



## RESEARCH PAPER

### A Multimodal Discourse Analysis of the Pakistan Government's Selected Laptop Distribution Advertisements

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#### ABSTRACT

The study critically analyses the discourses of the advertisements of laptop scheme launched by the federal and provisional governments of Pakistan during the year 2025. The aim of the study is to examine the use of multimodality in the advertisements. The research is qualitative in nature and takes insights from Machin's (2012, 2007) multimodal framework to analyze the semiotic and linguistic resources used in the advertisements. The sample of the study is purposely selected from the official websites of the government of Pakistan. The findings of study reveal that the young citizens are represented as powerful, technologically skilled, and progressive subjects and the laptop is presented not merely as an object, but as a medium symbolizing access, possibility, and bright future. These advertisements provide a visual hierarchy that glorifies the political elite and legitamize their power. The leadership is purposefully portrayed highly empathetic towards the youth. The study uncovers the beautiful interplay of power, ideologies and language in governmental discourse.

**KEYWORDS** Multimodality, Laptop Scheme, Discourse, Advertisements, Government Of Pakistan

#### Introduction

The 21st Century has seen an unprecedented development in communication, technology, and governance. In several countries, it has become fashionable for the state to utilize digital media to broadcast development messages (Mickoleit, 2014). Pakistani government advertising programmes, such as the laptop schemes, have been employing visual and linguistic resources to depict a laptop as a source of education and a marker for modernity. Put differently, these campaigns are not just informative documents but also persuasive documents that construct meanings of development, opportunity, and statehood. Using multimodal theory, such campaigns utilize different communication resources (linguistic, visual, spatial, etc.) to create a coherent ideological structure. According to Machin and Ledin (2020), the participant positioning, colour configurations, and typographical patterns in a multimodal text are a social semiotic act. Likewise, Kress and van Leeuwen (2001) claim visual structures are organized as 'syntactic systems.' This study is an extension of Machin's multimodal framework to a South Asian, governmental context and serves to sharpen the analytical application of the framework away from commercial advertising. Moreover, the study contributes to critical discourse analysis (CDA) as it demonstrates how different visual and linguistic elements in official discourse perform ideological work in the name of neutrality. The research provides essential media

literacy resources to both citizens and educators for an effective analysis of the ideological narratives embedded in government communication. The study attempts to investigate that what multimodal choices are used in the advertisements to construct the desired meaning and what sociopolitical narrative/s are being built through it. The use of digital media by the Government has been increased over the years as social media platforms are mainly used by the youth. The message conveyed through this forum reaches instantly and easily. In this context, the government uses multimodal advertisements smartly. Laptop distribution is one of the schemes for which very persuasive advertisements are crafted to attract the youth. The present study investigates how the federal and Punjab governments have been using multimodality in laptop advertisements to make them attractive for the youth. These are not mere advertisements, but manifestation of the government's agenda and popular discourse to win the youth's consent. The present research minutely looks into each semiotic choice to critically evaluate the hidden ideological motives. Each semiotic mode is used purposively to propagate the intended message. The laptop advertisements' use of multimodality creates strong meaning potential. In order to understand how linguistic and visual resources work together to construct ideological narratives, official advertisements released on the Pakistan Government's digital media platforms has been selected and analyzed through the application of Machin's (2020) framework for multimodality.

