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**Marketing Strategies through Linguistic Expression: A Multimodal Analysis of Sales Advertisements of Shoe Brands in Pakistan****Syeda Ammara Kaleem**MPhil Scholar English, Department of English Language and Literature,  
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University of Lahore, Sargodha Campus, Sargodha, Pakistan[ammarakaleem@gmail.com](mailto:ammarakaleem@gmail.com)[anser.mahmood@ell.uol.edu.pk](mailto:anser.mahmood@ell.uol.edu.pk)**Abstract**

A tactical interplay of textual and visual rhetoric makes the most of persuasive meaning in advertising today. The present multimodal study analyses the way Pakistani static sales advertisements integrate linguistic and visual semiotic cues to inspire consumer behavior. To attain this objective, twenty static advertisements of sales in the footwear market were qualitatively explored drawing on Kress and van Leeuwen's Visual Grammar Framework (2006). Representational, interactive and compositional meanings were explored keeping in view how textual and visual rhetoric influence the viewer. The findings expose that the most dominant textual and visual technique is the typographic hierarchy, promoting the price-dominant language and persuading the consumer to avail the discount offer. Conceptual symbolic representation of discount figure along with high visual modality like saturated colour scheme increases the economic value of the offer. Moreover, the intentional spatial positioning of discount percentages and sales slogans in visually prominent zones highlight the promotional offer, creating a sense of urgency in customers. The tactful combination of visual composition and persuasive language guarantees strong consumer appeal. The study concludes that the synergia of textual and visual elements in sales advertisements shape consumer perception and stimulate urgency in taking purchasing decisions.

**Keywords:** Multimodal Discourse Analysis; Visual Grammar; Textual Rhetoric; Visual Rhetoric; Information Value; Salience; Framing; Typography; Pakistani Sales Advertisements; Persuasion.

**Introduction**

In modern-day media, a significant number of product industries compete with each other in marketing the product for boosting sales. Among these the shoe sector stands out because of its bold and visually engaging advertisements. Advertisers, these days, are adept in designing the ad as to best catch viewer attention and mold his perception. They adopt smart textual and visual aids, keeping in mind the local and global design trends in marketing. These advertisements are saturated with persuasive techniques. Through the use of such rhetorical devices, advertising plays a two way role of informing and influencing which makes advertisement a powerful form of communication.

Advertisements are becoming increasingly inventive and competitive in the developing fashion industry of Pakistan. The rhetorical strategies employed in sales ads for persuasion rely on strong textual and visual elements like enlarged typography, enticing imagery, and captivating layout to

attain viewer attention within seconds. Each element used in the ad complements to the function of message reception, enticing the consumers and driving them to take instant purchasing decision without usually inquiring about them. It makes the composition of the advertisement not only an aesthetic choice but a persuasive strategy that calls for closer academic consideration.

Much of the focus of existing research is on visual communication and advertising discourse in Western contexts, leaving the South Asian markets like Pakistan comparatively unexplored. The existing research on Pakistani advertising revolves around cultural representation or portrayal of gender, overlooking the minute visual techniques used in layout and design. Specifically the role of compositional elements like font size, font style, spacing, colour combination and design has attained little attention in existing research. Typography can attract viewer's gaze and emphasize preferred meanings of sales offer message promotion. This idea is understudied in Pakistani static advertisements especially within shoe industry. The present research works to fill this gap by analyzing textual and visual elements utilized in ads to persuade the consumer.

The present study is helpful in understanding the function of language beyond written or verbal form into the realm of multimodal contexts where the synergia of text and image create layers of meanings. The study illuminates the use of linguistic elements like slogans along with visual features including salience through colour, typography and font size hierarchy in advertisements. It is helpful in exploring the linguistic marketing strategies that make an advertisement highly persuasive, driving the customer's intentions towards taking buying decision instantly. It also adds to the discussion in further studies about advertising ethics in the way that guides both ad designers and consumers to create and perceive the ad more responsibly.

### **Problem statement**

The study aims to analyse the rhetorical strategies employed in static sales advertisements of Pakistani shoe brands. It further aims at examining how textual and visual modes (text, layout and typography) utilized in static sales advertisements of Pakistani shoe brands work together to persuade the consumer.

### **Research Questions**

1. What rhetorical strategies are most commonly employed in static sales advertisements of Pakistani shoe brands?
2. How do textual and visual modes (text, layout and typography) utilized in static sales advertisements of Pakistani shoe brands work together to persuade the consumer?

### **Literature Review**

Among the several theoretical foundations that explain the basis of advertising discourse today, Kress and van Leeuwen's (2006) Visual Grammar is one of the most influential approach. It explains the three metafunctions of language including representational, interpersonal and compositional meanings. All three meanings work together to convey a unified message to the audience. This framework is especially valuable for multimodal texts like advertisements, where images, text, and design elements operate together to persuade the viewer. The most recent theories such as Hastak and Mazis's (2011) cognitive interpretation of advertisements help to explain how consumers understand, process, and analyse persuasive hints in ads.

Persuasion is a process in which one person tries to change the attitudes and behavior of another person through communication (Perloff, 2017). The persuasive appeals in ads are not limited to verbal message only but are embedded in the visual composition as well. Advertising rhetoric has developed into a special form, conjoining the verbal and visual elements. Modern rhetorical theory considers the socio-cultural context of the audience. The approach to persuasion is culture

dependent. In the developing markets of Pakistan, advertising rhetoric reflects localized cultural values, gender norms and aspiring lifestyles which make the use of rhetoric context-dependent.

Multimodal discourse analysis emphasizes that meaning is made through coordination of various semiotic modes. While persuasive messages in ads are not just spoken or written but are hidden in the design, image and typography, multimodal analysis gives a lens to explore how advertisements use such modalities to enhance the rhetorical effect.

