

Deconstructing 5G: A Multimodal Analysis of Cellular Network Companies' Advertisements in Pakistan

Kiran Shareef¹ Ayesha Tariq^{2*} Zahra Jabeen³

¹ M.Phil. English Linguistics Scholar, NUML, Multan, Punjab, Pakistan. Email: itskiranshareef@gmail.com

² M.Phil. English Linguistics Scholar, NUML, Multan, Punjab, Pakistan. Email: ayeshatariq2043@gmail.com

³ M.Phil. English Linguistics Scholar, NUML, Multan, Punjab, Pakistan. Email: jabeenzahra61@gmail.com

ABSTRACT: There are certain means of propagating ideology to the masses, and cellular network companies can be regarded as one of the important sites for ideological investment. The global advancement of 5G technology has triggered an intense wave of commercial advertising to propagate desired ideology to the target audience through innovative and persuasive linguistic moves. The present study examines how cellular network companies in Pakistan propagate ideologies related to 5G through their advertisements to win consumers' consent. The data for the present study have been collected from advertisements of Jazz, Zong, and Ufone from their official Facebook pages during the first month of the 5G auction in Pakistan (March 2026). The study employs purposive sampling techniques to select data. It employs David Machin's (2013) multimodal analysis approach as a theoretical framework. The levels of analysis include an inventory of semiotic resources, denotation/ connotation dialectic, modality as an ideological cue, participant analysis, and integration with CDA. The analysis of visual and verbal practices used in the selected data has been done to explore ideological underpinnings. The findings of the study show that there is a common communicative strategy used by all three companies, which is the representation of 5G technology as a transforming force that has the power to change the future. The visual and verbal spins employed by Jazz include the use of person as state metaphor technique (female celebrity), Zong uses culture with a composite fantasy setting featuring national monuments, and Ufone uses celebrity endorsement as state metaphor for interpersonal association to stand out among others. Whereas the use of verbal techniques includes typographic technique, imperative sentences, and the use of alliteration.

Pages: 170 – 180

Volume: 5

Issue: 6 (June 2026)

Corresponding Author

Ayesha Tariq

✉ ayeshatariq2043@gmail.com

Cite this Article: Shareef, K., Tariq, A., & Jabeen, Z. (2026).

Deconstructing 5G: A Multimodal Analysis of Cellular Network Companies' Advertisements in Pakistan. *The Regional Tribune*, 5(6), 170-180.

<https://doi.org/10.55737/trt/v-vi.292>

KEYWORDS: Multimodality, Representation, Ideology, Cellular Network Companies, New Media Discourses

Introduction

In recent decades, one of the most significant shifts in global digital communication has been the launch of fifth-generation (5G) mobile technology. 5G technology is characterized by high speed, massive IoT connectivity, ultra-low latency, and widespread adoption of 5G Standalone (SA) networks (Dangi et al., 2021). China leads in 5G SA deployment in the Asia Pacific region, with massive coverage even in rural areas (Sabzaliyev & Asgarov, 2025). Due to economic instability and limited resources, the rollout of 5G in Pakistan was delayed. In March 2026, the Pakistan

Telecommunication Authority (PTA) successfully launched its long-awaited 5G spectrum auction. This is a major milestone in the telecom sector of Pakistan. It is considered that this will bring a revolution in the country's digital connectivity, having a greater impact on Pakistan's digital economy. The three largest cellular network companies in the country, Jazz, Ufone, and Zong, have secured spectrum licenses. The launch of 5G services by these major telecommunications operators has been accompanied by intensive advertising campaigns.

The 5G mobile technology has generated a wave of commercial advertising across the world, including developed as well as developing countries. While 5G is fundamentally a technical infrastructure (radio frequencies and network hardware). It has become a symbol of national progress, personal empowerment, and social transformation. Therefore, the advertisements featuring 5G are not merely commercial communication but a source of ideological propagation argues Machin (2013).

These advertisements are designed to introduce, explain, and popularize the technology among the audience. These advertisements function not merely as promotional or informational material, but also as complex semiotic instruments that construct utopian narratives of progress and connectivity (Campbell et al., 2021). Machin & Mayr (2012) highlight that Communication in the modern era is no longer monomodal but has become multimodal. In this regard, he argues that different visual and verbal narratives are used to convey underlying ideology comprehensively.

