

Pragma-multimodal Analysis of Social Media Memes Used by the Bangladeshi Tertiary Level Students



Anika Shama Ayshi

243055014

Department of English and Humanities

August 30, 2025 (Summer 25)

Pragma-multimodal Analysis of Social Media Memes Used by the Bangladeshi Tertiary
Level Students

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

MA in English (Applied Linguistics and TESOL)

Anika Shama Ayshi

243055014

Thesis Supervisor: Al Mahmud Rumman

August 30, 2025 (Summer 25)

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.



Al Mahmud Rumman

Senior Lecturer

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.

Anika shama Ayshi

Anika Shama Ayshi

243055014

Department of English and Humanities

ACKNOWLEDGEMENTS

First and foremost, I would like to express my gratitude and thankfulness to Allah, the Almighty, for His showers of blessings that enabled me to successfully complete my research.

I would like to express my sincere appreciation to my research supervisor, Al Mahmud Rumman, Senior Lecturer, University of Liberal Arts Bangladesh (ULAB), Mohammadpur, Dhaka, for providing me with the opportunity to conduct this research and for offering invaluable guidance throughout the study. His energy, vision, genuineness, and drive have profoundly impressed me. He has instructed me on the process of conducting research and presenting it as clearly as possible. It was a great honor and joy to work and study under his direction. Additionally, I would like to thank him for his friendship, compassion, and wonderful sense of humor.

I am tremendously appreciative of my parents' love, prayers, and sacrifices for my education and future preparation. I would like to express my deep appreciation for their assistance and patience throughout this journey. Their unwavering support and confidence in my abilities have been a constant source of inspiration.

TABLE OF CONTENTS

Abstract

Chapter 1: Introduction -----1

1.1 Prelude

1.2 Statement of the Problem

1.3 Research Questions

1.4 Research Objectives

1.5 Significance of the study

1.6 Scope and Limitations

1.7 Conclusion

Chapter 2: Literature Review -----5

2.1 Prelude

2.2 Review of Relevant Literature

2.3 Theoretical Framework

2.4 Research Gap

2.5 Conclusion

Chapter 3: Methodology -----18

3.1 Prelude

3.2 Sampling

3.3 Research Instrument

3.4 Data Collection and Analysis

3.5 Ethical Considerations

3.6 Conclusion

Chapter 4: Analysis -----21

4.1 Prelude

4.2 Data Analysis

4.3 Conclusion

Chapter 5 : Findings and Discussion	-----43
Chapter 6 : Conclusion	-----56
References	-----57

Pragma-multimodal Analysis of Social Media Memes Used by the Bangladeshi Tertiary Level Students

Abstract

This study examines how Bangladeshi university students use social media memes as pragma-multimodal communication tools that combine contextual, linguistic, and visual components to create meanings with multiple layers. In order to evaluate speech acts, implicature, impoliteness, and the connection between text and imagery, 65 memes were purposefully gathered from Facebook, Instagram, and WhatsApp and subjected to qualitative content analysis using a pragma-multimodal framework. According to the findings, memes serve expressive, phatic, and critical functions by enabling students to convey humor, feelings, and social criticism while strengthening bonds with their peers. Impoliteness added humor and challenged authority, speech acts engaged audiences and captured intent, and implicature allowed for indirect criticism in delicate circumstances. While cultural norms, political contexts, and youth identity practices influenced both creation and interpretation, code-mixing, culturally specific imagery, and familiar templates reinforced humor, irony, and relatability. Altogether, the study emphasizes memes as culturally situated communication tools that are relevant to critical media scholarship, teaching digital literacy, and culturally responsive analyses of youth discourse online.

Keywords : Bangladeshi students, social media memes, pragmatics, multimodality, speech acts, impoliteness, implicature

Chapter One

Introduction

1.1 Prelude

Communication has changed dramatically in the digital age, particularly on social media platforms where younger people are active users. As hybrid texts that combine language and images, memes have grown to be powerful discourse tools. In addition to providing entertainment, they are platforms for social commentary, humor, identity performance, and resistance (Yus, 2018; Aporbo, 2023). Memes are especially relevant in Bangladeshi higher education because they allow students to express humor, negotiate cultural norms, and critique sociopolitical systems (Ajayi & Akinrinlola, 2021; Kress, 2009). However, these digital artefacts are more than just amusement; they are intricate multimodal expressions that employ figurative language, including allusion, implicature, satire, and irony (Dubey et al., 2025; Liu, 2024). An interdisciplinary approach is necessary to comprehend such complexity.

By using pragmatic theories, we can better comprehend these layers. Yule's (1996) Speech Act Theory examines how demands, complaints, and assertions are communicated through meme captions (Fauziati, 2014; Nita et al., 2021). Grice's (1975) Implicature Theory suggests that indirect criticism and sarcasm can have hidden meanings (Ambarwati et al., 2019; Liu, 2024). Culpeper's (2005) framework on impoliteness states that purposefully disobeying social norms can serve as a tool for critical reflection or social challenge (Rabab'ah & Alali, 2019; Izar et al., 2021). Martinec and Salway's (2005) model of image-text relations and van Leeuwen's (2011) Multimodality Theory also explain the process of meaning-making through visual-textual interaction (Scott, 2021; Martinec, 2013; Salway & Martinec, 2005). To better understand how memes convey layered messages in digital discourse, Norris (2006, 2016) emphasises the significance of multimodal arrangements, shifting attention, and modal density in influencing interactional meaning. In Bangladeshi culture, where direct criticism may be prohibited, memes provide creative platforms for dissent, resistance, and authority critique (Ajayi & Akinrinlola, 2021; Ahsan et al., 2024). Therefore, by offering in-depth analyses of identity, political participation, and social norms, these digital platforms significantly contribute to online discourse.

1.2 Statement of the Problem

Although Bangladeshi students make extensive use of memes, the practical strategies that facilitate their creation and interpretation have received little scholarly attention. In favour of focusing on humour (Dynel & Poppi, 2020; Bejan, 2020), the majority of recent research overlooks the intricate pragmatic components of meme discourse, such as speech acts, implicature, and impoliteness (Yule, 1996; Fauziati, 2014; Ambarwati et al., 2019). Additionally, there aren't many studies on memes in Bangladesh, particularly in regards to the effects of cultural norms, political constraints, and linguistic hybridity (Aporbo, 2023). Research on how students negotiate these dimensions when making memes is lacking, necessitating a targeted pragma-multimodal study.

Few studies have examined how Bangladeshi students use textual and visual elements like font, colour, and imagery to convey culturally complex meanings, despite the fact that multimodality has been extensively studied in media studies (Kress, 2009; van Leeuwen, 2011) (Kumari et al., 2021; Dubey et al., 2025; Martinec, 2013). Furthermore, the intersections of figurative language satire, irony, allusions, and puns with impoliteness and speech acts particularly when defying authority or social norms are still not sufficiently discussed (Andersson, 2023; Lin et al., 2024; Norris, 2006). The need for a comprehensive analysis of memes as multimodal and useful tools in the context of Bangladeshi university students is emphasized by these research gaps.

1.3 Research Questions

RQ I. How do Bangladeshi tertiary-level students use pragmatic strategies (e.g., speech acts, implicature, and impoliteness) in creating and sharing social media memes?

RQ II. In what ways do visual and textual elements interact to construct multimodal meanings in memes shared by Bangladeshi university students?

RQ III. What cultural and contextual factors influence the use of speech act or impoliteness strategies in memes among Bangladeshi tertiary students?

1.4 Research Objectives

- I. To examine how speech acts, implicature, politeness, and impoliteness strategies are used in the production and spread of memes.
- II. To examine how textual and visual elements interact in meme discourse, emphasizing how figurative elements like allusion, satire, and irony aid in meaning-making.
- III. To determine the cultural and contextual factors that influence Bangladeshi tertiary-level students' use of offensive language and humorous aggression in memes.

1.5 Significance of the study

This study is important because it examines how Bangladeshi university students use social media memes as multimodal and pragmatic communication tools. The study demonstrates how memes function as multifaceted forms of expression that incorporate humor, criticism, and social reflection by examining pragmatic strategies like speech acts, implicature, and impoliteness in connection to textual-visual interactions. It is anticipated that the results will benefit academics studying pragmatics, discourse analysis, and multimodality by providing a localized perspective that is frequently lacking in more general meme studies. The study also raises awareness of the ways in which political contexts, cultural norms, and youth identity affect digital communication in Bangladesh, which benefits educators, media professionals, and upcoming scholars who study online discourse and cultural representation.

1.6 Scope and Limitations

Memes created and shared by Bangladeshi university students on social media platforms are the sole focus of this study. Its main focus is on how multimodal features (textual and visual elements) interact with pragmatic strategies (impoliteness, implicature, and speech acts) to create meaning. The study also considers cultural and contextual factors such as youth practices, political narratives, and code-mixing. Furthermore, this does not include memes created by students or non-Bangladesh individuals. As a result, the results cannot be applied to all online communities. Furthermore, interpretations may change over time and among audiences due to the dynamic and ever-evolving nature of meme culture. These limitations emphasize the need for additional research that examines cross-cultural trends and uses larger datasets.

1.7 Conclusion

Memes are a vital communication tool in the digital age because they let young people express their culture, have fun, and comment on social issues. This study aims to investigate the multimodal and pragmatic complexity of memes created by Bangladeshi students at the tertiary level. It provides a thorough understanding of how, within the broader framework of South Asian online discourse, students employ memes as instruments for identity construction, comedic expression, and digital resistance. Its foundations include speech act theory, implicature, multimodality, and impoliteness.

Chapter Two

Literature Review

2.1 Prelude

This thematic literature review examines three key questions: (1) how pragmatic strategies specifically implicature, speech acts, and impoliteness are employed in the creation and dissemination of memes; (2) how textual and visual components work together to create multimodal meanings; and (3) how cultural and contextual factors such as code-mixing, facework conventions, and political sensitivities influence these strategies and their interpretation. The research on social media memes used by tertiary-level Bangladeshi students is compiled in this review. In order to show how concise captions and template choices convey stance, satire, and plausible deniability, the review first employs both pragmatic and multimodal perspectives to identify important communicative actions in student memes, such as assertives, directives, expressives, and purposeful impoliteness. With an emphasis on how audience interpretation is impacted by a combination of regional linguistic practices and well-known templates, compositions, and layouts, the interaction of verbal and visual modes to produce irony, ambiguity, and humour is then examined. Finally, it placed the production of memes in the framework of Bangladeshi youth culture, considering identity construction, intercultural norms, and circulation or remix processes that alter meanings in various contexts. The significance of an integrated pragma-multimodal framework that takes into account both verbal content and its visual presentation is further supported by the way these dimensions collectively portray meme discourse as layered, culturally embedded, and strategically interactional.

2.2 Review of Relevant Literature

2.2.1 Pragmatic Strategies in Meme Creation (RQ1)

Bangladeshi university students produce and analyse memes using pragmatic strategies that allow layered meanings to be communicated in succinct, multimodal formats. These strategies consist of three interrelated components. These are speech acts, implicature, and impoliteness. Memes are intentional speech acts that offer audiences direction, convey thoughts and emotions, or critique others symbolically. Impoliteness is the deliberate use of irony, sarcasm, and coded ridicule to preserve interaction, challenge authority, and promote group cohesion. Its tone is often altered by sociopolitical contexts. In delicate situations, implicature permits indirect expression while preserving debatable intent by fusing satire or critique in ways that leverage prior knowledge and shared cultural understanding. Collectively, these components show how pragmatic evaluations influence

meme discourse, transforming it into a lively platform for cultural representation, humour, and social criticism.

2.2.1.1 Speech Acts in Meme Discourse

Pragmatic strategies in meme discourse demonstrate the capacity of Bangladeshi university students to distil communicative intentions into concise, multimodal expressions. According to speech-act theory, directives are frequently employed in memes to promote alignment, expressives to convey feelings, quasi-declaratives to “cancel” individuals or groups symbolically, and assertives to voice opinions (Ramzan et al., 2020; Nita et al., 2021; Osterroth, 2020). According to Izar et al. (2021) and Fubara (2020), activist-oriented content tends to be directive, everyday humour or grievance-sharing heavily relies on expressives, and political and news-related memes primarily use assertives. The intensity of the illocutionary force is influenced by the combination of textual and visual elements, such as image composition, facial expressions, typography, and template selection. A purposeful contradiction between image and text can signal irony and reinforce expressive or assertive purposes, while a reaction face, for example, can anchor a brief caption and reduce ambiguity (Nita et al., 2021; Ukor, 2022). Monologic, “private” tones elicit more positive audience responses than dialogic formats, according to research on online complaint discourse, indicating that intimacy-oriented acts can boost engagement (Argyris et al., 2021). Analyses of official online posts also map the use of expressive and commissive acts, providing information about emotional and persuasive tactics that students frequently mimic (Yustita et al., 2022). Features like code-mixing, culturally specific idioms, and allusions to local sports, entertainment, and campus culture are examples of how to interpret the intended speech act in the context of Bangladeshi student memes. Together with captions, visual pragmatic acts like pointing, warning, and lamenting amplify stance and establish viewer alignment (Ukor, 2022). By mimicking audiences’ interpretive processes, classifiers trained to identify narrative, interrogative, and threat patterns help differentiate between rumor, parody, and critique (Jahanbakhsh-Nagadeh et al., 2019). Memes should be viewed as brief but powerful speech-act events, as pragmatic analyses of online hate and offense demonstrate how insults, threats, and dehumanizing expressions function as performative acts (H., A., & A., 2021; Liu, 2024).

2.2.1.2 Impoliteness and Satirical Commentary

In student memes, impoliteness serves as a purposeful tool for satire, stance expression, and social boundary reinforcement. According to cyberpragmatic research, creators deftly blend textual and visual components to challenge audience expectations, disguising criticism in humor with sarcasm, mock politeness, and dysphemism (Santoso et al., 2025; Altahmazi, 2024). Because of anonymity and quick online communication, bald-on-record impoliteness flourishes in politically charged situations. Direct offenses reduce outrage while promoting solidarity (Mayeni & Zaim, 2025; Rabab’ah & Alali, 2019). According to studies, insults, sarcastic remarks, and thought-provoking queries have become commonplace in online settings, supporting the use of aggressive or shameless language

(Oliveira, 2025; Regaro, 2023). These tactics can still be categorized using well-established frameworks, such as bald-on-record approaches, which frequently combine with expressive acts in memes, positive impoliteness (such as exclusion, ridicule), and negative impoliteness (such as condescension, scorn) (Fauziati, 2014; Ibrahima, 2020). Sharp captions or subtle image manipulations serve as identity markers among youth, attracting engagement. The term “e-mpoliteness” refers to the creative fusion of wit and offense as a means of gaining digital cultural capital (Andersson, 2023). According to audience response research, opinions about impoliteness are socio-pragmatically shaped, and responses like defense, retaliation, or disregard are influenced by social roles and power dynamics. These trends are also evident in online student debates (Al-Muslehi & Al-Utbi, 2021). Because irony, nuance, and coded language allow criticism to continue without direct confrontation a useful strategy in delicate sociopolitical situations indirectness frequently reduces hostility in Bangladeshi meme culture (Brown et al., 2023). However, in high-stress conflict situations, free-flowing, uncensored speech appears, mirroring trends in international discourse. Research on complaint genres demonstrates how social norms regarding authority and respect influence how impoliteness is perceived, which in turn influences how memes are interpreted (Al-Shboul et al., 2025). Modern meme creators use multimodal innovations to adapt classic templates for threats, sarcasm, calculated silence, and playful aggression revealed by literary and theatrical traditions (N. et al., 2022). In the end, being impolite in memes is a skilfully executed act that upholds social norms, establishes group boundaries, encourages humour, and validates criticism.