The positioning of the textual and visual elements in an advertisement depicts the status of the message as highly important, necessary or marginal. In the same manner, the choice of colour combination, the size and style of font can increase or decrease salience of an information in an ad, which resultantly guides the viewer's gaze and influences the reception of the message. The choices of framing techniques like empty space, bordering and alignment tell about unity between text and image, which results in shaping consumer perception and response (Kress and van Leeuwen, 2006).

A significant element affecting consumer response is type size in print advertisements. Text legibility depends on type size where legibility is measured as the rate of reading of text of a given length (Poulton, 1967). In magazine advertising, the bigger type size the larger the scope of readability of the ad (Holbrook and Lehmann, 1980). That is why typography is not taken as a neutral resource used in ads but has a visual power of its own. The type size, style and colour of font enhance varied consumer interpretations like feelings of luxury, power uniqueness and casualness (Henderson, Giese, and Cote, 2004). The choice about layout of the ad reveals the hierarchy, legibility and artistic sense of the visual text. The ads are designed in such a way as to tactically guide the viewer's gaze and attention.

The advertisements related to sales and discount offers are the most salient ones among various other types of ads that inspire the viewers. Sales advertisements are those that have a persuasive message aimed at inspiring an instant response of consumers through magnifying time-bound offers, price reductions or additional value motivations (Kotler & Armstrong, 2018). Various researchers have analysed the way advertisements work as a tool to create persuasive messages through tactical use of text, images, colour scheme and design. The present study positions itself within the arena of multimodal discourse, specially focusing on Pakistani footwear market advertisements of sales that employ multimodal and rhetorical techniques to inspire the consumer. In fashion print advertisements, Kaplan's (2004) study of visual metaphors provides a deep understanding into the way nonlinguistic symbols serve persuasive functions. Kaplan is of the view that visual metaphor works as a central tool in meaning making, identity construction and desirability. He explained the way visual metaphor can work in the place of verbal slogans applying an inductive approach in research. Moreover, Ly and Jung (2015) provide a superb analysis of two Korean magazine advertisements in order to explore the meanings in real ads. Their findings reinforce the usefulness of visual grammar in multimodal analysis and provide a methodological template for analyzing how layout, typography, and image design collaboratively persuade audiences. Furthermore, 2014 Brazil World Cup advertisements were empirically studied by Guo and Feng (2017) while applying Kress and van Leeuwen's visual grammar framework. They investigated the three meta functions to explain how images, layout and text function in collaboration and revealed that these modes are inter-reliant and play important role in the context of the ads.

In the Pakistani context, Anwar, Kayani, and Mangrio's (2022) examined two local print style ads showing how representational, interactive and compositional meanings are conveyed through

visuals. They explained how ideological meanings are conveyed through an interaction of image with the text while emphasizing the methodological use of salience and framing in print media.

Günay (2024) researched the effect of typographic choices on establishment of brand fame bringing to light the idea that a visual order is created and an emotional relationship with the customer is maintained through proper combination of typographic features with other rhetorical elements. Moreover, Katkar's (2025) quantitative analysis of iPhone ads explored the idea that the colour element is the most attention catching which is further strengthened by imagery and typography that plays the main role.

Although a vast scale research studies have explored the persuasive techniques through multimodal discourse analysis and have applied the visual grammar framework as well, but much of the research is focused on the textual rhetoric or is based on Western advertising context. Existing research usually separates linguistic from visual analysis. The co-dependent relationship between textual and visual rhetoric in creating a unified persuasive message resulting in shaping customer interpretation is mostly neglected. It shows a breach in exploration of South Asian advertising field that mixes culture, history and textual rhetoric in modern marketing techniques. This gap is especially important in the context of Pakistani shoe advertisements, where visual and linguistic elements are carefully intertwined. These ads often employ an incorporation of touching imagery, stylized typography, bilingual textual slogans, and tactical layout to appeal to diverse audiences.

### **Methodology and Theoretical Framework**

The primary data for this study consists of 20 static advertisements of sales in Pakistan's footwear market which are sourced from publicly available platforms of famous shoe brands of Pakistan like Stylo, Metro, Starlet, ECS and First Step shoes. Given the difficulty in accessing a concentrated pool of recent sales ads, a non-probability, convenience sampling method is employed. The ads are taken from social media official websites such as on Facebook and Instagram. The ads collected span a year from June 2024 to May 2025, reflecting current and recent advertising trends of sales within Pakistan's footwear market.

