

Metadiscourse Markers and Visual Elements in International Business
Magazine Advertisements A Study of the Finance and Media Industries

ถ้อยคำแสดงบทบาทและองค์ประกอบการออกแบบภาพ
ในโฆษณานิตยสารธุรกิจระดับสากลจากอุตสาหกรรมการเงินและอุตสาหกรรมสื่อ

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Abstract

This study investigates the use of Interactional Metadiscourse Markers (IMMs) and visual grammar elements in international business magazine advertisements from two key industries: finance and media. Drawing on Hyland's (2005) Metadiscourse Model and Kress and van Leeuwen's (2006) Grammar of Visual Design (GVD), the researchers explore how linguistic and visual features are strategically employed to persuade readers. Thirty English-language advertisements, 15 from each industry, published in Forbes Asia, were analyzed using a mixed-methods approach. The quantitative findings revealed that while self-mentions are the most frequently used in both industries (39 times in finance and 42 times in media), the media sector showed a higher frequency of attitude markers (22 times) and self-mentions, whereas the finance sector employed more engagement markers (30 times) and boosters (21 times). Hedges were rarely used in both sectors (3 times in finance and 1 time in media). The qualitative findings explained how IMMs served distinct communicative purposes across industries. The visual analysis indicated that finance advertisements emphasized credibility and authority through formal layouts and indirect gazes, while media advertisements used vivid colors, direct gazes, and expressive visuals to build interpersonal connection. This study contributes to multimodal discourse analysis and offers practical implications for international advertising strategies.

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บทคัดย่อ

งานวิจัยนี้มีวัตถุประสงค์เพื่อศึกษาการใช้ถ้อยคำแสดงบทบาทระหว่างผู้เขียนกับผู้อ่าน (Interactional metadiscourse markers) ควบคู่กับองค์ประกอบด้านการออกแบบภาพในโฆษณานิตยสารธุรกิจระดับสากลจากสองอุตสาหกรรมหลัก ได้แก่ การเงินและสื่อ โดยอิงกรอบแนวคิดการใช้ภาษาของ Hyland (2005) และทฤษฎีไวยากรณ์เชิงภาพของ Kress และ van Leeuwen (2006) ข้อมูลที่ใช้ในการวิจัยประกอบด้วยโฆษณาจำนวน 30 ชิ้น จากนิตยสาร Forbes Asia ถูกวิเคราะห์ผ่านวิธีการแบบผสมผสาน ทั้งเชิงปริมาณและเชิงคุณภาพ ผลการวิจัยพบว่า การอ้างอิงถึงผู้เขียน (self-mentions) เป็นกลวิธีด้านภาษาที่ปรากฏมากที่สุดในทั้งสองอุตสาหกรรม โดยพบในกลุ่มการเงินจำนวน 39 ครั้ง และ 42 ครั้งในกลุ่มสื่อ อย่างไรก็ตาม โฆษณาในกลุ่มสื่อใช้ถ้อยคำแสดงทัศนคติ (Attitude markers) จำนวน 22 ครั้ง และการอ้างตน (Self-mentions) จำนวน 42 ครั้ง ซึ่งเป็นปริมาณที่มากกว่า ขณะที่โฆษณาด้านการเงินเน้นการใช้ถ้อยคำเพื่อสร้างการมีส่วนร่วม (Engagement markers) จำนวน 30 ครั้ง และการส่งเสริมความน่าเชื่อถือ (Boosters) จำนวน 21 ครั้ง ในด้านองค์ประกอบภาพนั้น โฆษณาในกลุ่มการเงินมักใช้การออกแบบที่หลีกเลี่ยงการสบสายตากับผู้อ่านโดยตรงเพื่อสร้างการเชิญชวนทางอ้อม ส่วนโฆษณากลุ่มสื่อนั้นจะเน้นการใช้ภาพสีสด การสบสายตาโดยตรงกับผู้อ่านเพื่อดึงดูดความสนใจ รวมถึงการใช้องค์ประกอบที่สื่อถึงอารมณ์เพื่อสร้างความเชื่อมโยงทางความรู้สึก งานวิจัยนี้นำเสนอแง่มุมใหม่ในการวิเคราะห์วาทกรรมพหุสื่อ และเสนอแนวทางเชิงปฏิบัติสำหรับการสื่อสารเชิงกลยุทธ์ในบริบทของการโฆษณาระดับสากล

คำสำคัญ: ถ้อยคำแสดงบทบาทระหว่างผู้เขียนกับผู้อ่าน, องค์ประกอบเชิงภาพ, พหุสื่อ, วาทกรรมเชิงโฆษณา

Background of the Study

In the context of international business communication, advertisements in global magazines such as Forbes Asia serve not only to inform but also to persuade readers across cultures. Forbes, known for its global reach and credibility, tailors its content to a leadership that includes business owners, investors, and professionals interested in finance, economics, and innovation. To effectively target this audience, advertisements must be strategically constructed using both linguistic and visual elements.

