days])} creates a humorous overstatement.
3. **Implicature:** The voice-over implies that, "Mentos will help you from misunderstanding any basic things and it will make your thinking level clearer.”
4. **Presupposition:** The commercial presupposes that in Bangladeshi families where mothers are usually overprotective and attached with their child, academic achievements like getting an “A”

are considered as a social honor. Also, the presence of humor in this ad shows it can also be used in selling cognitive clarity and smartness.

4.5.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The use of highly dramatic dialogue and its delivery style increase the comedic effect.
- The sudden transformation to affection from anger indicates the presence of a humorous contrast.
- Both the privilege of an upper-class household and academic pressure of their children has been represented through the visuals.
- The depiction of an energetic voice-over has played the role of a humorous external commentator.

B. Discursive Practice

- It represents the common scenario of children's educational dynamic in Bangladeshi families.
- It enhances product's memorability for viewers by using misunderstanding as a comedic device.
- For securing the brand's strong position, it shows the practical use of humor, exaggeration, and voice-over satire.
- The combination of light-hearted comedy with product persuasion helps the audience to consume the ad easily.

C. Social Practice

- The TVC shows the obsession of Bangladeshi society with academic grades and its connection with parental pride.
- It portrays the life of educated upper-class families and the satirization of their lack of awareness.
- The establishment of overprotectiveness from the maternal side as a common cultural norm of society.

- Shows a common advertising ideology by combining product consumption and intelligence.

4.6 McKenzie Biscuit

The TVC starts with a man who has come to a spoken English coaching center named “Hollywood Spoken English.” After entering into the room, he speaks to the instructor in his regional accent that “ভাইজান আমেরিকা যাইউম, ইংরেজি হিকপার চাই” (*Vaijan Amarica jaium, Engreji Hikper chai* [Brother I will go to America for learning English]). Instantly this dialogue sets a humorous tone along with a mismatch between his language ability and goal for going to America.

The instructor then explains his offer “থ্রি উইক, ৩০০০, ইংলিশ গ্যারান্টি” (Three week, 3000, English guarantee) with proper hand gestures. But the man misunderstands instructor’s English reply and says, “হাই কি কন আইতো কিছু বুঝিনা” (*Hay ki kon aito kichu bujhina* [Hey what are you saying I don't understand]). Later the instructor clearly makes him understand about the course fee and details in Bangla. This situational comedy increases when the man sarcastically asks whether the visa and the ticket cost are included in this package or not. Also, the man playfully exaggerated and demands everything within “১০০ টেহা” (100 teha [100 taka]).

At this point, the instructor assures the man and introduces the product, “McKenzie Biscuit” by saying, within 100 taka this product will clear all his problems. The line- “খাইবেন আর ফুল ফ্যামিলি ফরফর করে ইংরেজি কইবেন” (*Khaiben ar full family forfor kore Engreji koiben* [Eat the biscuit and then your full family will speak English fluently]) by the instructor adds more value to the plot.

From this time the product placement starts as the man suspiciously says, “হারে পাগল পাইছেন নি? না টেস্ট কইরা নিতুম না” (*Hare pagol paichen ni? Na taste koir a nitum na* [Do you think I am mad? I will not take it without tasting]) which leads the instructor to arrange the biscuits in a plate for tasting and proving its practical ability.

Then the main turning point comes when the man starts to speak fluent English immediately after having one bite of the biscuit. The lines of the man - “Oh my God! It’s delicious! O God O Julekha

I can speak English! O George Bush, I am coming!” indicates the instant action of the product. Lastly the ad ends with its catchy tagline “*দেশী* (*Deshi* [Local]) made, foreign *টেস্ট* (Taste)।”

The commercial creates a vibrant yet comedic multimodal experience through the exaggeration of regional accents, humorous misunderstanding, creative product placement and dramatic transformation.

4.6.1 Speech Act Analysis

Locutionary

- The man clearly states his intention to learn English to go to America.
- The instructor gives a straight cut offer of attending “3-week English course for 3000 taka.”
- The man asks for a double check if both visa and ticket are included in the asking money.
- For an alternative and affordable option, the instructor gives him a packet of McKenzie Biscuit to try.
- After eating, the man immediately notices the difference as he calls the biscuit delicious in English.

Illocutionary

- **Humor & Satire:** Both the misunderstanding of man and his dumb question like- *ভিসা, টিকিটের দামসহ কইলেন নাকি?* (*Visa, ticket er dam soho koilen naki?* [Did you say it by including visa and ticket prices?]) create intentional humor. Also, the exaggerated claim of the instructor that by eating biscuits, someone can become fluent in English creates a deliberate satire.
- **Persuasion:** The sudden shift from an amateur to a fluent English speaker after tasting the biscuit, humorously indicates that “McKenzie Biscuit” will enhance freshness, confidence and mental sharpness. And the last tagline creates a unique and strong positioning of the product by mentioning its local production with foreign-quality taste.
- **Ridicule:** It shows the common tendency of people having unrealistic expectations about instant English learning through the transformation of man’s broken to dramatic English ability.

- **Social Commentary:** This TVC works as a commentary for all those fake, widespread commercials who claim to have a quick English mastery skill. Also, it mocks those people who easily fall for their unrealistic promises.
- **Expressive Acts:** The line - “O George Bush, I am coming!” acts as an expressive display of joy and shows his excitement, shocks and exaggerated English expressions at the same time.

Perlocutionary

- **Amusement:** The commercial creates entertainment for the viewers by portraying the interaction of the enthusiastic instructor and naive customer.
- **Identification:** Viewers can easily relate the situation to their common everyday struggle equation like learning spoken English and finding easy and instant solutions to overcome it.
- **Product Appeal:** The transformation of the man in learning English tells the audience to make a similarity to McKenzie Biscuit with freshness, confidence and foreign taste.
- **Memorability:** The product’s unique tagline “*देशी* (*Deshi* [Local]) made, foreign *टेस्ट* (Taste)” and its comedic buildup creates a strong and memorable place among the audience.

4.6.2 Pragmatic Features Used

1. **Irony:** Instead of learning from any coaching center or any institution, the man simply becomes fluent by eating a biscuit only indicates irony. Also, the presence of verbal irony is clear in the commercial through the promise of becoming fluent in English from a snack by the instructor.
2. **Hyperbole:** The main visible humorous exaggeration is the idea that eating one biscuit will make someone fluent in English. And the last statement of the man - “O George Bush, I am coming” increases the dramatic excitement.
3. **Implicature:** Without any literal statement, the ad implies on how gaining confidence, energy and sharpness is connected with eating McKenzie biscuit. And the instructor’s confidence also points out the importance as any family can easily speak English after eating the product.
4. **Presupposition:** The ad presupposes that though modernity and social mobility is deeply associated with English learning, many people follow shortcuts or quick options to learn English.

Also, in any product marketing or promotion process, good taste and confidence are essential.

4.6.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The use of regional accents - ভাইজান আমেরিকা যাইউম, ইংরেজি হিকপার চাই (*Vaijan Amarica jaium, Engreji Hikper chai* [Brother I will go to America for learning English]) adds more comedic realism in the context.
- The sudden shift of the dull man to a fluent English speaker, works as a visible textual contrast.
- The coaching center (হলিউট স্পোকেন ইংলিশ [Hollywood Spoken English]) visually gives a hint of “Aspiration culture” through its setup.
- The tone of the ad matches with commercial humor by remaining extra playful.

B. Discursive Practice

- This TVC represents the hype of learning English and the common scenario of Bangladeshi coaching centers.
- The representation of language-related insecurity as a comedic tool increases the relatability.
- Unless using direct persuasion, the product narrative has been woven by humor.
- The ability of humor to increase viewer’s engagement and repeatability in this ad is great.

C. Social Practice

- Clearly reflects the societal obsession of English to establish it as a symbol of progress and respect.
- Represents the common practice and widespread belief of taking “shortcuts” for any success or self-improvement.
- It shows the tactic of media to exploit cultural design into foreignness as the product has used “foreign টেস্ট (Taste).” in their tagline.

- Emphasizes the ideology of achieving global-quality standards with locally produced products.