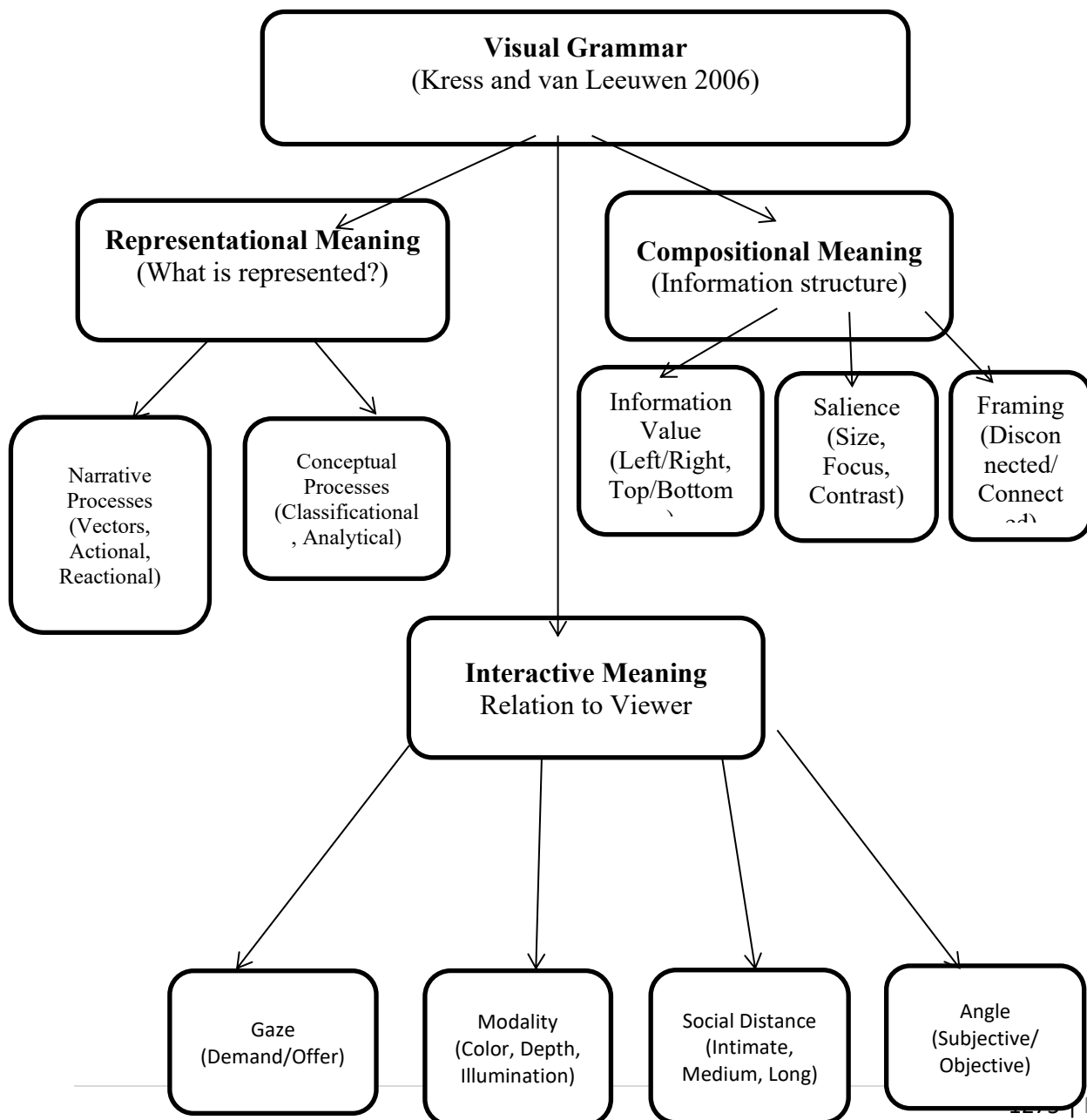
The Visual Grammar framework by Kress and van Leeuwen (2006) is applied in the analysis. The framework theorizes how images function semiotically, using three meta functions: representational, interactive, and compositional providing a detailed scrutiny of the rhetorical elements within the ads and explains their relative effect on consumer perception and decision making.

### **Flowchart of Visual Grammar Framework**

This flowchart summarizes the core meta functions and their associated sub-elements as described in Kress and van Leeuwen's Visual Grammar framework. While narrative processes show actions and tells stories, conceptual processes depict a state of being and meaning. A subtype of conceptual process is symbolic process which aims at what the participant means rather than what it does. These processes do not involve vectors as there is no action or movement. Rather, they show participants as having symbolic attributes like elegance, luxury and modernity. Symbolic representations have a symbolic carrier like the product or model and symbolic attributes like colour, pose and setting. Kress and van Leeuwen (2006) are of the view that symbolic processes are predominant in advertising discourse as the main objective is persuasion through association and not through storytelling.

The interactive meaning involves how visual images establish a relationship with the viewer. To explain this concept, Kress and van Leeuwen introduce the ideas of demand and offer images. Direct gaze from the subject underlines a demand for viewer engagement and indirect gaze places the viewer as an observer. Certain elements in the image work as modality markers for instance colour saturation, brightness, sharpness, depth and background details. Such elements highlight how real or truthful an image is. Modality is culturally shaped and context dependent. The degree of modality used in the image shows the communicative intent. It can be used to stimulate reality, evoke imagination, or position the viewer in a certain social and ideological frame (2006).

The composition of the image encompasses the way visual elements are arranged in order to create a certain meaning. It is fundamental to this study, as it directly addresses how the visual layout and arrangement of elements in an advertisement guide viewers' interpretation and shape persuasive intent. Kress and van Leeuwen (2006) believe that there are three core systems: information value, salience and framing. Information value examines the position of the image whether it is left or right, top or bottom. The elements that draw viewer's attention are included in salience. Framing techniques involve the way elements are visually connected or separated. All these contribute to the meaning and effect of the image.



## Flowchart 1

Visual Grammar by Kress and van Leeuwen (2006) aligned with linguistic analysis offers a dynamic framework to unveil the hidden rhetorical strategies used in advertising market in Pakistan footwear. This theoretical lens is important for understanding promotional meanings which are visually and textually determined to influence consumer perception.

### Data Analysis

A systematic critical investigation of the selected Pakistani shoe static advertisements of sales is provided in detail in this study. Building upon the Visual Grammar framework (2006), the study aims at highlighting the linguistic design elements used for marketing and persuasion. Both the textual and visual modes are explored and their working together to create a unified persuasive effect is investigated. The present study strives to find out the visual resources like colour, font size, style, typography and their interaction with textual elements like slogans, promotional phrases, taglines and headlines. The way multimodal elements combine to create persuasive advertisements and show the consumer aspirations through modern advertising discourse is deeply analysed.

### Representational Meaning in Sales Advertisements

As opposed to other advertisements which depend mainly on human or product imagery portrayal, the static sales advertisements create representational meaning through symbolic and conceptual presentation of elements. Symbolically these visual and textual elements indicate brand identity and consumer aspirations. These conceptual elements play a representational function equal to that of human actors by creating an imaginary situation which places the viewer within a desired context.