## **Literature Review**

The use of multimodality for the sake of affective communication is increasing day by day. States and institutions, firms and corporate organizations are producing persuasive texts through language, pictures, and design. Multimodal discourse analysis (MDA) presents a clear and systematic way of analysing the interaction of multiple communication modes for the construction of ideology and its effects on people's perception. According to Kress and van Leeuwen (2013), all modern communication is multimodal, and the visual and linguistic elements work together to convey a unified meaning. According to Machin and Ledin (2020), a semiotic choice is never neutral. In other words, making a semiotic choice is necessary to reproduce the cultural and political power relations that are already present. This research examines both empirical and theoretical work on multimodality in advertising. In particular, the article focuses on the interaction between visual grammar, linguistic framing, and ideological representation in the advertising context of Pakistan. The field of advertising has always been a place where image, language, and ideology intersect. According to Machin and Mayr (2012) ideological or political work is performed through the coherence of the design or form. It follows that the verbal slogan, composition, and typography can influence how we see and perceive a product. Ma (2024) examined advertising texts for luxury menswear to demonstrate how different visual modes (e.g., colour palette, angle of image, frontality, symmetry of placement) work with the rhetoric of the text. The purpose of the investigation is to show how the linguistic and visual modes work together to build narratives (in Ma's investigation, these were narratives around class, prestige, and masculinity) and to effectively convey the same ideology to the audience. Within the world of accessibility to technology, multimodal representation is a key part of different politics of inclusion. Different studies looking at distributive laptop programs, such as the Punjab scheme study by Mubin, Gavrishyk, & Mubeen (2021) and the free laptop provision study by Fatima (2019), argue that these schemes were political performances as well as educational programs. When looking at the programs and the results thereof, the authors found that these were performances through a range of discursive modes. They argued and showed how the policy did not seem to have the intended outcome. Research on global comparative evidence, like that of Mora, Escardíbul, and Di Pietro (2018), studies the One Laptop per Child (OLPC) programme in Catalonia.

The symbolic side of the programme (students with laptops set against richly coloured educational scenes) is central to sustaining support across the political spectrum. Likewise, de Melo et al. (2018) and Yanguas (2019) find similar semiotic constructions at work in the Ceibal Project in Uruguay, where students are connected and busy with a computer. So, we see in the national contexts that visual grammar in policy communication reflects political multimodality where technology, young people, and schooling function as both social goods and political symbols of progress and legitimacy. Political discourse has moved away from text-based rhetoric towards multimodal communication, in which an interaction among verbal, visual, spatial and other semiotic resources create meaning (Kress & van Leeuwen, 2006; Machin & Mayr, 2012). In today's governmentality, the rhetorical process of political branding is not entirely reliant on discursive practices but rather on images that enhance 'the feelings of a position' (Fairclough, 1995), construct ideological standpoints, and develop political personas (Rose, 2016). Political communication in South Asia is being accomplished through the use of images, colors, and spatial design, which is oriented towards invoking a cultural familiarity among the people (Jabbar, Gul & Ashraf, 2025). The use of such multimodal designs plays a vital role in constructing discourses of power, nationalism, and development to match evolving socio-political ideologies. The visual practice of political branding has been analysed as a semiotic trail with political actors making use of colour, sign and typography to signify power and change (Barthes 1977; Berger 1972). According to Jabbar et al. (2025), the youth images selected in Pakistan's political campaigns, particularly by the Pakistan Tehreek-e-Insaf (PTI) party, embody national colors and action poses that signify the ability to change and be inclusive. Through semiotic practices, the particular meaning of leadership and subjecthood is constituted and ideologically naturalized (Hall, 1997; Machin & Mayr, 2012). In the context of visual social semiotics, pictures are capable of conveying connotative ideas. The denotative message conveys information while connotation conveys values, cultures, and ideology of politics. Similarly, Ayuwo (2022) observes that Nigerian political campaign advert manipulates semiotic resources (colour, framing, and iconography) to stir emotional feelings and credibility. According to his study, the selection and arrangement of different signals in multimodal political texts depend on semiotic principles. The incorporation of these semiotic principles in the analysis reveals the rhetorical tropes of appeals to performance, endorsement, and freedom used by the creators to co-opt political actors as icons of moral and national regeneration. The bundle of these semiotic resources resonates with Kress and van Leeuwen (2006) in their grammar of visual design (i.e., composition, salience, and framing). These studies represent that multimodal texts are ideologically intense, and that designs and language affect cultural/political life beyond mere appearance.