4.7 Warid SIM

The advertisement starts with a train setting where the driver is driving the train and his companion is sitting beside him. And the whole plot for the commercial is the same train which makes a confined yet dynamic visual appearance. Suddenly the companion's phone rings up with a loud piece of music. This incident creates a humorous tone and at the same time makes the driver very irritated as it was clear in his facial expression. Then the man started to read the newspaper by overlooking the driver's expression and intentionally read out absurd news headlines very loudly to exaggerate and to amuse.

His absurd lines- “পানির অপচয় রোধে বাথরুমে গান বন্ধের দাবি পরিবেশবাদীদের” (*Panir opochoy rodhe bathroom e gaan bondher daabi poribeshbadider* [Environmentalists demand ban on music in bathrooms to prevent water waste]), “দুই টাকার বেশি ভিক্ষা চায় ভিক্ষুক সমিতি (*Dui takar beshi vikha chay vikkhuk somiti* [Beggars' association wants alms of more than two taka])” create a comedic tension and visibly increase the driver's irritation.

Finally, the driver breaks his patience and says his companion “তুই থামবি? (*Tui thambi?* [Will you just stop?])”, but all of a sudden, he looks at the newspaper and becomes shocked after noticing something exciting in the paper. Immediately with his full force he stops the train which makes the train's whole compartments very chaotic. The chaotic environment combines scenes like- a peanut seller loses his balance and falls along with his peanuts, a groom stumbles which ruins all his wedding look, a newlywed bride becomes startled which adds a presence of slapstick humor by exaggerating physical reaction.

Then a passenger looks out from the train window and curiously asks the drivers who are rushing out to the trains that “আরে আরে কই যায়? (*Aare aare koi jay?* [Hey hey where are you going?]) ঘটনাটা কি?” (*Ghotona ta ki?* [What is the matter?]). In answer, the driver dramatically responds “বিশাল ঘটনা! চালু করলেই বারোশো টাকা!” (*Bishal ghotona! Chalu korlei barosho taka!* [Huge event! Twelve hundred taka just by turning it on!]). At this moment, the company's main advertisement appears by a voice over which describes “Warid” Sim Company's exciting offer that

claims - by reactivating consumer's closed sim, they will get 1200-taka bonus talk-time from the company.

To the continuation of the commercial, another comedic moment occurs when someone from the passenger pulls the emergency chain to stop the train again. The driver and his companion suddenly fall forward and annoyingly the driver asks another man what has happened {“*দেখতো কি হইছে?*” (*Dekhito ki hoiche?* [Look what happened?])}. The man then looks outside and becomes shocked by seeing all the passengers are running fast with their bags which becomes clearer after the last voice-over comments that “*এমন চালু অফারে না থেমে উপায় আছে?*” (*Emon chalu offer e na theme upay ache?* [Is there a way to avoid stopping at such ongoing offers?]).

Thus, this TVC combines different elements like slapstick action, situational humor, comic expressions, sound effects, exaggeration and fast-paced reactions together to convey the main message.

4.7.1 Speech Act Analysis

Locutionary

- The companion intentionally reads all the odd news headlines aloud for fun.
- The driver tells his companion to stop due to anger.
- The sudden disruption of the train points out that the driver has read something shocking in the newspaper.
- The question of the passenger that “*ঘটনাটা কি?*” (*Ghotona ta ki?* [What is the matter?]) shows his curiosity after all those sudden discomforts.
- The driver shows his joy and excitement to share the “1200-taka offer.”
- The last voice-over clearly informs viewers about “Warid” sim reactivation and 1200-taka bonus offer.

Illocutionary

- **Humor & Satire:** The absurd news headlines and its exaggeration represent intentional humor. Also, the sudden disruption of the train for a trivial matter like mobile bonus

satirizes all the overreaction and creates situational comedy through the chaotic scenes of the passengers.

- **Persuasion:** The sudden shocking value - “চালু করলেই বারোশো টাকা” (*Chalu korlei barosho taka* [Twelve hundred taka just by turning it on]) assures and evokes viewers to immediately avail Warid’s irresistible offer. And the last voice-over of the ad reinforces an additional value to the as no one can ignore it.
- **Ridicule:** The commercial humorously mocks or ridicules people’s characteristics of becoming illogically excited or overreacted {“এমন চালু অফারে না থেমে উপায় আছে?” (*Emon chalu offer e na theme upay ache?* [Is there a way to avoid stopping at such ongoing offers?])} to a silly matter like “bonus talk-time.”
- **Social Commentary:** The obsession of people for discounts and bonus offers points out society’s regular practice. Moreover, the excessive over reaction of people parodies their irrational behavior of being heard about “free talk-time”.
- **Expressive Acts:** The frustrated shouts of the driver and his facial gestures clearly express his irritation. Also, the sudden discomfort and exaggerated reactions of the passengers show panic and shocks.

Perlocutionary

- **Amusement:** The absurdity of news headlines and the portrayal of all chaotic physical comedy entertain the viewers.
- **Curiosity & Surprise:** The gradual reveal of the offer by occurring huge disruption to the train creates a curiosity among audiences.
- **Product Appeal:** The commercial by Warid makes the bonus offer valuable and exciting to common people by establishing the connection between humor and the offer.
- **Memorability:** The ad easily sticks in viewers’ mind as the representation of physical humor and dramatic reaction leaves a strong presence.

4.7.2 Pragmatic Features Used

1. Irony: The sudden disruption of a train which represents seriousness and responsibility, for a silly mobile bonus and treating it as a “*বিশাল ঘটনা!*” (*Bishal ghotona!* [Huge event!]) indicates irony.

2. Hyperbole: The offer- “*চালু করলেই বারোশো টাকা*” (*Chalu korlei barosho taka* [Twelve hundred taka just by turning it on]) has enough power to stop a whole running train shows the extreme level of exaggeration. And the fall of passengers, stumble of groom- all this physical chaos has been exaggerated for adding more comedic effect.

3. Implicature: Without stating anything, the portrayal of the commercial implies the unbelievable attractiveness of the offer. And the craziness of people like the chain-pulling scene for this particular “Warid” offer shows people can give pause or “stop everything” for availing it.

4. Presupposition: The ad presupposes that Bangladeshi consumers have a strong response to mobile bonus or any offers as they highly look for profitable deals every time by valuing more talk time benefit. Also, in such marketing humor plays a better role than direct marketing to capture customer’s attention.

4.7.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The use of absurd newspaper headlines adds verbal humor.
- The train's rapid movement and its chaotic environment portray the regular life by enriching visual comedy.
- Through the whole ad, the tone remains playful, exaggerated and light for easy consumption.
- The punchline like using different dialogues and their delivery style creates more effective comedic-timing.

B. Discursive Practice

- This TVC represents the typical Bangladeshi transport system and how mass people use it for their convenience.
- The humor has been used as a form of disguise to not reveal direct persuasion of society.

- The presence of absurdity in this ad makes it more sharable and rewatchable to the audience.
- “Warid” creates a strong brand position among their customers through a funny and customer-friendly nature.

C. Social Practice

- The connection of Bangladesh’s culture and “bonus talk-time.” shows people's great fascination.
- It reflects the strategy of mobile companies to use exaggerated humor in their product marketing process.
- This commercial indicates the common social desire of people to have a profitable deal along with affordable communication.
- The use of humor in the media sector to make the product memorable to the audience is very expressive.

4.8 Premier Bank Travel Card

The commercial begins with a setting of a small tailoring shop in Bangladesh with a visually cluttered environment consisting of measuring tapes, fabrics, sewing machines, and workers. With exaggerated body language, expression and background music, the whole plot achieves a humorous tone that represents an everyday, relatable middle-class setting. And the popular Bengali song “আসমান হইলো টুটা টুটা, জমিন হইলো ফাটা” (*Asman hoilo tuta tuta, jomin hoilo fata* [The sky was torn apart, the earth was cracked]) has an upbeat rhythm that function as a comedic backdrop by enhancing the playful mood.

At the center of the scene stands an overweight man who is giving his new shirt’s measurement to the tailor. The measuring tape falls short as the belly of the man is too large and it gives struggles to the tailor and his assistant. The helpless statements of the assistant - “বেড় পায় না!” (*Ber pay na* [It does not cover fully!]) generates a visual exaggeration with full of humor. Then the tailor takes all those measurements like “৬০ ইঞ্চি এক বিঘা! (60 inches-one bigha), “বুকের মাপ ২১ ইঞ্চি!” (*Buker maap 21 inches!* [The chest measurement is 21 inches]) and asks another person to note down with a dramatic tone that adds another level of humor.