Figure 1

Representationally, the composition of Figure 1 is not narrative but conceptual. There are no human figures or products in the ad, rather the ad depends on symbolic elements for instance numbers, words and shapes to represent the sales event. The promotional phrases “Season’s Biggest Offer” and “51% off” act as features that categorize the offer as exceptional. It shows excitement and high energy without telling a literal story and this also shows that the product is highly valuable. It works as textual rhetoric along with other visual elements employed for persuasion.



Figure 2

Text, numbers and other graphic forms are used in the static sales advertisements to symbolize the offer as tangible and considerable. The advertisement shown in Figure 2 constructs a symbolic representational meaning by linking national identity to consumer action. The green flag-like palette and “Celebrating Azm-e-Pakistan” position the discount as a symbolic marker of patriotism, implying that purchasing becomes part of a collective national celebration.



Figure 3

Correspondingly, in Figure 3, text, numbers and other graphic forms are used to symbolize the offer as tangible and considerable. Here, “End of Season Sale” works as a thematic organization of the event and the “51% Off” functions as the main offer. The stylish ticket frame shows exclusivity and time bound offer. Similarly, in the advertisement shown in Figure 4 the meaning is symbolically expressed through season labels, the word sale and the number 50. The absence of human gaze is compensated by typographic address: the oversized 50% works as a close-up, minimizing social distance. Moreover, in Figure 5, there is no product image displayed in the ad. Rather, it depends on symbolic imagery as the slightly noticeable flag, the image of Minar-e-Pakistan and flying birds symbolize unity, freedom and cultural heritage.



Figure 4



Figure 5



Figure 6



Figure 7

Representational meaning is built through analytical emphasis on price and percentage, reducing the product to measurable economic advantage. For instance in Figure 7, the representational meaning of the ad is obvious as it promotes a commercial event - a flash sale with a significant percentage discount which works as the main “narrative” action. An eye fixation point is created through the oversized “25%” in bright red and the use of high urgency words like “FLASH” and “SALE” that work as an emotional purchasing impulse for customers. Textual and symbolic cues are used in place of imagery to gain visual focus of the consumer. The advertisement shown in Figure 6 has no image of actual product, to keep the visual focus on the offer rather than the stock. Instead of imagery, textual and symbolic cues are used to create a sense of urgency.



Figure 8

Meaning is produced through bold typography, colour intensity, and symbolic visual cues designed to evoke urgency and emotional immediacy in figure 8. The main participant here is the enlarged percentage of discount “40%” which symbolizes great economic value. The phrase “FLASH SALE” is a strong textual rhetoric which creates a sense of urgency depicting that the offer might end soon. It is accompanied with a lightning flash that stands for speed and a brief opportunity to avail the offer before it ends. The representation of such textual rhetoric on the bright yellow background heightens the sense of vigilance and attentiveness.



Figure 9



Figure 10

There is symbolic employment of dynamic and big discount figure in Figure 9. The representational meaning is created through placement of typographic image “30%” functioning as a central participant that highlights great valuable economic discount. The offer percentage figure is placed over a deep red background which symbolizes excitement and happiness of Eid, a festive occasion. Other textual elements include the vastness of the offer on “ENTIRE STOCK”

that adds to the persuasive effect of the offer. The time bondage “31ST MARCH TILL 2ND APRIL” places the consumer in an urgent seasonal context. In the contemporary marketing context, the construction of ad as a commercial representation of religious and cultural celebration makes the event a consumer centered one.

Minimal narrative cues are joined with conceptual symbolic processes to indicate the representational meaning. In the Figure 10, there is an unclear image of feet of a man and a woman which works as minimal narrative members. Primarily, meaning is constructed through large sized participant “50%”, symbolizing economic value and positioning the discount as center of focus. The human presence is softened through making the image opaque which resultantly directs viewer’s attention towards the offer message. So consumer comfort is aligned with lifestyle and critically studying the ad, minimal depiction of images makes the discount percentage as the main figure to play on the advertisement stage.

### **Construction of Interactive Meaning in Sales Advertisements**

In the present study, interactive meaning is created predominantly through typographic measure, high-modality colour scheme, and compositional intensity, rather than through human gaze or embodied interpersonal cues. The absence or minimal visibility of human figures removes relational interaction and replaces it with a mode of engagement based in pictorial pressure. Oversized numerical typography, saturated colour palettes, and frontal compositional angles operate as commanding visual demands that create urgency and immediacy, positioning the viewer as a reactive consumer rather than a participant in an emotionally meaningful exchange.

The interactive meaning in most of the ads is created mainly through typography and layout rather than human gaze. In the sale advertisements shown in Figures 1 to 3, interactive meaning is constructed predominantly through typographic dominance and sensory intensity rather than interpersonal human engagement, aligning with Kress and van Leeuwen’s (2006) framework. An “offer” structure is established which places the viewer in a position of a detached observer as opposed to participants in the action. The place of human figures is taken by oversized numerical discount typography which works as a visual demand forcing the viewer’s attention towards them. Resultantly, a close-up is created between the textual participant and the viewer as the text fills the frame as well as the viewer’s visual space. This creates a sense of urgency. The angle is frontal which highlights a sense of involvement as if the discount percentage is speaking directly to the viewer. So, a transactional style of address is made where the viewer is forced by the sense of urgency rather than an emotional interaction between the viewer and the human participant.

The absence of celebrities in the advertisement visual design positions the viewer as an observer of the offer who prefers value and economic benefit. In Figures 4-6, the central interactive element which engages the viewer directly, is the bold and enlarged discounted text. These static sales advertisements depend heavily on large sized typography and oversized numerical bodies, for instance “50 %” and “30%” playing the role of forceful visual imperatives that stimulate a speech act. Social distance is minimized through close-up framing style. The angle is frontal straight that positions the viewer as if directly addressed. This reflects a shift from personalized communication to mechanized, command-driven persuasion in contemporary advertising.