Print advertisements, by nature, are multimodal comprising both textual and visual components. The textual portion of an advertisement typically includes a headline and body copy, while the visual aspect consists of imagery, layout, and stylistic elements. These components interact to create a unified persuasive message (Belch & Belch, 2004). The headline is considered the most crucial textual element, often displayed in a larger font to

immediately attract attention and entice the reader to engage with the rest of the content (Arens, Weigold, & Arens, 2009). Sub-headlines, taglines, and slogans may also be used to emphasize the brand's identity or campaign message. While a tagline communicates the broader image or philosophy of the brand, a slogan is often tied to specific products or campaigns (Tryana & Satelah, 2019). A notable example is Apple Inc., which uses the tagline "Think Different" to represent the brand's philosophy of creativity and innovation. In contrast, its product-specific slogans vary across campaigns: "iThink, therefore iMac" (1998), "Life is random" (iPod Shuffle, 2005), and "Thinnovation" (MacBook Air, 2008). These slogans are concise, memorable, and strategically crafted to reflect each product's identity while maintaining consistency with the overall brand image. Such use of text demonstrates how headlines and slogans work together to attract attention, convey values, and reinforce brand recognition. The body copy complements the headline by providing detailed information, telling a story, or reinforcing the brand's voice. Effective copywriting not only informs but also appeals emotionally through stylistic techniques such as dramatization or humor (Belch & Belch, 2004). Importantly, the textual content often works in tandem with visual strategies. Visual components including symbols, imagery, color schemes, and typography serve to enhance readability, trigger emotional responses, and reinforce brand identity (Messaris, 1997; Lester, 2013). For example, a close-up photo of a juicy burger in a warm, red-toned background can immediately stimulate appetite, while a minimalist image of a smartphone on a white background may communicate simplicity, elegance, and modernity. Layout is the spatial organization of these elements and plays a significant role in directing the viewer's attention. A strong layout employs principles of visual hierarchy to guide the reader's gaze, ensuring that key information such as the product name, message, or call to action is effectively communicated (Chamblee & Sandler, 1992). Symmetrical layouts often suggest stability and reliability, suitable for finance or healthcare industries, whereas asymmetrical designs may convey energy and modernity, resonating with youth-oriented or lifestyle products.

Linguistically, one of the key strategies in persuasive communication is the use of Interactional Metadiscourse Markers (IMMs), which include hedges, boosters, attitude markers, engagement markers, and self-mentions (Hyland, 2005). These markers allow advertisers to express stance, build rapport, and guide reader interpretation. Prior research has shown that IMMs are frequently used in advertising to increase credibility and engagement (Fuertes-Olivera et al., 2001; Xiaoqin, 2017). Visually, advertisements communicate through image

composition, gaze, and salience, which can be systematically analyzed using Kress and van Leeuwen's (2006) Grammar of Visual Design (GVD). GVD categorizes visual meaning into representational, interactive, and compositional dimensions. While interactive Metadiscourse markers are more suited to academic writing where clarity and coherence are prioritized, interactional Metadiscourse markers are particularly valuable in advertising contexts, where the goal is to influence and engage. Studies have affirmed the persuasive function of these markers across genres including job advertisements, business communication, and digital media (Fu, 2012; Al-Subhi, 2022). The integration of IMMs and visual design in advertisements strengthens the rhetorical impact of the message and facilitates deeper audience engagement.

Therefore, this research investigates the combined use of interactional Metadiscourse markers and visual grammar elements in print advertisements from Forbes Asia, with a particular focus on the finance and media industries. The study aims to explore how these multimodal components function together to construct persuasive messages for an international audience. By integrating linguistic and visual analyses, the study contributes to a deeper understanding of how multimodal persuasive strategies differ across industries and offers practical implications for designing more effective global advertising campaigns.