After asking the pocket preference to the customer he replies on the left side pocket. But the absurd request for adding more pockets like one tiny pocket under the right armpit, one on the left side, another one on the collar with a chain and lock system, made the tailor shocked. He says- “আপনি শার্ট বানাইতে আইছেন না সিন্দুক বানাইতে আইছেন?” (*Apni shirt banaite aichen na sinduk banaite aichen?* [Are you here to make shirts or locker?]). But the confident reply of the customer “হ ভাই সিন্দুক, সিন্দুক। বিদেশে যাবো তো... অনেক ডলার থাকবে” (*Ho vai sinduk, sinduk. Bidesh jabo to... onek dollar thakbe* [Yes brother locker, locker. Going abroad. I will have a lot of dollars]) shows extreme levels of insecurity, fear and over-preparation for a foreign trip which visually and verbally constructs humor.

At that moment, the main advertisement reveals through the entry of an elderly man who approaches the man and states “প্রিয় মনির সাহেব, ক্যাশের দিন শেষ!” (*Prio Monir saheb, cash er din sesh!* [Dear Mr. Monir, the days of cash are over!]) and gives him a “Premier Bank Travel Card” by encouraging to leave the old methods for adopting digital ones.

Lastly a voice-over makes the audience understand about the benefit of this travel card as it does not require any cash and any traveler check. The final tagline “প্রিমিয়ার ব্যাংক ট্রাভেল কার্ড বিদেশে আপনার সিন্দুক!” (*Premier Bank travel card- Bidesh e apner sinduk* [Premier Bank Travel Card-Your locker abroad]) shows the combination of relief, humor and persuasion together.

4.8.1 Speech Act Analysis

Locutionary

- The tailor takes his customers measurement and verbally reports like (“৬০ ইঞ্চি ১ বিঘা” [60 inches-one bigha], “২১ ইঞ্চি” [21 inches]).
- The request of the customer to add multiple pockets is clearly for safety.
- The unexpected demand of the customer makes the tailor amused as he asks whatever the man wants a locker or a shirt.
- The representation of the travel card by that elderly man has been portrayed as a safer alternative.

- The last voice over- ‘Your locker abroad’ helps to promote the “Premier Bank Travel Card” strongly.
- Multiple terms like measurements, introduction of the cards, concern about safety, etc. indicates literal content of this commercial.

Illocutionary

- **Humor:** Exaggeration of the measurement by the tailor and customer’s bizarre pocket places request like armpit, collar creates an intentional and absurd comedic effect. Also, the rhetorical question like “*সিন্দুক বানাইতে আইছেন?*” (*Sinduk banaite aichen?* [Are you here to make locker?]) by the tailor adds more humor in the context.
- **Satire:** The illogical and over-preparation of securing cash has been mocked by the concept of “locker shirt” which also satirizes the fear of Bangladeshi travelers in carrying money to abroad.
- **Persuasion:** The statement of the elder man automatically persuades the customer by reinforcing “Cash days are over” and a travel card can be the safe, modern and fashionable solution.
- **Ridicule:** The ad mocks on the features of both customer’s irrational obsession with safety issue (“*হ ভাই সিন্দুক, সিন্দুক। বিদেশে যাবো তো... অনেক ডলার থাকবে*” (*Ho vai sinduk, sinduk. Bidesh jabo to... Onek dollar thakbe* [Yes brother locker, locker. Going abroad. I will have a lot of dollars]) and his old habit of hiding money inside clothes.
- **Social Commentary:** It works as a commentary for Bangladeshi's existing fear about foreign travel along with criticizing the traditional methods (hiding money, sewing pockets). Also, the promotion of digital banking points towards modernization.
- **Expressive Acts:** This TVC represents multiple expressions of characters that enhance the whole plot like the tailor's frustration and disbelief on customer’s unexpected demand, customer's fear and insecurity of money in foreign travel, older man’s reassurance and confidence in modern banking system.
- **Directive Acts:** Both the elderly man’s urges- “*প্রিমিয়ার ব্যাংকের ট্রাভেল কার্ড নিন*” (*Premier bank er travel card nin* [Take the Premier Bank’s Travel Card]) and last voice-over directly leads the customer to adopt the product.

Perlocutionary

- **Amusement:** The unexpected demand of absurd pockets, extreme exaggeration and comic dialogues creates a laughable environment.
- **Trust:** The last scene of the old man and his confidence build a presence of assurance to trust in the product without any hesitation.
- **Reduced Anxiety:** People who have a fear of carrying cash can feel secured as the travel card claims to eliminate all the risk for them.
- **Product Desire:** The way practicality connects with humor and daily life activities, makes the product more attractive and memorable to viewers.
- **Modernization Appeal:** The ad makes an indirect appeal to audiences for increasing their motivation by adopting modern or digital solutions rather than old ones.

4.8.2 Pragmatic Features Used

- 1. Irony:** The intention of the customer to prepare the shirt as a locker for solving his insecurity and fear of money where a simple travel card can easily resolve the whole matter, indicates irony.
- 2. Hyperbole:** The “৬০ ইঞ্চি ১ বিঘা” (60 inches one bigha), belly measurement and assistant's struggles show humor. Also demands of multiple odd pockets with chains for turning the shirt into a ‘locker’ humorously express traveler's anxiety.
- 3. Implicature:** This TVC talks about the traditional or outdated safety methods of carrying cash which have been replaced by the smarter and simpler option like travel cards. And this modern banking service is very effective and gives better security.
- 4. Presupposition:** The ad presupposes that people often follow this common idea of hiding money inside clothes due to their tension about money safety. And a digital travel card has the power to eliminate all these risks and insecurities.
- 5. Cultural Stereotyping (Mild Humor):** The statements like “বেড় পায় না!” (*Ber pay na* [It does not cover fully]) about measuring tape describes the familiar Bangladeshi stereotypes where people have to face comments on body shape.

6. Code-Switching / Mixed Language Play: The combination of using some English banking terms like “ট্রাভেল কার্ড” (Travel Card), “নো ক্যাশ” (No cash) with Bangla idioms generates more comedic flavor.

7. Relevance Theory: The portrayal of odd pocket demands is an irrational yet culturally familiar fear, which audiences can easily understand through intended humors.

4.8.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The exaggerated body size and tailor’s struggle to get perfect measure by tape creates a visual comedy.
- The commercial emphasizes the presence of verbal humor through the depiction of hyperbolic measurements.
- The use of a popular Bangla song as a background music enhances the comic timing.
- Product’ last tagline “বিদেশে আপনার সিন্দুক” (*Bidesh e apner sinduk* [Your locker abroad]) compares the card as a digital safe by cleverly metaphorizing.
- Throughout the whole advertisement, the tone represents itself as a humorous, light and relatable one.

B. Discursive Practice

- The ad shows the common scenario of a Bangladeshi tailoring shop and its connection with people’s everyday life.
- The portrayal of ‘Hiding money under clothes’- which is an old and common real-life practice of people to secure their assets.
- It hides a purposeful and persuasive message by using humor as a mask.
- For the audience, this commercial works as a source of both information and entertainment and they can easily interpret it.
- This commercial uses a comedic storyline to portray the encouragement of consuming digital banking products.

C. Social Practice

- This TVC reinforces the discourse of modernization by showing a transformation from cash to digital cards.
- The intention to have multiple secret chambers somehow challenges the outdated cultural practices of money hiding.
- The preparation of Bangladeshi people before foreign trips regarding securing cash, clearly shows their socio-economic anxieties.
- For global travel, it pushes towards a cashless journey, which becomes an ideological solution for securing cash.
- It deeply embodies the gradual transition of Bangladesh's technology based financial tools from traditional methods.

4.9 Fresh Salt

The advertisement opens in a rural setting with a rustic environment by attaching regional dialect as a local, earthy tone. Two men are seen in an agricultural field where one is moving forward by wearing sunglasses, acting in a manner of “nawab-like” and another one is carrying a basket full with vegetables on his head. This self-important portrayal creates a humorous contrast which shows the difference between working class reality and exaggerated pride.