The interactive framework, given by Kress and van Leeuwen’s Visual Grammar (2006), tells that the absence of human figures eradicate the likelihood of demand images. In Figures 7 and 8, the interactive meaning is based on typographic empowerment and frontal angle instead of human participants. In this way, interpersonal engagement is replaced with a direct visual order which is given by the authoritative numeral of discount like “FLAT 40” and “FLAT 25% OFF”. Similarly, in the advertisements displayed in Figures 9 and 10, the visual commands are given by oversized

discount figures like “30% OFF”, “50% OFF” which are placed in the center using dark colour schemes. This catches the viewer’s attention and creates a directive manner of interaction leading towards urgency and act of purchasing.

Social distance is minimized through the zoom effect of the enlarged discount numeral that results in fixing the offer message in the memory of the viewer. All such semiotic cues establish an interaction that is founded on visual and textual hints, positioning the viewer not as emotionally engrossed subject but as one compelled to act according to urgent appeal.

### **The Establishment of Compositional Meaning in Sales Ads**

Compositional meaning refers to the way different visual and textual elements are arranged within the advertisements to create a hierarchy of importance, direct the viewer’s attention and shape how the message is understood and acted upon. Drawing on Kress and van Leeuwen’s Visual Grammar (2006), the analysis focuses on how information value across top and bottom as well as center and margin, salience through size, colour contrast and sharpness, and framing through spacing, borders and grouping work together to construct a clear persuasive focus.

In the selected ads, composition is especially realised through the dominant placement of discount percentages and sale slogans, the supporting position of brand names and conditions, and the way any human figures, products and symbols are visually subordinated or highlighted in relation to the central offer. These choices do not simply organise the page; they guide the customer’s eye towards what should be noticed first, what can be processed quickly and what can be ignored, thereby encouraging either rapid price based decisions or slower, more emotionally grounded identification with themes such as comfort, education or festivity. Compositional meaning is therefore crucial for understanding how the overall layout of each advertisement directs attention, controls interpretation and increases its persuasive impact on the customer.

### **Information Value**

In visual communication, the concept of information value means the way meaning is created through the spatial arrangement of elements within an image, particularly across the left and right, top and bottom, and center and margin positions. Based on the foundations of Visual Grammar by Kress and van Leeuwen (2006), the portion where the informational text is placed carries a noticeable communicative function. The information which is placed on the left-hand side of the image, here the advertisement, presents what is already understood or known information, while the information on the right-hand side is introduced as new or persuasive. When the information is placed on the top, it conveys ideal and motivational meaning, while the information placed at the bottom of the image carries real or practical information. The central positioning shows that the information must be taken very important as the center of attention. These placement choices work as careful techniques that guide the viewer in a controlled way and mold interpretation of the message

Advertisements that use central positioning technique construct information value by turning the discount or sale claim into the core message, signaling that saving is the most important meaning and positioning all other details as supportive or secondary. The giant sized numeral is framed centrally in Figure 4 by emptying the space around it which is a powerful hint in the compositional grammar: what sits alone at center is what the viewer should take away. Edge positions are given to qualifiers which are unframed. There is an “ideal to real” reading way starting from the brand name, going towards sale badge, then 50, moving towards tiny qualifiers. Similarly, in Figure 3, the design guides the viewer’s visual path as to first stop at “End of Season Sale”, then focus on “Up to 51% Off”. The viewer’s gaze usually misses the bottom right cornered information where terms and conditions are placed. The largest and most prominent element is “51%,” joined closely with “Off” to show a cohesive visual block.

The positioning of information in Top-Middle-Bottom placement guides the viewer's sight in order to emphasize on the financial appeal than on the limitations of the offer. This linguistic strategy promotes sales and persuades the consumer to avail the economic offer. The patriotic signs in Figure 5 seem to highlight the central text but do not override it. In this way, viewer's sight is monitored from top to middle and then to bottom. Numerals are placed spaciously in large size that makes them highly salient

The information value patterns across the sales ads show a consistent effort to guide viewers toward the offer as the most meaningful takeaway. Central placement repeatedly elevates the discount into the visual and ideological core of the composition, while left-right and top-bottom structures establish predictable reading paths that move from familiar brand cues to new promotional claims; or from idealized promises to practical details. Particularly, restrictions and limitations are often placed in the marginal zones, minimizing their communicative importance and protecting the persuasive effect of the main sale message. Taken together, these layouts reveal how information value is strategically used to foreground savings, simplify decision-making, and shape the viewer into a value-driven consumer.

### **Saliency**

Based on the Visual Grammar framework by Kress and van Leeuwen (2006), saliency means the extent to which some elements are highlighted than others through creating a visual hierarchical effect. This guides the viewer's visual path as to what notice first and what in the last. The function of saliency technique is to structure the meaning of an image, here an advertisement, in the whole designing of the message. In the sales advertisements, selected for analysis, saliency is established through font size, font style, colour combination and typographic hierarchy.

