

Syntactic and rhetorical features of product and social advertisement slogans in English

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Aim: To analyze the language used in product and social advertisements and determine if there are differences in sentence structures and stylistic figures, grounded in the traditions of advertising linguistics and critical discourse analysis.

Methods: A combination of qualitative and quantitative approaches was employed utilizing stylistics and rhetorical theory. A purposive sample of 44 online slogans in the English language was selected from online articles and represent different companies and organizations based on brand recognition and market popularity.

Results: There were differences on the syntactic and rhetorical level between the product advertisements and social advertisements in our sample. The syntactic analysis showed that the most frequent sentences in the 22 product advertisements were imperatives ($n=8$), followed by declaratives ($n=6$) and interrogative sentences ($n=1$). For the 22 social advertisements, the most frequent sentences were declaratives ($n=11$) and imperatives ($n=9$). Not all sentences could be categorized as mentioned due to their syntactic composition. The most prevalent rhetorical figures based on sound among the 22 product advertisement slogan samples were rhyme and alliteration ($n=3$), while most frequent figure for the 22 social advertisements was anaphora ($n=4$). The most prevalent rhetorical figure based on meaning in the 22 product advertisements was metaphor ($n=9$), while metaphor and metonymy were equally frequent in the 22 social advertisement slogans ($n=15$).

Conclusions: While product advertisements used colloquial language with catchy and memorable slogans, social advertisements adopted a formal style with figurative speech to affect the viewer's emotions. However, companies and organizations from both categories tended to prefer simple language and sentence structures. These findings offer broader implications for understanding how linguistic choices highlight the ideological divide between commercial persuasion and social advocacy.

Keywords: advertising; discourse analysis; slogan; Internet; language; rhetoric; stylistics

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Introduction

Advertising is a method of mass communication used to present and promote ideas, products and services, either to inform the public about them or to persuade them to buy them (1). In the current era of technological advances, many companies or manufacturers use mass media to promote and market their products (2). Social media specifically have contributed to the increasing speed of information exchange, while the related applications are heavily programmed into being able to quickly grab and hold consumers' attention. According to Okazaki and Taylor (3), social media are used as an instrument to capitalize on visibility with networking and bringing more people together. Image transferability enables marketers to build the brand with larger audiences, while personal extensibility allows interactions and relationships to be built over larger geographic areas than ever before (3).

To remain successful, advertisers adjust the way in which they place products on the market to keep up with new forms of media, stand out, and appeal to wider audiences. Copuš and Čarnogurský (4) suggest that different cultural values might become an issue when trying to reach a global audience, as every customer has a specific need. In reaching their customers, some companies aim for a global approach for international markets, while others prefer to keep a local consumer base and build its trust. According to Schoenmaker (5), the standardization strategy refers to companies choosing to use English as their advertisement language instead of a local one. As marketers wish to reach wider, global audiences, this approach is more applicable for international markets.

Approaches to online advertising vary based on the product that is being sold. Saputri *et al.* (1) highlight hard sell and soft sell as the most common message formulas. They define hard sell as a rational informational message that is designed to create a response based on logic. Soft sell is defined as an emotional message presented with subtle and intriguing language, designed around an image that provokes a consumer's response based on feelings and attitude. Both sell styles can be used at the same time. Within the framework of advertising linguistics, analyzing these message formulas allows for a deeper understanding of how linguistic choices function as persuasive tools for constructing meaning.

English has become a *lingua franca* and, with its extensive vocabulary, has a great potential in advertising (6). Consequently, the Internet has become a preferred place to reach the public, as it is equally appealing while spreading messages.

While previous research has frequently described commercial advertising techniques, a research gap remains regarding the direct comparison between commercial slogans and social awareness campaigns in digital media. This study addresses this gap by examining slogans written in English and conducting a comparative discourse analysis to identify linguistic structures and rhetorical devices used in different types of advertisement. To guide this, it focuses on identifying which syntactic patterns dominate product and social advertisement slogans, which rhetorical devices are most frequently employed across these two categories, and how these specific linguistic choices reflect their persuasive goals.

Methods

The data is divided into two main categories, the first category represents product advertisement slogans, which promote commercial brands, while the second category includes social advertisement slogans, which aim to raise awareness and influence the audience regarding social issues. Thus, the first category emphasizes the product, while the second category conveys a social message. The study focuses on identifying syntactic and rhetorical features in both groups of advertisements in order to examine differences between them in language use.