2.2.1.3 Implicature and Indirect Meaning-Making

Memes can convey more meaning with fewer explicit words by employing implication when audiences share prior knowledge and overt criticism carries social or political risks. Research on internet memes indicates that pragmatic strategies such as implicature, presupposition, and politeness are used to embed layered irony and satire without direct expression (Khan et al., 2025).

Conversational implicatures occur when meme captions understate, exaggerate, or appear irrelevant, causing viewers to draw conclusions that aren’t stated directly. On the other hand, conventional implicatures shape interpretation in context by relying on culturally familiar associations linked to particular images or phrases (Ali & Hamdi, 2019; Yus, 2018). Visual elements in multimodal memes reinforce, contradict, or subtly reframe the textual message to help the audience infer meaning. Discrepancies between image and caption often encourage ironic readings, whereas strong alignment narrows interpretive possibilities (Polli & Sindoni, 2024). Nonverbal semiotic resources such as emojis, color palettes, and spatial arrangement can add socio-political nuance to captions, either intensifying or tempering critique (Rahardi & Firdaus, 2024). Since memes often circulate in remix culture, their implicatures are not static; through recontextualisation, the same meme template can acquire new stances as it is quoted, altered, or recaptioned, a process that reflects pragmatic entrenchment or transformation (Dynel, 2024; Dynel, 2020). Indirect meaning-making serves

both protective and relational functions. In Bangladeshi contexts, coded language and localized intertextual references facilitate dissent while preserving plausible deniability. Studies of educational and crisis-related memes reveal how implicature and behavioral cues allow audiences to collaboratively infer creators' intended meanings within humorous formats (Omolabi & Adebayo, 2024). However, implicature can also conceal harmful messages, as multimodal hate or aggression may be encoded through subtle cues that escape moderation and naive interpretation, requiring culturally informed analysis (Liu, 2024). For student memes, understanding implicature involves attending to audience knowledge, salient semiotic signals, and the ways repeated circulation reshapes interpretation. This makes implicature a fundamental, rather than auxiliary, mechanism for efficient, collaborative, and culturally grounded meme communication.

2.2.2 Interaction of Visual and Textual Elements (RQ2)

Mememes' ability to communicate meaning is largely dependent on the combination of textual and visual components; each mode has distinct communication potential that, when combined, results in more complex and multi-layered interpretations. This interaction between Bangladeshi tertiary students typically relies on pre-existing templates, regional linguistic practices, and culturally appropriate imagery to reframe global formats within local contexts. Meaning is produced through the deliberate synchronisation of captions, visual cues, and compositional arrangement; the degree to which these elements align or diverge often results in humour, social criticism, or interpretive ambiguity. Humour frequently originates from the deliberate contrast between text and image, which is bolstered by multimodal metaphors and code-switching that fortify in-group bonds. However, purposeful or inadvertent ambiguity can complicate understanding while enabling artists to work with sensitive social or political themes, preserve plausible deniability, and encourage group interpretation. When taken together, these processes demonstrate how the interdependence of textual and visual channels affects how audiences respond to them, how they participate, how they make meaning, and how digital meme discourse negotiates cultural identity.

2.2.2.1 Multimodal Interplay in Meaning Construction

Mememes function as multimodal ensembles in which layout, words, and images work together to jointly create meaning, with each mode contributing in accordance with its own affordances and limitations. While captions can either support or contradict the perceived message, visuals frequently help to focus viewer attention and condense evaluative meaning (Kress, 2009). Meaning often emerges in practical meme-making when textual labels are coordinated with important visual elements like gaze direction, facial expression, and spatial composition, all of which collectively imply a preferred interpretation (Polli & Sindoni, 2024; Ukor, 2022). This is furthered by political and socially conscious memes, which create layered hybrid messages that rely on both visual and textual channels for decoding by fusing

well-known images with regional slogans or topical cues (Javed et al., 2022). When audiences are familiar with common meme templates, they can interpret different captions using the same image while keeping a consistent interactional framework, such as reaction faces that convey ridicule or disbelief. This template literacy promotes quicker meme dissemination by lowering cognitive processing effort and raising interpretive payoff (Yus, 2018). These human interpretive techniques are paralleled by computational integration approaches, which align elements like OCR-processed text, identified scene objects, and semantic content from captions to enhance the categorization and elucidation of meme intent (Hossain et al., 2022; Kumari et al., 2021; Kmainasi et al., 2025). Bangladeshi student memes frequently use code-mixed language, culturally specific idioms, and locally resonant props to adapt global formats; hashtags are used in conjunction with visual pragmatic acts such as pointing gestures, direct gaze, or the inclusion of symbolic items to establish viewer alignment and convey stance (Ukor, 2022). The audience's perception is shaped by these semiotic choices, which also determine the level of perceived irony or seriousness and who feels targeted. Unpacking the multimodal reasoning behind meme labels can yield culturally grounded interpretations that reflect human analysis, as demonstrated by computational explanation-enhanced models (Kmainasi et al., 2025). For a variety of audiences, traditional formats like top-text/bottom-text arrangements still govern reading order and comedic timing (Yus, 2018).

2.2.2.2 Humor Construction through Visual-Textual Integration

The strategic use of contrast, a purposeful tension between what an image suggests and what the accompanying text says is frequently the source of humor in memes. Casual meme genres are dominated by puns, sarcasm, and clever wordplay, with sarcasm being the most common (Fubara, 2020). By giving textual labels to visual elements, multimodal metaphors intensify this effect and encourage viewers to participate in ad hoc conceptual mapping, which results in a moment of recognition and laughter (Scott, 2021). According to a cyberpragmatic viewpoint, humor works by striking a balance between cognitive effort and reward; well-known templates make comprehension easier, and locally relevant captions provide the unique punchline (Yus, 2018). In addition, humor has significant social functions as a unifying and critical tool. Memes created during the COVID-19 pandemic and disruptions in education have been analyzed to show that their creators use practical acts like labeling, mockery, and reprimanding to turn frustration into laughter and build resilience and camaraderie (Ajayi & Akinrinlola, 2021; Omolabi & Adebayo, 2024). Polyvocal echoing is especially useful for political humor, as it creates communities of shared stance by quoting, remixing, and parodying memes to express alignment or dissent (Dynel & Poppi, 2020). Punchlines can effectively connect with in-groups while alienating outsiders in Bangladeshi student culture through the use of code-switching, insider nicknames, and localized idioms. However, meme humor can also reinforce negative behavior. Comedic framing can conceal animosity, reduce audience resistance, and normalize disparaging discourse, according to research on humorous hate speech (Schmid, 2023). According to country-specific research, humor has the power to inflame tensions, especially when it is aimed at public figures or celebrities. This frequently results in increased impoliteness and

confrontations in public (Aporbo, 2023). Memes are therefore naturally dualistic, providing both subtly aggressive content and a means of collective coping. This duality is reflected in computational models, where multimodal sentiment analysis and fusion-based systems perform better than text-only methods in identifying irony and emotional tone, but they are still unable to decipher subtle cultural cues (Bejan, 2020; Kumari et al., 2021). Memes created by Bangladeshi students can shed light on why some jokes promote harmony, offend, or do both by paying close attention to template familiarity, local language usage, and the structuring of incongruity.

2.2.2.3 Ambiguity and Interpretive Challenges

The design of multimodal memes allows for a variety of interpretations, which can lead to both potential misunderstandings and rich communication. When audiences lack common cultural frames, when remixing separates a meme from its original context, or when image-text relations are purposefully indirect, ambiguity emerges. As content spreads widely, techniques like re-voicing or dissociative echoing can obscure communicative intent, leading to parodies being misinterpreted as genuine statements or vice versa (Perangin-Angin, 2023; Dynel, 2020). In political discourse, where changing events and additional captions or quote posts can alter perceived stance, this variability is exacerbated (Dynel, 2024). Additionally, ambiguity hinders human judgement and algorithmic moderation. According to research on implicit abuse, automated systems and moderators commonly fail to notice subtle multimodal indicators like irony in visual context or coded wording (Lin et al., 2024). By hindering systems trained primarily on English data, code-mixing, culturally specific imagery, and the use of Bengali or Devanagari script complicate multilingual, low-resource environments (Ahsan et al., 2024; Dubey et al., 2025; Karim et al., 2022). Although multimodal AI architectures outperform text-only models, they still struggle with subtle visual cues, context dependency, and sarcasm (Chhabra & Vishwakarma, 2023; Jigar et al., 2024; Hossain et al., 2022). Student creators simultaneously use ambiguity as a purposeful communication strategy to ensure debate participation, encourage plausible deniability, and inspire group members to engage in interpretive work. Effective analysis necessitates tracking template trajectories, caption changes, and situational framing in addition to identifying culturally relevant semiotic elements like emojis, colours, or gestures (Rahardi & Firdaus, 2024; Siregar et al., 2024). Localised textual and visual cues combined with affective tone modelling can enhance interpretation and reduce misclassification (Tzelepi & Mezaris, 2025). The intentional structural feature of Bangladeshi student meme culture is this ambiguity, which gives viewers, remixers, and producers interpretive responsibility.

2.2.3 Cultural and Contextual Factors (RQ3)

Bangladeshi university students' production, dissemination, and interpretation of memes are greatly influenced by cultural and contextual factors. These elements affect how memes are interpreted as well. Examples of these influences include cultural norms, the

contextualisation of social and political discourse, and the role of digital youth culture in identity formation. Cultural norms regulate the tone, stylistic choices, and appropriateness of humour or critique by employing techniques like code-mixing, symbolic imagery, and indirect communication to reflect shared values and group affiliations. Contextual framing, which frequently blends globally relevant templates with locally relevant allusions while adjusting tone to accommodate political sensitivities, directs memes' engagement with political and social issues. In digital youth culture, memes are positioned as venues for self-representation, community belonging, and artistic expression; audience perceptions and platform-specific trends influence participation and reach. Collectively, these components demonstrate how identity practices, cultural norms, and environmental factors come together to create locally relevant and globally connected content in meme discourse.

2.2.3.1 Influence of Cultural Norms on Meme Production

Cultural norms have a big impact on how memes are created and received by Bangladeshi university students. Comparative pragmatics research indicates that societal norms regarding power distance, respect, and directness have an impact on how complaints, admonitions, and teasing are phrased. The audience's perception and meme style are subsequently influenced by these norms (Al-Shboul et al., 2025). In contrast to direct confrontation, maintaining face in collectivist settings particularly when addressing elders or other authority figures promotes indirect criticism through irony, understatement, and strategic ambiguity (Brown et al., 2023). Additionally, studies on impoliteness in diverse cultural contexts demonstrate that aggression differs, with behaviours that are considered inappropriate in one community being considered acceptable light-hearted banter in another (Kádár, 2017; Ibrahima, 2020). Linguistic choices express identity and group affiliation. In-group markers that make it more difficult for outsiders to understand while increasing resonance for insiders include campus-specific sociolects, youth-oriented slang, and the blending of Bangla and English codes (Siregar et al., 2024). Examples of cultural allusions that provide concise visual shorthand that deconstructs meaning include sports jerseys, favourite street foods, regional forms of transportation, and festival imagery. Royanti et al. (2019) assert that proverb-like captions often alter common knowledge for humorous or critical purposes. Religious and familial value systems limit overt mockery and direct polite framing in morally controversial conversations, even when satire is present (Mufliharsi et al., 2019). Cultural norms also define communication roles and boundaries. According to studies on institutional discourse, students usually mock the expressive and persuasive behaviours of authority figures (Yustita et al., 2022). Consistent expectations for apology and redress have been found to influence public perceptions of whether a complaint is "too rude" or "justifiably blunt," according to studies of the hospitality and review genres (Al-Shboul et al., 2025). According to intercultural research, Bangladeshi students actively shape platform features, perceived consequences of dissent, and local social norms when making memes.

2.2.3.2 Contextual Framing of Political and Social Commentary

Through the use of intertextuality and recontextualization to integrate local issues into internationally recognised formats, political and social memes function as adaptable platforms for commentary, expanding their reach while maintaining their critical intent (López-Paredes & Carrillo-Andrade, 2022). To express stance, irony, or alarm during crises or policy discussions, creators use pre-existing news frames, celebrity photos, and reaction photos, depending on the audience's ability to infer context (Javed et al., 2022). Quoting, parodying, and remixing are examples of polyvocal activism that disperses authorship and potential liability while facilitating collective dissent (Dynel & Poppi, 2020). These trends are reflected in Bangladeshi student meme culture, which is influenced by regional sociopolitical contexts. While visuals anchor these narratives in common symbols like uniforms, transportation imagery, or iconic cityscapes, captions often make reference to political rivalries on campus, fuel price spikes, cricket accomplishments, and bureaucratic inefficiencies. When it is dangerous to criticize powerful people directly, satire or euphemism are frequently used to maintain deniability while making sure the message is still understandable to insiders (Brown et al., 2023). In addition to drawing more attention, humor can also intensify conflict, especially when public figures are involved. This can lead to a vicious cycle of defense and ridicule that escalates impoliteness and incites fan confrontations (Aporbo, 2023). Memes that chronicle common governance annoyances, such as power outages or permit delays, turn private complaints into portable civic commentary (Retta, 2023). Additionally, context has a big impact on how audiences and algorithms understand the purpose of these memes. By aligning text and image features, multimodal approaches to identifying hateful or offensive content increase classification accuracy; however, they frequently misinterpret coded discourse or sarcasm (Chhabra & Vishwakarma, 2023; Hossain et al., 2022). According to pragmatic analyses of social media discourse, student creators often parody or invert public perception patterns that are guided by assertives, directives, and expressives used in institutional communications (Saha et al., 2022; Yustita et al., 2022). Thus, it is necessary to pay attention to current events, culturally specific idioms, and the changing paths of online circulation in order to comprehend political memes. These factors can quickly reverse a meme's perceived meaning as contexts change.

2.2.3.3 Digital Youth Culture and Identity Expression

Mememes serve as tools for identity construction in youth culture, allowing students to express irony, shared sensibilities, and a sense of belonging. Creators create expressions that are both cosmopolitan and contextually rooted by incorporating localized elements like code-mixed language, culturally specific idioms, and campus references into global meme templates (Karim et al., 2022). Being able to "read the room" is crucial in these peer networks; knowing when to use sarcasm, use visual cues to soften the tone, or refrain from using them at all shows social intelligence and affects how widely a meme is received

(Perifanos & Goutsos, 2021). This pragmatic competence is reinforced by platform engagement metrics, which translate communicative fluency into opportunities and visible online status. Additionally, identity signaling via memes is intrinsically affective. The way that speech acts, directives, and expressives shape collective moods and expectations is revealed by analyses of emotional framing in public discourse; student meme-makers frequently subvert or invert these strategies to express optimism or skepticism (Saha et al., 2022; Yustita et al., 2022). Irony, humor, and aggression serve as cues that bring participants together in transient publics bound by common viewpoints (Bejan, 2020). Deliberate impoliteness can be interpreted as an indication of insider resilience in these circles; a creative remix or a cutting caption can serve as a rite of passage, granting social legitimacy (Andersson, 2023). However, because communicative signals and interpretive norms vary across threads, contexts, and time zones, group membership is still flexible. Identity expression is further shaped by technical and material literacy. Students who are able to explain the layered humor of a meme gain authority as interpreters and curators because research shows that explanation-augmented and multimodal fusion models perform better than text-only systems in extracting and justifying meaning, but they still miss subtle cues (Kmainasi et al., 2025). Memes exchange patterns are linked to social formations like activist networks, student clubs, and friendship groups in ethnographic accounts; stance positioning, template selection, and posting frequency are indicators of affiliation and role (Mikhalkova et al., 2020; Ajayi & Akinrinlola, 2021). These practices uphold a participatory culture and strengthen ties within the campus community among Bangladeshi students.