## Material and Methods

The research employs multimodal critical discourse analysis, in a qualitative research paradigm. Qualitative inquiry has been defined as interpretative and context-sensitive, focusing on meaning and understanding, rather than measurement and numeric analysis. The advertisements being investigated contain various constructed discourses, meanings and representations of which cannot be understood in isolation from the specific contexts that have produced them. For the study, six adverts were selected purposively. Three adverts from the federal government and three from the government of Punjab. The data was obtained from the Government of Pakistan's official Facebook, Twitter, Websites, Instagram, and other verified digital media sites. The purposive sampling technique was used ensuring that each advert taken fulfills the following criteria:

- Promotion of laptop distribution initiatives.

- Use of both visual and linguistic modes.
- Officially posted by the Government of Pakistan.
- High-resolution, complete, and analyzable images with readable text.

By selecting six advertisements, the study shows a preference for depth over quantity. This allows a thorough analysis of the multimodal meaning-making in each representative instance of the government's communication. The time period consists of advertisements from 2025. It consists of only those adverts that are available publicly and meet selection criteria. All the advertisements were obtained directly from official government sources.

### Theoretical Framework

The study examines the semiotic processes of the Government of Pakistan's Laptop distribution advertisements' meaning-making by use of image, written text, and spatial design in ideological terms. The research utilizes Machin's (2007) Multimodal Discourse Analysis framework for the critical analysis of multimodal data. The framework allows the systematic analysis of the relations between language, image, colour, composition, and typography, and examines how these create meaning. As these government advertisements are rich in visual and verbal communicative elements, the framework allows the study of the social process at work in the state discourse that serves to communicate messages. Machin (Machin & Ledin, 2020; Machin & Mayr, 2007) say that multimodal discourse analysis is a useful tool that allows researchers to understand how various multimodal resources, i.e., semiotic resources, operate in a cumulative manner to create meaning. Likewise, a multimodal resource operates in synchronicity to generate meanings that are relatively coherent. Machin identifies several core principles of multimodal analysis that guide systematic examination, the below are the ones utilized in the present research:

**Participants and Objects:** The way participants and objects are positioned and looked at in visual texts is crucial for making meaning. The positioning of participants in relation to one another (size, placement, orientation) indicates the social relations (status, authority). In addition, the objects represent hidden subtle meanings communicating the holistic message of the agenda. For instance, in the case of an advertisement, the person/object in the centre and foreground is of prime importance/desirability. The other participants and objects function to support the message being communicated.

**Color:** The aesthetic choice of color is also a semiotic resource of cultural values, mood and ideology. As stated by Machin (2020), distinctive hues and colour schemes (e.g.: national hues / subdued colour scheme / bright colour scheme) connote values like trust, modernity, urgency, and more.

**Setting:** The organization of visual and textual elements constitutes part of the syntactic 'grammar' in the ad. Using hierarchies for structure can complement text to draw attention to the message or cause; illustrate the narrative; and reinforce ideologies and their hierarchies.

**Typography:** Visual modes refer to elements that express meaning through visual engagement in an integrated way. Such as advertising slogans, headlines, and captions. According to Machin (2020), the font used, size, capitalization, or modality of the statement (whether it is declarative or imperative, etc.) are not accidental; rather, they are semiotic strategies that enhance the narrative.

**Integration of Modes:** The core principle behind Machin's framework is the principle of integration. The systematic organization and interaction of single modes give rise to meaning. Visual and verbal elements form narratives. The importance of this principle can be highlighted with the help of gestures, colour, and text, which reinforce the ideological cues in an image that intends to elicit a cognitive mobilization of the viewer.

**Linguistic Analysis:** This study takes on Machin and Myre (2012) critical discourse analysis framework to analyze verbal modes in the laptop scheme advertisements. The main focus is on lexical choices and their connotations and the ideological stances being communicated through these choices implicitly. Machin and Myre (2012) say that critical discourse analysis not merely examines the lexical choices rather reflects the social reality by deconstructing the texts. The important is not what is obvious rather what is intentionally concealed. This emphasizes detailed textual examination for power relations, agentless processes, and rooted assumptions. It also enables examination of persuasive strategies of promotional discourses and socio-political implications.