The study also analyzes whether there is a prevalence of certain word forms and sentence structures that advertisers prefer for their slogans.

Sample

This study combines both qualitative and quantitative methodologies. Forty-four slogans were collected through purposive sampling based on their brand recognition, market popularity, and thematic relevance to equally represent the two categories: product advertisement slogans (n=22) and social advertisement slogans (n=22). This sample size was determined to be analytically manageable, as the primary objective of this study was to conduct a qualitative text analysis. Simultaneously, the equal distribution between the two categories ensured balance, comparability, and clarity during the quantitative analysis.

All slogans were retrieved from nine online articles published within a six-year time-span from 2019 to 2025. Examples for product advertisement slogans were drawn from verified marketing and advertising compilations in online media (7–11), while those for social advertisement slogans were collected from online publications focusing on public awareness and social justice campaigns (11–15). These digital platforms published original brand slogans on their websites, which were collected *via* Google Chrome, without changing the country settings during the search process. The focus was on selecting slogans from a variety of companies and organizations to ensure diversity in the types of products and messages represented.

Analytical approach

All slogans were analyzed on a syntactic and rhetorical level by the author. A content analysis was conducted to examine specific sentence types and rhetorical devices. Quantitatively, the frequencies of these features across product and social advertisements were calculated and some results were visualized in a chart. Qualitatively, the analysis focused on interpreting how these linguistic forms function and construct meaning within the slogans.

Results

Product advertisement language analysis

The following examples illustrate the linguistic and stylistic features of slogans used in product advertisements.

Brita. Great taste, less waste (7): This slogan by Brita, a company specializing in water filtration products, is structured as a minor sentence consisting of two coordinated noun phrases. It comprises the adjectives “great” and “less” and the nouns “taste” and “waste”, featuring an ellipsis of the verb. The phrase is highly memorable due to the internal rhyme between the nouns “taste” and “waste”, with the alliteration of the “/s/” and “/t/” sounds. Stylistically, the adjectives “great” and “less” establish a sharp semantic contrast between the high quality of the product and its minimal impact on the environment. Since the company specializes in water filters, their zero-waste message directly aligns with their broader marketing campaign on environmental sustainability. The syntactic simplicity of the structure further highlights this contrast.

Whole Hearted. There’s nothing half-hearted about it (7): This slogan for Whole Hearted, a pet food brand, is syntactically structured as a declarative sentence introducing a complex noun phrase. It relies on clever wordplay derived from the company’s own name. The adjectives “whole” and “half” are opposed, creating a contrast between the expression “half-hearted” and the brand name “Whole Hearted”. Metaphorically, “half-hearted” denotes a lack of enthusiasm and care, which directly opposes the values the company aims to embody. The brand adopts an informal, colloquial style by using the contracted verb form “There’s” instead of “There is”. Additionally, the motif of the heart is repeated to evoke feelings of warmth and emotional security in the consumer, establishing a comforting and caring tone.

Planet Fitness. Move it! (7): This slogan utilizes language appropriate for a fitness company like Planet Fitness, mirroring expressions frequently heard within a gym environment that are intended to motivate individuals to engage with the program. Syntactically, the slogan combines the action verb “move” with the object pronoun “it”, forming a short imperative sentence punctuated with an exclamation mark. The semantic message is simple but energetic, directly addressing the viewer. Furthermore, the phrase serves as an example of metonymy, as the pronoun “it” alludes to exercising and moving one’s body.

Smithfield. Go ham on flavor (7): Smithfield is a company that produces meat products. Thus, the slogan plays on the literal meaning of the noun “ham”, transforming a popular colloquialism into a metaphor. Indulging in flavor is also literally impossible, creating another meaning to the metaphor. Syntactically, this slogan consists of a single imperative sentence punctuated with a full stop. The tone remains direct, urgent, and encouraging through the choice of the imperative verb “go”. The slogan achieves memorability by employing the slang expression go “ham”, meaning to indulge excessively.