2.3 Theoretical Framework

In order to examine how Bangladeshi university students produce and comprehend social media memes, this study integrates Yule's (1996) speech act typology, Culpeper's (2005) model of impoliteness, and van Leeuwen's (2011) multimodal framework. Both the pragmatic and multimodal aspects of meme discourse can be thoroughly examined thanks to this integrated theoretical approach, which focuses on the sociocultural context in which they are produced and shared as well as the interaction between textual and visual components. The Speech Act allows the use of figurative language, literary allusions, and implication to reveal impoliteness. These circumstances can be analysed using Van Leeuwen's multimodality model.

2.3.1 Speech Act

Yule's (1996) typology of speech acts provides a straightforward framework for identifying the communicative purposes of language. His model divides speech acts into five main categories, making it easier to analyse both direct and indirect communicative functions. Understanding how different utterances use their distinct illocutionary force to convey meaning is made easier by this classification. Because Yule's framework can be used to analyse memes created by Bangladeshi students at the tertiary level, which often contain

brief, context-dependent expressions, it was selected for this study. Because these memes typically rely on specific illocutionary acts, it is easier to discern whether they are expressing emotions, making a commitment, providing instructions, presenting a factual claim, or altering reality. Because of its simplicity, Yule's model is ideal for researching the multimodality of memes, which combine text and images to convey complex pragmatic meanings.

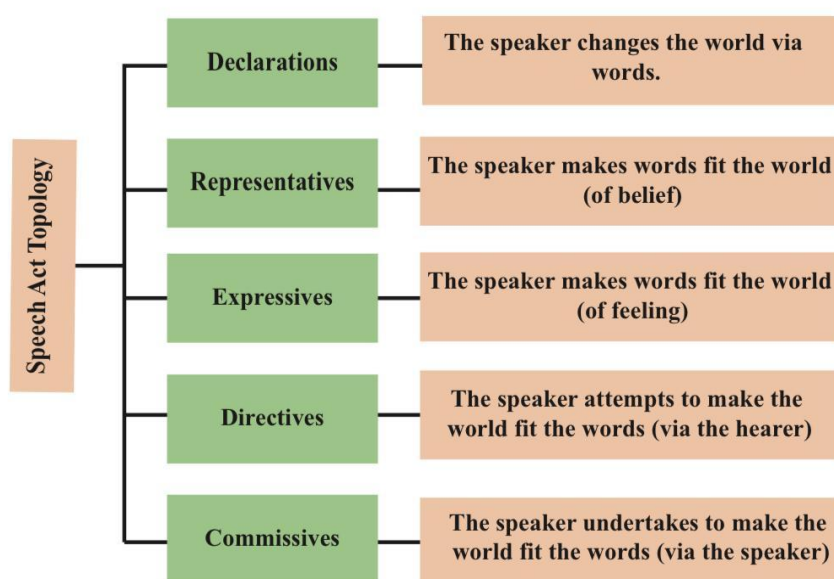


Figure 1 : Yule's (1996) Speech Act Topology

2.3.2 Impoliteness

The shift from fostering social harmony to understanding intentional face-threatening acts (FTA) is the main focus of Culpeper's (2005) model of impoliteness. By describing the linguistic and tactical strategies speakers use to contest or undermine an interlocutor's social identity, it provides a comprehensive framework for analysing both antagonistic and satirical discourse. Culpeper talks about three distinct roles. They are instrumental, expressive, and entertaining. This study uses Culpeper's framework because Bangladeshi university students commonly use humour and aggression in their memes, using direct insults, mock politeness, or irony as forms of social commentary. These impoliteness tactics can be overt or covert, and

are typically hidden behind humorous images or culturally specific humour. These tactics can be systematically identified and categorised using Culpeper's model, which illustrates how impoliteness in memes weakens social norms and promotes in-group solidarity in Bangladesh's digital youth culture.

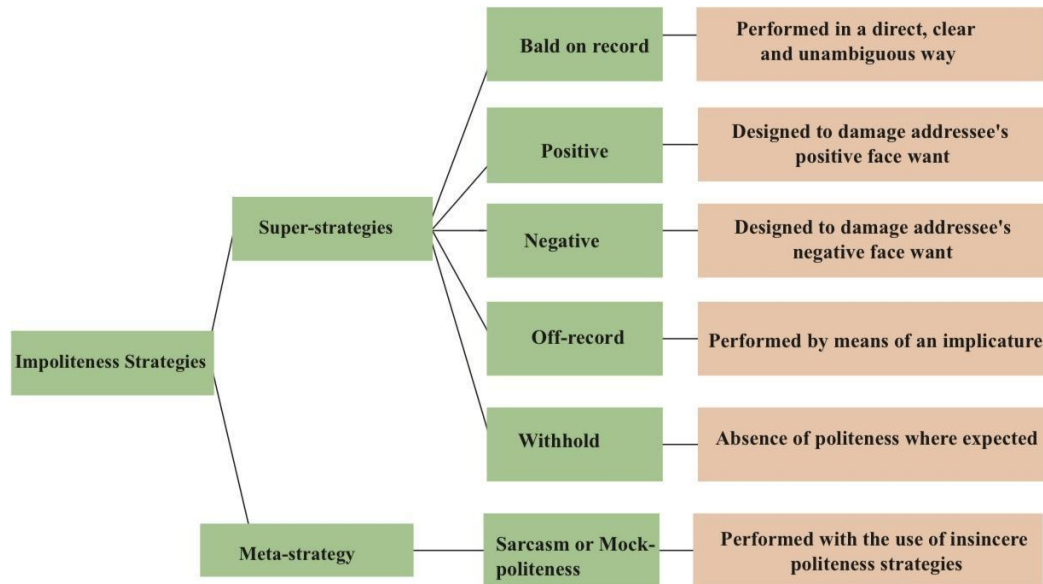


Figure 2 : Culpeper's (2005) Model of Impoliteness

2.3.3 Multimodality

Van Leeuwen (2011) created the multimodality framework, which looks at how different semiotic modes such as verbal, visual, and auditory components interact to create meaning. His model states that each mode has its own affordances (the ability to produce meaning) and constraints, and that meaning emerges when these modes interact within a particular context. Van Leeuwen also points out the ways in which contextual, historical, and cultural factors influence how these resources are interpreted. This study employs van Leeuwen's framework because memes created by Bangladeshi tertiary-level students are inherently multimodal, combining text, images, and occasionally sound or video. In order to communicate complex social, political, and cultural ideas, memes usually make use of the interaction between these media. This framework enables the study to examine how visual elements such as colour, composition, and facial expressions enhance text in order to improve identity representation, humour, or critique. Van Leeuwen's framework is crucial to comprehending how these semiotic modes cooperate to communicate complex meanings in a way that is suitable for the culture, as memes are by their very nature visual. The importance

of multimodal interaction in meaning-making has been the subject of numerous studies. Martinec and Salway (2005) discuss how textual and visual relationships combine to create a variety of meanings in both traditional and digital media. Their framework for logico-semantic relations (elaboration, extension, and enhancement) illustrates how text and images collaborate to produce ideational and interpersonal meanings in multimodal communication. This framework aligns with meme studies, where text (such as captions) and images combine to create cohesive messages that often convey irony, satire, or group solidarity. The application of semiotic systems in both established and emerging contexts is covered in more detail by Martinec (2013). He focuses on the strategic use of multimodal cues by text and visual elements to affect the interpretation of a message. This concept is pertinent to memes because, particularly in memes created by Bangladeshi students, the audience's comprehension of the content is significantly influenced by the interaction between text and visual elements. A multimodal approach to relevance is provided by Norris (2006) for the analysis of image-text pairings in memes. A meme's relevance is frequently determined by the ratios of its textual and visual elements. Together, these elements form the foreground-background continuum of attention, which influences the audience's interaction with the material. This is in line with Yus (2018), who contends that memes' cognitive effects originate from the way text and images work together to enhance meaning. Furthermore, Norris (2016) demonstrates how the interplay of various communication modalities, like text and imagery, enables the co-construction of meaning. Understanding how multimodal memes serve as venues for social commentary where text and images combine to create political, critical, or humorous commentary is made easier with this point of view.

2.4 Research Gap

Even though a lot of research has examined pragmatic strategies like speech acts, implicature, and impoliteness in memes as well as the interaction between textual and visual components in international digital communication, there are still glaringly few studies that concentrate on Bangladeshi university students. The socio-pragmatic and multimodal practices unique to Bangladeshi youth have been overlooked in favor of computational meme analysis, hate speech detection, or cross-cultural perspectives outside of Bangladesh, which have dominated much of the existing scholarship. Specifically, the ways in which students' choice of meme templates, the harmony or conflict between visual and verbal modes, and remixing or recontextualization procedures support multi-layered meaning-making in localized contexts have not been adequately explored in previous research. Furthermore, little is known about how pragmatic strategies in meme discourse are shaped by regional semiotic resources such as code-mixing, emojis, colors, and culturally embedded references. Another gap concerns the ways in which students' use of speech acts and impoliteness strategies in online communication are influenced by cultural norms, political sensitivities, and facework conventions. By performing an integrated pragma-multimodal analysis within the

Bangladeshi context, the current study overcomes these limitations and adds culturally sensitive viewpoints to the body of meme scholarship already in existence.

2.5 Conclusion

In conclusion, new research shows that Bangladeshi university students create multimeaning memes by fusing multimodal textual and visual components with pragmatic strategies like speech acts, implicature, and impoliteness . Memes are entertaining and socially relevant because these forms of expression are influenced by cultural norms, political contexts, and youth identity. The lack of locally focused research and the significance of a pragma-multimodal approach that takes into account the unique digital practices of Bangladeshi students are also emphasized in the literature.

Chapter Three

Methodology

3.1 Prelude

This chapter presents the methodological approach used to examine the multimodal and pragmatic aspects of memes shared by university students in Bangladesh. It addresses data collection, research tools, sampling, and analytical methods in addition to ethical standards. The study employs a methodical and contextually grounded approach to investigate how memes function as communication tools in online contexts by fusing pragmatic theories with multimodal perspectives.

3.2 Sampling

A corpus of 384 memes from social media sites like Facebook, Instagram, and WhatsApp groups is used in this study. 65 memes were specifically selected from this collection because they were relevant to the research questions and the goals of the study.

In order to maintain ethical standards, consent was sought when needed, and memes were pulled from public Facebook pages and WhatsApp groups. These groups were chosen because they actively shared memes, humor, and discussions relevant to university students in Bangladesh. Purposive sampling made sure that a variety of humor styles, pragmatic strategies (like speech acts, impoliteness, and implicature), and multimodal components (text-visual interaction) were represented.

3.3 Research Instrument

A pragma-multimodal analytical framework served as the primary tool for gathering and interpreting data, enabling the examination of memes' linguistic (pragmatic) and visual components. The pragmatic analysis focused on identifying speech acts (representatives, directives, expressives), impoliteness strategies (bald on-record impoliteness, mock politeness), and implicature (PCI, GCI) drawing on Yule (1996), Grice (1975), and Culpeper (2005). Complementing this, van Leeuwen's (2011) multimodal framework was applied to explore how text and imagery interacted to generate humor and meaning. Finally, qualitative content analysis through thematic coding was employed to identify recurring patterns and strategies in the memes, linking them to the sociocultural realities of Bangladeshi university students.

3.4 Data Collection and Analysis

Memes from Facebook, Instagram, and WhatsApp were manually retrieved, archived, and saved in order to collect data. Details like timestamps, usernames (if public), and engagement metrics (likes, comments, shares) were preserved through screenshots and downloads. These memes were collected into a dataset and arranged according to visual and linguistic criteria.

Several levels of analysis were carried out:

3.4.1 Linguistic Analysis

Using the frameworks of speech act theory, impoliteness, and implicature, each meme was evaluated for speech acts and pragmatic strategies, such as irony, hyperbole, sarcasm, and contradiction .

3.4.2 Visual Analysis

In accordance with multimodal theory, the relationship between text and imagery was assessed, with an emphasis on how humor and critique were accomplished through design elements like color, typography, and composition.

3.4.3 Contextual Factors

The cultural and social contexts that shaped the memes were taken into account, especially the ways in which Bangladeshi students' common experiences influenced interpretations.

It became clearer how humour, pragmatics, and multimodality all came together in the memes by using qualitative content analysis techniques to identify recurrent themes and strategies.

3.5 Ethical Considerations

This study adhered to ethical guidelines regarding consent and privacy. Even though the content came from public platforms, consent was obtained when accessing closed groups, particularly on WhatsApp. All personally identifiable information was removed from the memes in order to preserve privacy. The study also ensured that each platform's terms of service were adhered to by restricting analysis to publicly available materials. Each meme was appreciated and recognised for its contribution to commentary and humour. Additionally, cultural sensitivity was prioritised, and memes that could be offensive or harmful were ignored unless they provided insightful information about the negotiation of digital norms and practices.

3.6 Conclusion

In conclusion, this methodology combines qualitative content analysis, pragma-multimodal analysis, and purposive sampling to investigate communicative practices in student-created memes. To ensure confidentiality and cultural sensitivity, ethical guidelines were adhered to throughout the study. This framework offers a solid starting point for examining the ways in which language, images, and sociocultural context interact to influence the dataset's meaning and humour.

Chapter Four

Analysis

4.1 Prelude

The study's analysis provided crucial insight into how multimodal and pragmatic approaches impact the use of memes as a communication tool by Bangladeshi university students. The study investigates how textual and visual elements work together to purposefully include speech acts, implicature, and impoliteness into memes using a pragma-multimodal framework. This demonstrates the linguistic components of humour as well as how captions, images, and cultural allusions combine to create meaning. Of the 65 memes chosen from the corpus, 15 were chosen for additional analysis because they most closely matched the study's objectives and the larger trends in the data. The analysis aims to answer three main research questions: (i) how students use pragmatic strategies to make and share memes; (ii) how textual and visual elements interact to produce multimodal meaning; and (iii) how cultural and contextual factors influence the use of speech acts and impoliteness strategies. In the end, the conversation demonstrates how memes function as amusing, culturally embedded texts that reflect the common digital practices and daily experiences of Bangladeshi university students, advancing our knowledge of the complex interplay between language, context, and visuals in memes as a pragmatic and multimodal discourse.

4.2 Data Analysis

Analysis of Meme : 1



Figure : 1

[Text: If you go to university, there's no studying, just chill - Mir Zafar]

The meme in Figure 1 shows a green sign with the Bangla phrase, “If you go to university, there's no studying, just chill - Mir Zafar,” hanging in a university walkway. The humorous effect results from creating an unexpected contrast between a lighthearted, casual comment and Mir Zafar, a notorious figure in Bengali history who was linked to betrayal. Students who are familiar with campus customs and historical references will find this lighthearted combination of an official-style notice and a ridiculous historical allusion appealing.