#### 4- Data Analysis



Advertisement 1: Prime Minister's Youth Laptop Scheme 2025

#### Participants, Setting and Objects

This promotional ad is made up of institutional logos, laptops emitting light, students smiling and receiving laptops from the Prime Minister, a large portrait of Prime Minister Shahbaz Sharif (in formal attire, smiling optimistically), as well as text boxes with information. In terms of meaning, the logos stand for legitimacy and authority (e.g. "Pakistan kay Shehbaz" signifies leadership belonging to people rather than an individual office); the laptops and emitting light in the background denote innovation and empowerment through technology; the students convey accessibility as well as aspiration. The Prime Minister, looking directly at the viewers, signifies developing a connection or demanding a response. Similarly, the students receiving laptops represent legitimacy. The

salience in this image arises from the red "100% merit approved" circular symbol in the centre and the salient numerical claim. The meaning is mediated through the dependent and relational parts that constitute meritocracy and scale. There can be seen a deliberate decontextualization in the setting where abstract settings are at play, rather than real educational spaces. The positioning of the institutional logos, leadership portraits and titles in the layout places the authority at the top, beneficiaries at the bottom and technological facilitation in the center. This is deliberately done to show a progression from authority to outcome. Laptops and beneficiaries occupy the central space as the "given" outcome of state action

### Colour

The colour functions as a key semiotic resource. The black and white colours neutralize state authority, whereas the pop of yellow helps to put forward technology as developmental progress. The yellow colour is very inviting and shows the bright side of the scheme. It connotes hope and optimism. The half of the advertisement face is covered with yellow as well as some linguistic captions are written in it to show high energy and positivity. The red font helps in creating urgency and authenticity.

### Typography

The ad features powerful phrases such as "*Prime Minister's Youth Laptop Scheme*", "*Prime Minister's Youth Program*", and *#Hashtag #ChuLoAsmaan*. These all are catchy phrases and create a very positive image of the government. It reflects that the government is so concerned about the youth and their well-being. The Prime Minister office is all set to facilitate the youth so that they may progress by leap and bound. The iconic phrase "*Facilitating Smart Education*," in bold letters indicates that this specific initiative by the PM is according to the needs of this new era as it leads to smart education. The quantity is emphasized and impact is created in the advertisement by foregrounding '*100,000 Talented Students*', as it is printed in the bold letters. The advert features a website and a date shown in yellow, providing procedural and temporal reference. The large black text of "*#ChuLoAsmaan*" plus serial positioning of "*Talented Students*" and "*Facilitating Smart Education*" highlight aspiration.

### Linguistic Analysis

Linguistically, the ad uses nominalization by stating "*Facilitating Talented Students*" removes the actor, making the action seem inevitable or necessary. The use of hashtag "*ChuLoAsmaan*" presupposes the ad as an opportunity. Lexical choices like "*Talented Students*" classify those who receive the laptops as superior to others. The ad is connected to a technology-driven education ideology. Normal and fair practice is denoted by overall excellence and meritocratic principles. Access to things is open and inclusive yet regulated by normative institutions. Consequently, this advertisement gives preference to students with institutional merit. It certifies the inclusion of the female gender by subtle visual representation. Digital empowerment based on merit is presented as a common-sense policy, marginalizing structural inequalities and non-beneficiaries. The ad in Pakistan is linked with dominant discourses around youth development and the digitalization of Pakistan. A key aspect of this digital discourse is that technological literacy is a necessity for national development.