Literature Review

The theoretical foundation of this study rests on two primary frameworks: Hyland's (2005) model of interactional Metadiscourse and Kress and van Leeuwen's (2006) Grammar of Visual Design. These frameworks provide insight into how linguistic and visual resources are employed in written texts, especially advertisements, to shape meaning, convey attitude, and influence audiences.

Hyland (2005) defines Metadiscourse as the linguistic resources writers use to structure their text and build a relationship with readers. His framework distinguishes between two types: Interactive and Interactional Metadiscourse. This study focuses on the interactional dimension, which highlights the writer's presence, stance, and engagement with the audience. Interactional Metadiscourse Markers (IMMs), including hedges, boosters, attitude markers, engagement markers, and self-mentions, are commonly used to enhance credibility, express commitment, and involve readers in the message. These markers have been shown to contribute to rhetorical effectiveness in various contexts, such as academic writing (Dafouz, 2008), job postings (Fu, 2012), and business discourse (Xiaoqin, 2017).

A recent study examined their use in social media advertisements (Al-Subhi, 2022), further supporting their relevance in persuasive communication. This study draws upon five key strands of literature: (1) international business magazines, (2) advertising within these publications, (3) advertising discourse, (4) Metadiscourse in advertisements, and (5) visual components in advertising. Together, these areas provide a comprehensive foundation for understanding the linguistic and visual strategies used in global business advertising.

International business magazines have evolved significantly to accommodate a globalized readership. No longer limited to reporting news, these publications now offer expert commentary, interviews, and analysis to meet the needs of professionals across various cultures (Meyer et al., 2023; BarNir et al., 2003). The global nature of their readership necessitates balancing culturally specific content with universal themes (Cutler et al., 1992). Within this context, advertising plays a pivotal role, not merely as a promotional tool but as a strategic extension of the magazine's authority and tone. Ads featured in these publications leverage the magazine's credibility to align the brand with values such as prestige, reliability, and thought leadership (Frith & Mueller, 2010; Nelson & Paek, 2007). Because of the selective and high-caliber audience, advertisements in international business magazines emphasize precision in both language and design. As global marketing becomes increasingly sophisticated, the synergy between advertiser and publisher will continue to shape how messages are crafted and received (Kapferer, 2012).

Unlike traditional discourse, advertising discourse is designed with a specific commercial intent to persuade, influence, and ultimately sell (Karlsson, 2015). Persuasion relies heavily on clarity and relatability; therefore, the language must be both accessible and engaging. Advertising not only transmits information but also builds emotional and psychological associations through both linguistic and visual cues (Myers, 1994; Al-Subhi, 2022). Fuertes-Olivera et al. (2001) classified advertising formats into digital, broadcast, outdoor, and print with this study focusing on print advertisements found in international magazines.

Print advertisements integrate four core components: headline, body copy, visual elements, and layout (Belch & Belch, 2004). Each serves a unique role in structuring and enhancing the advertisement's overall impact. Headlines function as attention-grabbing tools, typically employing larger fonts to capture viewer interest at first glance. Sub-headlines and taglines further reinforce the brand's identity and message, distinguishing between image-driven taglines and product-oriented slogans (Tryana & Satelah, 2019). Body copy

elaborates on the brand or product narrative, often reflecting campaign-specific themes such as humor, dramatization, or value propositions. The effectiveness of the body text lies in its ability to link the written and visual components into a cohesive message (Belch & Belch, 2004). Visual elements, including imagery, symbols, color, and typography, serve as potent communicative devices. These elements often function metaphorically, shaping viewer perception and emotional response (Messaris, 1997; Lester, 2013). For instance, warm tones like red and orange evoke energy and passion, while cool tones like blue suggest calmness and trust. Similarly, typography reinforces brand identity; sans-serif fonts may suggest innovation, while serif fonts evoke tradition. Layout orchestrates the spatial arrangement of these elements. A clear visual hierarchy guides the reader's eye and prioritizes key messages, such as product names or calls to action (Chamblee & Sandler, 1992; Wheildon, 1995). The layout's balance whether symmetrical for stability or asymmetrical for dynamism further reinforces the tone of the brand message. To illustrate the impact of multimodal elements in advertising, the Forbes Asia advertisement provides a compelling case, as depicted in Figures 1.