With people and campus buildings visible in the background, the image focuses on a green signboard hanging beneath a metal-roofed passage. The content is more striking because the setup resembles an official public notice. The ironic twist is delivered by Mir Jafar's signature, “মীর জাফর,” while the Bangla handwritten text combines informal language with English (“Chill”). The tone is conversational, casual, and focused on the student. By combining textual content (the message on the signboard) and photography (a real-life

scene), the meme makes fun of the contrast between a formally presented notice and a humorously inappropriate historical attribution.

It serves as a “representative act” in its functional sense, presenting a witty assertion about university life (“no studying, only chill”) and making a statement about reality. This instance of impoliteness is known as “bald on record impoliteness,” as the meme explicitly criticizes people who make exaggerated and overstated statements about university life by failing to provide encouraging or polite acknowledgement. The only way to understand the joke is to realize that Mir Zafar is historically regarded as a traitor in Bengal, which makes it absurd to attribute a casual “chill” statement to him. The “particularized conversational implicature” (PCI) used in the meme would not make sense without this common cultural knowledge. The ironic association with the historically notorious Mir Jafar heightens the meme’s satirical commentary of student life by framing the phrase “no studying, only chill” as a formal notice.

Analysis of Meme : 2

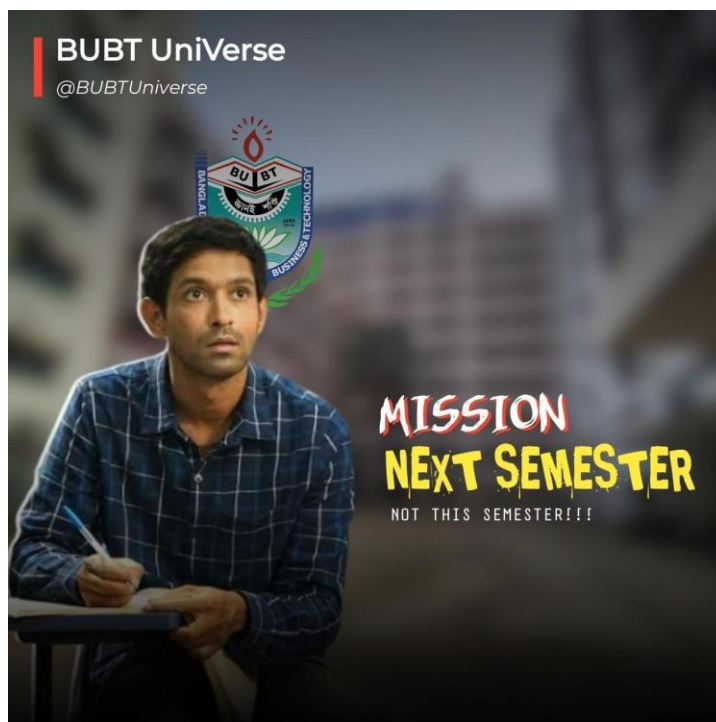


Figure : 2

[Text: MISSION NEXT SEMESTER- Not this semester !!!]

This meme, as shown in Figure 2, represents the mentality of most students who do not show sincerity at the beginning of the semester but, when the exam approaches, they often think

that from the next semester they will be serious. They take it as an oath, but unfortunately, they never actually become serious, and the situation continues. This pattern is common in academia, especially among tertiary-level students in Bangladesh.

The visual of this meme shows a blurry image of a private university in Bangladesh, with the title of the page and the university's logo included. The meme also features an image of a student who appears very sincere, sitting at a desk with a pen in hand, yet looking frightened. The student's eyes reveal the terror of the approaching exam, and interestingly, this same image alludes to the famous Hindi film *12th Fail* (2023), which undermines any expectation of genuine academic dedication. The bold typography immediately draws attention, with "MISSION" in red, implying both a dangerous task and a solemn promise (the "red oath"), while "NEXT SEMESTER" in bright yellow reflects the student's sweaty anxiety in facing exam terror. The smaller phrase "Not this semester!!!" with its three exclamation marks, intensifies the irony, emphasizing how students repeatedly make the same oath every semester without change. Thus, the color scheme and font choices draw attention to the humor by contrasting intentional procrastination with a show of seriousness. By combining a realistic photo with a digital text overlay and a humorous message, the meme generates irony.

Pragmatically, the meme employs a "commissive speech act", in which the student promises to take the next semester seriously and achieve good results, though failing to do so in the current semester. This humorous vow resonates with students' procrastination culture because of its lighthearted, ironic tone. Furthermore, the meme uses mock politeness/sarcasm, subtly undermining the seriousness required in academic settings without offending anyone. Moreover, its "particularized conversational implicature" (PCI) relies on the shared cultural knowledge of Bangladeshi university life, where "next semester" is a lighthearted euphemism for indefinite delay. Without such cultural familiarity, the humor and intended meaning would be lost. Thus, by effectively blending a commissive act, mock impoliteness, and PCI, the meme successfully depicts the culturally embedded student practice of delaying academic work.

Analysis of Meme : 3



Figure : 3

[Text : POV: The faculty whose course I was planning to drop that same faculty gives me marks like A (85.39999) Pookie faculty gives me marks like Midterm for 2024-2025, Spring (Total: 40; Pass: 20; Contributes: 40%) → F (18.8)]

The meme in Figure 3 illustrates the unpredictability of academic outcomes by displaying the marked difference in student performance under the same faculty. An image of Cristiano Ronaldo with a calm, serious expression and the grade “A (85.39999)” on the left signify unexpected academic success. On the other hand, a funny dancing figure and the midterm score of “F (18.8)” a sign of extreme underperformance are displayed on the right side. The title “Pookie faculty” along with a pink ribbon shows the “Gen Z” attitudes towards the teachers. This scenario is common in the Bangladeshi context, particularly in the tertiary level, where the irony of first thinking about dropping a faculty member’s course but then getting great grades from them and vice versa is emphasized by the Bangla-English captions.

According to multimodal analysis, the visual elements use two contrasting characters to represent opposing academic outcomes, Ronaldo’s composed manner conveys pride and success, while the exaggerated dancer portrays lighthearted failure. In terms of colour, the CGPA is shown into different colours where the left one is given in blue background and the right one is given in white background. Through code-mixing (POV : বেই Faculty এর Course এ Drop দিতে চেয়েছিলাম সেই Faculty যা Marks দেয় Pookie Faculty যা Marks দেয়) that is familiar to student audiences, the text enhances resonance and amusement by integrating

Bangla, English (e.g Faculty, Course, Drop, Mark) and precise numerical grading. By juxtaposing serious academic contexts with digital meme comedy, the mode creates a comic contrast between formal, professional imagery and whimsical, absurd visuals.

Pragmatically, the meme uses an “expressive speech act” to convey amusement , surprise, and irony regarding disparate academic grading. It uses “mock politeness” to mock grading inconsistency in a lighthearted and non-malignant manner. Since its wit relies on a shared cultural understanding of grading unpredictability and faculty-student experiences, the implicature fits the definition of a “particularized conversational implicature” (PCI). In short, the meme showcases the irony of varying academic performance under a single faculty by utilizing expressive humor, mock impoliteness, and PCI.

Analysis of Meme : 4



Figure : 4

[Text : How do I go to AIUB from Kuril Bishwa Road?? Hold my hand]

Figure 4’s meme portrays a casual Facebook conversation. The first post is in Bangla and asks, “কুড়িল বিশ্বরোড থেকে AIUB যাবো কিভাবে ? ” (How can I get from Kuril Bishwaroad to AIUB?) The response below, “Amar haat dhore” (Hold my hand), changes the tone from a straightforward question about directions to a flirtatious and lighthearted recommendation. The ironic turn from a genuine appeal for guidance to a casual, intimate overture is the source of the wit.

The visual component adds realism by displaying a screenshot of a Facebook post and comment that looks real, complete with timestamps (1m), profile pictures where the female user is wearing a white saree with red border, red colour ribbon in her hair and the male user has seated casually with one leg bent, wearing sunglasses as well as interactive icons. The reply's use of emojis adds to its flirtatious or friendly tone. The response uses informal English transliteration (Amar Haat dhore), which adds a lighthearted and informal touch, while the main post uses formal Bangla for a simple question (কুড়িল বিশ্বরোড থেকে AIUB যাবো কিভাবে?). Written language, the familiar Facebook platform (Sarcasm of AIUB), and symbolic emojis are all combined to create the witty effect. The interaction is relatable and humorous because the mode contrasts a real question with an amusingly reframed response.

From the pragmatic viewpoint, the reply “Amar haat dhore” functions as a “directive act” since it implicitly instructs the recipient to carry out a particular, witty act. The meme violates the traditional conventions of a formal question-and-answer exchange without aiming to cause harm by using “mock politeness”. Since the conversation is based on a shared cultural understanding, this meme also exemplifies a “particularized conversational implicature” (PCI), in which a literal request for directions is reframed as a chance for flirtation. The intended meaning would be lost in the absence of this particular sociocultural context. To put it simply, the meme combines PCI, mock politeness, and directive speech to transform a straightforward navigational question into an amusing and culturally relevant online moment.

Analysis of Meme : 5

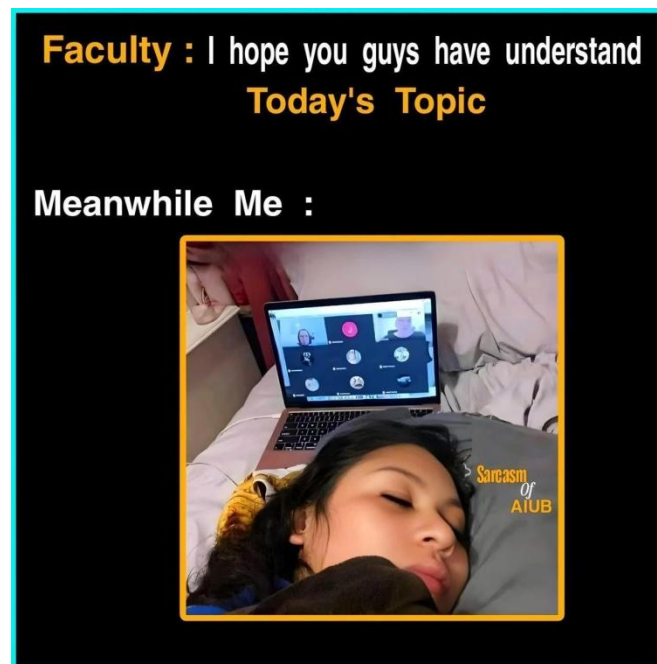


Figure : 5

[Text : Faculty : I hope you guys have understood today's topic, Meanwhile Me : Asleep]

The gap between a teacher's expectation of student participation and the reality of online learning during virtual classes is humorously depicted by this meme in Figure 5. The faculty member is quoted in the upper text as saying, "I hope you guys have understood today's topic," indicating the end of the lesson and assumed understanding. Below it, there is a picture of a student falling asleep with an open laptop showing a live video call with the caption, "Meanwhile Me". The sharp contrast between the student's obvious lack of engagement and the teacher's hopeful assumption is what makes the situation entertaining .

A close-up of a student falling asleep in bed is featured in the main image, while a laptop next to them displays several students participating in a virtual class where the faculty and one of the students have turned on their cameras while the rest have kept theirs off. The female student in the meme, with her relaxed posture and closed eyes, convey boredom and disinterest. The text is divided into two parts where the reaction "Meanwhile Me" in bold white and on the other hand, the teacher's statement in white and yellow font. The roles in the exchange are emphasized and distinguished by the yellow markings on "Today's Topic" and "Faculty". Irony is the result of combining textual commentary with photographic realism to create an amusing effect. The layout relies on the contrast between passive resistance (student behavior) and authority (teacher's words), which visually contradicts the verbal claim of comprehension.

Despite its inaccuracy, the teacher's comment functions as a "representative speech act", expressing belief in the students' comprehension. Through the use of "mock politeness", the meme ironically weakens academic seriousness by portraying inattention without actually offending anyone. Furthermore, because the irony relies on a common understanding of online learning norms where disengagement is common despite teacher expectations it conveys a "particularized conversational implicature" (PCI). The intended irony wouldn't make sense without this cultural background. This meme also recalls the Covid-19 situation, when the whole world went into lockdown and classes were conducted online. At that time, especially among tertiary-level students in Bangladesh, many joined online classes just as shown in the picture, while engaging in various activities such as sleeping, playing games, and so on. In short, the meme ironically portrays the incongruity between assumed attentiveness and real disengagement in virtual classrooms by utilizing a representative act, mock politeness, and PCI.

Analysis of Meme : 6



Figure : 6

[Text : Sir, just let me pass this semester. Next semester this won't happen again!!]

This meme in Figure 6 captures the mindset of many students who barely make it through a semester while making a phony commitment to do better in the future. Alongside Bangla text that translates to : “স্যার, এই শুধু সেমিস্টারটা পাশ করিয়ে দেন। পরবর্তী সেমিস্টারে আর এমনটা হবে না !!” (Sir, just let me pass this semester. Next semester this won't happen again!!) The audience's common knowledge that such commitments are rarely kept, reflecting patterns of academic procrastination, contrasts with the seemingly sincere pledge to create a humorous effect.

The cartoon figure in the picture is from a well-known animation (গোপাল ভাঁড়ের মস্তী), and the humor is enhanced by its relieved expression and slightly defensive stance. Exaggerated features and vibrant colors draw the eye, which makes the character likable and humorous. With “Sir, just let me pass this semester” in yellow and “Next semester this won't happen again!!” in white, the two-line Bangla caption creates a visual hierarchy that reflects the comedic setup and conclusion. For university students, the casual tone guarantees instant relatability. The meme creates irony by fusing textual exaggeration with the animated frame's visual humor. The mode relies on the combination of the character's well-known expression

and the exaggerated academic appeal, which causes students who have gone through similar things to recognize and laugh.

The speaker in the meme jokingly promises to improve academic performance “next semester”, but the tone suggests this is a hollow promise, primarily performing a commissive act. By employing the inflated request to subtly make fun of the gravity of academic success without offending anyone, the humor exemplifies mock politeness. The expected decorum of student-teacher interactions is subverted in a playful way. Since the humor relies on the audience’s common understanding of Bangladeshi student culture, where repeated pledges to improve “next semester” seldom lead to change, this meme contains a particularized conversational implicature (PCI). The irony and humor would be lost without this cultural awareness. Ultimately, this meme uses PCI, a Commissive act, and mock impoliteness to humorously portray the well-known pattern of students making fictitious pledges to perform better “next semester”.

Analysis of Meme : 7



Figure : 7

[Text: Friends: Bro, let’s go on a trip during semester break.....Le My financial Condition]

When friends suggest a trip during the semester break, this meme in Figure 7 depicts the financial struggles of a student. The top text, which is displayed in a mix of Bangla and English, reads, “Friends: Dst চল semester break এ ঘুরতে যাই” (Friends: Bro, let's go on a trip during semester break). This is followed by a picture of a hand holding some used Bangladeshi two-taka notes. “Le My financial Condition”, the caption at the bottom,

ironically juxtaposes the thrill of trip planning with the reality of not having enough money, a situation that many students have experienced.

Scarcity and economic limitation are conveyed directly by the main image of a hand holding worn, low-denomination currency. The amusing point is visually reinforced by the close-up framing, which emphasizes the small sum of money. With the self-referential “Le My financial Condition” at the bottom and the “Friends” statement at the top in bold yellow letters with black outlines, the meme linguistically combines Bangla and English while maintaining strong contrast and legibility. The informal term “Le” adds to the humor by mimicking internet meme slang from Hindi origin. By combining textual narration with photographic evidence for maximum impact, the amusing effect is created by contrasting the verbal suggestion of a fun trip with the striking image of minimal resources.