Advertisement 2: Prime Minister's Youth Laptop Scheme 2025

### Participants, Setting and Objects

The Prime Minister Youth logo has been placed on the top left of the image so that the institutional authority over the programme should be made salient. The communication is federally approved and state-sponsored. The circular image of the Prime Minister represents a legitimized icon that not only personalizes power but also further enhances hierarchical power. Besides this, the portrayal of the Prime Minister handing over the laptop to a young female student is meaning potential. It reflects that female empowerment is the top priority of the government and they are being given the equal opportunity to progress through modern technology. It exhibits an act of generosity and connotes that this scheme is meant for the youth irrespective of gender. Here, youth become beneficiaries or recipients of state generosity rather than actors with agency in the digital world. Also, the act of distribution is a political achievement and a symbol in itself. Collectively, the layouts generate a variety of meanings that depict digital access as a state-controlled, benevolent gift.

### Colour

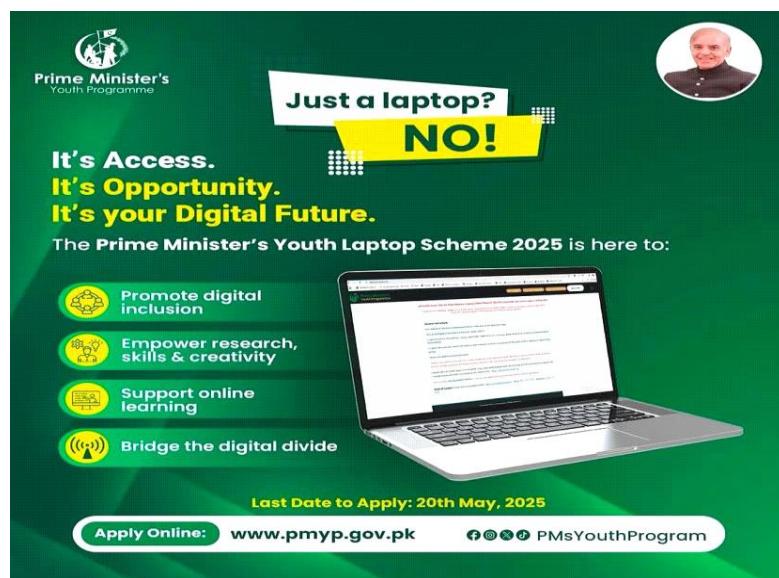
National advancement and progress is denoted through the use of dark green colour in the background. It validates technological provision with movement and steadiness. The high-contrast yellow text is used to highlight key announcements to increase urgency and visual immediacy. The white type affords clarity and institutional neutrality, ensuring readability whilst reinforcing bureaucratic credibility. High contrast yellow text is used for key announcements to create urgency and visual immediacy. The white text represents clarity, institutional neutrality, and bureaucratic credibility, hence making it readable. The use of colour within the image directs audience attention to the state act and the presence of leadership, rather than individual youth agency.

## Typography

“READY. SET. DISTRIBUTE.” uses short imperative clauses in capitals and draws on the language of action and competition. The slogan centers the state agent, creating a sense of urgency and inevitability in the course of state action. A declaration is done in a large bold typeface, which says ‘LAPTOPS HAVE ARRIVED’. This focuses on ‘distribution’, foregrounding the act of giving symmetrically, and backgrounding ownership and long-term access.

## Linguistic Analysis

Linguistically, the lines “READY. SET. DISTRIBUTE”, “LAPTOPS HAVE ARRIVED”, and “Get Ready for Grand Distribution” represent action and also indicate instant output. The manner in which the advertisement constructs the subject-world is ideologically significant. Making digital inclusion contingent on a state initiative dilutes the creation of entitlement and the recognition as a structural necessity. The symbolic handover of the laptop shows the state as an enabler of the progress of its youth, while young citizens appear as recipients of opportunity. The personalization of the scheme through repeated imagery of leadership also normalizes the embedding of technological progress within political legitimacy. In other words, governance, generosity, and computerization are shown to be intimately connected. While the advertisement celebrates access and arrival, it simultaneously enables the overlooking of longer-term questions of digital equity, infrastructure, and autonomy. It also normalizes limited and selective provisioning as representational.