The man with sunglasses displays a bossy attitude by saying “আয়, পিছে পিছে আয়” (*Ay, piche piche ay* [Come, follow me]) to another man who carries heavy load of vegetable basket. Then another man mockingly replies “আমার মাথায় বোঝা চাপাইয়া নবাবি করতিছো তাই না? নে ধর!” (*Amar mathay bojha chapaiya nobabi korticho tai na? Ne dhor* [Acting like a king by putting a burden on my head, aren't you? Hold on!]) and immediately hand over the basket to him. This instant witty exchange of loads creates a presence of situational humor by verbal irony and reversing the role.

Then they reach home and due to revenge the man again says, “নে আয় এবার আমার পিছে পিছে আয়” (*Ne ay ebar amar piche piche ay* [Come on, come behind me now]) which continues a comical ambience. Then a woman, perhaps the housewife, who comes and becomes shocked by

seeing a full basket of vegetables. Her dialogue “ও বাবা! এতো দেখি পুরা হাট উঠাইয়া নিয়া আইছো!” (*O baba! Eto dekhi pura haat uthaiya niya aicho!* [Oh God! You have brought the whole market with you!]) has a rhythmic tone that maintains the authenticity of local humor.

However, the main twist comes when the women ask them about the salt as there was no salt in the shopping. Suddenly a young girl from room sarcastically says, “এই যে রাজপুত্রেরা, লবণ ছাড়া রানবো কি দিয়ে?” (*Ei j rajputrera, lobon chara ranbo ki diye?* [Hey princess, how we will cook without salt?]) which creates the central conflict and an embarrassment for both men as they forget the most basic cooking ingredients.

Both men bite their tongue in embarrassment and in a burst of comic panic, they go to a local grocery shop in a rush. After reaching the shop, they take a packet of “Fresh Salt” and start running without any payment. Thus, the old shopkeeper shouts and says “এই ব্যাটা, পয়সা?” (*Ei beta, poisa?* [Hey boy, where is the money?]). That time both men humorously reply “চাচা, লবণ নিলে চাকরি থাকবে, আর চাকরি থাকলে পয়সা!” (*Cacha, lobon nile chakri thakbe, ar chakri thakle poisa!* [Uncle, if we take the salt, we will have the job, and if we have a job, then you will get money!]) by connecting survival and livelihood with salt in a witty metaphor way.

Finally, the product’s tagline and visual appears where a voice-over says, “স্বাস্থ্য স্বাদে সারাঞ্চণ, ফ্রেশ মানে খাঁটি লবণ” (*Shastho saade sarakhon, Fresh mane khati lobon* [Healthy taste all the time, ‘Fresh’ means pure salt]) with a rhythmic and cheerful background tone. This advertisement mainly uses a blend of comedy, cultural relevance and urgency to make “Fresh Salt” an essential element of life to audiences.

4.9.1 Speech Act Analysis

Locutionary

- Describes life of a rural family where two men shop vegetables from the market and bring those home.

- The line- *বাজার তো আনছে, কিন্তু লবণ কই?* (*Bazar to ancho, kintu lobon koi?* [You have brought the vegetables, but where is the salt?]) points out the mistake and forgetfulness of those men.
- After realizing the silly mistake, both men rush to the grocery and without a second thought buy “Fresh Salt”.
- The last tagline promotes both the product’s purity and its necessity for health and taste.

Illocutionary

- **Humor & Satire:** Rustic humor and exaggeration make the visible approach of male character’s forgetfulness and clumsiness. The use of dialogue like- “*রাজপুত্রেরা, লবণ ছাড়া রানবো কি দিয়ে?*” (*Rajputrera, lobon chara ranbo ki diye?* [Hey princes, how we will cook without salt?]) indirectly plays the role of a satirical jab at male arrogance and forgetfulness.
- **Persuasion:** Strategically the humor establishes the attention for “Fresh Salt” by mentioning it as a missing yet essential ingredient. Also, the brand’s persuasion towards its consumers about understanding “Life cannot function without salt” makes the product’s connection with domestic harmony and daily necessities.
- **Gender Role Commentary:** It shows the traditional setup of a Bangladeshi family and men’s forgetfulness of essential items during shopping, while women’s being smart and acting as a corrective figure indicates social irony by maintaining humor.
- **Social Commentary:** Through humor and laughter, this commercial makes viewers understand how sometimes people overlook ‘basic things’ despite knowing their importance. The salt is metaphorically representing those significant essences of life.
- **Expressive Acts:** The sudden shift from being proud to embarrassed and their activities like biting tongues, running to the shop clearly express panic, shame and urgency. And all these physical gestures increase the heighten of expressive humor.

Perlocutionary

- **Amusement:** The exaggeration of rural dialogues, everyday speech patterns, men’s foolishness and their running create amusement and laughter to the viewers.

- **Relatability:** The audience can easily relate with the whole depiction of forgetting a small yet essential item as it mirrors the reality of everyday domestic life in Bangladesh.
- **Product Recallment:** The last tagline “স্বাস্থ্য স্বাদে সারাক্ষণ, ফ্রেশ মানে খাঁটি লবণ” (*Shastho saade sarakhon, Fresh mane khati lobon* [Healthy taste all the time, ‘Fresh’ means pure salt]) and the humorous approach make the “Fresh Salt” as an important household item to viewers.
- **Positive Association:** The ad uses a fun tone throughout the time which helps to create a cheerful and positive family-friendly brand image to the audience.

4.9.2 Pragmatic Features Used

1. **Irony:** The comedic irony has been pointed out through the forgetting of the simplest and most essential ingredients, salt, while bringing a full basket of vegetables.
2. **Hyperbole:** The men’s dramatic reaction and ‘mad dash’ across the field to the grocery shop for buying salt urgently, shows the exaggeration of mockery.
3. **Conversational Implicature:** The line “লবণ নিলে চাকরি থাকবে, আর চাকরি থাকলে পয়সা!” (*Lobon nile chakri thakbe, ar chakri thakle poisa!* [If we take the salt, we will have the job, and if we have a job, then you will get money!]) indicates the link of humor and brand value by humorously implying salt’s significance as it can determine one’s survival.
4. **Cultural Presupposition:** The ad presupposes that salt, which is an essential part of daily cooking life, has a deep connection with domestic culture and national identity. Also, the urgency of buying salt creates an intentional emotional impact on viewers.
5. **Use of Local Dialect:** For building a strong cultural connection and comic realism, the use of local dialect like “আমার মাথায় বোঝা চাপাইয়া নবাবি করতিছো তাই না?” (*Amar mathay bojha chapaiya nobabi korticho tai na?* [Acting like a king by putting a burden on my head, aren't you?]) adds more authenticity and humor.

4.9.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The use of humor especially idiomatic humor and regional dialect in dialogues make it more attractive.
- The visual portrayal of village setting, local grocery shop and the fields reinforce the rural culture of Bangladesh.
- The light, playful and rhythmic tone entertains the viewers through the whole advertisement.
- The TVC emphasis more on the comic delivery and oral expression rather than showing visual sophistication only.

B. Discursive Practice

- It shows the real and regular life family dynamics of Bangladesh through humor.
- The adaptation of cultural storytelling methods has enhanced the overall product advertisement.
- The humor has connected all age groups viewers and has made the product message accessible to everyone.
- The representation of authentic Bangladeshi rural life by adding everyday life's rustic visuals, increases audience engagement.

C. Social Practice

- This commercial shows a common scenario of domestic life and how it reinforces the cultural identity of Bangladesh's rural lifestyle.
- The symbolic importance of salt has been portrayed as a survival element along with being a sign of purity.
- The practicality of women and their teasing towards men's forgetfulness, points out at gendered humor.
- "Local authenticity"- this ideology has been promoted by ensuring the true quality of Bangladeshi roots products.

4.10 Magic Tooth Powder

The advertisement begins with a school classroom scenario which is associated with discipline, authority and childhood insecurity. While distributing the notebooks, a teacher stood in front of a young student called Mofiz. But the lowered gaze, timid posture and trembling voice instantly make a low-confident portrayal of the student, Mofiz.