The present study analyses the advertisements of the mentioned cellular network companies in Pakistan at linguistic and semiotic levels to lay bare implied ideology. It focuses on what resources are drawn upon to construct and disseminate ideology and whose interests are being served in this process of meaning-making through multimodality.

Literature Review

Advertisements have been considered a site of ideology construction. Barthes (1977) argued that advertisements employ both visual and verbal modes of communication to convey meanings more comprehensively. He was of the view that multimodal discourses are layered and semiotics are meant for everybody and are decoded likewise. Williamson (1978) believed that language is a social semiotic and is taken as an identity marker. Halliday (1978) opined that semiotics are meta-discourses and work at ideational, textual, and interpersonal levels. Kress and van Leeuwen (2006) highlighted that participants and events are represented through images following certain compositional functions. Anjum et al. (2015) maintained that semiotic modes are used to relate technological narratives to traditional values and culture.

Ahmed et al. (2017) assert that the telecommunications sector of Pakistan is one of the most competitive sectors in the country. They conducted a study on the observance of ethics in advertisements in the Pakistani context. The launch of 5G in Pakistan and the advertisement of this technology provide a rich area for analysis. Iqbal and Siddiqui (2019) analyzed the impact of deceptive advertising on customer loyalty. This was a case study of the Karachi telecommunication industry. The findings show that word of mouth has a strong and significant influence on customer loyalty. Positive word of mouth increases customer satisfaction, while deceptive ads lead to negative word of mouth that ultimately results in customers' loyalty. Mahmood et al. (2021) carried out a critical discourse analysis of Pakistani cellular companies' promotional advertisements. Fairclough's 3D model of discourse analysis has been used as a theoretical framework in this study. The findings revealed that there is a strong relationship between language and power embedded in advertisements of cellular network companies.

Research Questions

The following research questions have provided a framework for the present study:

1. What linguistic and semiotic techniques are used by Jazz, Zong, and Ufone in their 5G advertisements to propagate desired ideology to the target audience?
2. How is desired ideology constructed and disseminated through the concept of word- picture conjunction through the selected advertisements?

Theoretical Framework

This study employs Machin's (2013) framework of multimodal analysis as a theoretical lens to analyse data at linguistic and semiotic levels. He argues that in this digital era, communication is not monomodal; rather has become multimodal. According to him, all semiotic resources work together in the process of meaning-making, and ideology imparted through such persuasive means lasts long in the minds of viewers. His framework is grounded in social semiotic theory, which was propounded by Gunther Kress and Theo van Leeuwen. The theory states that signs are motivated because there is always a reason why a particular mode or sign is used. It is done in accordance with the prevailing socio-cultural tendencies of a particular context. Following Halliday's work in systemic functional linguistics, Machin (2013) argues that all modes of communication fulfill the meta-functions of language. The proposed theory works at the following levels:

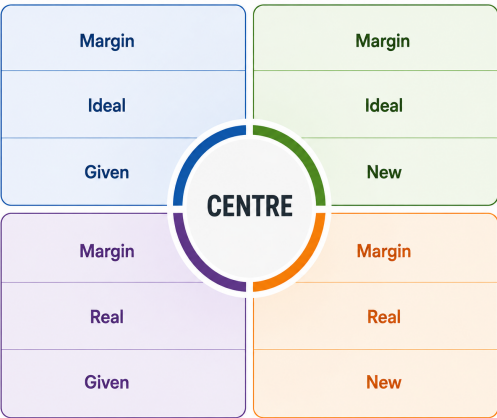
- ▶ Textual meaning: It deals with how the elements of text are organized.
- ▶ Interpersonal meaning: It represents the relationship between the text producers and the consumers, along with focusing on social class and power relations.
- ▶ Ideational meaning: At this level, ideas are arranged in a coherent form to be shared with the target audience by giving a proper textual shape. He argues that the angle from which we view the participant of any image shows the power relations. If there is a high angle, it shows power over the subject. The low angle implies it may connote equality. If there is a close-up, intimate relationship; if it is a medium shot, there is a social relationship. And if the image is taken from a long shot, this shows social distance.

Similarly, the use of colour imagery is contextual and never ideology-free. Some of the contextual connotations of the colours are as under:

- ▶ Hue: The actual color (red, blue, and green) carries emotional and cultural associations.
- ▶ Saturation: The high saturation of the image shows energy and boldness.
- ▶ Value: The darker tone shows seriousness and threats, while lighter tones connote feelings of softness and positivity.