Advertisement 3: Prime Minister's Youth Program Laptop Scheme 2025

## Participants Setting and Objects

This ad employs an overpowering use of green colour, which represents authority, trust, and nationalism. The logo of the Prime Minister's Youth Program appears in the upper left corner of the figure. The display of the institution's logo establishes institutional credibility. In the top right corner, the portrait of the PM is displayed. The PM in the portrait is smiling as he wears formal western clothing while looking toward the camera, which represents a call-to-action. Two oblong rectangular text boxes in contrasting colours (white and yellow) have been placed centrally to highlight the messages being delivered.

Furthermore, placing a laptop image underneath the text in the center grounds this abstract representation of digital empowerment in a physical object. The symmetrical arrangement of institutional logos and leadership imagery at the top of the advertisement positions is the representation of power, while the central boxes of text provide the means by which information can be retrieved with an interpretive orientation. The story of transformation is presented through the vertical construction of the text. The each headline is deeply embedded with the ideological stances, policy statements and government's vision for the technological advancement. The linguistic and semiotic modes intermingle in such a way that the leadership figure, laptop image and aspirational language become mutually reinforcing.

### Colour

The overplay of green colour is a semiotic resource that represents growth, trust, national alignment, and political identity. Likewise, yellow is applied strategically to communicate optimism and forward motion, and white ads clarity and visual order to the overall layout and design. The primary text boxes are also in contrast with each other, increasing the salience of the message, which is therefore the thing to focus on which ultimately gets more attention: the ideological core of it, instead of a series of irrelevant details.

### Typography

*"Is it Just a Laptop? No!"* The phrase appears in bold green font; the rhetorical question invites an ideological interpretation that Laptop is not just an Intel device but a progressive opportunity. The striking parallel structure "*It's Access, It's Opportunity, It's Your Digital Future*" comes next, with bright yellow and white printing representing that it's everything that a student might need (opportunity, access, future). The announcement "*The Prime Minister's Youth Program Scheme 2025 is here*" implies official launch, has a formal title, and suggests urgency. The proposed bullet points use words like "*Digital Inclusion*", "*Research Skills*", "*Creativity*", "*Online Learning*", and "*Bridge the Digital Divide*", which are high-modality, action-oriented verbs that represent growth, equality, technical advancement, policy certainty, and moral legitimization. The information regarding the deadlines, website, and social media channels in a much lower-font size creates procedural legitimization.

### Linguistic Analysis

Access to technology is equated in the media with opportunity, inclusion, and future citizenship. As a consequence, the advertisement perpetuates a conversation of technology as social capital. In characterizing the laptop as "*access*" and "*opportunity*", the state normalizes tech-induced empowerment as an accepted fix to education and the economy. The linguistic captions '*promote digital inclusion*' *empower research skills and creativity*, *support online learning* and *bridge the digital divide* connotes the government's vision for the youth and moreover shows the utility of the current scheme. The Prime Minister personalizes leadership, whereas institutional authority is stabilized through the branding of the scheme (logos). An emphasis on inclusion and digital futures upgrades aspirational youth identities whereas structural inequities and limits to access become backgrounded. In Pakistan's socio-political context, this ad in particular frames youth development in relation to the state led modernization process. It positions digital literacy as both a right and a responsibility of the contemporary citizen.



Advertisement 4: Punjab Free Laptop Initiative 2025

### Participants, Objects and Setting

Three logos of "Punjab Information Technology", "Higher Education Department", and "Government of Punjab" are embossed at the top left corner of the advertisement in order to foreground institutional authority. The right panel depicts the gigantic portrait of Maryam Nawaz Sharif. The portrait visually overpowers other things like text and images. She wears clothing that comprises neutral colours such as white and beige. In the portrait, Maryam Nawaz Sharif can be seen smiling and looking rightwards, representing detached observation of the future. The advertisement features a laptop on top of a green-colored box placed in the centre of the advertisement. The green box has a positive connotation, and it directs attention towards the laptop. The central positioning of the laptop in the ad immediately catches the attention of the viewer. While the structured layout guides attention from authority (logos) to opportunity (laptop) and action (application prompt).