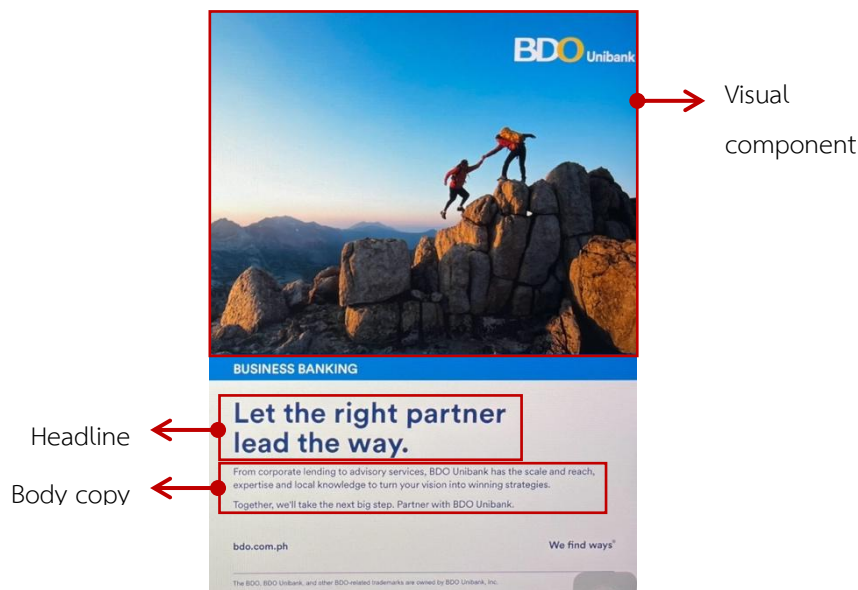


Figure 1 Advertisement from Forbes Asia

In Figure 1, the visual features two climbers supporting one another, symbolizing the brand's core values of collaboration and guidance. This imagery is effectively complemented by the headline, "Let the right partner lead the way," which aligns seamlessly with the depicted narrative. Further reinforcing the message, the body text elaborates on BDO

Unibank's service offerings, strengthening the theme of trust and partnership through both visual storytelling and verbal communication.

Complementing the textual perspective is Kress and van Leeuwen's (2006) grammar of visual design (GVD), which provides a systematic approach for analyzing how images function as semiotic resources. Their model identifies three metafunctions: representational, interactive, and compositional meanings. Representational meaning focuses on what is depicted; interactive meaning relates to the engagement between image and viewer through gaze, size of frame, perspective, and modality; while compositional meaning refers to how visual elements are arranged to guide attention and convey emphasis, using techniques such as salience, information value, and framing. GVD has been applied in various fields of multimodal discourse analysis, such as visual literacy, digital media, and advertising (Caple, 2008; Ping, 2018; Walton & Marsden, 2002). Recent research has shown the growing significance of visual elements in multimodal advertising discourse. Ping (2018), for example, applies Kress and van Leeuwen's Visual Grammar framework to evaluate a website that integrates both text and imagery, finding that the site lacks both informational richness and visual clarity—highlighting how insufficient visual design can undermine message comprehension. Almeida (2009) analyzes fashion doll advertisements and demonstrates that visual features like eye contact and close-up framing are strategically used to foster emotional engagement and social bonding with the viewer. Similarly, Ly and Jung (2015) examine fashion magazine ads and argue that the use of visual positioning and gaze direction plays a crucial role in constructing meaning and persuading the audience. Collectively, these studies confirm the centrality of visual grammar in shaping the way advertisements communicate values, identities, and appeals.

Previous studies integrating both linguistic and visual analysis have emphasized the need for a multimodal perspective in understanding how meaning is constructed. However, few comparative studies have examined how IMMs and visual strategies differ across business sectors in advertising. By focusing on two contrasting industries: finance and media. This study aims to fill that gap and contribute to the growing body of multimodal discourse research in international business communication.

Methodology

This study employed a mixed-methods approach to analyze both linguistic and visual elements in international business magazine advertisements. The data were drawn from 20 issues of Forbes Asia, a well-known international business magazine, published between 2019 and 2021, resulting in a total of 190 English-language advertisements across various sectors. Through a set of inclusion of important criteria for advertisement which are headline and body copy, 98 advertisements were identified as eligible for analysis. Subsequently, the advertisements were categorized by business types to identify dominant advertising sectors. Finance and media industries were selected for detailed comparison due to their frequency prominence. From these two categories, a purposive sample of 30 advertisements, 15 from each industry, was selected for in-depth analysis. This selection allows for a balanced comparison each accounting for 15.3% or 15 advertisements of the dataset.