The following table illustrates denotative/connotative dialect as propounded by the theory. According to it, the top carries the ideal and aspirational message while the bottom carries factual and practical information. The left shows what is already known, and the right shows the new information. The center is the most important element, and supplementary information is given in the margins.

Figure 1



Method and Material

The data is collected from official Facebook pages of the cellular network companies in Pakistan that have been issued a license for 5G. These are Jazz, Zong, and Ufone. The data collection period is delimited to March 2026, as it is the first month of the 5G auction in Pakistan. From the total of thirty-two advertisements, three advertisements are selected for in-depth analysis, one from each company. The data is selected using purposive sampling. It is appropriate for qualitative research and allows researchers to select rich and relevant data for research (Patton, 2002).

Data Analysis

The section that follows provides in-depth ideological analysis of the selected data from the mentioned cellular network companies. The first advertisement analysed below is from Jazz: '5G.

Jazz: '5G – Meri Superpower'

Fairclough (2013) demonstrated that media discourses mirror social reality. He argues that different linguistic moves are used to construct and propagate a desired version of reality to the consumers. Similarly, the jazz advertisement features a female with a smiling face, dressed in red against a deep red background. Both her hands are extended toward the audience with open palms. The text '5G' is written in large bold white letters above the phrase 'MERI SUPERPOWER' (My Superpower). The combination of red and white colours connotes vim, vigor, vitality, and knowledge. It implies that the users of this cellular company are full of spirit and are superior to the users of other networks. The Jazz company logo appears at the top-left corner, and a row of the company's apps appears at the bottom left, while the logo of the JazzWorld app is at the bottom right with the text 'JAZZWORLD'.

Figure 2



There is only one participant in the image who is a famous Pakistani female celebrity. It is obvious that ideology travels from top to bottom. It is an implied message for the audience that if you want to be a positive other like the model girl shown in the picture, the only option left with you is to be a user of this cellular network company. The participant occupies the full vertical space of the image. Machin & Mayr (2012) acknowledge that inventory of semiotic resources is highly ideological, and it makes the participant an active agent who is offering something to the viewers. This act of giving and offering is called transactional action (Hu & Luo, 2016). This transactional action positions 5G as something that is personally offered to the viewer by the famous public figure. Thus, the human body (female here in this case) has also been used as a commodity and objectified image.

The choice of women as participants is significant in the Pakistani advertising context. Traditionally, Pakistani telecommunication advertisements feature a male protagonist in action-oriented roles (Anjum et al., 2015). By featuring a woman as the central figure in '5G as superpower' narratively, the advertisement makes an ideological claim about women's empowerment. The ideology behind it is that technology not only empowers men but also women. 5G has now become the superpower of women as well.

Machin (2013) contends that the participant's direct gaze is described as a demand from the viewers as is done through certain images. He argues that this creates an imaginary relationship of direct address. The direct gaze of the advertisement creates a personal connection and intimacy with the consumers. The participant, a woman, is not simply advertising a product; she is making a connection with the viewers. It is a demand as well. It can be inferred that the celebrity in the picture is demanding that if the viewers want to be the center of attraction like her, they should be users of this cellular network company.

The camera angle is slightly low, looking up at the participant. It is noted that a low angle means empowerment to the participant. This position positions the participant as a powerful and elevated entity. The overall impression which emerges from the analysis of the semiotic under analysis is that anyone who uses Jazz 5G will feel powerful and elevated. The medium-close distance of the shot also represents personal social distance, creating familiarity between the viewer and the participant (Machin & Mayr, 2012).

The use of colour symbolism is of vital importance in conveying meanings more comprehensively. Similarly, the colour palette used here is dominated by red colour. It is associated with energy, passion, action, and boldness. Red is also the brand color of the company Jazz. Therefore, the participant's dress color, background, and logo create a seamless connection between the woman, the emotion of excitement, and the Jazz brand. This phenomenon is described by van Leeuwen (2011) as an identity marker, and it is obvious from the text under analysis that consistent use of a red color has become brand identity.