When the teacher asks, “তোমার নাম?” (*Tomar nam?* [What is your name?]), Mofiz almost gave him an inaudible answer by barely whispering “মফিজ” (Mofiz). This answer increases teacher’s irritation as he again strongly commands “জোরে বলো” (*Jore bolo* [Speak louder]) to Mofiz. But this time, his volume range remains same which gives the teacher authority to humiliate Mofiz by pointing a finger on him “ধেতেরিকার, নামটা পর্যন্ত ঠিক মতো বলতে পারে না” (*Dhetterikar, nam ta porjonto thik moto bolte pare na* [Nonsense, you cannot even say your name properly]). Suddenly an unseen voice-over of Mofiz appears and says “আমি বলিতে পারি নাই” (*Ami bolite pari nai* [I could not say]).

The next part shows Mofiz as a CNG driver driving a passenger. When the passenger steps out and asks the amount of fare, Mofiz gives reply “তিরিশ...” (*Tirish* [Thirty]) in a soft and painful way. This makes the passenger annoyed as he again asks about the fair. But Mofiz keeps the answer style and the volume same which increases passenger’s frustration by double the amount. The unseen voice-over again occurs “আমি তখনো বলিতে পারি নাই” (*Ami tokhono bolite pari nai* [I could not even say that time]) when the passenger pays and leaves by saying “কথা বলতে পারে না যতসব” (*Kotha bolte pare na jotosob* [You cannot speak at all]).

Now the present scene comes and a totally transformed Mofiz occurs by smiling confidently, and holding a toothbrush and “Magic Tooth Powder” in the other hand. He proudly and loudly declares his hidden reason for being a soft-spoken and timid person by lifting his both hands joyfully- “এখন আছে ম্যাজিক! আর মুখে গন্ধ নাই। আজকে আমি কমু আমার নাম মফিজ; ভাড়া হইছে তিরিশ।” (*Ekhon ache Magic! Aar mukhe gondho nai. Ajke ami komu- Amar nam Mofiz; vara hoiche tirish* [Now there is Magic! And there is no smell in my mouth. Today I will proudly say- My name is Mofiz; the rent is thirty]).

Mainly this scene introduces the product advertisement when a mint-flavor tooth powder has been promoted through voice-over and visual appearance. The final punchline shows humorous along with Mofiz's confidence level in his shouting- “*জোরসে বলো!*” (*Jorse bolo!* [Speak louder!]).

4.10 Speech Act Analysis

Locutionary

- The teacher asks Mofiz's name to know his identification.
- Mofiz's “bad breath” is the main reason for all those soft replies in both childhood and adulthood.
- The inability of speaking loudly with confidence has made other people (teacher, passenger) express their frustration.
- The main character, Mofiz, expresses his transformation happily after using “Magic Tooth Powder's” and getting its benefit.
- The last voice-over and visuals describe the product's benefits and features.

Illocutionary

- **Humor:** The difference between Mofiz's timid nature and confident nature creates a comedic tension. Also, his exaggerated loud declaration “*আজকে আমি কমু আমার নাম মফিজ, ভাড়া হইছে তিরিশ!*” (*Ajke ami komu- Amar nam Mofiz, vara hoiche tirish* [Today I will proudly say- My name is Mofiz, the rent is thirty]) adds situational humor to the context.
- **Satire:** The connection between voice projection and confidence and its importance shows a satirized social attitude. And it mocks the quick labelling habit of society for judging someone as ‘incapable’ for softly speaking.
- **Persuasion:** The narrative generates a strong idea about the product that “Magic Tooth Powder” has the ability to solve a real-life breathing problem. Moreover, the visible transformation in Mofiz's character makes people believe that oral freshness can make people confident enough.

- **Emotional Appeal:** The clever use of sympathy for describing Mofiz’s past character like being an unexpressive student to a low-confident CNG driver builds an emotional impact.
- **Expressive Acts:** From the teacher’s frustration to the passenger's annoyance, all express society’s common nature of having irritative, authoritative and impatient qualities. Where the final scene expresses joy by highlighting pride, confidence and empowerment.

Perlocutionary

- **Empathy:** Other’s arrogance and frustration {“*জোরে বলো*” (*Jore bolo* [*Speak louder*]), “*ধেততেরিকার, নামটা পর্যন্ত ঠিক মতো বলতে পারে না*” (*Dhetterikar, nam ta porjonto thik moto bolte pare na* [*Nonsense, you cannot even say your name properly*])} on Mofiz, make his character more helpless and it generates sympathy from viewers.
- **Amusement:** The sudden and dramatic transformation to Mofiz’s last celebration through shouting creates an amusement among audiences.
- **Identification:** Having a bad breath odor and its after effect of facing embarrassment due to the decrease of confidence make a relatable scenario.
- **Product Dependence:** The portrayal of “Magic Tooth Powder” as a problem solver of both mouth odor and low confidence make a strong product dependency by assuring its effectiveness.
- **Memorability:** The repetition of the dialogue “*আমি বলিতে পারি নাই*” (*Ami bolite pari nai* [*I could not say*]) and the final self-indicating statement “*জোরসে বলো!*” (*Jorse bolo* [*Speak louder!*]) make a strong connection among the audience to make the ad more memorable.

4.10.2 Pragmatic Features Used

1. Irony: The gradual portrayal of a person’s life-long humiliation for a tiny issue like mouth-odor indicates irony. Also, the shift of Mofiz’s character from shy man to a bold person only after using the tooth powder describes irony too.

2. Hyperbole: From being a zero to hero person of Mofiz represents a comic effect. Also, his joy of achieving a bad odor free breath shows the exaggerated or overstated celebration as he shouts loudly with raised hands.

3. Implicature: The audience infers that the bad mouth odor is the main reason for his soft-spoken nature instead of shyness, as bad odor or breath can create some social barriers that demean people's overall character's appearance.

4. Presupposition: This ad presupposes that people use speech volume and clarity as quality indicator to judge others because of the embarrassment usually occurs due to bad breath. Also, the last voice over about mint flavor makes a strong position to be compared with confidence.

5. Symbolic Transformation: In this TVC, “Magic Tooth Powder” has been portrayed both as a dental product and a catalyst for developing personal empowerment.

6. Narrative Framing (Flashback Structure): The swing of different life phases like from the past suffering to present remedy to future confidence feels like a perfect solution for changing life.

4.10.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The use of simple Bangla colloquial and dialogue repetition represents the boy's lack of confidence, which creates an immediate emotional attachment to the audience.
- By remembering the flashback scenes of classroom and streets after achieving confidence, reinforces the cultural value of bold speaking in Bangladeshi environment.
- The shift of tone in different situations for product revealing creates an emotional yet dynamic progression throughout the ad.
- It emphasizes vocal transformation, oral expression and dramatic delivery more than visual glamour, which indicates the reason for the boy's confidence.

B. Discursive Practice

- The representation of a common social problem where easily being judged for not speaking loudly is a normal matter.
- It uses the process of personal storytelling which makes it more relatable instead of using a typical one.

- The portrayal of oral hygiene by connecting social identity and confidence shows its massive importance.
- It encourages the audiences to rethink the idea of how one's entire life can be affected by freshness or hygiene.

C. Social Practice

- This TVC reflects the culture and scenario of Bangladeshi classrooms where being scolded harshly by a teacher is very common.
- It shows the quick judgment process of the impatient society towards softly-spoken or low-confident people.
- The commercial strongly describes the term “Mouth odor” and its related stigma which is very common in Bangladesh society.
- Also, it promotes the ideology of having a good combination of proper grooming and hygiene to be easily accepted by the society.

4.11 Philips Bulb

The TVC opens with a setting of rural, lower-middle class household with an authentic village environment vibe. A mother-daughter duo is seen in the yard while cleaning rice. Suddenly the son of the house, Manik enters with some green coconuts in hand. Then the mother says his son, “মানিক, জামাই আইছে, হাটে যা” (*Manik jamai aiche, haate ja* [Manik, go to the market as the son-in-law has come]) which establish a family-centered narrative with her good intention of hosting properly.

The Manik's casual reply while cutting coconut for the son-in-law, “এখনই? বৈকালের হাটে যাব নি” (*Ekhon i? Boikaler haate jabo ni* [Now? I will go to the afternoon market]) sets a humorous and carefree tone. After the reply, he approaches his sister's husband (*দুলাভাই*)(*Dulavai* [Sister's husband]) with coconut and cheerfully asks about his preference of fish. Then the son-in-law replies with a few second of thinking, “ইলিশ আনিস” (*Ilish anis* [Bring the Hilsha fish]) creates a sweet demand and warm interaction between the in-laws.