Hillshire Farm. Oh, HILL yeah (7): This slogan from Hillshire Farm, a commercial meat brand consists of a minor sentence containing two distinct interjections: the formal “oh” and the informal “yeah” which is modified by the capitalized noun “HILL”. The tone is

energetic and emotional. By combining wordplay with an informal style, the brand presents itself as friendly and accessible rather than strictly corporate. The phrase directly references the popular slang expression “hell yeah”, where the noun “hell” is creatively substituted with “HILL” as a graphic and phonetic play on the company’s name. This brand name is further emphasized, using capitalized letters to project customer satisfaction and an enthusiastic brand voice.

Starbucks. Twice the nice (7): Produced by Starbucks, a major beverage corporation, this slogan is structured as an elliptical sentence containing two noun phrases. The language is intentionally simple and catchy, utilizing rhyme and repetition of the sound in “twice” and “nice”. Semantically, “twice” and “nice” modify a noun, such as “drinks” or “coffee”. These elements are linked by the definite article “the” and the structural rhyme becomes noticeable due to the absence of surrounding words. Metaphorically, “twice” emphasizes the superior quality of the brand’s offerings, while “nice” reinforces consumer satisfaction regarding taste.

Benadryl. Bring it (7): Benadryl is a medicine brand, so the slogan uses metaphor to instruct the buyer to take a pill. The slogan is composed of the action verb “bring” and the pronoun “it”, forming a short imperative sentence punctuated with a full stop. The verb “bring” directly addresses the audience, establishing an encouraging, authoritative, and commanding tone. “Bring it” is a slang term associated with a readiness to confront a challenge or fight. In this context, it implies a fight against illness, rather than literally bringing something, which might be misinterpreted by the reader if taken literally.

Disney+. The greatest stories, all in one place (8): This slogan for the Disney+ digital streaming service consists of two noun phrases separated by a comma. The most prominent feature is the adjective “greatest”, which represents the superlative form of “great”. The phrase “greatest stories” functions as a hyperbole, exaggerating the high quality of the available content. Additionally, the noun “stories” is metonymy, substituting the literal format of movies and television series. A contrast is established between the quantifiers “all” and “one”, positioning the platform as a site with all the content needed.

Maybelline. Maybe she’s born with it. Maybe it’s Maybelline (11): The slogan is for Maybelline, a makeup company. It is composed of two declarative sentences using an informal style. Thus, the tone is friendly and conversational which makes the advertisement more inviting to the customer. The repetition of the adverb “maybe” at the beginning of both sentences is an example of anaphora, which adds emphasis and rhythm. The word “maybe” also appears within the brand name “Maybelline”, creating a wordplay. It makes the slogan catchy, playful and memorable. The message highlights both the contrast and connection between natural beauty and a cosmetic product, associating both concepts with the brand.

Walmart. Save money, live better (11): This is an advertisement for Walmart, a grocery store. It is syntactically composed of two imperative clauses, which makes the tone encouraging and directly addresses the consumer. This is emphasized by the verbs “save” and “live”, which combine material and personal well-being. The adjective “better” is the comparative form of “good”, implying an improved quality of life when using the brand. Therefore, the expression “live better” is metaphorical, representing improvement a cus-

tomer will experience when shopping at Walmart. The overall message is that this company is both affordable and provides customer satisfaction.

Skittles. Taste the rainbow (11): Skittles is a brand that sells candy. The slogan is an imperative sentence ending with a full stop, as it directly addresses the viewer and invites them in a friendly tone to buy the product. It contains a metaphor, since it is literally impossible to taste a rainbow. Instead, the rainbow symbolizes the variety of flavors and colors of the candy. The phrase “Taste the rainbow” also functions as synaesthesia because it combines the visual aspect of the rainbow with the sense of taste, making the slogan creative and memorable.

Rice Krispies. Snap, Crackle and Pop! (11): Rice Krispies is a company that makes snacks. This slogan is composed of three exclamatory words that imitate the sounds of consuming the product, ending with an exclamation mark. This is an example of onomatopoeia, and the imitation of eating sounds further encourages people to buy the product. The words of the slogan begin with capital letters, giving the impression of names instead of pure sounds. This is personification because there are characters being created out of a cereal product. There is a conjunction *and* between the three words, and they are connected with commas. The slogan is energetic and engaging, stimulating the reader to imagine consuming the product.