### **Font Size**

The primary saliency tool used in sales advertisements is the font size. It works in creating a hierarchy of meaning. The discount percentage is consistently embodied in the largest font size in sales advertisements. This works as a visual rhetoric that ensures that the economic benefit is the most eminent message received by the viewer

The hierarchy of font size establishes a controlled visual processing so that the main message gets the most of viewer's attention, making the appeal highly persuasive. The font-size hierarchy is also obvious in Figure 1 where the numeral "51%" is the largest in font size which is followed by "OFF" and "OFFER" in comparatively smaller but prominent size. The word "FLAT" is medium sized and the rest of the quantifiers are much smaller in size. This steep hierarchy promotes urgency and appeal emotionally and visually making sure that limiting information is read afterwards. Font size hierarchy is carefully designed as to prioritize advertiser-beneficial content. In Figure 3, "51%" is the most eminent, followed by "SALE," while "Up to" is considerably smaller, and "Terms and conditions apply" is the smallest element in the whole ad. This ensures the directed visual processing as the main message takes the most of viewer's attention. Moreover, the font size hierarchy is the main element used for persuasion in figure 4. The hierarchy is extremely steep as the white numeral "50" is colossal, the word "SALE" is large and the rest is in relatively smaller font size. The most significant qualifier "UP TO" is crushed into a tiny round badge above number "50". In this way advertiser beneficial content gets the most of the gaze. The ad shown in Figure 6 strengthens the same strategy of highlighting the discount offer through enlarged font size with urgency effect. The enlarged "30% OFF" occupies the maximum visual space, while "24 HOURS" appears as the next most prominent textual element, creating a two-step persuasion path: value first, time pressure second. The smaller "FLAT" and "ONLINE EXCLUSIVE" confirm the offer but do not compete with it, ensuring that limitations remain low-saliency.

Large font size clearly determines salience by establishing the position of discount as absolute center of attention. This is evident in the advertisement shown in Figure 9. The oversized “30” encompasses the visual margin of the advertisement dominating the right side so that the viewer prefers the savings before any other thing. The tag “EID SALE” and “FLAT” are in smaller sizes which further frame the main discount offer.

The advertisements analyzed through the Lense of Visual Grammar framework show that font size is the main persuasive tool utilized for catching consumer attention in sales ads. Visual imperatives are built through enlarged numerals and bold discount offers. It guarantees that saving message is instantly received and kept in viewer’s memory for longer time. The impact of main offer is safeguarded through minimizing the size of the limitations and restrictions regarding discount offer. This results in constructing the consumer mindset as fast acting and offer-centered who is guided by the visually large font size of the main offer.

### **Colour Scheme**

The colour scheme of the main offer along with the background and the lemmatizing conditions matter a lot in deciding what the viewer absorbs first. According to Visual Grammar framework, bright and contrasting colours stand out the most to grab viewer’s attention. The key messages, in dark colour or in sharp contrasted colour over the backdrop, attract the viewer’s attention. In sales advertisements, colour is not only used for highlighting the main offer, but also carries symbolic underpinnings.

The ads use high-contrast colour combinations to foreground discounts and strengthen the visual hierarchy of information. In Figure 1, the numeral “51%” is in bright white against purple 3D block. The white text on the left-hand side is prominent and legible yet visually inferior to the discount figure. Less intense colours are used for qualifiers. This typographic discrepancy reinforces the parting between persuasive and limiting information. This separation is further supported by designing and framing. The visual movement starts from right hand cluster which is advertiser beneficial zone and goes away to the left hand side which is the given information.

Bright and saturated colours enhance salience by making the offer appear urgent, prominent, and difficult to ignore. Clarity and certainty are promoted through green background and white text in Figure 2. There is high contrast pairing of white text on dark green background that guarantees discount as clearly visible and easily memorable. It seems that the patriotic background is intentionally muted so that the main message is noticed first. Similarly, in Figure 3, high contrast colours are used for the main offer making it impossible to be left out by the viewer. “Terms and conditions apply” is in an exceptionally low-contrast light grey to blend in the background almost invisible for the viewer.

Colour salience in the dataset supports consumer persuasion by visually separating the main offer from secondary details and conditions. For anchoring the viewer’s sight, the colour scheme of Figure 4 is designed in saturated green background connoting revival in nature. The soft texture in the green background makes the mood of the image as festive yet keeping the major focus on the 50% round figure. The text and the visual design together help the viewer to infer the advertisement as a significant offer not to be missed.

Seasonal colour choices support the salience effect by relating the promotion with specific times of year, giving it the look of being a limited and special opportunity. Across the Winter, Summer, and other Sale campaigns, the use of high-contrast and active colour palettes such as magenta, mustard yellow, and bright purple create an instant visual appeal and emotional briefing. These colours are psychologically related to value, energy, excitement, and celebration creating a sense of urgency before the consumer even processes the textual message.

In cultural sales ads, colour salience goes beyond attention-seeking to suggest identity, emotive relevance and profitable claim. The technical use of colour helps in stimulating these effects. The bold green of the numbers and headings hints to the national flag, relating patriotism to the sale message, while the pale, desaturated background guarantees the text remains dominant in Figure 5. In the bottom-line section of “ONLINE ONLY”, colours are blended in the design allowing it to be less prominent. This cautious salience manipulation confirms that the first impression is awesomely positive, anchored on the patriotic occasion and the substantial discount, before the limiting condition is noticed.

In order to highlight speed and value of the offer, warm colour tones are also employed in some of the ads. The strategic use of warm tones constructs a sense of immediacy that reinforces time-limited sales rhetoric. For instance, in Figure 6, the colour palette heightens the sales offer idea as the deep maroon background reinforces richness and sophistication. The colour used for the type is white in high contrast that supports colour psychology principles in branding (Labrecque & Milne, 2013). Unlike seasonal or celebratory ads that use warm or celebratory tones, this ad chooses a premium, high-contrast ambiance that reinforces speed and value as it is a 24-hour time bound offer. Moreover, in the advertisement shown in Figure 8, the red colour suggesting urgency in the visual metaphor for speed, a lightening sign, is carefully employed to suggest the concept of limited time offer. It is also aligned with the idea of “flash” sale. The sign of flash lightening in red colour is placed over bright yellow background in order to boost the effect of urgency. The use of high contrast colours, red for backdrop and white for text, increases legibility from far in Figure 9. There are no other colours used in the ad design so that the focus is maintained on the main message of sales.