### Colour

The dominant colour of this ad text is green. It has connotations of progressive accessibility and growth. It is operationalised as a colour code for educational progress. The green call-to-action box and slogan stand out for this reason as well. Moreover, the white background contrasts well with Maryam Nawaz Sharif's neutral-toned attire. White connotes credibility, stability and institutionality. In other words, the interplay of green and white in this ad text projects social progress. Moreover, it connects with responsible leadership and state-centred developmental continuity.

### Typography

The ad has been introduced under the tag line "Join the Future with Free Laptop" written in black bold font. The project aims to provide high-performance laptops, which is depicted in a larger and bolder font in green colour. The textual blocks "Who is eligible", "Eligibility Criteria", and "Laptop Specifications" show procedure and transparency. The green box that states "Apply Now- Free Laptops Await" is a call to action, which creates urgency and foregrounds incentive. There is a linguistic pattern of access to technology, as opposed to price/transaction, via the stress on 'free' in statements like "High-Performance Free Laptops", and a structural acknowledgement of class and institutional

exclusion/inequality in the slogan "*Let's Bridge the Digital Divide Together*". Nonetheless, the criteria limiting eligibility to purely public-sector universities tend to reinstate class hierarchies. Furthermore, it also tends to normalize selective inclusion as equitable access while masking other exclusions in the guise of collective upliftment and digital inclusion. However, the eligibility criterion that only public sector universities can apply tends to re-entrench class. The selective inclusion as equal/collective access and other exclusions as collective upliftment, and digital inclusion get normalized through this.

### Linguistic Analysis

The ad builds a discourse of state-managed inclusion and future citizenship as controlled and benevolent access to a technology. Digital opportunity through certain eligibility criteria and institutional logics is not an individual possession but a licensed selective ownership of the requisite, thus calibrating the extent of inclusion. The personalized visual of Maryam Nawaz Sharif is a semiotic resource for affective leadership and developmental progression. The repeated provision of "free" laptops syntactically anchors state provisioning as an intervention for development, whereas the structural access barriers remain unaddressed. Within the broader socio-political context in Pakistan, the ad draws upon hegemonic youth development discourses. Repeated mentions of the provision of "free" laptops discursively reframe state provisioning as a non-transactional intervention for advancement, whereas the structural inequalities remain unaddressed. In Pakistan, the ad draws upon pre-existing hegemonic discourses to create an association of state-led digital initiatives as essential and transformative for youth development and technological advancement.



Advertisement 5: CM Punjab Laptop Scheme (Grand Launch Poster) 2025, Advertisement 6: CM Punjab Laptop Scheme 2025

### Participants, Objects, and Setting

The headline "Empowering Youth with CM Punjab Laptop Program" on ad 5 and "Chief Minister's Laptop Program" on ad 5 in bold green colour, indicates that the youth development and empowerment is the focus of the CM Punjab Laptop Scheme. Maryam Nawaz, wearing green, the national colour of Pakistan, in ad 5 and smiling optimistically, indicates she is hopeful for a better future. Whereas, in ad 6, she is lifting the laptop, visually enacting the transfer of opportunity from state to youth, indicating it as a symbol of technical growth and empowerment. The size and placement of her frame in both ads exemplify her as an agent of evolution. The information in both ads is bold to catch the

attention of the recipients. The information box in ad 5 has an image of a laptop and information about the campaign to get people's immediate attention. In the top-right corner, there is a miniature visual of Nawaz Sharif in both ads which is not an informational reference but rather a symbolic one. Its legitimizes and shapes the Ex-Prime Minister Mr. Nawaz Sharif in the top right corner as the ideological and historical reference value of the project in question. Assembled imagery is the display of part of an established political lineage and vision for governance over an extended period of time. The logo of the Punjab Government is marked on the top right, along with it as well, in a further symbolic move to create continuity and connect individual leadership with state authority. The layouts organise meaning so that digital access appears as common-sense development.