The scene transits into a nighttime where the son-in-law of the house is having his dinner. But he is struggling to see his food due to the poor lighting condition as it is turning the visual tone into a blurry and dim one. When he expresses his problem by saying “ইস, এত ঝাপসা আলো... কিছুই দেখি না” (*Ish, eto jhapsa aalo...Kichui dekhi na* [Oh such a dim light...I cannot see anything]), immediately his mother-in-law orders Manik to bring the light from the living area to there.

As soon as Manik installs the new light, the visual of the place turns into a bright environment which makes the son-in-law very happy {“কি তামাশা! সব ফকফকা!” (*Kii Tamasha! Sob fokfoka!* [What a joke! Everything is bright!])}. Thus, he asks Manik about the description of the light. With a confident and happy face, Manik then replies “কেন? ফিলিপস! আলো যেমন, টেকেও তেমন!” (*Ken? Philips! Aalo jemon, tekeo temon!* [Why? Philips! [As the light lasts, so does it!]) which introduces the main advertisement of the product that is “Philips Bulb”.

The last line of son-in-law “আসলেই মাছের রাজা ইলিশ আর বাতির রাজা ফিলিপস” (*Asolei macher raja Ilish aar batir raja Philips* [Indeed, the king of the fish is Hilsha and the king of lamps is Philips])- establishes a humorous product endorsement which leads to the last tagline of the product that is “বাতির রাজা ফিলিপস” (*Batir raja Philips* [The king of the light is Philips]). Thus, this TVC uses family dynamics, rural visuals, humorous tone, lighting contrast to create a simple multimodal experience for the audience which is effective too.

4.11.1 Speech Act Analysis

Locutionary

- The mother literally instructs his son to go to the market to host her son-in-law properly.
- Manik's love towards his brother-in-law is clearly visible through his offering of coconut and asking about fish type.
- The son-in-law demands for a specific and special fish which is “Hilsha”.
- At dinner time, the guest complaint about the dim lighting gives the direct hint of its bad quality.

Illocutionary

- **Humor & Satire:** Manik and his sister's husband's casual conversation, the exaggeration of the dim light situation and the dramatic transformation to bright light from darkness create an intentional humor. Also, the delightful satire works through the comparison of fish and light {“*মাছের রাজা ইলিশ আর বাতির রাজা ফিলিপস*” (*Macher raja Ilish aar batir raja Philips*) [The king of the fish is Hilsa and the king of lamps is Philips]}.
- **Persuasion:** The transformation of visibility after installing the Philips bulb acts as persuasive evidence. The installation of the “Philips Bulb” and its immediate action of visibility works as persuasive evidence to make the position more powerful and durable {“*আলোও যেমন, টেকেও তেমন*” (*Aalo jemon, tekeo temon*) [As the light lasts, so does it]}.
- **Ridicule:** The blurry and dim light both indirectly indicates the quality of the bulb and their easy availability in rural markets. And the inadequacy of such ordinary bulbs has been shown through the frustration of the son-in-law.
- **Social Commentary:** This ad subtly leaves a comment on rural housing struggles of living in poor lighting. Moreover, it gives an indication to the hidden connection between better lighting and better care of guests.
- **Expressive Acts:** The surprised and happy reaction of son-in-law after installing the Philips bulb {“*কি তামাশা! সব ফকফকা!*” (*Kii Tamasha! Sob fokfoka!*) [What a joke! Everything is bright!]} expresses his relief, where Manik's strong and proud declaration about the product shows Philip's reliability.

Perlocutionary

- **Amusement:** All the playful dialogue with a regional effect between the son and the son-in-law of the house create an amusement for the audience.
- **Identification:** The rural house setting and guest appearance along with its portrayal of poor light struggle, immediately make a connection with rural and semi-urban audiences.
- **Product Appeal:** The product makes a strong appearance among the viewers through its instant brightness, powerful, trustworthy and long-lasting quality.

- **Memorability:** The use of last humorous tagline “*বাতির রাজা ফিলিপস*” (*Batir raja Philips* [The king of the light is Philips]) for its bright visual transformation and connecting it with famous Hilsa fish, make the TVC extremely memorable to audience.

4.11.2 Pragmatic Features Used

1. Irony: The depiction of dim or poor lighting, a simple household problem as a central issue of the whole context and its dramatic process of solution through a single bulb indicates irony. Also, comparing everyday lighting bulb and giving it the title “*রাজা*” (*Raja* [King]) as a metaphor, add more playful irony.

2. Hyperbole: The son-in-law’s shocking statement- “*সব ফকফকা*” (*Sob fokfoka* [Everything is bright]) for the sudden shift to perfect brightness from darkness, increases the exaggeration by demonstrating product’s superiority (King of bulb).

3. Implicature: The ad implies that lighting is one of the root problems as a good light can improve visibility, experience and overall lifestyle. And “Philips bulb” has the ability to provide clarity, comfort, and convenience as a problem solver.

4. Presupposition: The TVC presupposes that people from rural households need durable and bright lighting options for solving their problem as customers consider long-term performance and brand reliability.

4.11.3 Critical Discourse Analysis (CDA)

A. Textual Level

- The use of rural dialogues and words in regional dialect {“*মানিক*” (Manik), “*দুলাভাই*” (*Dulavai* [Brother-in-law]), “*ফকফকা*” (*Fokfoka* [Bright])} adds familiarity by enhancing cultural authenticity.
- The transformation from dim to bright light creates a strong visual narrative with a comic tone.
- The domestic and rural setting like mud house, courtyard, sharing food highlights a relatable socio-cultural appearance and lifestyle.

- Throughout the ad, the presence of a warm, family-centric and humorous tone makes the attachment stronger and deeper.

B. Discursive Practice

- It represents the scenario of every typical rural house of Bangladesh and their struggles with lighting.
- The narrative uses both humor and family relationships as a tool to create a strong product placement.
- Instead of using direct advertising methods, the combination of humor and relatable household situations make the ad emotionally appealing.
- The demonstration style encourages audiences to rewatch and builds a strong trust for the brand.

C. Social Practice

- This TVC reflects the cultural value of every Bangladeshi family and their hospitable nature to guests especially for sons-in-law regarding any economic condition.
- It shows the societal expectation of giving sufficient comfort to guests with proper household arrangements.
- The brand creates an alignment with the ideology of “Quality light equals better life” by promoting its message.
- The positioning of Philips as a “*রাজা*” (*Raja* [King]) product indicates that, rural culture's progress, modernity and reliability is connected with their social status.

CHAPTER 5: FINDINGS AND DISCUSSION

This particular chapter presents an integrated interpretation of the total ten vintage TVCs that has been presented in the previous chapter. By using speech act theory, pragmatic features and critical discourse analytical framework, the findings reveal the role of humor and satire as strong and powerful pragmatic tools which construct new meanings which are far beyond the literal interpretation. This discussion mainly synthesizes the repeated patterns of these commercials to find out their direct alignment with the study's main objective that is to, while entertaining audiences how the layered meaning these commercials create through the humorous linguistic strategies and visual techniques. In doing that process, the chapter also addresses the two research questions of this study by giving explanation of (a) how different pragmatic strategies of both humor and satire are functioning across these ten selected television commercials, and (b) how all these strategies are reflecting and challenging the sociocultural values of Bangladesh.

5.1 Patterns of Pragmatic Humor Across the Commercials

Across the all ten commercials, it is visible that a consistent pattern of pragmatic humor and its different strategies arise which demonstrate the centrality of satire, irony, implicature, incongruity, exaggeration and hyperbole in these ten Bangladeshi vintage TVCs. Though the plots are widely different like from school classroom to rail compartments, tailor shop to rural household, the dependency of these commercials on similar techniques and mechanism to produce meaning and create amusement for audiences.