From the Pragmatic standpoint, the meme mainly serves as a “representative act”, humorously and truthfully portraying the speaker’s financial circumstances. It uses “positive impoliteness”, where the speaker subtly declines the friends’ enthusiastic offer to go on a trip by disclosing their insufficient financial means. As it relies on common cultural and situational knowledge, particularly the experience of Bangladeshi students making jokes about being broke when friends suggest pricey activities during semester breaks, the humor reflects a “particularized conversational implicature” (PCI). The intended meaning and comedic value would be lessened in the absence of this mutual understanding. To sum up, the meme wants to portray the condition of the student life where most of the students do not have cash money and they struggle to arrange any lavish trip.

Analysis of Meme : 8



Figure : 8

[Text: You (the dream) are going back to university again]

Figure 8's meme humorously captures the hesitancy and homesickness that students frequently feel when they return to school after a long break. The image of a man riding a big wooden bed down the street with motorcycles on either side, seemingly physically moving his bed to campus, exemplifies the humor's exaggerated attachment to home. The Bangla caption, “স্বপ্ন আবার ফিরে যাচ্ছে” (“Dreams are returning again ”), together with the overlaid text, “POV: স্বপ্ন আবার University তে ফিরে যাচ্ছে,” employs irony to convey the bittersweet emotions of leaving home, with the sarcastic smiley emoji masking the underlying reluctance.

The main image, which depicts a student lying on a fully made bed in a public place, heightens the humorous exaggeration of homesickness and creates absurdity. The scene's surreal feel is enhanced by the motorbike escort that goes with it. The context is explicitly framed in the Bangla-English captions, and “POV” invites viewers to put themselves in the shoes of the characters. The smiley emoji adds to the sarcastic effect by creating a sharp contrast with the genuine emotional tone. The combination of the ironic textual commentary and the ridiculous image (a bed on the road) creates this humorous effect, which emphasizes the emotional stress of adjusting from home comforts to the academic demands of university life.

Given that it expresses sentiments of reluctance and homesickness, the meme is a practical example of an expressive speech act. In terms of impoliteness, it exhibits “mock politeness” by lightheartedly mocking the common student inclination toward sloth and bedtime, without genuinely attempting to offend. Since the humor relies on common cultural and situational knowledge specifically, that students frequently resent leaving home after a prolonged absence the implicature is classified as a “particularized conversational implicature” (PCI). The meme's irony and sarcasm would be lost without this cultural background. The caption of the meme is taken from the famous Grameenphone advertisement song “স্বপ্ন যাবে বাড়ি আমার” by Milon Mahmud. This advertisement was designed particularly for the Eid season, when students, especially university students and working people living in Dhaka or other cities return to their villages, emphasizing their emotional connection to home. In conclusion, the meme mainly depicts students' reluctant and sarcastic return to university after vacation by utilizing an expressive act, mock politeness, and PCI.

Analysis of Meme : 9



Figure : 9

[Text: Uncle, why is the university so decorated? And where are my senior sisters?]

“চাচা, ভার্সিটি এতো সাজানো কেন?” This meme in Figure 9 amusingly shows a brightly illuminated university building (BUBT) at night, adorned with colorful lights. “আর আমার সিনিয়র আপুরা কোথায়?” (Uncle, why is the university so decorated? And where are my senior sisters?). Linking the festive decor to the implied expectation of meeting attractive senior female students a humorous university culture trope provides the amusement. The meme, which combines visual celebration with playful curiosity, is aimed at student audiences who are familiar with campus events.

The image of a multi-storied university building with red, green, and blue decorative lights illuminating it creates a festive and vibrant ambiance in this multimodal meme. The building is framed as the main focus, suggesting a special occasion which may be the rag day program or may be a cultural feast. Once more, the humorous twist in this meme is introduced by the overlaid Bangla caption, which contrasts the formal, impressive decoration with a casual, lighthearted question about “senior sisters” that uses a possessive pronoun. This dialogue is mainly taken from the famous bangla movie “শ্রোমের সমাধি” where the protagonist “বকুল” (বাপ্পারাজ) asks his uncle by delivering this dialogue “ চাচা , বাড়িঘর এতো সাজানো কেন? আর হেনা কোথায় ?” The humorous tone is enhanced by the use of colloquial language and direct address (“Chacha”). Then, in terms of mode, it integrates written humor with visual cues (celebration) by combining photography and text overlay. Irony and humor are created by

the interaction of the informal, playful text with the grand, formal building imagery, which increases audience participation.

The caption carries out an “expressive act” by expressing the speaker’s lively emotions and curiosity as a new student on campus. By contrasting an academic building with a casual, non-academic expectation from a new student, the meme playfully challenges formal decorum and employs “mock impoliteness” (sarcasm). In the sociocultural context of Bangladeshi university students, this mock impoliteness is socially acceptable and is meant to promote bonding through amusement. Additionally, the meme contains “particularized conversational implicature” (PCI) because it shares specific contextual knowledge about Bangladeshi university culture, such as the fact that juniors frequently idealize senior female students, or “senior apura,” in a humorous way and that building decorations usually reflect expectations of newly admitted students on the joy and celebration of campus life. Without this context, it would be difficult to understand how the decorated building relates to the query, “আর আমার সিনিয়র আপুরা কোথায়?” (“Where are my senior sisters?”). In a word, the meme skillfully combines playful cultural allusions with visual celebration to produce humor that speaks to common campus experiences.

Analysis of Meme : 10



Figure : 10

[Text: How they teach in class versus How questions appear in the exam hall]

This meme in Figure 10 juxtaposes the difficult intricacy of exam questions with the simple nature of classroom instruction. Two parallel and straight railway lines in the top image show how the content is presented in class in an organized and understandable manner. The intricate web of intersecting tracks in the lower image symbolizes the bewildering and daunting structure of exam questions. This visual exaggeration creates a playful effect, reflecting a widespread student belief that learning in class is much easier than taking tests.

When it comes to multimodal analysis, the visual element works by creating a sharp contrast between the first image's orderly railroad tracks and the second image's chaotic intersections. The Bangla captions, which read, “ক্লাসে যেভাবে পড়ায়” (How they teach in class) and “পরীক্ষার হলে যেভাবে প্রশ্ন আসে” (How questions appear in the exam hall), make the meaning immediately clear to Bangladeshi students. Realistic photographic imagery and meme-style text overlays are combined in this mode, which reinforces culturally familiar and educational language while drawing humor and meaning from the visual contrast between simplicity and confusion.

From a practical perspective, the meme asserts a common reality regarding the disconnect between instruction and assessment, thereby performing a “representative speech act.” Without taking offense, it makes lighthearted fun of the educational system by using “mock impoliteness.” As the audience deduces that this kind of mismatch is a common occurrence among students, the humor arises from a “generalized conversational implicature” (GCI). Basically, there are some faculty members, especially at the tertiary level, who do not want to teach any topic in depth, but in the exam hall their questions are of a PhD level or very advanced, which the students have no idea about and therefore cannot answer. Perhaps the main intention of these teachers is to trap their students. All things considered, the meme creatively magnifies the difference between exam complexity and classroom instruction by utilizing visual metaphor and practical humor.

Analysis of Meme : 11

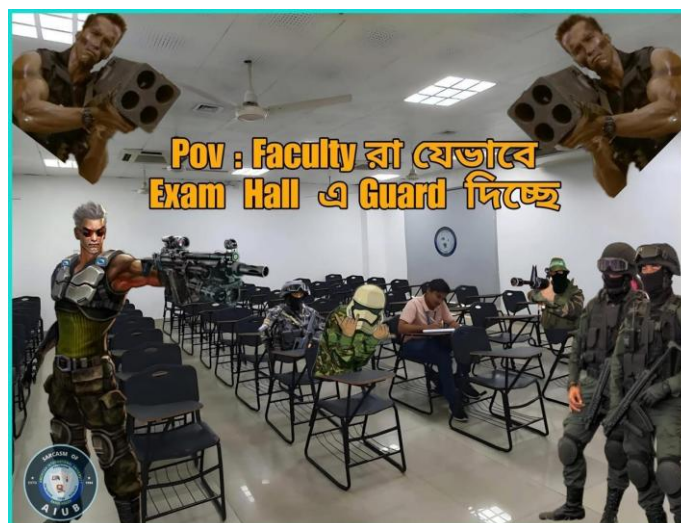


Figure :11

[Text : How faculty are guarding the exam hall]

By depicting faculty members as heavily armed soldiers and action heroes watching over the exam room, this meme in Figure 11 exaggerates how attentive they are during exams. A single student is writing in a real classroom in the background, and the images of close observation are enhanced by digitally added fictional and military characters. This humorous comparison between routine invigilation and an exaggerated high-security scenario is framed by the Bangla-English caption, “POV: Faculty রা যেভাবে Exam Hall এ Guard দিচ্ছে.”

The visual heightens the comedic tone through visual exaggeration, fusing an authentic educational setting with extravagant military and pop-culture characters, according to multimodal analysis. To appeal to a bilingual student audience and guarantee instant recognition, the text, which is presented in a bold orange font, blends Bangla and English (code-mixing). The mode combines digitally altered images with real-life photography to create layered humor in which the caption framing emphasizes the ridiculousness of the images.

The meme expresses a combination of amusement and pressure about rigorous supervision, which, when viewed through a pragmatic lens, constitutes an “expressive speech act.” It employs “negative impoliteness” since students’ negative faces are enforced by the faculty’s strict supervision, to which the students react by comparing them to “armed police,” undermining their autonomy and making fun of them. The “particularized conversational implicature” (PCI) that underpins the comedic effect necessitates a shared cultural familiarity with exam hall monitoring and faculty-student relationships. This meme mainly portrays the real scenario of the teacher-student relationship in the exam hall, where most faculty members strictly monitor the room to prevent students from talking to each other or cheating. By depicting teachers as overly armed guards and making fun of the strictness of invigilation through an ironic combination of satire and exaggeration, this meme, in short, increases exam hall supervision.

Analysis of Meme : 12



Figure : 12

[Text: How are things, friend? ... Okay friend, leave it. I'm leaving .]

Figure 12's meme depicts a conversation between two friends, where one asks the other how they are doing ("Dost ki obostha?" or "How are things, friend?"). The answer is a picture of a wallet with a cockroach inside, titled "Bondhu" (Friend), which serves as a ridiculous metaphor for severe financial difficulties by suggesting that the wallet contains an insect rather than cash. By implying that the friend who is asking is too shocked or amused to continue the conversation, the following messages "Accha dost thak" (Okay, friend, leave it) and "Ashi" (I'm leaving) intensify the humor.

With regard to multimodal analysis, the visual element is an extreme close-up of a wallet containing a cockroach, purposefully juxtaposing the expected image of cash or valuables with a startling and disagreeable alternative. The textual component mimics the informal, conversational way that young, bilingual speakers typically communicate online by fusing Bangla and English which is called "Transliteration" (Dost ki obostha Accha dost thak...Ashi).In order to create humor through an unexpected contrast, the mode combines realistic photographic imagery with a screenshot of a chat conversation. The unaltered image provides the comedic climax after the textual setup.

Pragmatically , the meme performs an “expressive speech act” that amusingly expresses sentiments of financial hardship and mild embarrassment. It employs “positive impoliteness,” where the first friend made a friendly, welcoming gesture but received a dismissive and negative response in return. Based on the audience’s common knowledge of jokes about financial hardship, memes about poverty, and lighthearted banter, the humor is derived from a “particularized conversational implicature” (PCI). In summary, the meme depicts financial hardship in a humorous way by combining shocking images, casual conversation, and cultural familiarity to create an exaggerated image of being broke.

Analysis of Meme : 13



Figure :13

[Text: When you finish your exam, But your friend is still writing.]

The familiar situation of finishing an exam early while watching a friend continue to write is humorously portrayed by this meme in Figure 13. The picture depicts two chickens, a dog, and a cat looking through a glass window, signifying a mix of curiosity, impatience, and mild jealousy. The intended comedic effect is set in motion by the caption, which humorously links the animal imagery to a common student experience: “When you finish your exam, but your friend is still writing.”

The visual component uses anthropomorphized animals to symbolize human emotions, according to multimodal analysis, the dog's fixed gaze suggests passive waiting, the cat's extended posture suggests eagerness, and the addition of the chickens adds a sense of ridiculous humor. Simple, conversational language is used to present the text, which increases relatability and facilitates immediate comprehension. The mode combines realistic photography with a clever caption, creating a humorous effect by contrasting human academic situations with animal behavior.

From the pragmatic standpoint, the meme expresses boredom, mild annoyance, and playful jealousy through an "expressive speech act." It makes lighthearted, non-malignant remarks about the friend's lengthy exam writing by using "mock impoliteness". Because exam settings provide a shared context, the humor works on a "generalized conversational implicature" (GCI), meaning that can be understood without explicit background information. Actually, this meme portrays the real scenario of student life when everybody has finished their exam, but one of their friends is still writing. At that moment, they become curious about what their friend is writing, why he or she is delaying, and how many pages he or she is taking, all of these things create both confusion and jealousy in their minds. In short, the meme points out the amusing contrast of waiting while others stay involved by skillfully fusing anthropomorphic imagery with academic relatability.

Analysis of Meme : 14

*সোহরাওয়ার্দী হলের খাবারের মান ভাল হয়েছে,
হল সংস্কার করা হচ্ছে, রিডিং রুম ঠিক করা
হচ্ছে, পানির লাইন ঠিক করা হচ্ছে*

অন্যান্য হলের প্রভোস্টরা:



Figure : 14

[Text: The quality of food in Sohrawardy Hall has improved, the hall is being renovated, the water line is being repaired*..... Other hall provosts :]

Figure 14's meme parodies the differences between university residence halls in Bangladesh. The written portion (* সোহরাওয়ার্দী হলের খাবারের মান ভাল হয়েছে, হল সংস্কার করা হচ্ছে, রিডিং রুম ঠিক করা হচ্ছে, পানির লাইন ঠিক করা হচ্ছে *..... অন্যান্য হলের প্রভোস্টরা) commends one hall for better food, renovated facilities, repaired roofs, and fixed water lines, while the accompanying image of a cow grazing ironically portrays other halls' meals as fodder, equating students with cattle. The contrast between the sarcastic visual punchline and the formal praise creates the humor, which conveys students' discontent with the quality of life on campus.

Multimodal analysis indicates that the visual, which shows a cow eating grass, serves as the primary metaphor for students eating poor quality food, with the green field supporting the idea of fodder rather than food. The image's absurdity later undermines the official impression created by the text's formal institutional tone ("improved food quality," "roof repaired," "water line fixed"). At the Mode level, irony and satirical criticism of neglected student facilities are produced through the interaction of text and image, where humor overrides the somber institutional discourse.

The meme mocks the difference between praised improvements and ignored conditions elsewhere, which, from a pragmatic standpoint, constitutes an "expressive speech act" because it expresses ridicule rather than objectively reporting facts. It exhibits "bald on record impoliteness," which is the direct and unadulterated comparison of other halls' food to animal feed. In terms of implicature, it communicates a "particularized conversational implicature" (PCI), in which the image of the cow suggests that students in other halls are metaphorically fed like livestock despite assertions of progress. This meme depicts the real scenario of university halls, especially in public universities. The condition of the hall rooms is poor, the water and washrooms are unhygienic, the hall rooms are chaotic, and there is little discipline inside. In a word, the meme uses a combination of textual, visual, and practical techniques to humorously critique institutional neglect.