### Colour

The green dominates the poster's colour palette with different hues (appearing in the background, CM's attire, font colour, and even the font boxes such as "APPLY NOW"). In this case, green acts as a semiotic resource for growth, well-being, legitimacy, political mobilisation, and identity. The light shade of green is used in the background to indicate development and growth through visual design and makeup in both ads 5 and 6. These point out the ideological uniformity. The green box holding the white lettering promotes the announcement of launch, place, and number (the triad of quantification), which shows legitimacy. The seen laptop subsequently offers a material existence to the somewhat abstract promise of empowerment.

### Typography

The use of textual variations in these advertisements establishes a clear hierarchy of meanings. The bold white letters of "*Grand Launch*" in the green box in ad 5 show its importance and urgency, whereas words like "In Lahore" in a smaller font reflect spatial specificity. "*CM Punjab to Distribute*," a framing clause, works like a naming hook via which the overall large size/immediate amount claim "14,000 Laptops Today" gets institutionalized. Mentioning the specifications like "110,000", "Core i7", "13<sup>th</sup> Gen" in bold and using lots of claims and numbers creates a sense of effectiveness and momentum.

### Linguistic Analysis

These advertisements promote beliefs that youth power is under the influence of technology. The promotion of "*Grand launch*", "*Apply now*", and "*Same Day Distribution*" all point towards the use of governance for purposive action. The mere presence of Maryam Nawaz creates personalization of leadership, while the political imagery of Nawaz Sharif re-inscribes the political legacy of "serving the nation". The poster proposes immediate and celebratory digital empowerment as a solution to youth development issues, effectively neutralizing structural inequities and barriers to sustained access. In the Pakistani socio-political context, leadership, dynastic politics, and technology are interpreted as progressive in the poster.

### Conclusion

The linguistic and semiotic analyses of the laptop scheme reveal that these advertisements are carefully designed to promote the positive image of the current government among youth. The semiotic resources are intermixed in a delicate manner to promote advancement and progression. Youth has been given viable representation along with the leadership so that the message may appeal to this lot and they must feel acknowledged and a priority by the government. The youth are portrayed as powerful

subject who are technologically competent and progressive through the multimodal resources of the advertisements. The laptop has been portrayed as a mean to smart education and transformation. It is not just a gadget rather a source to change life. It's not just a material resource rather it provides access, opportunity and bright future. The state's use of a visual vocabulary of smiling students, central political leadership and hopeful slogans represents the state and its machinery as the main social mobiliser and digital enabler. Claims about scale, distribution, and efficiency have been used to signal institutions' capacity and efficacy. The ads promote the notion that digital inclusion and meritocracy are considered the standard form of governance by the leadership. The catchy phrases like '100% merit approved', 'talented students', or 'empowering youth' manifest government's sensitivity towards the meritocracy. The leadership portraits in each advertisement is an effort to remind the youth that WE are the ones who care for you, think about you and your future. More importantly, it foregrounds a visual order of dominance of political power and institutional endorsement. The penetration of gender ingestion was made possible symbolically through presence of girl students and a woman leader. The ads are embedded with the ideologies of self promotion as leaders portraits are foregrounded and given lot of space and prominence. The research shows how the claims of change, care can be used ideologically in the construction of meanings of progress, education, and citizenship through multimodal discourses. Similarly, the use of quantified claims, high-modality statements, social actor designation, and technical nomination contributes to the normalization of the merit-based distribution of the scheme, which comes across as the result of an empathetic government.

### **Recommendations**

The future researchers could expand the scope of the research by doing a comparative analysis of the advertisements made by the governments for the launch of any scheme in national and international context. Data could be quantified for diversity and richer understanding of the issue.

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