In guiding consumer attention, the colour scheme employed in the advertisements plays an essential role. The salience is constructed through high-contrast colour schemes and bright hues to highlight the discount figures. A distinct visual hierarchy is created through the use of contrasting or prominent colour schemes for text and backdrop. In order to maximize the persuasive effect of the discount offer, colour works side by side with typography. Softer colour tones are used for supporting information and limiting conditions regarding discount offer. The patterns used for colour schemes across sales ads show the strategy used to foreground the valuable offer, mold interpretation and persuade in decision-making.

## **Typography**

Typography in the selected sales advertisements functions as a key semiotic resource within Visual Grammar, shaping how textual meaning is visually organised and persuasive impact is produced. Rather than serving only a linguistic role, typographic choices such as font size, weight, style, and hierarchy structure the viewer’s reading path and establish what appears most important in the composition.

Salience is highlighted through typographic choice, maximizing the size, boldness and effects of the main offer to persuade the customer. For instance, in figure 2, the advertiser-beneficial elements are displayed in bold geometric sans-serif and there is plenty of space between letters for readability. The Urdu headline is somewhat smaller in scale than the discount figure. Regular sans-serif with no outlining or shadowing is deployed as if it blends in the surrounding background. Such typographic salience techniques allow the advertiser beneficial information to stand out the most to make the message highly persuasive, while the customer beneficial information is without framing ensuring that it recedes in the background. Bold and uppercase letters in typographic designing technique are used in advertisements to symbolize power and authority. In Figure 4, the number uses a heavy, geometric sans serif to achieve the most of optical weight. The word SALE takes a bold shape in uppercase letters symbolising authority and appeal.

A careful visual restraining technique ensures the high salience elements to captivate the viewer's visual focus restraining the attention from limiting details of the offer. It is obvious from typographic framing of Figure 9. Salience is created through typographic hierarchy as "30" is much bigger in size to captivate the viewer while "FLAT" and "ENTIRE STOCK" are much smaller in size in uppercase letters to ensure their subordinate position to the numeral. The line for the date is thin again, and "ONLINE ONLY" is in the smallest font size with very fine typography, making it much less noticeable than the other elements. This thoughtful visual restraining technique guarantees that the high-salience elements including magnitude and scope of the offer captivate first visual focus.

Visual intensification of the discount offers and backgrounding of the limiting information led to enhance the promotion of discount while persuading the consumer. In Figure 10, typographic salience merges lifestyle with text: the semi-transparent colour overlap makes the background image translucent, making the white discount text "SALE 50%" pop out and easily readable. The image of feet cropped at the ankles, keep viewer's attention on the footwear. The "Terms & Conditions Apply" message is located on extreme right margin and is so small, thin, and peripheral that it is possible not to be seen, especially when the viewer is scrolling online where images are often watched at condensed sizes. This minimized size of limiting information, paired with the visual hierarchy intensifies the discount and restrains the restrictions that lead to enhance the offer of the discount offer.

### **Framing**

The framing technique shows connection or separation between the textual and visual resources employed in the composition of the advertisement. Dwelling on the framework given by Kress and van Leeuwen's Visual Grammar (2006), framing is important to guide the viewers' understanding of message as a unified concept or as different parts having varied levels of importance. The sales advertisements under discussion utilize framing technique like bordering, boxing, spatially unifying or isolating information in order to create a sense of importance.

The locking of viewer's gaze on the main offer is maintained through layout and designing of the ad. The brand logo is placed at the top in Figure 6 to maintain identity. After that, the time limit is mentioned to link the offer with the enlarged "FLAT 30% OFF. It becomes the ad attention catcher. It is in bold numerals and placed in the middle to get central attention. While the "ONLINE EXCLUSIVE" text is much downplayed in small font and not bold, much hidden under the heavy weight of the "30%" offer. This framing technique of downplaying the qualifiers which are in advertiser's benefit is widely used in ads where conditions are minimized to keep focus on the main offer. In such way, viewer's engagement is secured on the main offer while neglecting his gaze from the terms and conditions apply.

Another strategic visual marketing technique employed in sales ads is framing to foreground the discount offer while downplaying the limitations of the offer so that the customer is allured to avail the offer. In figure 7, the framing works best to focus viewer's attention towards the discount offer first as the "25% OFF" is placed inside a square box which makes it a highly important message. Furthermore, it is separated from the other limiting information so that the information does not amalgamate. Moreover, the blue and red corners with stripes do not catch the attention towards themselves but moves viewer's visual focus inside where the main offer is framed.

Framing in these sales advertisements functions as a compositional strategy that separates or links elements to control meaning-making and foreground the offer as the most persuasive message. In Figure 8, the manipulation of textual and visual rhetoric is at its extreme where the offer is only on "ladies' collection online only" but the framing and designing of the ad makes it super persuasive for all the customers irrespective of gender. Similarly, in figure 9, all the essential

details of the offer including the title, discount details, available stock and timeframe are compact in a specific right-hand space. The visual analysis reveals that a saturated, royal look is given to the background of these textual details where the enormous numeral “30” in white colour engages the viewer’s central focus. The numeral “0” of “30” is designed as a badge for nesting “%OFF” in it.

Across the sales ads, a careful employment of textual and pictorial resources to produce rhetoric effect is observed. Through tactful use of information value, salience and framing, the discount offer message is made extremely persuasive to mold consumer perception and force decision making.

**Results**

**Representational Meaning of Static Sales Advertisements**

The analysis of sales advertisements, in the light of Visual Grammar framework (2006), shows that the representational meaning in most of the ads is formed through conceptual symbolic processes which construct meaning targeted at shaping consumer mindset and purchasing decision. Sale focused ads do not use human actors and narrative vectors. Rather, symbolic processes based in numerical values, here discount percentages, are used to create representational meaning. In this way, conceptual symbolic processes are utilized to evoke emotions in customers and mold their perception in a persuading way to take purchasing decision.