Dollar Shave Club. Shave time. Shave money (11): Dollar Shave Club is a brand that sells razors and grooming products. The slogan is composed of two imperative sentences, both ending with a full stop. The repeated verb “shave” at the beginning of each sentence creates an anaphora, making the advertisement both rhythmic and memorable. The “/sh/” sound within “shave” is onomatopoeic because it imitates the sound of a razor shaving. There is also a metaphor within the whole slogan, as it is physically impossible to shave time or money. It creatively describes the idea of saving both time and finances when buying the product. The tone is inviting and directly addresses the viewer.

KFC. It's finger lickin' good (11): Kentucky Fried Chicken (KFC) is a fast-food chain known for its fried chicken sandwiches. This slogan is a declarative sentence ending with a full stop. Its style is informal and imitates everyday conversation. The elimination of the “g” from “licking” and its replacement with an apostrophe makes the advertisement more playful and creative. The phrase “finger lickin'” is a metaphor, exaggerating the tastiness of the food rather than describing literal eating. This exaggeration also functions as a hyperbole, enhanced by the combination with the adjective “good”. These elements emphasize product quality and invite people to taste the food. The sensory experience of grabbing the food with fingers and tasting it is an example of synaesthesia, as it includes both the senses of taste and the sense of touch. Everything mentioned makes the advertisement fun and interesting, sparking the viewer's imagination.

Alo Yoga. Studio-to-Street (11): Alo Yoga is an athletic apparel brand that sells yoga wear and accessories. The advertisement is not a full sentence but rather structured as a noun phrase. Two nouns, “Studio” and “Street” are connected with the preposition “to”. The addition of a hyphen between both nouns is a creative way to express connection, reminding of a path that connects both the studio and the street where people can wear Alo clothes. This makes the slogan both informative and visually engaging. There is a contrast and

metonymy between nouns “Studio” and “Street”, reminding of the brand’s versatility and suitability for both exercise and street-style wear. Both nouns are capitalized, which further points to the difference between two concepts.

Dunkin’ Donuts. America runs on Dunkin’ (11): Dunkin’ Donuts is a coffee and donut restaurant chain. This slogan is a declarative sentence ending with a full stop. The phoneme “/g/” is excluded from the company name “Dunkin’” and replaced with an apostrophe, giving a more informal and friendly tone. This makes the brand appear more approachable to customers. The verb “runs” is metaphorical, suggesting that the brand is not literally running but providing energy for the whole country. It is also an example of personification because human traits and actions are attributed to the country. “America” functions as a metonymy, representing the people of the nation rather than the geographical location. The whole slogan is a hyperbole because it exaggerates the number of consumers, implying that the entire nation relies on Dunkin’ Donuts. It is a clever and memorable way to combine national identity, which Americans tend to be proud of, with a tasty snack.

Red Bull. Red Bull gives you wiiings (9): Red Bull is a brand that sells energy drinks. This slogan contains a declarative sentence ending with a full stop. The spelling of “wiiings” with elongating “/i:/” phonemes is a form of a wordplay, visually and phonologically making the slogan more playful and memorable. The use of the verb “gives” is metaphorical because the company cannot provide actual wings. Giving human traits to a beverage is an example of personification. It suggests that drinking the product provides energy and fuels the body to the point where the consumer will feel like flying. This exaggeration of the effect of the drink is also a hyperbole. The advertisement uses a pronoun “you”, directly addressing the viewer. It is informal and emphasizes the brand’s adventurous and friendly image.

Jaguar. Grace, space, pace (9): This advertisement is from the Jaguar vehicle company, composed of three nouns connected with commas. The absence of a conjunction makes this slogan an example of an asyndeton, which creates rhythm when pronouncing the phrase, making the slogan more memorable. Although it does not provide a detailed explanation, the nouns are carefully selected to represent what the brand offers to the client. “Grace” implies elegance, “space” refers to comfort and “pace” suggests speed. Together, they give a clear image of what the customer can expect when purchasing the brand’s car. Furthermore, the repetition of the final “-ace” sounds in each noun creates a rhyme. The “/s/” phoneme is repeated through the whole phrase creating alliteration. Together, these features add to the slogan’s rhythm and appeal.