The linguistic analysis was guided by Hyland's (2005) Interpersonal Model of Metadiscourse, focusing on five types of Interactional Metadiscourse Markers (IMMs): hedges (e.g., *might*, *perhaps*) signal uncertainty or caution, allowing writers to withhold full commitment, boosters (e.g., *clearly*, *indeed*) express confidence and help reinforce authority, attitude markers (e.g., *fortunately*, *surprisingly*) convey the writer's emotional stance, self-mentions (e.g., *we*, *our company*) establish authorial presence and credibility, and engagement markers (e.g., *you*, *consider*) directly involve the reader and create rapport. Each advertisement's copy was manually annotated and cross-checked by two trained coders, with intercoder reliability reaching 90% agreement. The quantitative phase used frequency counts and proportional comparisons to identify IMM patterns across the two industries.

For the visual analysis, Kress and van Leeuwen's (2006) Grammar of Visual Design (GVD) framework was applied. The analysis covered key elements under *representational meaning which identifies whether images convey narrative processes (action-based scenes, e.g., a person holding a product) or conceptual processes (static, symbolic depictions, e.g., a product floating against a background)*, *interactive meaning which explores how visual choices such as gaze (direct vs. indirect), and perspective (power dynamics)*, and *compositional meanings which evaluates layout structure such as information value (left-right and top-bottom positioning) and salience (visual prominence)*, with particular attention to how gaze, camera angle, color use, salience, and information value contribute to

meaning-making and viewer engagement. The qualitative interpretation drew connections between these visual strategies and the corresponding linguistic markers.

By combining these two frameworks, the study offers a comprehensive, multimodal examination of persuasive strategies in international business advertising a contribution that deepens our understanding of how textual and visual elements co-construct meaning and engage audiences across distinct professional domains.

Results

This study explored the use of Interactional Metadiscourse Markers (IMMs) and visual elements in business advertisements, with a particular focus on samples from Forbes Asia. From a broader dataset of 98 advertisements across various sectors, an exploratory analysis identified the finance and media industries as the most prominent, each contributing 15 advertisements (30 in total) to the core analysis. These industries were chosen due to their frequency and communicative significance in the magazine.

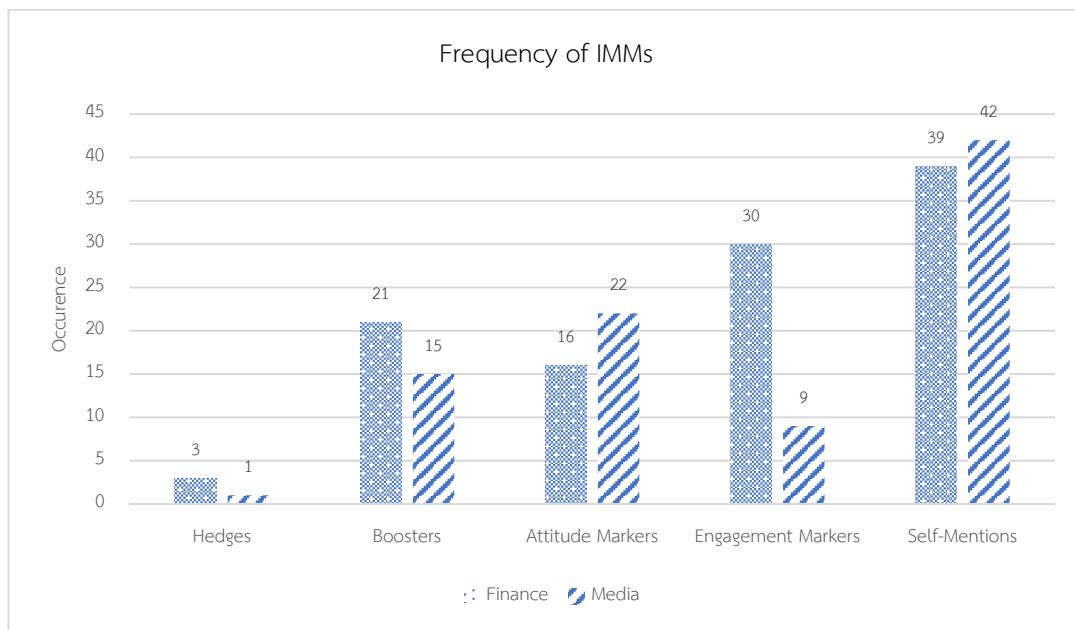
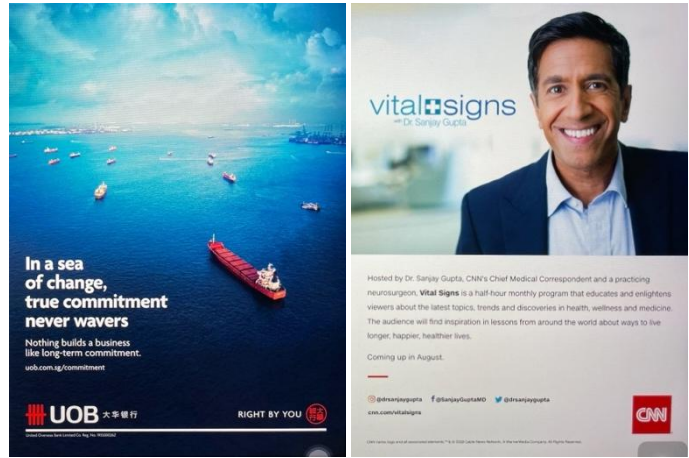