Analysis of Meme : 15

Teachers of JU Teachers of CU



Figure :15

[Text : Teachers of JU Versus Teachers of CU]

This meme in figure 15 uses satire to compare teachers at Jahangirnagar University (JU) and Chittagong University (CU). JU teachers are depicted actively protesting together on the left, signifying solidarity and group effort. CU teachers on the right can be humorously represented by pigs lying idly, which stand for passivity or sluggishness. The dramatic contrast is not only humorous, but it also criticises the apparent disparities in activism and involvement between the two groups.

According to multimodal analysis, the visual element on the left depicts JU instructors marching while donning red bands, a powerful symbol of solidarity and activism. A feeling of passivity and inferiority is conveyed by the picture of pigs sleeping in a muddy setting on the right. This contrast represents the commitment to symbolic meaning as opposed to laziness. The text's anchoring signals, “Teachers of JU” and “Teachers of CU,” frame interpretation. Without this textual context, the pig image would not specifically mention CU teachers, but the label makes the insult obvious. Irony is created in this mode by combining ridiculous animal analogies with sombre protest imagery. This multimodal construction uses humorous exaggeration to reinforce the critique while fusing satire and realism.

In actuality, the meme commits an “expressive speech act” by giving mockery precedence over truthful description. It is an example of “bald on record impoliteness” since it uses no tactful language and compares CU instructors to pigs. The meme uses a “particularised conversational implicature” (PCI), which is derived from the textual-visual contrast and the

cultural context, to suggest that CU teachers are less productive and more passive than JU teachers. In the end, the meme mocks CU teachers with humour, satire, and outright insults while endorsing the activism of JU teachers.

4.3 Conclusion

Through a multimodal combination of textual and visual elements, the analysis of the selected memes demonstrates how Bangladeshi university students employ pragmatic strategies such as speech acts, implicature, and impoliteness. A detailed examination of 15 representative figures reveals that memes are both humorous expressions and culturally embedded narratives that reflect students' lived realities and collective digital practices. The results show how images, captions, and contextual cues all contribute meaning and frequently humorously emphasize issues like social interactions, financial limitations, and academic stress. At the end of the chapter, the significance of memes as multimodal and pragmatic discourse is emphasised, demonstrating the complex interplay between language, images, and culture that shapes digital communication among Bangladeshi university students.

Chapter Five

Findings and Discussion

5.1 Pragmatic Strategies Adopted by Tertiary-Level Students

The actual use of memes as communication tools by university students is examined in this section. The analysis shows that memes are not only amusing but also useful for social critique, cultural reflection, and personal expression through categories like implicature, speech acts, and impoliteness. Memes are useful tools for studying the interplay of digital discourse, culture, and language since the findings show that students use both explicit and implicit strategies to express opinions, concerns, and group experiences in their academic and social contexts.

Table 1

Distribution and Meme Classifications

Category	Subcategories	Frequency	Percentage (%) of Total Corpus	Percentage (%) within Category
Implicature		18	4.69	
	GCI	3	0.78	16.67
	PCI	12	3.13	66.67
	CI	3	0.78	16.67
Impoliteness		17	4.43	
	Bald on Record Impoliteness	4	1.04	23.53
	Negative Impoliteness	2	0.52	11.76
	Positive Impoliteness	3	0.78	17.65
	Off-Record Impoliteness	1	0.26	5.88
	Sarcasm/ Mock Politeness	5	1.30	29.41
	Withhold Impoliteness	2	0.52	11.76
Speech Acts		22	5.73	
	Representatives	7	1.82	31.82
	Commissive	4	1.04	18.18
	Directive	4	1.04	18.18
	Expressive	5	1.30	22.73
	Declarative	2	0.52	9.09
Others		8	2.08	
	Duplication	2	0.52	25.00
	Figurative Language & References	3	0.78	37.50
	Slang	3	0.78	37.50
Extra		65	16.93	

This comprehensive classification shows how Bangladeshi university students use memes as a forum for online humour, social commentary, and cultural expression.

Therefore, a study of memes shared by Bangladeshi university students shows how common pragmatic strategies like implicature, speech acts, and impoliteness are. The data shows that speech acts are most commonly used by students, accounting for 31.82% of representative acts and 22.73% of expressive acts. Directive and commissive acts are used relatively less frequently (18% each), while declarative acts are used the least (9.09%). The most common forms of impoliteness are bald on-record impoliteness (23.53%) and sarcasm

or mock politeness (29.41%). Off-record impoliteness is the least noticeable (5.88%), while other types, like positive and negative impoliteness, are less common. Particularized conversational implicature (PCI) makes up the majority of students' implicature (66.67%), while generalised (GCI) and conventional implicatures (CI) make up only 16.67%.

Expressions of affection, sarcasm, and frustration towards different aspects of student life are commonly expressed through expressive speech acts. These memes frequently depict students' viewpoints on topics like peer relationships, academic stress, and financial difficulties. Students' tendency to communicate facts or assertions about their academic realities is demonstrated by the notable use of representative acts. For example, they might point out the perceived divide between students and teachers or criticise the educational system. Memes are a way to reflect on academic life by fusing humour with insightful analysis. As a result, memes serve as platforms for self-expression and criticism in addition to being entertaining.

By making fun of or exaggerating typical academic situations, impoliteness techniques frequently improve humour. According to Culpeper's (2005) framework, the most common form of subtle criticism is sarcasm or mock politeness, which occurs most frequently (29.41%). Sarcasm serves as a maxim-based impoliteness tool that subtly expresses discontent, according to Santoso et al. (2025). Students' preference for humorously blunt expression is demonstrated by the fact that bald on record impoliteness (23.53%) conveys direct criticism without mitigation. Negative impoliteness (11.76%) suggests invasion of personal space or autonomy, whereas positive impoliteness (17.65%) tends to make fun of peers' actions. Students mainly use face-threatening acts (FTA) to damage the positive face of their friends. The infrequent use of off-record impoliteness (5.88%) indicates that students prefer overt humour to subtle or unclear criticism, which may call for a greater understanding of context.

By depending on implied meaning rooted in common cultural knowledge, implication is still crucial in forming meme communication. Particularized conversational implicature (PCI) is particularly common (66.67%), allowing students to speak to peers about topics like exams, financial stress, and university life. Because they frequently call for insider knowledge of academic life in Bangladesh, this heavy reliance on PCI emphasizes the cultural specificity of memes. On the other hand, conventional and generalised implicatures (16.67% each) are less common due to their wider applicability, which might not fully represent the intended audience's local experiences. Memes, then, function as cultural artefacts that represent the common realities of university students in their socio-academic setting.

5.2 Multimodality in Memes

Since memes combine a variety of semiotic resources including language, images, colours, and sometimes sound to create meaning and arouse feelings, they serve as multimodal texts. By combining spoken and visual cues, multimodality allows for more complex and nuanced communication, as Kress (2009) points out. The interaction of textual and visual modes is essential to creating meaning in the context of memes spread by university students in Bangladesh. Results show that by combining written text, imagery, and colour, memes commonly combine speech acts with impolite cues. These modes work together to convey humour, criticism, or cultural reflection while reflecting the social and academic realities that students face on a daily basis.

The majority of the multimodal components are visual resources. Pictures of homes, classrooms, and university campuses frequently serve as the setting for amusing or thought-provoking stories. These images form the foundation for expressing typical student difficulties like financial hardship or an excessive workload. To make the message more powerful, text is then superimposed on top of these images. Although Bangla text is the most widely used language, code-switching and code-mixing with English are common, according to the analysis. Transliteration, or writing Bangla in English script, is also common and results in a casual, culturally relevant style. Additionally, slang, puns, allusions, and colloquial Hindi terms are commonly used, which makes the content more relatable and humorous for student audiences. For example, in the data analysis section, the caption “Le My financial Condition” in Figure 7 uses a combination of Bangla, English, and meme slang to humorously depict students’ financial difficulties.

Another semiotic device that enhances emotion is colour. In the following memes, vibrant colours like red and yellow are used to convey danger, stress, or pain, especially in memes about tests or adversity. On the other hand, lighter, more universal representations of student life, frequently in informal or humorous settings, employ monochromatic colours like black and white.

For example, in the following meme (Figure 1), the text is written in yellow font, where a student is shown seeking help from the Almighty. He is holding his head with one hand and a rosary with the other, looking stressed because he did not study earlier. Finally, one day before the exam, he realizes that he should start studying “from tomorrow.” However, the irony is that the exam itself begins tomorrow. Similarly, In Figure 2, the student did not study properly during the semester, and as a result, he has to retake the course. The use of the “red card” along with the “reddish-white” font symbolizes that the student is in a danger zone, emphasizing the seriousness of academic failure.



Figure : 1

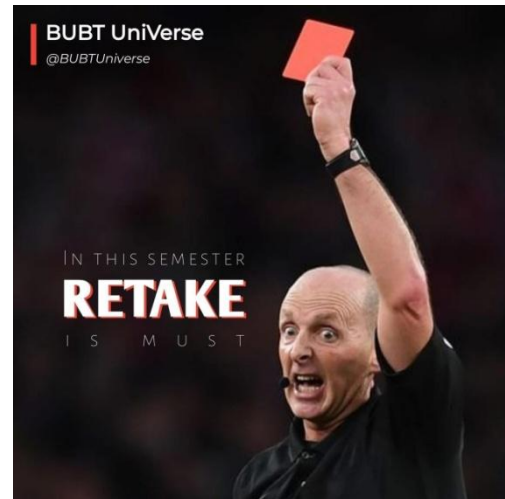


Figure : 2

In order to create contrast, students use a combination of high-resolution, blurry, and edited images. Figure 11, in the analysis part, for instance, humorously exaggerates rigorous exam invigilation by digitally inserting soldiers into a classroom scene. Through parody, this collision of academic and military imagery draws attention to absurdity. On the other hand, Figures 3 and 10 from the data analysis section illustrate academic failure by juxtaposing images of Cristiano Ronaldo, who is often associated with high grades, with chaotic railway tracks, emphasizing the disconnect between aspiration and reality. Another example from contrastive image is given below where in figure 3, the student is enjoying the rain on campus when there is no academic pressure. Usually, rain brings people pleasure, but when exams are knocking at the door, the rain turns into a source of distress and sadness.



Figure : 3

Additionally, some memes use contrasting visualisations to portray the same themes. For example, both Figures 2 and 6 from the data analysis part, show commissive acts in which students promise to do better the following semester. Figure 6 uses a cartoon character from “Gopal Bhar” Mantri (Minister) to make the same vow in a more whimsical, exaggerated way, while Figure 2 uses a solemn still from the movie 12th Fail (2023) to

represent resolve. This contrast points out memes' versatility as multimodal discourse by showing how they can be used to express common ideas through a variety of semiotic designs.

5.3 Contextual and Cultural Factors Used in the Memes

Using pragmatic strategies like speech acts and impoliteness to express humour, criticism, and social commentary, Bangladeshi university students' memes depict a variety of aspects of university life. Cultural norms and contextual factors that affect students' daily experiences shape these memes. The main findings of the meme analysis are listed below.

5.3.1 Financial Crisis in University Life

Memes frequently depict financial difficulties, with students jokingly expressing their incapacity to handle daily expenses or engage in social activities. The difficulties of living on a limited budget are frequently reflected in mock politeness or positive impoliteness. For instance, in the following meme, a student is unable to arrange a lavish trip in the semester break due to his financial crisis.



Figure : 4

5.3.2 Interpersonal Relationships

Memes also examine the dynamics of romantic and friendship relationships. These memes frequently show awkward situations, miscommunications, loneliness, toxic relationships or light-hearted interactions between friends or lovers through expressive speech acts. For example, in the following meme, in figure 5, In this meme, university friends are compared to snakes. Basically, the relationship between university friends is often characterized as being taken for granted.



Figure : 5

On the other hand, In Figure 6, the relationship between a senior and a junior is humorously represented. The senior is thinking that he has found someone who could be his fiancée, while the young girl is thinking of manipulating the senior.



Figure : 6

5.3.3 Criticism of University Life

Students commonly use memes to criticise university life, making fun of the academic pressures, campus culture, and educational system. Bald on-record impoliteness is used to openly criticise problems such as administrative inefficiency, excessive assignment overload, or inadequate facilities. The following meme in figure 7 represents the extreme pressure of university life, particularly in private universities, where the semester duration is short but assignments, class tests, and presentations take place continuously throughout the semester.



Figure : 7

5.3.4 Teacher-Student Relationship and Classroom Scenario

Mememes frequently demonstrate the gap between teachers' presumptions and students' real experiences by ironically criticising teaching strategies or teacher expectations. For instance, in the following meme Figure 8, after conducting a class, when the teacher asks the students if they understand the topic, the students often respond with 'yes' even though they do not. They may be afraid to admit their confusion, which is why they forcefully say that they understand.

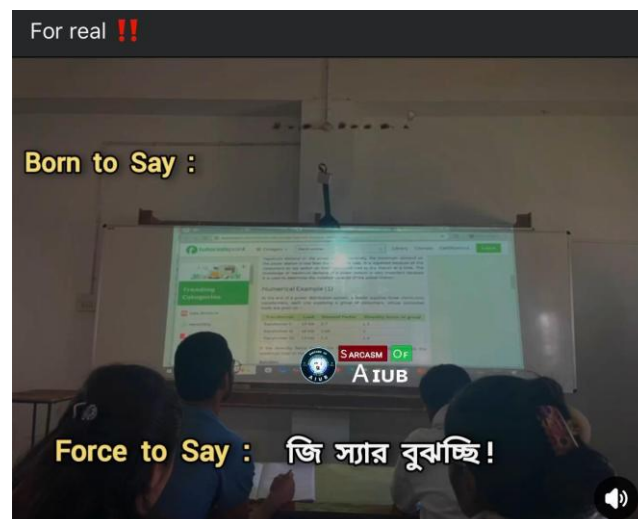


Figure : 8

5.3.5 Students Perception of Classes and Assessments

Memes are a common way for students to communicate their academic anxiety, especially when it comes to presentations, tests, and quizzes. Negative impoliteness is frequently used in these memes to convey students' uneasiness and anxiety regarding tests. For example, in the following meme (Figure 9), the student becomes senseless after the presentation and viva. This reflects the real scenario of university life, where most students get nervous whenever they have to give a presentation or viva. A kind of phobia works inside them.

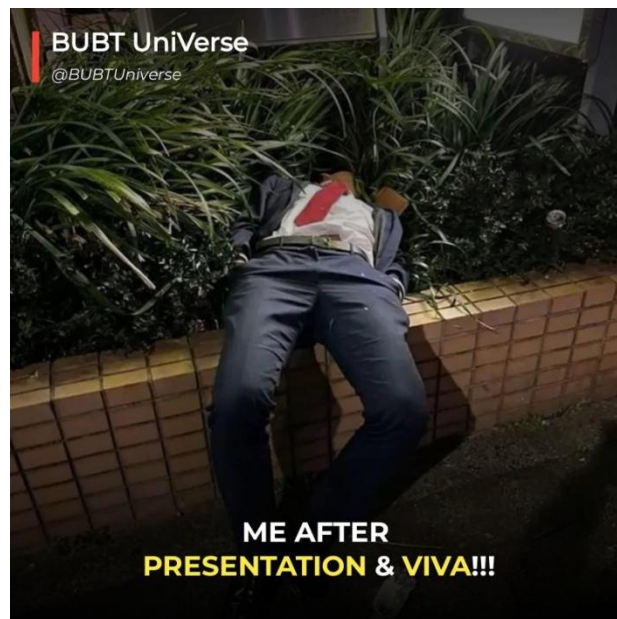


Figure : 9

5.3.6 Criticism of the University Authority or Department

Students' dissatisfaction with university administration or particular departments is also depicted in memes. With humour, students criticise things like online courses, inadequate parking, or incompetent administrative departments, frequently expressing their displeasure with bald on-record impoliteness. The following memes demonstrate the criticism of the university authority and department.