Machin (2013) opines that the layout of an image is never neutral. In the same way, the typography of '5G' is large, bold, and white, which makes it prominent with the maximum contrast against the red background. The use of visual and verbal practices in the text implies confidence, strength, and authority. The large scale represents the supreme salience of 5G as the central message. The phrase 'MERI SUPERPOWER' uses code-mixing that is characteristic of urban Pakistani communication. The word 'superpower' is borrowed from English and represents the extraordinary ability, geopolitical power, and superhero culture. The use of the first-person pronoun 'my' implies a degree of individuality and certainty on the part of the celebrity. Indirectly, it is being asserted that if you want to be powerful like me, you should also be a user of Jazz 5G.

The composition structure of the semiotic text illustrates that the participant is placed at the center and the meaning is organized along both horizontal as well as vertical axes. The vertical axes, the ideal/real division, place the participant's face and jazz logo in the upper zone. While the horizontal axes, the given/new positions familiar brand

elements (other jazz apps' logos) on the left, and jazzworld text to the bottom right. This compositional strategy positions 5G not as technology but as embodiment of power.

The following table reproduces the list of most frequently used visual and verbal practices along with their frequency of occurrence.

Table 1

Verbal Practices	Text	Frequency
Code-switching	"MERI SUPERPOWER",	2
Short declarative sentences	"5G STARTS HERE.", "FANPULSE IS BACK"	3
Imperative call-to-action	"PLAY NOW"	1
Capitalization	"MERI SUPERPOWER", "5G STARTS HERE.", "FANPULSE IS BACK"	3
First person pronoun	Meri	1

Visual Practices	Examples
State metaphor	Male and female celebrity endorsement
Gaze	Demand gaze, averted, downward.
Gestures	Hands extended towards camera forming a frame, phone held to ear, batting stance.
Camera Angle	Eye-level, straight-on, slightly low
Shot type	Close-up, long shot, medium shot
Colors	Red, yellow, white, black
Logos	Jazz logo (top-left), JazzWorld, PSL, other jazz apps

Zong: 'Aisa Hai Future'

Machin (2013) contends that the combination of visual resources in the semiotic discourses adds more meanings to the text. Similarly, it is obvious from the advertisement of Zong (under analysis) that it is replete with visual imagery. It presents an AI- generated or digitally illustrated cityscape that features Miner-e-Pakistan, Pakistan's most iconic national monument, which is present at the center of the image. It includes narrow streets, old buildings with flat rooftops, and people flying kites. The sky is filled with colorful, glowing, and digitally enhanced kites and light patterns. Neon signs and holographic projections are visible from the semiotic text. The written text 'Aisa Hai Future' (Future of the world is Asia) is written in the center. The letter 'Ai' is larger in pink color with sparkle and a reference to Artificial Intelligence. The company logo appears in the top-left corner, and the China Mobile logo is in the bottom -right corner. It implies that this cellular network company is a combination of multiple futuristic elements, and it has been coined very deftly, keeping in view the target audience. The persuasive techniques in the form of visual and verbal moves are worth noticing. It is expressing solidarity with Pakistani people and culture, but the underlying motive is to increase the number of consumers (Marxist perspectives). It affirms Fairclough's notion that new media discourses are never neutral.

Figure 3



Machin (2013) distinguishes between specific individuals and generic social actors by placing them either in the center or in the margin. The people in the Zong advertisement function as a generic representation of Pakistani society. This semiotic choice represents that this future is for all Pakistanis, not for some famous celebrity, and it is visualized that in the future everyone belonging to any class will be a user of Zong. If this network progresses, ultimately the superpower of Asia (China) will be dominant.

The central ideational meaning of the advertisement revolves around the juxtaposition of the traditional Pakistani setting and lifestyle with the digital future. It shows that 5G will not change Pakistani culture, but change will be a better one for the people of Pakistan. The absence of direct human gaze in the image shows that there is no demand gaze.

The center of the image is occupied by Miner-e-Pakistan. The central placement makes the element the nucleus of meaning; the significance of all other elements is determined with respect to it. By placing Pakistan’s most famous monument at the center, Zong positions national identity as the nucleus, around which the digital future is organized. The kites and light patterns are in the upper portion of the image, which may be taken as a symbol of an ideal future. At the same time, it is obvious that the streets are in the real zone that represents the existing social reality in the Pakistani context.