Old Spice. Smell like a man, man. (9): This slogan by Old Spice, a brand of male grooming products, is an imperative sentence ending with a full stop, directly addressing the viewer. It creates an inviting and encouraging tone, convincing the consumer to buy the product. The repeated noun “man” at the end of the slogan creates an epiphora, making the slogan sound catchy but also highlighting the theme of masculinity associated with the brand. The repeated “/m/” sound in nouns “smell” and “man” also produces alliteration which makes the phrase more memorable. Using the word “like” is an example of simile, since the theme of scent is being linked to masculinity. Furthermore, the metonymy of describing masculinity with repeated noun “man” presents the traits of strength and confidence. For this reason, the advertisement appears both bold and playful, clearly targeting a male audience.

Wendy's. Where's the beef? (9): This slogan is from Wendy's, a fast-food restaurant chain. It is composed of an interrogative sentence ending with a question mark, directly engaging the viewer by posing a question. It adds an element of curiosity in a playful manner. The noun "beef" functions as metonymy; it literally refers to the hamburger meat that the company sells yet is a clever wordplay that alludes to arguments. This double meaning highlights both the product and the brand's humorous advertising style. Using "Where's" contributes to an informal, colloquial language, making Wendy's appear approachable and friendly.

Samsung. Create. Work. Anywhere (10): This advertisement is from Samsung, an electronics company, composed of three words: a verb ("create"), a word that could be understood as a verb or a noun ("work"), and an adverb ("anywhere"). The absence of conjunctions creates an asyndeton which gives the slogan rhythm, while making the tone of the advertisement professional and secure. Each important aspect of using Samsung's products is accentuated separately, making it easier to remember the brand's positive features.

Toyota. Let's go places (11): This slogan is from Toyota, a vehicle company. It is an imperative sentence ending with a full stop, directly addressing the customer and inviting them to buy their cars. The use of "Let's" is an informal style, creating an approachable tone. The phrase "go places" functions as a metonymy, as it represents both literal travel and opportunities and adventure that the brand associates itself with. It can also be described as personification because it implies that the car itself can go on an adventure. Altogether, it makes for an inviting and friendly slogan that emphasizes both exploration and mobility.

Social advertisement language analysis

The following examples illustrate the linguistic and stylistic features of slogans used in social advertisements.

National Donation and Transplant Institute: Anyone can give the miracle of life (12): This slogan is from the National Donation and Transplant Institute, an organization that supports donations and transplantations. It consists of a declarative sentence which uses the pronoun "anyone" instead of directly addressing the viewer with a pronoun "you", creating an inclusive tone and encouraging everyone to donate. The phrase "give the miracle of life" is a metaphor representing the ability and impact of helping others, rather than literally handing someone their life. The noun "miracle" also functions as a hyperbole, accentuating the importance of donation. The language is simple and clear, yet motivating and emotional.

World Wildlife Fund. Give a hand to wildlife (12): This slogan is from the World Wildlife Fund, an organization dedicated to preserving wildlife. It is an imperative sentence ending with a full stop, directly encouraging the viewer to take action using the verb "give". The phrase "Give a hand" is a metaphor that symbolizes offering help rather than literally giving a hand. The noun "wildlife" functions as a metonymy, as it represents all the animals and nature that the organization aims to protect. The language is simple, clear, and motivational, sparking a sense of responsibility in the reader. This makes the message memorable and emphasizes the importance of taking action.

UNICEF. Rebuild the children (12): This is an advertisement from the United Nations Children's Fund, which is dedicated to protecting children's rights. It contains an imperative sentence that uses the verb rebuild to encourage people to help children in need. The verb "rebuild" also functions as a metaphor for providing care and support to children rather than literally reconstructing them. The use of the definite article "the" before the noun "children" accentuates the group that seeks help, making the message more urgent. Also, "the children" is an example of metonymy, representing all children in need. The language is direct and clear, encouraging people to come together to support the vulnerable.

Aigües de Barcelona: Our water is thirsty (12): Aigües de Barcelona is a company responsible for managing the water supply in the Barcelona area. This slogan uses a declarative sentence ending with a full stop. It contains personification, as the noun "water" is described with human traits with the adjective "thirsty". This is also a metaphorical expression because it describes the problem of drought and scarcity. It is an element of irony and contrast because it opposes the elements of "water" and "thirsty". The use of the possessive determiner "our" highlights the important fact of water shortage being everyone's responsibility, encouraging all people to take action. The language is simple but evocative and sends a powerful and thought-provoking message.