For instance, the meme in Figure 10 portrays the mismanagement of the registrar's office. This reflects the real scenario of university life, particularly the challenges that private university students often face.

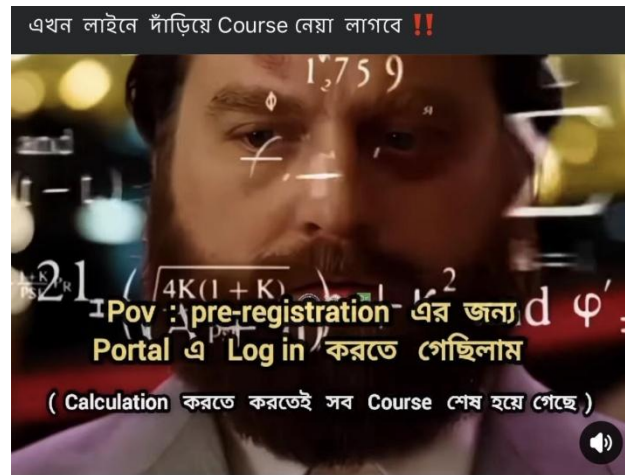


Figure : 10

Again, the following meme in Figure 11 portrays the real-life scenario of university life, where some teachers spend half of the class praising themselves rather than focusing on conducting it properly.

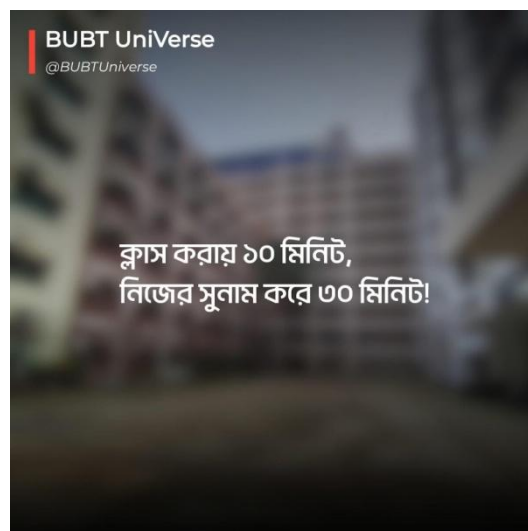


Figure : 11

5.3.7 Students' Commitment within Cultural Phenomena

In memes, students' commitment to enhancing their academic performance in the upcoming semester is frequently ironically portrayed through promises (commissive acts) that are rarely kept. For example, in the following memes, (Figure 12,13,& 14) the students take an oath that they will study attentively and perform better from the next semester. However, it never happens, and this is how their life goes on.



Figure : 12



Figure : 13



Figure : 14

5.3.8 Ridicule of First-Semester Students' Romanticism

Memos frequently mock first-semester students for their enthusiasm and irrational expectations. Mock politeness and expressive speech acts are employed to draw attention to the gap between first-year students' idealised perception of university life and the reality they experience.

For example, the following meme in Figure 15 depicts the seriousness of first-semester students, who do not miss any classes during this semester.

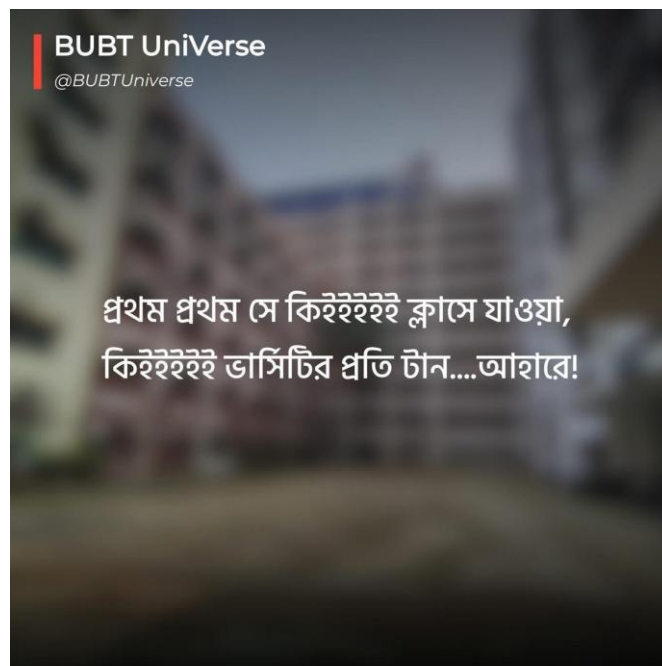


Figure : 15

In Figure 16, another way to identify a first-semester student is that he always wears an ID card, carries a bag with him, and wears sunglasses.



Figure : 16

Again, the meme in Figure 17 illustrates first-semester university students' misconception about "friends forever" relationships. Ultimately, these friendships are not long-lasting. The friend circle keeps changing from semester to semester, and by the end of university life, some students may even find themselves without close friends.



Figure : 17

Chapter Six

Conclusion

According to the study, social media memes used by the tertiary level students in Bangladesh function as dynamic pragma-multimodal communication tools that combine contextual, linguistic, and visual components to create multi-layered meanings. According to the findings, memes allow students to express a range of emotions, such as joy, sarcasm, and ridicule, as well as anger, disgust, and criticism towards university authorities, while also supporting peer solidarity. They can create humorous, subversive, and contextually relevant messages by employing speech acts, implicatures, and impoliteness strategies, all crucial elements of their communication power (Yus, 2018; Nita et al., 2021). In addition to being entertaining, the review claims that memes are helpful socio-pragmatic tools for college students' identity development, emotional expression, and social critique.

Memes primarily serve expressive, phatic, and critical purposes, enabling students to express their emotions, enhance group cohesion, and directly or indirectly challenge institutional practices, according to the analysis conducted in response to the first research question. The results for the second question demonstrate that speech acts summarise intent and elicit group response, implicature offers a protective veil for delicate commentary, and impoliteness challenges authority while adding humour. Regarding the third question, the study shows that the pragma-multimodal structure of memes which is accomplished by fusing text, images, and cultural references improves interpretive flexibility and engagement, thereby enhancing their communicative impact in student communities (Scott, 2021; Polli & Sindoni, 2024).

The study has several important ramifications. According to cultural and media studies, memes are a form of localised digital discourse that combines international models with Bangladeshi sociolinguistic norms, such as code-mixing between Bangla and English. Teachers can better incorporate digital literacy and critical media analysis into their lessons and encourage more deliberate engagement with online content by acknowledging memes as a platform for student expression. Examining the deliberate, light-hearted use of implicature and impoliteness can also further research on digital politeness norms and youth interaction in online spaces. Furthermore, this analysis has limited applicability to other linguistic or cultural contexts due to its focus on Bangladeshi university contexts.

Future research should consider longitudinal studies to track how recurring templates impact students' collective identities and how meme trends evolve over academic terms. Comparative studies in non-Western and cross-cultural contexts are also necessary to understand variations in meme usage across higher education systems (Ahsan et al., 2024). Future studies should focus on how memes can be used effectively in institutional or academic settings without compromising their humour or sincerity. Finally, understanding coded critique, implicit meaning, and the sociopolitical significance of student-made memes may be improved by fusing pragma-multimodal analysis with AI-driven visual-linguistic recognition.

References

- Al-Shboul, Y., Huwari, I., & Saleh, L. (2025). Complaint Strategies Used by Jordanians: A Discourse-Pragmatic Analysis of Facebook Hotel Reviews. *International Journal of Arabic-English Studies*. [10.33806/ijaes897](https://doi.org/10.33806/ijaes897).
- Altahmazi, T. (2024). Humorous but hateful. *Internet Pragmatics*. <https://doi.org/10.1075/ip.00106.alt>.
- Ahsan, S., Hossain, E., Sharif, O., Das, A., Hoque, M., Ali, M., & Dewan, A. (2024). A Multimodal Framework to Detect Target Aware Aggression in Memes. ,2487-2500. [10.18653/v1/2024.eacl-long.153](https://doi.org/10.18653/v1/2024.eacl-long.153)
- Andersson, M. (2023). E-mpoliteness – creative impoliteness as an expression of digital social capital. *Journal of Politeness Research*, 20, 227 - 248. [10.1515/pr-2022-0009](https://doi.org/10.1515/pr-2022-0009).
- Aporbo, R. (2023). Sociopragmatic Analysis of Filipino Celebrities' Posts and Fans' Comments. *World Journal of English Language*. [10.5430/wjel.v13n5p544](https://doi.org/10.5430/wjel.v13n5p544).
- Anwar, M., Murtadho, F., Usman, H., Heryanti, R., & Amir, F. (2021). Utilization of the Corpus in Depicting Impoliteness in Indonesian on Social Media. *Advances in Social Science, Education and Humanities Research*. [10.2991/assehr.k.211226.060](https://doi.org/10.2991/assehr.k.211226.060).
- Argyris, Y., Monu, K., Kim, Y., Zhou, Y., Wang, Z., & Yin, Z. (2021). Using Speech Acts to Elicit Positive Emotions for Complainants on Social Media. *Journal of Interactive Marketing*, 55, 67 - 80. [10.1016/j.intmar.2021.02.001](https://doi.org/10.1016/j.intmar.2021.02.001).
- Al-Muslehi, M., & Al-Utbi, M. (2021). A Socio-Pragmatic Analysis of Responses to Impoliteness in some Selected English and Arabic Literary Texts. , 2, 11-22. [10.31973/AJ.V2I136.1278](https://doi.org/10.31973/AJ.V2I136.1278).
- Ajayi, M. T., & Akinrinlola, T. (2021). Pragma-multimodal functions of COVID-19 memes in the Nigerian context. *Journal of Applied Language and Culture Studies*, 4, 77–102. <https://revues.imist.ma/index.php/JALCS/article/view/22016>
- Ambarwati, R., Nurkamto, J., & Santosa, R. (2019). Phatic and Politeness on Women's Communication in Facebook: Humanistic Teaching Perspective of Being Polite in Social Media. , 4, 95-108. [10.21093/IJELTAL.V4I1.326](https://doi.org/10.21093/IJELTAL.V4I1.326).
- Ali, A., & Hamdi, H. (2019). A Pragmatic Study Of Irony In Some British And Iraqi Tv Comic Shows. *Journal Of Language Studies*. [10.25130/LANG.V1I4.43](https://doi.org/10.25130/LANG.V1I4.43).
- Akinola, A. (2019). Pragmatics of Musical Rhetoric in the Post-2015 Elections in Nigeria. *Political Communication eJournal*. [10.17323/jle.2019.7338](https://doi.org/10.17323/jle.2019.7338).
- Al-Rawafi, A., & Gunawan, W. (2019). The Illocutionary Speech Acts of Insha' Allah: Pragmatic analysis of teachers talks in daily school activities. *Proceedings of the 3rd Asian Education Symposium (AES 2018)*. [10.2991/AES-18.2019.117](https://doi.org/10.2991/AES-18.2019.117).
- Bacha, J., Ullah, F., Khan, J., Sardar, A., & Lee, S. (2023). A Deep Learning-Based Framework for Offensive Text Detection in Unstructured Data for Heterogeneous Social Media. *IEEE Access*, 11, 124484-124498. [10.1109/ACCESS.2023.3330081](https://doi.org/10.1109/ACCESS.2023.3330081).
- Brown, L., Hübscher, I., & Jucker, A. H. (2023). Multimodal im/politeness: introduction. In A. H. Jucker, I. Hübscher, & L. Brown (Eds.), *Multimodal Im/politeness: Signed, Spoken, Written* (1st ed., pp. 1-23). John Benjamins Publishing Company. [10.1075/pbns.333.01bro](https://doi.org/10.1075/pbns.333.01bro)

- Bhowmick, R., Ganguli, I., Paul, J., & Sil, J. (2021). A Multimodal Deep Framework for Derogatory Social Media Post Identification of a Recognized Person. *Transactions on Asian and Low-Resource Language Information Processing*, 21, 1 - 19. [10.1145/3447651](https://doi.org/10.1145/3447651).
- Bejan, I. (2020). MemoSYS at SemEval-2020 Task 8: Multimodal Emotion Analysis in Memes. , 1172-1178. [10.18653/v1/2020.semeval-1.155](https://doi.org/10.18653/v1/2020.semeval-1.155).
- Chhabra, A., & Vishwakarma, D. (2023). A literature survey on multimodal and multilingual automatic hate speech identification. *Multimedia Systems*, 1-28. [10.1007/s00530-023-01051-8](https://doi.org/10.1007/s00530-023-01051-8).
- Culpeper, J. (2005). Impoliteness and Entertainment in the Television Quiz Show: The Weakest Link. *Journal of Politeness Research. Language, Behaviour, Culture*, 1, 35-72. [10.1515/jplr.2005.1.1.35](https://doi.org/10.1515/jplr.2005.1.1.35)
- Culpeper, J. (1996). Towards an anatomy of impoliteness. *Journal of Pragmatics*, 25 (3), 349–367. [10.1016/0378-2166\(95\)00014-3](https://doi.org/10.1016/0378-2166(95)00014-3)
- Dubey, K., Srivastava, V., Sharma, G., Sharma, N., Sharma, D., Ghosh, U., Alfarraj, O., & Tolba, A. (2025). Multimodal Detection of Offensive Content in Hindi Memes. *ACM Transactions on Asian and Low-Resource Language Information Processing*. [10.1145/3717611](https://doi.org/10.1145/3717611).
- Dynel, M. (2024). The pragmatics of sharing memes on Twitter. *Journal of Pragmatics*. [10.1016/j.pragma.2023.12.001](https://doi.org/10.1016/j.pragma.2023.12.001).
- Das, M., & Mukherjee, A. (2023). Transfer Learning for Multilingual Abusive Meme Detection. *Proceedings of the 15th ACM Web Science Conference 2023*. [10.1145/3578503.3583607](https://doi.org/10.1145/3578503.3583607).
- Dynel, M. (2020). COVID-19 memes going viral: On the multiple multimodal voices behind face masks. *Discourse & Society*, 32, 175 - 195. [10.1177/0957926520970385](https://doi.org/10.1177/0957926520970385).
- Dynel, M., & Poppi, F. (2020). Caveat emptor: boycott through digital humour on the wave of the 2019 Hong Kong protests. *Information, Communication & Society*, 24, 2323 - 2341. [10.1080/1369118X.2020.1757134](https://doi.org/10.1080/1369118X.2020.1757134).
- Fubara, S. (2020). A Pragmatic Analysis of the Discourse of Humour and Irony in Selected Memes on Social Media. *International Journal of Language and Literary Studies*. [10.36892/ijlls.v2i2.281](https://doi.org/10.36892/ijlls.v2i2.281).
- Fauziati, E. (2014). *Linguistic impoliteness: A brief literature review*. In Proceedings of the National Seminar on Language Studies (pp. 18–33). Universitas Muhammadiyah Surakarta. ISBN 978-979-636-156-4. <https://publikasiilmiah.ums.ac.id/handle/11617/4378>
- Gundapu, S., & Mamidi, R. (2022). Detection of Propaganda Techniques in Visuo-Lingual Metaphor in Memes. *ArXiv*, abs/2205.02937. [10.48550/arXiv.2205.02937](https://arxiv.org/abs/2205.02937).
- Grice, H. P. (1975). Logic and conversation. In P. Cole (Ed.), *Syntax and semantics*, Vol. 3: *Speech acts* (pp. 41-58). Academic Press.
- Haryanti, P., Saddhono, K., & Anindyarini, A. (2024). The Representation of Mother's Role in President Joko Widodo's Instagram Post: A Multimodal Pragmatic Study. *Journal of Languages and Language Teaching*. [10.33394/jollt.v12i3.11448](https://doi.org/10.33394/jollt.v12i3.11448).
- Hossain, E., Sharif, O., Hoque, M., Dewan, M., Siddique, N., & Hossain, M. (2022). Identification of Multilingual Offense and Troll from Social Media Memes Using Weighted Ensemble of Multimodal Features. *J. King Saud Univ. Comput. Inf. Sci.*, 34, 6605-6623. [10.1016/j.jksuci.2022.06.010](https://doi.org/10.1016/j.jksuci.2022.06.010).