Danesi (2002) asserts that the use of colour symbolism is ideological on one hand and contextual on the other. Likewise, it is obvious that the color palette of the Zong advertisement uses a full spectrum of vivid, saturated colors, including pinks, purples, blues, greens, and golds over a warm golden-hour sky. He argues that high saturation represents vitality and energy, while warm color is conventionally associated with hope, positivity, and celebration. This collectively represents a joyful future waiting for Pakistani people.

Another cultural touch has been given to the advertisement of Zong, and that is the representation of the Basant Festival in Pakistan. Kite flying is known as patang baazi in Pakistan, and it is associated with the beloved festival of kite flying in Pakistan, Basant. By showing this cultural practice in the digital world, the company presents 5G technology as an enhancement of Pakistani tradition rather than any disruption in society. The digitally designed glowing kites represent cultural myth. Zong took a cultural practice and made an ideological claim about national identity and technological advancement.

In compositional structure, the Miner-e-Pakistan monument is placed at the exact geometric center of both horizontal and vertical axes. This makes it the nucleus from which all meaning radiates. This represents Pakistani national identity as the ideological foundation of the 5G future. It is the combination of tradition with digitalization.

The following table provides a list of the most frequently used linguistic and visual moves used in the advertisements of Zong 5G.

Table 2

Verbal practices	Text	Frequency
Second-person Pronoun	You	2
Rhetorical question	"WE ARE GETTING READY FOR 5G. ARE YOU?"	5
Neo hybridization	5GENIUS, 5GAME, 5GRATIFYING	4
Code-switching / Code-mixing	"AISA HAI FUTURE", "Zong empowers you to build yours kyun ke", "HAPPINESS IS ENJOYING more on chaand raat by spending less with My5 Squad"	15
Cross- culture integration	"BTS WATCH PARTY ON ZONG 5G"	1
Repetition	"5G Map," "5G Settings," "5G Bundles," "5G Handsets," "5G Faqs", China mobile	2
Capitalization	"BTS WATCH PARTY ON ZONG 5G", "AISA HAI FUTURE",	13

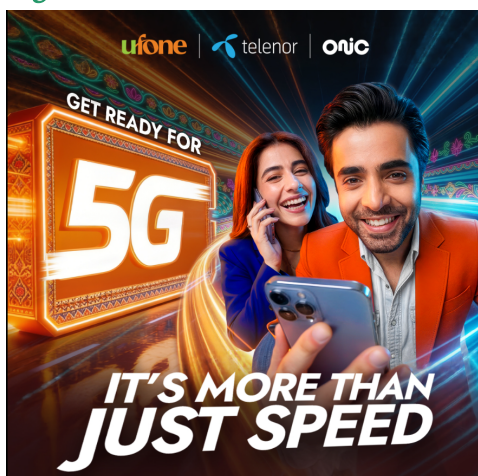
Visual Practices	Examples
Person as a State metaphor	Male and female athletes, professional women, family, young friends, K-pop figures, child, elders
Gaze	Demand gaze, averted gaze, downward gaze
Gestures	Crossed-arm, pointing gesture, equipment holding
Camera angle	Straight-on, high-angle, low-angle, elevated angle
Shot type	Close-up, medium shot, extreme long shot, split-screen
Color	Green, pink, blue, aurora effect, warm and bright colors
Logos	Zong logo, "Aisa Hai Future" tagline, China Mobile logo, Zehin (ذہین) partner logo, 5G service icons
Background	AI-Generated Composite Scenes
Place as a state metaphor	Traditional truck art, kites, lanterns, cricket, traditional dress, monuments, food stalls

Ufone: 'It's More Than Just Speed'

Machin (2013) demonstrates that the use of person as state metaphor technique in the form of visual inventory is a significant feature of visual discourses. It is often used to create a sense of inclusiveness with the target audience. Similarly, it is obvious that the Ufone advertisement under analysis has two participants. They are the representatives of youth. A male actor in an orange jacket, along with a female actor in a blue outfit, have been shown in the semiotic of the mentioned cellular network company. Both participants are smiling and looking at the audience directly. It implies demand from their side. There is a smartphone in the man's hand that is pointed towards the camera while the woman holds a phone to her ear. A large orange box displaying 'GET READY FOR 5G' is shown in the center of the picture. The written text is in imperative form. It means that this cellular network company has captured the minds of its users because of its different qualities and can command the consumers to get ready to be its users.