For instance, in these advertisements, the repeated appearance of exaggeration and hyperbole indicates how these two are acting as a dominant tool. In “Warid Sim”, the sudden stop of a moving train for a mobile offer, in “Fresh Salt” the over dramatization for the urgency of salt, in “Premier Bank Travel Card” the desire to turn a shirt into a locker with bizarre pockets, in “Magic Tooth Powder”, the transformation from a timid boy into a confident man by using tooth powder- all these exaggerated acts not only entertain viewers, but also bring out the hidden message by expanding a familiar social behavior to an ridiculous extreme point

Similarly, in almost every commercial, the presence of incongruity-based humor that describes the mismatch between expectation and outcome is very prominent. From becoming a proud father who discovers his son's low exam score in "Mentos" to a village people treating biscuits as a tool for English learning in "McKenzie Biscuit" and giving false acquisition of a good product for status in "Goru Marka Dhew Tin"- all show how an unexpected outcome strengthens persuasive communication by producing humor.

Moreover, for exposing and ridiculing social tendencies, satire has been strategically used. Several TVCs like "Fresh Salt" has mocked male ego and clumsy masculinity, "Mentos" has highlighted the obsession with status, "Magic Tooth Powder" has portrayed the habit of quick judgement of softly-spoken individuals, "Premier Bank Travel Card" has shown the irrational fear of losing money. All these demonstrate the role of humor in Bangladeshi commercials which is rarely neutral as most of the time, it carries the criticism for rooted societal norms and challenges them.

Thus, the findings clearly indicate and reveal that, only creating entertainment is not the sole function of humor, it also serves the role of an effective communicative device for emotional appeal, persuasion and meaning-making.

5.2 Linguistic and Visual Meaning-Making Beyond Literal Interpretation

Another significant finding across the analysis of the vintage commercials is that the continuous process of meaning making through the visual symbolism and linguistic play and even this process often exceeds the literal interpretation. And the appearance of humor happens through some layered pragmatic cues such as dialect, tone, role reversal, culturally rooted expressions and indirect meaning.

Many advertisement's (Fresh Salt, Philips Bulb) heavy dependency on dialect humor, repetition of dialogues {"আমি বলিতে পারি নাই"} (*Ami bolite pari nai* [I could not say]) in "Magic Tooth Powder", presence of some role-reversal dialogues, use of comic punchlines, portrayal of coded {"বিদেশে আপনার সিন্দুক"} (*Bidesh e apner sinduk* [Your locker abroad]) in "Premier Bank Travel Card"- all these linguistic choices reflect familiar speech patterns along with cultural idioms to make the humor both meaningful and accessible to audiences.

The use of different slapstick actions like running, falling for producing humor in “Fresh Salt”, the choices of costume, the representation of role exaggeration, the gesture-driven comedy form, the dramatic visual contrast (darkness and brightness) in “Sunlite Bulb”, the technique of flashback narrative structure in “Magic Tooth Powder”, the portrayal of chaotic disruption in “Warid Sim”- all these visual choices allow the viewers to interpret and create meanings that are beyond the surface.

As a result, all these strategies collectively demonstrate that, in vintage Bangladeshi TVCs, the role of humor has been operated as a multilayered communicative force. Because at the same time the literal scenes carry one particular message where the combination of visual and linguistic techniques produces a deep and powerful socio-cultural commentary.

5.3 Humor and Satire as a Reflection of Sociocultural Realities

Through these findings, it is revealed that the humor and satire of these ten commercials are deeply rooted with everyday life's beliefs and Bangladeshi cultural practices. The reflection and reinforcement of some familiar social places like the tailoring shop, rural countryside, village fields, school classroom, train compartments, etc. allow humor to be felt authentic and natural by the viewers. The use of some common cultural themes in these commercials is very prominent. Such as the portrayal of traditional gender roles in both “Fresh Salt” and “McKenzie”, the social decorum and expectation about hospitality in “Philips Bulb”, the parental pressure on academic success and status in “Mentos”, the judgmental nature for soft-spoken individuals in “Magic Tooth Powder”, the insecurity and fear about foreign trip in “Premier Bank Travel Card”, the contrast between rural-urban dynamic in “Anik Telecom”, the common domestic struggles of household in “Sunlite Bulb”, the customer attraction with bonuses and offers in “Warid SIM”, the class-based hierarchy and arrogance system in “Goru Marka Dhew Tin”, etc. Moreover, displaying all these realities to the audience by using humor makes them more digestible and relatable without any direct criticism. Thus, all ten commercials work as mirrors to reflect desires, anxieties, societal values and hierarchies not only in a humorous way, but also in a recognizable way.

5.4 Humor and Satire as a Challenge to Social Norms and Ideological Structures

The commercials reflect the societal and cultural norms by challenging them through a lens of satire and comedic exaggeration. This analysis shows the role of humor to raise questions about different contexts. Such as the irrationality of social prestige with good marks in “Mentos”, the usual dependency on unreliable products in “Sunlite Bulb”, the male incompetence or forgetfulness about simple elements in “Fresh Salt”, the presumption for urban people in “Anik Telecom”, the exploitation and social status regarding product quality in “Goru Marka Dhew Tin”, the nature of performative hospitality in “Philips Bulb”, the adaptation of outdated protective behaviors in “Premier Bank Travel Card”, the judging policy based on speech confidence in “Magic Tooth Powder”, etc. By exposing all these taken-for-granted behaviors and social practices through humor, the ads fulfill their main motive to encourage audiences to rethink these activities. Moreover, along with humor, satire also plays the role of a soft-critic here which helps to make viewers laugh by subtly raising questions from behind the curtain on cultural expectations. And it directly aligns with the motive of research question 2 as it finds out the pragmatic role of humor and satire to challenge sociocultural ideologies.

5.5 Overall Contribution of Humor and Satire in Vintage Bangladeshi TVCs

By bringing all the findings of the ten television commercials together, it is clear that humor and satire have served as multifunctional pragmatic resources throughout the TVCs. Firstly, humor and satire have entertained and engaged audiences for creating meaningful and memorable advertisements experiences. Then, they have worked as an exposure for societal contradiction by indirectly persuading consumers. Finally, both have strengthened cultural identity by challenging all outdated norms. Thus, these ads tell stories, project humorous scenarios, reveal cultural realities and points at human flaws by going beyond only selling products which usually stay in viewers memory for a long time. And this strong diverse portrayal confirms the dual role of humor and satire as a meaning-making tool and a cultural mirror through the visual and linguistic storytelling in vintage Bangladeshi TVCs by supporting research objectives also.

At last, the findings clearly demonstrate that the use of humor and satire in vintage Bangladeshi TVCs has been used strategically which purpose is not only to entertain people, but also to

communicate through layered meanings that are beyond literal interpretation. And in this process, different pragmatic strategies like irony, satire, hyperbole, implicature, conversational humor, etc. has been blended with cultural setting, visual exaggeration, character-driven narratives to convert the commercials into a powerful multimodal discourse. All these humorous strategies reflect the everyday cultural values of Bangladesh along with challenging its social assumption by contributing to the long-lasting memorability and persuasive strength of these commercials. Thus, this chapter successfully addresses all the research objectives by answering research questions and by adapting an integrated synthesis of linguistic visual and sociocultural findings.

CHAPTER 6: CONCLUSION

6.1 Overview of the Research

This study presents an exploration process of identifying the pragmatic function of humor and satire in vintage Bangladeshi TVCs from 1980s to early 2000s and how these pragmatic strategies challenge or reflect the sociocultural norms and values of society. After analyzing the ten selected commercials, this study clearly demonstrates that humor and satire not only operate as an entertainment tool, but also, they function as an intentional communicative tool that use irony, presupposition, exaggeration, multimodal visual cues, tone and implicature to generate layered meanings. The findings reveal how easily these commercials can offer subtle social comments on multiple issues like gender norms, hospitality, family expectation, class hierarchy, consumer behavior, rural-urban divides and modernization by creating humorous narratives which are familiar and rooted in Bangladeshi cultural practices. And the combination of visual and linguistic strategies helps the advertisement to transcend the literal product promotion for constructing the culturally resonant messages which can challenge them gently by mirroring the social realities. Lastly, the study confirms the role of humor and satire in vintage Bangladeshi TVCs as a powerful and effective pragmatic resource that has the ability to shape audience's interpretation and cultural identity through fulfilling the persuasive impact of the commercials.