- Hossain, E., Sharif, O., & Hoque, M. (2022). MUTE: A Multimodal Dataset for Detecting Hateful Memes. , 32-39. [10.18653/v1/2022.aacl-srw.5.](#)
- , H., , A., & , A. (2021). Hate Speech on Social Media: A Pragmatic Approach. *KnE Social Sciences*. [10.18502/KSS.V5i4.8690.](#)
- Izar, J., Nasution, M., Afria, R., Harianto, N., & Sholiha, M. (2021). Expressive Speech Act in Comic Bintang Emon's Speech in Social Media about Social Distancing. *Titian: Jurnal Ilmu Humaniora*. [10.22437/titian.v5i1.13100.](#)
- Ibrahima, A. (2020). A Socio-Linguistic Analysis of Impoliteness in Political Tweets. [10.13140/RG.2.2.17405.10729](#)
- Jigar, M., Ayele, A., Yimam, S., & Biemann, C. (2024). Detecting Hate Speech in Amharic Using Multimodal Analysis of Social Media Memes. <https://aclanthology.org/2024.trac-1.10/>
- Javed, M., Jamil, M., , S., & , A. (2022). Meme As A Tool Of Social and Political Commentary: Discourse Analysis Of Meme In Pakistani Social Media. *Pakistan Journal of Humanities and Social Sciences Research*. [10.37605/pjhssr.v5i2.321.](#)
- Jahanbakhsh-Nagadeh, Z., Feizi-Derakhshi, M., & Sharifi, A. (2019). A Speech Act Classifier for Persian Texts and its Application in Identify Speech Act of Rumors. *ArXiv*, abs/[1901.03904.](#)
- Khan, N., Imran, S., & Hassan, S. S. U. (2025). A pragmatic investigation of major Pakistani political parties' discourse on social media: A study of internet memes. *Physical Education, Health and Social Sciences*, 3(2), 1–10. [10.63163/jpehss.v3i2.170](#)
- Kmainasi, M., Hasnat, A., Hasan, M., Shahroor, A., & Alam, F. (2025). MemeIntel: Explainable Detection of Propagandistic and Hateful Memes. *ArXiv*, abs/2502.16612. [10.48550/arXiv.2502.16612.](#)
- Karim, M., Dey, S., Islam, T., & Chakravarthi, B. (2022). Multimodal Hate Speech Detection from Bengali Memes and Texts. *ArXiv*, abs/2204.10196. [10.48550/arXiv.2204.10196.](#)
- Kumari, G., Das, A., & Ekbal, A. (2021). Co-attention based Multimodal Factorized Bilinear Pooling for Internet Memes Analysis. , 261-270. <https://aclanthology.org/2021.icon-main.31/>
- Kádár, D. (2017, March 29). Politeness in Pragmatics. *Oxford Research Encyclopedia of Linguistics*. Retrieved 3 Aug. 2025, from <https://oxfordre.com/linguistics/view/10.1093/acrefore/9780199384655.001.0001/acrefore-9780199384655-e-218>.
- Kress, G. (2009). Multimodality: A social semiotic approach to contemporary communication. Routledge.
- Lin, H., Luo, Z., Wang, B., Yang, R., & , J. (2024). GOAT-Bench: Safety Insights to Large Multimodal Models through Meme-Based Social Abuse. *ACM Transactions on Intelligent Systems and Technology*. [10.1145/3729239.](#)
- Liu, Z. (2024). Online Hate Speech on Twitter from the Perspective of Pragmatics. *International Journal of Social Sciences and Public Administration*. [10.62051/ijsspa.v4n1.37.](#)
- López-Paredes, M., & Carrillo-Andrade, A. (2022). The Normative World of Memes: Political Communication Strategies in the United States and Ecuador. *Journalism and Media*. [10.3390/journalmedia3010004.](#)
- Mayeni, I., & Zaim, M. (2025). An Analysis of Hate Speech Against Benjamin Netanyahu on Social Media X. *English Language and Literature*. [10.24036/ell.v14i1.132965.](#)

- Mikhalkova, E., Tretyakov, P., Pupysheva, I., Ivanov, A., & Ganzherli, N. (2020). Humor As a Means of Manipulating a Social Group's Opinion in Modern Online Communities (A Case-Study on 'the Houses of' 2ch and Pikabu). *KnE Social Sciences*. [10.18502/kss.v4i2.6353](https://doi.org/10.18502/kss.v4i2.6353).
- Mao, Y. (2019). Marta Dynel Jan Chovanec: Participation in Public and Social Media Interaction. *Intercultural Pragmatics*, 16, 113 - 117. [10.1515/ip-2019-0005](https://doi.org/10.1515/ip-2019-0005).
- Mufliharsi, R. (2019). President's Speech Act In Vlog. *ELS Journal on Interdisciplinary Studies in Humanities*. [10.34050/els-jish.v2i3.5258](https://doi.org/10.34050/els-jish.v2i3.5258).
- Martinec, R. (2013). Nascent and mature uses of a semiotic system: the case of image-text relations. *Visual Communication*, 12, 147 - 172. [10.1177/1470357212471603](https://doi.org/10.1177/1470357212471603).
- Martinec, R., & Salway, A. (2005). A system for image-text relations in new (and old) media. *Visual Communication*, 4, 337 - 371. [10.1177/1470357205055928](https://doi.org/10.1177/1470357205055928).
- , N., Mousa, S., Al-Saidi, A., & Shahooth, A. (2022). Pragmatic Analysis of Impolite Speech Acts and their Verbal Responses in Shakespeare's Hamlet. *Jordan Journal of Modern Languages and Literatures*. [10.47012/jjml.14.1.5](https://doi.org/10.47012/jjml.14.1.5).
- Nita, F., Setiawan, S., & Lestari, L. (2021). Meaning-Making Of Internet Memes To Create Humorous Sense: Functions As Speech Acts. *Language Literacy: Journal of Linguistics, Literature, and Language Teaching*. [10.30743/ll.v5i2.4445](https://doi.org/10.30743/ll.v5i2.4445).
- Norris, S. (2016). 5. Multimodal Interaction – Language and Modal Configurations. In N. Klug & H. Stöckl (Ed.), *Handbuch Sprache im multimodalen Kontext* (pp. 121-142). Berlin, Boston: De Gruyter. [10.1515/9783110296099-006](https://doi.org/10.1515/9783110296099-006).
- Norris, S. (2006). Multiparty interaction: a multimodal perspective on relevance. *Discourse Studies*, 8, 401 - 421. [10.1177/1461445606061878](https://doi.org/10.1177/1461445606061878).
- Oliveira, A. (2025). Twitter Impoliteness Metadiscourse And The Political Domain. *Trabalhos em Linguística Aplicada*. [10.1590/01031813v64i20258673828](https://doi.org/10.1590/01031813v64i20258673828).
- Omolabi, I., & Adebayo, K. (2024). A pragmatic analysis of selected ASUU strike memes motivated humour on social media. *Integrity Journal of Arts and Humanities*. [10.31248/ijah2024.130](https://doi.org/10.31248/ijah2024.130).
- Osterroth, A. (2020). Internet-Memes als multimodale Sprechakte in öffentlichen Diskursen anhand von Beispielen aus Antwortthreads von @realDonaldTrump. *Linguistik Online*. [10.13092/LO.101.6680](https://doi.org/10.13092/LO.101.6680).
- Ogungbe, E., & Omolabi, I. (2020). The Pragmatics of Coronavirus Motivated Humour on the Social Media., 1-20. [10.47987/ouro2156](https://doi.org/10.47987/ouro2156).
- Polli, C. (2025). A multimodal critical perspective on the challenges of automatic detection of hate speech in internet memes: The case of Simianization. *CADAAD Journal*. [10.21827/cadaad.17.1.42413](https://doi.org/10.21827/cadaad.17.1.42413).
- Polli, C., & Sindoni, M. (2024). Multimodal computation or interpretation? Automatic vs. critical understanding of text-image relations in racist memes in English. *Discourse, Context & Media*. [10.1016/j.dcm.2024.100755](https://doi.org/10.1016/j.dcm.2024.100755).
- Perangin-Angin, A. (2023). Meme Undertook A Sociological Analysis Of Vaccines Utilizing Various Multimodal Voice. *Linguistik, Terjemahan, Sastra (LINGTERSA)*. [10.32734/lingtersa.v4i1.10690](https://doi.org/10.32734/lingtersa.v4i1.10690).
- Perifanos, K., & Goutsos, D. (2021). Multimodal Hate Speech Detection in Greek Social Media. *Multimodal Technol. Interact.*, 5, 34. [10.3390/mti5070034](https://doi.org/10.3390/mti5070034).
- Rahardi, R., & Firdaus, W. (2024). Visual Ostentivity of Cybertext Context: Critical Pragmatic Perspective of Socio-political Hate Speech in Public Spaces. *SAWERIGADING*. [10.26499/sawer.v30i2.1386](https://doi.org/10.26499/sawer.v30i2.1386).

- Retta, M. (2023). A pragmatic and discourse analysis of hate words on social media. *Internet Pragmatics*, 6(2), 197-218. [10.1075/ip.00096.ret](https://doi.org/10.1075/ip.00096.ret)
- Regaro, J. (2023). Linguistic Features of Multilingual Hate Speech in the Online “Bardagulan”. *International Journal of English Language Studies*. [10.32996/ijels.2023.5.4.10](https://doi.org/10.32996/ijels.2023.5.4.10).
- Ramzan, M., Awan, H., Ramzan, M., & Maharvi, H. (2020). Comparative Pragmatic Study of Print Media Discourse in Baluchistan Newspapers Headlines. *Al-Burz*. [10.54781/abz.v12i1.49](https://doi.org/10.54781/abz.v12i1.49).
- Rabab’ah, G., & Alali, N. (2019). Impoliteness in reader comments on the Al-Jazeera channel news website. *Journal of Politeness Research*, 16, 1 - 43. [10.1515/pr-2017-0028](https://doi.org/10.1515/pr-2017-0028).
- Royanti, R. (2019). Expressive Speech Act As Found On La La Land Movie. *Inovish Journal*. [10.35314/INOVISH.V4I2.1162](https://doi.org/10.35314/INOVISH.V4I2.1162).
- Rohmadi, M., Sudaryanto, M., Lina, L., Yuniawan, T., Suryaman, M., Rahutami, R., Prayitno, H., Nauscha, Y., Sufanti, M., & Susanti, R. (2019). Social Media Technology as an Implementation of Speech Strategy and Politeness Principle to Maintain Diversity in Multicultural Society. *Proceedings of the 2nd Workshop on Language, Literature and Society for Education*. [10.4108/EAI.21-12-2018.2282780](https://doi.org/10.4108/EAI.21-12-2018.2282780).
- Santoso, T., Nurhayati, E., & , M. (2025). Indonesian Netizens’ Impoliteness Toward Government Loudspeaker Policies: A Cyberpragmatic Approach. *Journal of Language Teaching and Research*. [10.17507/jltr.1602.27](https://doi.org/10.17507/jltr.1602.27).
- Siregar, D. Y., Lubis, F. A., Pasaribu, D. P., Limbeng, Z. N., & Telaumbanua, A. P. (2024). The role of pragmatics in digital communication: Emoticons, memes, and online discourse. *Jurnal Masyarakat Hukum Pendidikan Harapan*, 2(01). <https://jumas.ourhope.biz.id/ojs/index.php/JM/article/view/60>
- Schmid, U. (2023). Humorous hate speech on social media: A mixed-methods investigation of users’ perceptions and processing of hateful memes. *New Media & Society*, 27, 1588 - 1606. [10.1177/14614448231198169](https://doi.org/10.1177/14614448231198169).
- , S., , S., , Z., & Putri, S. (2023). Impoliteness Strategy for Cyberbullying in Indonesian on Instagram Social Media. *KEMBARA Journal of Scientific Language Literature and Teaching*. [10.22219/kembara.v9i2.25517](https://doi.org/10.22219/kembara.v9i2.25517).
- Saha, T., Upadhyaya, A., Saha, S., & Bhattacharyya, P. (2022). A Multitask Multimodal Ensemble Model for Sentiment- and Emotion-Aided Tweet Act Classification. *IEEE Transactions on Computational Social Systems*, 9, 508-517. [10.1109/tcss.2021.3088714](https://doi.org/10.1109/tcss.2021.3088714).
- Scott, K. (2021). Memes as multimodal metaphors. *Pragmatics and Cognition*. [10.1075/pc.21010.sco](https://doi.org/10.1075/pc.21010.sco).
- Salway, A., & Martinec, R. (2005). Some Ideas for Modelling Image-Text Combinations. IDENTIFIERS 9951553590246
- Tzelepi, M., & Mezaris, V. (2025). Improving Multimodal Hateful Meme Detection Exploiting LMM-Generated Knowledge. *ArXiv*, abs/2504.09914. [10.48550/arXiv.2504.09914](https://arxiv.org/abs/2504.09914).
- Ukor, J. (2022). Visual pragmatics and the EndSARS movement. *Tropical Journal of Arts and Humanities*. <https://doi.org/10.47524/tjah.v4i1.14>.
- Van, M., & Wu, X. (2025). Detecting and Mitigating Hateful Content in Multimodal Memes with Vision-Language Models. [10.48550/arXiv.2505.00150](https://arxiv.org/abs/2505.00150)

- van Leeuwen, T. (2011). Chap. 28: Multimodality and Multimodal Research. In E. Margolis, & L. Pauwels (Eds.), *Visual Research Methods* (pp. 549-569). Los Angeles, CA: Sage Publications. [10.4135/9781446268278.n28](#)
- Yustita, A., Prayitno, H., Huda, M., & Rahmawati, L. (2022). The Illocutionary Speech Act of Public Officials in Electronic Media to Increase the Value of Student Character Education. *Advances in Social Science, Education and Humanities Research*. [10.2991/assehr.k.220503.012](#).
- Yang, X., & Liu, M. (2020). The pragmatics of text-emoji co-occurrences on Chinese social media. *Pragmatics. Quarterly Publication of the International Pragmatics Association*, 1-29. [10.1075/prag.18018.yan](#).
- Yus, F. (2018). Multimodality in memes. A cyberpragmatic approach. *Analyzing Digital Discourse: New Insights and Future Directions* [Eds. Patricia Bou-Franch and Pilar Garcés-Conejos Blitvich. Palgrave Macmillan]. [10.1007/978-3-319-92663-6_4](#)
- Yule, G. (1996). *Pragmatics* (pp. 45-68). Oxford University Press.