Figure 2 represents frequency of IMMs found in two industries

The quantitative analysis reveals that self-mentions are the most frequent IMMs in both finance (39 instances) and media advertisements (42 instances). This emphasizes a consistent emphasis on brand voice, authority, and identity. Engagement markers follow as the second most common in finance ads (30), signaling efforts to involve the reader and foster trust, particularly for decisions involving investment or financial planning. In contrast,

media advertisements prioritize attitude markers (22), suggesting a stronger focus on emotional tone and expressive content. Boosters rank third in both industries (21 in finance, 15 in media), used to reinforce certainty, assertiveness, and positive brand attributes. Hedges are the least used (3 in finance, 1 in media), reflecting a general avoidance of linguistic uncertainty in persuasive business contexts. These trends suggest finance ads lean towards confidence-building and structured authority, while media ads adopt a more emotive and inspirational tone. Functionally, self-mentions (e.g., “we,” “our”) serve as strategic tools to assert speaker presence. In finance, they build credibility and a sense of responsibility. In media, they foster relatability and humanize the brand. Engagement markers such as “you” and direct calls-to-action were more prevalent in finance, encouraging participation and trust. Although media advertisements used these less frequently, they still appeared in slogans and invitations (e.g., “join us”), often supported by visuals. Boosters functioned as credibility enhancers in finance (e.g., “ensure,” “proven”), while in media, they added energy and dramatic flair (e.g., “change the game,” “verified”). Attitude markers expressed evaluation; finance ads emphasized reliability and competence, while media ads leaned on creativity and emotional resonance. Hedges, rarely employed, appeared in cautious or predictive language (e.g., “might,” “could”). Their scarcity across both industries indicates a preference for strong, declarative messaging.

The visual analysis, guided by Kress and van Leeuwen’s (2006) *Grammar of Visual Design (GVD)*, covered three dimensions: representational, interactive, and compositional meanings. **Representational Meaning:** Both industries predominantly employed conceptual visuals over narrative visuals. Conceptual images emphasized abstract values such as innovation and trust, while narrative elements depicting actions or interactions were less common. **Interactive Meaning:** Media advertisements used more direct gaze types, close-up shots, and frontal angles than finance, suggesting stronger viewer engagement. Finance favored long shots and indirect gazes to convey professionalism. Color saturation was high in both, but more varied in media, enhancing emotional appeal. **Compositional Meaning:** Both industries placed key visuals and text prominently in top and bottom zones. Media ads often utilized centered and bottom placement for informational balance, and showed more outstanding elements and weak framing, indicating flexibility and dynamism. Finance ads leaned towards structured layouts and strong framing, signaling clarity and reliability. The highlight examples that represent conceptual meaning are shown below.



Code: 191103UOB

Code: 190809CNN

Figure 3 Images represent conceptual representative

Figure 3 illustrates conceptual representative where the headline invites interpretation and the accompanying image conveys abstract ideas rather than presenting a straightforward narrative. Whereas examples showing narrative representation are shown in Figure 4.



Code: 200601MAN

Code: 200702CNN

Figure 4 Images represent narrative representative

Both visuals exemplify narrative representations, in which the depicted participants are actively engaged in events or interactions. The storyline emerges more clearly, with the imagery complementing the headline to convey progression, intent, or transformation.