National Road Safety Control. See you on the road! (12): This slogan is from National Road Safety Control, an organization that focuses on road safety. It is a declarative sentence ending with an exclamation mark. The phrase functions as metonymy, representing safe driving rather than literally meeting someone on the road. The noun "road" reminds of the message of staying safe and responsible. The language is simple and uses a pronoun "you" to directly address the reader but keeps the message approachable. The expression "See you" is a colloquial phrase, which makes the slogan sound more friendly and familiar to the viewer.

Amnesty International. My body, my rights (13): This slogan was derived from Amnesty International, an organization that promotes human rights. It contains two noun phrases with a message of acknowledging and respecting women's rights. The repetition of the pronoun "my" creates an anaphora, accentuating the collective fight for respect. The idea of supporting control over both one's body and rights is also an example of parallelism. This makes the phrase impactful and easier to memorize. The nouns "body" and "rights" are an example of metonymy, as they both represent women and social issues. The language is simple and direct, delivering a strong and memorable message.

Emirates Environmental Group. What goes around comes around (12): This slogan is from the Emirates Environmental Group, a professional working group dedicated to protecting the environment. It uses a declarative sentence in the form of a popular proverb to communicate a message about ongoing environmental issues. The repetition of the adverb "around" at the middle and the end of the sentence creates epiphora, visually emphasizing consequences of neglecting the environment. Additionally, there is a rhyme between the verbs "goes" and "comes", which combined with the repeated adverb "around" contributes to the rhythm of the slogan. Because this is a well-known proverb, it is easier to memorize and create an impact on the viewer. In this context, it creates a sense of warning and urgency.

Green Korea United. Rescue us from global warming (14): Green Korea United is an environmental organization. Its slogan is an imperative sentence ending with a full stop. Using the verb “rescue” directly addresses the viewer, metaphorically highlighting the urgency and encouraging action on resolving the global warming issue. The pronoun “us” reinforces the sense of collective responsibility and is an example of personification of nature. The noun phrase “global warming” functions as metonymy, representing all the problems of climate crisis, such as pollution, natural disasters, wildlife disappearance, *etc.* The language is direct and emotional, reminding that the issue is everyone’s responsibility.

Black Lives Matter Foundation. Black Lives Matter (13): The Black Lives Matter Foundation is a non-profit civil rights organization that supports the eponymous movement. Its slogan is a declarative sentence that functions as a statement, encouraging people to shed light on the ongoing racial injustice and fight against it. The noun phrase “Black Lives” functions as metonymy, representing Black people as a community. The noun “Lives” is also metaphorical because it symbolizes humanity and the value of every individual. Each word of the slogan is written with the first letter capitalized, visually highlighting the message and adding a striking effect. Together, these elements make the slogan strong, memorable and impactful.

National Education Association. Fund the public schools! (13): This slogan comes from the National Education Association, the world’s largest professional organization that gathers educators from all levels of educational institutions, *i.e.*, from elementary schools to universities. It is an imperative sentence ending with an exclamation mark, which adds to the message of urgency and immediate action. The noun phrase “public schools” functions as metonymy, representing the whole educational system and all its elements that need improvement. The verb “fund” metaphorically urges the government to provide financial support and improve the overall system. The language is clear and directly addresses the target audience, encouraging all the viewers to unite in seeking aid.

United Nations Women. Women cannot accept the way things are (13): United Nations Women is a part of the United Nations organization, dedicated to gender equality and women’s rights. This advertisement is a declarative sentence ending with a full stop, urging the viewer to take action. The use of a modal verb “cannot” adds seriousness and strength to the message. The noun “women” is metonymy because it represents the collective of all women and the issues regarding their rights. It also represents all the female viewers of this advertisement, directly encouraging them to join the movement. The noun “things” is metaphorically describing all the challenges and injustice women face. The language is direct and powerful, leaving a strong impression.

Fenty Beauty. Beauty for all (11): Fenty Beauty is a makeup brand, and this slogan is a noun phrase ending with a full stop. This is a verbless sentence, which makes the advertisement more striking and memorable. The phrase uses the pronoun “all” as metonymy, representing every person, regardless of their gender or race. The message stresses inclusivity, emphasizing that makeup is available for everyone, so the language is simple yet empowering. The noun “beauty” is also metonymy because it indicates all the makeup products that the brand sells. The slogan is short but memorable and effectively portrays the inclusivity that the company stands for.