6.2 Limitations of the Study

Despite having all the meaningful findings, this research has some limitations too. Firstly, though the sample of ten vintage commercials were sufficient for a qualitative analysis, the number still cannot represent the full diversity of Bangladeshi vintage TVC sectors from the selected three decades. Secondly, the original broadcast year, production contexts, creators and reception history of all these commercials could not be always verified as they were solely collected from YouTube archives. Thirdly, there might be a subjective influence as the analysis process is systematic but the entire study, especially the identification of implicit humor and sociocultural references, depended on the researcher's own interpretation. Finally, the incorporation of industry perspective

or audience interviews could have fulfilled the empirical insight of identifying the consideration of humor and satire at their broadcasting time.

6.3 Recommendations

The findings suggest several important recommendations which are practical too. The advertising practitioners can consciously integrate both contemporary commercials with culturally grounded humor and subtle satire in the advertisement just like vintage era as it will increase the audience engagement and their memorability with brand storytelling. Moreover, for the educators from both linguistic and media studies sector, this research points out the significance of teaching pragmatics and its features by using multimodal text such as TVCs. Because the uses of tone, implicature, indirectness, socio-cultural meaning-making process in such television commercials are connected with real-life examples which creates a strong relevance. Finally, this study encourages future researchers to incorporate the framework of multimodal analysis while studying advertisements due to the fact that the operation process of humor and satire depends on the combined effect of gestures, visuals, language and sound.

6.4 Suggestions for Future Research

There still are several gaps that can be explored by future scholars. Firstly, studies may expand the analysis by depending on a large number of vintage commercials from different decades on diverse product sectors to compare or trace the changes in humor, satire and socio-cultural norms. Secondly, future research can include some surveys, focus-group discussion, interviews from audience perception to understand the interpretation of humor and satire from different generations. Thirdly, for revealing the similarities and contrast in humor and satire style, scholars can do a comparative analysis between global, South Asian and Bangladeshi vintage commercials. Additionally, the term “Gender Dimension” can be investigated by future researchers more deeply through the recurring patterns of gender roles and their representation have been found in this study. Finally, more work is needed on visual irony and their connection with linguistics in advertising discourse as this sector is still underexplored in Bangladeshi linguistic research.

REFERENCE

- Attardo, S. (2020). The linguistics of humor: An overview. Routledge. Preview:
https://books.google.com/books/about/The_Linguistics_of_Humor.html?id=jyrtDwAAQBAJ
- Akter, M. S., Mohiuddin, M. G., & Joher, U. H. M. (2024). Code Switching in Television Advertisements in Bangladesh: Features and Facts. *CenRaPS Journal of Social Sciences*, 5(2), 92-106.
https://www.researchgate.net/publication/377794411_Code_Switching_in_Televis ion_Advertisements_in_Bangladesh_Features_and_Facts
- Ahmed, S. S. (2011). Historical Perspective and Evaluation of Advertising Firms in Bangladesh. *Cell*, 88, 01711053120.
https://www.academia.edu/38521168/Historical_Perspective_and_Evaluation_of_Advertising_Firms_in_Bangladesh
- Baig, F. Z., Umer, S., Aslam, M. Z., Razaq, M. S., Khan, S., & Ahmad, T. (2020). Humor as monotony breaker in funny ads: A multi-modal discourse analysis of ads of Pakistani Ufone & Jazz cellular companies. *International Journal of English Linguistics*, 10(1), 69-80. <https://doi.org/10.5539/ijel.v10n1p69>
- Bhuiyan, M. M. H., & Rahman, R. (2022). Gender Identity Construction in TV Adverts: A Multimodal Discourse Analysis. *Int J Soc Sci Hum Res*, 5(5), 1658-1665.
<https://www.ijsshr.in/v5i5/Doc/12.pdf>
- Chowdhury, K., Sharma, M., & Ghai, S. (2021). The Role Of Humour In Indian Advertising Commercials. *Ilkogretim Online*, 20(3), 3895-3906.
<https://ilkogretim-online.org/index.php/pub/article/view/2785/2717>
- Fairclough, N. (2013). *Critical discourse analysis: The critical study of language*. Routledge.
https://thinkspace.csu.edu.au/cisac/files/2020/10/The_Routledge_Handbook_of_Discourse_Analysis_-_Pg_36-61.pdf

- Gustafsson, J., Kihl, I. J., & Said, M. HUMOR IN ADVERTISING. <https://www.diva-portal.org/smash/get/diva2%3A949919/FULLTEXT01.pdf>
- Hameed, I., Khan, M. B., & Shahab, A. (2020). Perceived humor and purchase intention: mediating role of attitude towards the advertisement and brand. *Lahore Journal of Business*, 8(2), 55-84.
<https://journals.lahoreschool.edu.pk/LJB/LJB/article/view/85>
- Koneska, L., Teofilovska, J., & Dimitrieska, S. (2017). Humor in advertising. *European Journal of Economics and Business Studies Articles*, 3.
https://www.researchgate.net/publication/318459180_Humor_in_Advertising
- Leech, G. (1983). Principles of pragmatics. Longman. Archive preview:
<https://archive.org/details/principlesofprag0000leec>
- Mahmood, H., Arif, S., Tariq, R., & Yazdani, N. Y. (2022). Semiotic approach towards analyzing TV advertisements: A critical discourse analysis. *International Journal of Management Research and Emerging Science*, 12(2).
<https://www.proquest.com/openview/a6af8bb18c9befbb1220ea697cd764e0/1?pq-origsite=gscholar&cbl=6467885>
- Mamidi, R. (2018). Context and humor: Understanding Amul advertisements of India. *arXiv preprint arXiv:1804.05398*. <https://arxiv.org/abs/1804.05398>
- Martínez-Camino, G., & Pérez-Saiz, M. (2012). A pragmatics theory on television advertising. *Journal of Pragmatics*, 44(4), 453-473.
<https://doi.org/10.1016/j.pragma.2011.12.011>
- Mursalin, K. R. (2019). Commercialization of television in Bangladesh. *IOSR Journal of Humanities and Social Science*, 24(5), 78-84. <https://www.iosrjournals.org/iosr-jhss/papers/Vol.%2024%20Issue5/Series-10/K2405107884.pdf>
- Noor, N., Rashid, A., & Latif, T. (2024, March). A cognitive study of humor: A pragmatic and sociocultural approach. In *Linguistic Forum-A Journal of Linguistics* (Vol. 6, No. 1, pp. 16-37). <https://www.linguisticforum.com/index.php/ling/article/view/231/140>

Priethy, N. (2024). Doublespeak In Tv Commercials Influencing Bangladeshi Society.
Available at SSRN 4984764.

https://papers.ssrn.com/sol3/papers.cfm?abstract_id=4984764

Rahman, M. T., Mowla, M. M., & Pial, T. (2019). Consumers' Perception on Various Types of Advertising Media: The Case of Bangladesh. *Global J Manag Bus Res*, 33-40.

https://www.researchgate.net/publication/332542154_Consumers'_Perception_on_Various_Types_of_Advertising_Media_The_Case_of_Bangladesh

Searle, J. R. (1979). Expression and meaning: Studies in the theory of speech acts.

Cambridge University <https://books.google.com.bd/books?id=1WqLLMG1XiIC>

Shahrear, M., & Akter, T. (2024). Femvertising in Bangladeshi TV advertisements: A semiotic analysis. *Journal of ELT and Education*, 7(1), 16-21.

<https://doi.org/10.5281/ZENODO.10619779>

APPENDIX

List of Selected Commercials

1. Sunlite Bulb- [Sunlite Battery Mamu | BTV Old TVC](#)
2. Anik Telecom- [Anik Telecom TVC](#)
3. AKS Goru Marka Dhew Tin- [Goru Marka Dhew Tin- Honour](#)
4. Mentos- [Funny bangla ads \(Mentos part 2\)](#)
5. Danish McKenzie Biscuit- [Danish McKenzie Biscuit AD](#)
6. Warid Sim Company- [warid Funny bangla add \(Bangladeshi Advertisement\)](#)
7. Premier Bank Travel Card- [Premier Bank Funny Add Travel Card \(Bangladeshi Advertisement\)](#)
8. Fresh Salt- [Bangla Advertise - Fresh Salt](#)
9. Magic Tooth Powder- [Amar nam mofij | Magic tooth powder | TVC || আমার নাম মফিজ | ম্যাজিক টুথ পাউডার | বিজ্ঞাপন](#)
10. Philips Bulb- [Philips bulb Ad old TVC of Bangladesh](#)