Overall, the results demonstrate that finance and media industries adopt distinct multimodal strategies aligned with their communicative objectives. Finance advertisements tended to emphasize credibility through structured visuals and assertive language, while media advertisements predominantly highlight emotional connection through expressive design and tone. These multimodal features contribute to persuasive messaging tailored to their respective audiences.

Discussion

This study explored how Interactional Metadiscourse Markers (IMMs) and visual strategies are employed in finance and media advertisements featured in *Forbes Asia*. The findings reveal clear distinctions in linguistic and visual approaches between the two industries. Finance advertisements frequently used self-mentions and boosters to convey authority, confidence, and corporate reliability, whereas media advertisements employed more attitude markers to enhance emotional resonance and brand personality. The media sector also displayed a higher frequency of self-mentions, suggesting a more personalized, conversational tone. In contrast, the finance industry adopted more engagement markers than expected, indicating an effort to appear responsive while maintaining a professional stance. The minimal use of hedges across both sectors—contrary to earlier studies that emphasized cautious tone in business communication—suggests a growing preference for assertiveness and clarity in modern advertising discourse. This confirms the notion that Metadiscourse use is highly context-sensitive, shaped by the branding goals and communicative conventions of each industry.

Visually, both sectors relied primarily on conceptual representation, using static imagery to symbolize brand identity or abstract ideas. Finance advertisements favored formal visual cues such as indirect gaze, high-angle shots, and institutional settings to convey credibility and professionalism. Media advertisements, on the other hand, included more narrative elements and dynamic visual engagement—such as direct gaze, frontal angle, and expressive facial features—to create a sense of intimacy and relatability. From a compositional perspective, finance layouts emphasized clarity and structure, with consistent placement of key content on the right or top to signal forward movement and stability. Media layouts were more flexible, with vibrant color palettes and varied information positioning that reflected creative energy. These findings highlight how visual grammar

elements are carefully adapted to meet the persuasive needs of each industry and align with Kress and van Leeuwen's (2006) framework.

The study demonstrates the value of a multimodal perspective in understanding advertising discourse. By combining Hyland's Metadiscourse model and Kress and van Leeuwen's visual grammar, this research contributes to the theoretical integration of verbal and visual communication in business advertising. Practically, the results offer insights for marketers and copywriters: finance brands might benefit from integrating more emotional or engagement-based language, while media brands could strengthen credibility with strategic self-mentions. Future studies are encouraged to expand the dataset across diverse media platforms and cultural settings, or to incorporate audience perception to enrich the understanding of multimodal persuasion. Ultimately, this study affirms that language and visuals do not function separately, but co-construct meaning to influence readers in contextually meaningful ways.

Conclusion

This study analyzed the use of interactional Metadiscourse markers and visual strategies in finance and media advertisements in Forbes Asia, using Hyland's (2005) framework and Kress and van Leeuwen's (2006) Grammar of Visual Design. The results show that finance advertisements rely more on boosters and self-mentions to assert credibility and authority, while media advertisements tend to use attitude markers to create emotional resonance and brand personality. Contrary to prior studies, finance ads also employed more engagement markers suggesting a shift toward a more audience-aware tone in complex service communication.

Visually, most ads in both sectors utilized conceptual representations such as static portraits, buildings, or logos to convey symbolic meaning and brand identity. Narrative visuals were more commonly found in media ads, supporting dynamic storytelling and emotional appeal. In terms of interactive meaning, both industries primarily used offer gaze and close-up or medium shots, but finance ads often included more distant framing and oblique angles, reinforcing professionalism. Compositionally, finance ads leaned toward structured layouts with given-new and real-ideal placement, while media ads favored more dynamic and attention-grabbing arrangements with strong salience and framing.

These findings suggest that while both sectors strategically combine language and image, they prioritize different persuasive goals: finance tends to emphasize stability and

trust, whereas media predominantly highlights creativity and connection. This supports the relevance of multimodal discourse analysis and offers insights for marketers and researchers aiming to understand how text and visuals work together in shaping audience perception. However, despite growing research in this area, few studies have directly compared the combined use of Interactional Metadiscourse Markers (IMMs) and visual grammar across different industries particularly between the finance and media sectors in international advertising contexts. This study therefore seeks to address this gap and contribute to a more comprehensive understanding of multimodal persuasion in global business communication.

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