<b>Representational Element</b>	<b>Dominant Pattern</b>	<b>Marketing Strategy</b>
Process Type	Conceptual symbolic processes dominate	Focus on product value and discount status rather than narrative action
Participants	Product-centered representation	Promotes urgent consumption, impulsive buying behavior
Narrative Elements	partial bodies only in one ad	Emphasis on price display over storytelling
Symbolic Attributes	Discount percentages and sale labels attached to product, cards, packages	Price reduction becomes core identity marker of the product

Table 1

**Interactive Meaning of Static Sales Advertisements**

It is obvious from the analysis of sales ads that interactive meaning is focused on controlling viewer perception and shaping persuasive effect. In sale-oriented ads, gaze is primarily non-existent which makes the viewer as an observer. Resultantly, the absence of interpersonal relationship is replaced by focus on promotional typography showing valuable discount offer. The creation of social distance through enlarged typographic figure creates a sense of intimacy which minimizes psychological distance leading to instant decision making. In all the ads, the angle is constantly frontal and eye-level is creating a feeling of equality which makes the viewer an active participant and not an isolated observer.

<b>Element</b>	<b>Dominant Pattern</b>	<b>Marketing Strategy</b>
Gaze	Mostly no direct gaze in sale ads Demand via typography	Visual demand for action
Social Distance	Close proximity in sale ads	Urgency in sales

Angle	Frontal, eye-level throughout	Viewer positioned as directly addressed and responsible
Modality	High-saturation colours in sale ads	Sales emphasize urgency and intensity

Table 2

**Compositional Meaning of Static Sales Advertisements**

The study of compositional meaning in sales advertisements reveals the use of constant visual techniques which shape consumer interpretation and empower the decision-making intention. The principal pattern is the tactic use of information value through left-right and top-bottom location of the main discount text. It is observed that majority of the sales ads position the discount percentage at the center or at the right-hand side showing the most significant or the “new” information. Saliency technique is centered on high scale typography embodying discount percentage which is further reinforced by high-contrast colour schemes. The bright-contrasting colours like red with yellow, pink with purple and green with white increase visibility and urgency effect as well. The decision about typography further intensifies persuasive tone of the ad. The sans-serif font in bold is mostly employed in sales-oriented ads reinforcing the idea of intensity and serif or calligraphic fonts are used in culture or celebratory ads inspiring the feeling of festivity and joyfulness. The framing techniques employed are boxing, lining and bordering along with the use of props which evoke the sense of uniformity or isolation among information shown in the ad. The main promotional message is highlighted through framing. The composition leads viewer’s attention first towards the large mathematical discount and then towards supporting details. It shows that compositional elements cooperate to intensify clarity, attract visual attention and build purchasing intention.

Element	Dominant Pattern	Marketing Strategy
Information Value	Left–Right or Centre-dominant layouts	Discount positioned as primary focus; offer treated as new and urgent information
Saliency (Font Size)	Percentage reduction largest in most ads	Numeric persuasion dominates over descriptive branding language
Saliency (Colour)	High-contrast red, yellow, pink palettes	Visual urgency
Typography	Bold sans-serif	Direct, simple wording prioritized
Framing	Boxed or geometric grouping of offers	Information structured for fast processing and immediate decision-making

Table 3

**Findings**

The study exposes that a thoughtful amalgamation of textual and visual rhetoric is utilized in Pakistani static sales advertisements to create persuasive meaning and instantly affect consumer behavior. The examination of ads proves that Visual Grammar tools of representation, interaction and composition function in shaping the reception and interpretation of the message presented in

advertisements. Rather than narrative representation, the conceptual symbolic representation of discount figures in sales ads is predominant. It captures the viewer's focus on the main promotion offer. Moreover, the most dominant rhetoric textually and visually employed is the typographic hierarchy. The main message like discount percentage and offer slogan is usually in bold, enlarged and 3D style. The core message of discount offer is mostly located in the visually prominent position of top, left or center. This composition is carefully constructed to guide consumer response towards appealing information. Furthermore, salience techniques including bold enlarged font, high contrasting colours and typographic hierarchy are utilized to gain consumer attention and emotional readiness.

The price-dominant language, economic benefit and urgency wording are utilized to persuade the viewer textually. Textual slogans, promotional phrases, headlines and taglines are used side by side with visual rhetoric to build a sense of trust and credibility. The linguistic and pictorial semiotic cues are employed as mutually reinforcing each other rather than as isolated elements.

### Conclusion

The present study began with the focus to analyse the textual and visual rhetoric employed in Pakistani static sales advertisements and the way all the multimodal resources work together to persuade the consumer. Founding on the framework given by Kerss and van Leeuwen's Visual Grammar (2006), the study explored the three types of structures which are representational, interactional and compositional to convey persuasive meaning. The research analyzed the linguistic strategies employed in ads which attract the consumer and mold interpretation in a convincing way to take purchasing decision. The findings expose that the bold discount typography, flooded colour schemes, and governing central placement of the discount message construct a sense of urgency and appeal. Representational choices are mostly symbolic conceptual typographic figures. The visual rhetorical strategies are reinforced by textual rhetorical techniques. These include the use of value-filled slogans, promotional phrases and imperatives like "Flash Sale," "Comfortably Yours," and "Limited Time Only" which work as directive speech pressurizing instant action.

It is concluded from the multimodal analysis that persuasive meaning of the sales advertisements do not arise from textual or visual strategies alone but from their synchronized interplay. The composition of the ad is designed to stimulate instant response and ease consumption. The study adds to the existing body of knowledge regarding the applicability of Visual Grammar framework as it can unveil the persuasive apparatuses underlying day-to-day advertising discourse in a Pakistani marketing context. The main takeaway is that advertising persuasion is primarily built through the strategic blend of textual urgency and visual salience leading to consumption as necessary and rational.

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