Fairclough (2013) is of the view that social media discourses create subjects qualitatively and quantitatively. The same is obvious here in the semiotic. It is an attempt to capture the minds of the users and to increase the number of users as well. The text 'IT'S MORE THAN JUST SPEED' is at the bottom in white bold letters. It is a technique of making certain things clearer and representing oneself positively.

Figure 4



It is obvious from the picture under analysis that the two human participants are used as social actors, and they may be taken as metaphorical representations of all the Fe/male youth. They together represent the target audience that is young, educated, and urban Pakistani citizens. The use of smartphones and technology makes an active and

engaging relationship between the participants and the viewers. The box featuring 5G beside them is represented as a shared discovery, something that is shared and experienced by both participants together.

Both participants engage in direct gaze and create a double demand image. They demand a response and engagement. The dual gaze doubles this demand and creates a sense of social inclusion in which both participants invite viewers into the shared experience. The pairing between male and female actors represents a social relationship, such as colleagues, friends, or partners.

Machin (2013) depicts that in some contexts, the golden colour symbolizes vigor and a fast-moving nature. Similarly, it is obvious that there are streaks of golden light moving horizontally in the background, symbolizing speed lines. These lines represent not only speed, but also suggest that the participants are moving together into a fast-growing future. So, the composition has both meanings: literal (fast internet) as well as metaphorical (fast-growing future).

The most distinctive visual element of the Ufone advertisement is the use of truck art in the image. Pakistani truck art is a folk tradition featuring intricate patterns, flowers, birds, and calligraphy. It is globally recognized as Pakistani culture, and its representation in the advertisement functions as a powerful cultural signifier.

According to Machin (2013), the typography and visual decoration have connotative meanings. The truck art pattern represents several ideologies at the same time. It roots the advertisement in Pakistani culture. It makes 5G technology more familiar and local to Pakistanis. It adds visual richness to an advertisement. The combination of truck art with a three-dimensional box representing 5g connotes that global technology and Pakistani tradition are complementary. The typographic technique used in the picture, such as 'IT'S MORE THAN JUST SPEED ', is also very significant. The phrase is structured to meet consumer expectations. It represents that Ufone 5G is not merely about better speed. It is beyond it. The word ‘JUST’ is visually smaller and lighter than other text, representing a minimizing effect typographically as well as semantically.

The Ufone advertisement uses a balanced bilateral composition that divides the frame into left and right zones. Kress and van Leeuwen (2006) described this as a "complementary relationship between Given and New" where neither side dominates. The left side features the large truck-art-decorated "5G" announcement box that is positioned in the center-left zone, and represents the given. On the other hand, the right side features the two human participants positioned in the center-right zone, which represents the new. The ideal/real vertical division places the brand logos (Ufone, Telenor, Onic) and text "GET READY FOR" in the upper ideal zone. While the large text "IT'S MORE THAN JUST SPEED" occupies the lower real zone. The participants create compositional vectors that pull the eye toward the center. This compositional strategy positions 5G as a culturally integrated shared experience.

Table 3

Verbal practice	Text	Frequency
Exclamatory sentence	"SKY IS NOT THE LIMIT ANYMORE!"	1
Imperatives	"GET READY FOR 5G"	6
Repetition	"IT'S MORE THAN JUST SPEED", "GET READY FOR 5G"	6
Code-switching	"HELP SHEHERYAR FIND THE FASTEST 5G ROUTE TO SEND EIDI TO SYRA"	1
Question	"Do You Need A New SIM to Use 5G?"	1
Capitalization	"SKY IS NOT THE LIMIT ANYMORE!", "IT'S MORE THAN JUST SPEED", "GET READY FOR 5G", "HELP SHEHERYAR FIND THE FASTEST 5G ROUTE TO SEND EIDI TO SYRA"	8

Visual Practices	Examples
State metaphor	Male and female celebrity endorsement
Gaze	Direct demand gaze, downward gaze, side-angled direct gaze
Gestures	Pointing finger gestures, phone-held gestures.
Camera angle	Eye-level, slightly low angle
Shot type	Close-up, medium shot
Color	Orange background, blue
Logos	Ufone, Telanor, Onic, PCTL, Upaisa
Culture inclusion	Truck art

Findings and Conclusion

The analysis of the selected data reveals that new media platforms use different configurations of linguistic and semiotic modes to advertise the 5G technology. The prominent semiotic modes employed in Jazz include human participants (posture, gaze, camera angle), color (red), and typography (bold white text). The dominant semiotic modes in the Zong advertisement are visual imagery (composite scene), color (high saturation), and compositional principles (center/margin, ideal/real). While Ufone used human participants (dual gaze, action), cultural decoration (truck art), and typography (size contrast in key phrase) as dominant modes. However, variation in the use of linguistic moves has also been observed across the selected three network companies: Jazz has used the power of celebrity endorsement and personal identification, Zong has used the power of national identity and culture, and Ufone has used the power of social inclusion and peer identification as communicative strategies. The study finds that all three companies share a common communicative strategy. They have attempted to transform the abstract concept of technology into a concrete, emotionally as well as culturally specific experience. Besides, the present study highlights that the cellular network companies in Pakistan conceptualize the 5G technology through multimodal advertisements. It is observed that the use of multimodal techniques in the digital era has become one of the strongest means of propagating desired ideology to the consumers. The study infers that the use of multimodal techniques in new media is meant to serve Marxist perspectives.

References

- Ahmed, M. E., & Mateen Khan, M. (2017). Ethics in advertising: Exploring the telecommunication industry's employment of ethics in advertisements. *Journal of Southeast Asian Research*, 1-12. <https://doi.org/10.5171/2017.722525>
- Anjum, B., Irum, A., & Sultana, N. (2015). Impact of television advertisement on consumer buying behavior: the moderating role of religiosity in the context of Pakistan. *International Interdisciplinary Journal of Scholarly Research*, 1(3), 36-48.
- Barthes, R. (1977). *Image-music-text* (S. Heath, Trans.). Fontana Press.
- Campbell, S. W., Zhao, F., Frith, J., & Liang, F. (2021). Imagining 5G: Public sense-making through advertising in China and the US. *Mobile Media & Communication*, 9(3), 546-562. <https://doi.org/10.1177/2050157920985239>
- Danesi, M. (2002). *Understanding Media Semiotics*. London: Longman
- Dangi, R., Lalwani, P., Choudhary, G., You, I., & Pau, G. (2021). Study and investigation on 5G technology: A systematic review. *Sensors*, 22(1), 26. <https://doi.org/10.3390/s22010026>
- Fairclough, N. (2013). *Critical discourse analysis: The critical study of language*. Routledge.
- Halliday, M. A. K. (1978). *Language as social semiotic: The social interpretation of language and meaning*. Edward Arnold.
- Hu, C., & Luo, M. (2016). A social semiotic analysis of Air France's print advertisements. *International Journal of English Linguistics*, 6(4), 30-40. https://doi.org/10.5539/ijel.v6n4p30?urlappend=%3Futm_source%3Dresearchgate.net%26utm_medium%3Darticle
- Iqbal, S., & Siddiqui, D. A. (2019). The impact of deceptive advertising on customer loyalty: A case of telecommunication industry in Karachi, Pakistan. *International Journal of Industrial Marketing*, 4(1), 39. <https://doi.org/10.5296/ijim.v4i1.14607>
- Kress, G., & van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). Routledge.
- Machin, D. (2013). What is multimodal critical discourse studies? *Critical Discourse Studies*, 10(4), 347-355. <https://doi.org/10.1080/17405904.2013.813770>
- Machin, D., & Mayr, A. (2012). *How to do critical discourse analysis: A multimodal introduction*. Sage.
- Mahmood, S. (2021). Hidden agendas: A critical discourse analysis of Pakistani cellular company's promotional advertisements. *PAKISTAN LANGUAGES AND HUMANITIES REVIEW*, 5(1), 21-35. [https://doi.org/10.47205/plhr.2021\(5-i\)2.3](https://doi.org/10.47205/plhr.2021(5-i)2.3)
- Patton, M. Q. (2002). *Qualitative research and evaluation methods* (3rd ed.). Sage.
- Sabzaliyev, A., & Asgarov, A. (2025). Transforming communication and industry: A deep dive into 5G infrastructure and applications. *Porta Universorum*, 1(3), 135-146. <https://doi.org/10.69760/portuni.010313>
- van Leeuwen, T. J. (2011). *The language of colour: An introduction*. Routledge.
- Williamson, J. (1978). Decoding advertisements. <https://doi.org/10.1558/isbn.9780714522708>