Nike. For once, don't do it (15): Nike is a company that provides sports equipment and athletic apparel. This slogan is an imperative sentence, urging the viewer to acknowledge and act against racism and police brutality. The phrase is a wordplay and an ironic twist on the brand's "Just do it" slogan, creating a contrast between the usual message regarding sports and a serious message on social issues. The slogan is a metaphor, referencing discrimination rather than giving a literal instruction. Its tone is ironic but impactful, triggering reflection and a thought-provoking reaction.

Airbnb. We accept (15): Airbnb is a company that provides renting accommodations. This advertisement is a declarative sentence ending with a full stop. The entire slogan functions as metonymy, where the noun "we" represents the company as a collective and the verb "accept" portrays welcoming all people, regardless of their background. It is a simple message with a reassuring tone, emphasizing inclusivity for different gender and race. It creates a sense of hospitality, which connects directly with the company's purpose of renting out properties to everyone.

Czech Red Cross. Help before it's too late (12): Czech Red Cross is the national society of the international Red Cross humanitarian organization, dedicated to providing humanitarian aid. This slogan is an imperative sentence ending with a full stop, calling for immediate action. The phrase "too late" metaphorically suggests the negative consequences of not acting in time, such as harm or loss of life. Using the shortened version "it's" instead of "it is" creates a more approachable tone and simultaneously adds to the rhythm of the slogan. Overall, the message is both persuasive and represents a warning about the negative outcomes of passiveness.

Amnesty International: Ignore us, ignore human rights (12): The slogan comes from Amnesty International, an organization determined to protect human rights. The advertisement is an imperative sentence ending with a full stop, directly addressing the viewer. The repetition of the verb "ignore" at the start and the middle of the slogan creates an anaphora, emphasizing the consequences of neglecting societal issues. Both the pronoun "us" and the noun phrase "human rights" function as metonymy. The pronoun "us" symbolizes vulnerable people in need, while the noun phrase "human rights" describes the problem of inequality and discrimination. The language is strong and directly warns of the consequences of choosing ignorance.

Tommy Hilfiger. Moving forward together (15): Tommy Hilfiger is a clothing brand, and this slogan is a declarative sentence ending with a full stop. The phrase "Moving forward together" is metaphorically representing progress and collective decision to shed light on important ongoing issues in society. The pronoun "together" functions as metonymy, because it addresses viewers, encouraging them to come together as one. The language is positive and motivational with a simple structure. It creates a direct, but warm tone that makes the viewer feel like a part of a larger movement.

World Wildlife Fund. Preserve your world. Preserve yourself (12): This slogan is from the World Wildlife Fund, an organization dedicated to preserving wildlife. It consists of two imperative sentences, each ending with a full stop, directly addressing the viewer. The repetition of the verb "preserve" at the beginning of each sentence is an example of anaphora, emphasizing the importance of environmental consciousness. It also creates parallelism,

emphasizing both the care for the environment and oneself. The repeated determiner “your” makes for a more directive approach, encouraging the viewer to take action for both their own good and for the benefit of the nature. The noun “world” functions as metonymy, representing the collective of animals and nature. Furthermore, “Preserve yourself” metaphorically encourages maintaining personal health. The slogan uses a straightforward and motivational tone in a comforting way to inspire people to take action.

Stella Artois & Water.org. Buy a lady a drink (15): Stella Artois is a company that makes and sells beer, while Water.org is an organization that helps people get access to water. This slogan is an imperative sentence ending with a full stop. The phrase metaphorically highlights the companies’ campaign goal, which is to help the women and their families affected by the water shortage crisis. There is metonymy in the noun lady symbolizing all women in need, and in the noun “drink”, implying the provision of clean water. Additionally, the indefinite article “a” in “a lady” is used (instead of the definite article “the”) accentuating the fact that there are many women who need help. There is slight irony in the slogan, creating wordplay on a popular act of buying a lady a drink. This is an advertisement that is both playful and serious, using wordplay creatively to encourage people to act on a global issue.

Social Assistance Service of Penha. Life is more thrilling than drugs (12): This is an advertisement from the Social Assistance Service of Penha, an organization dealing with providing social assistance to people in need. It is a declarative sentence ending with a full stop. The phrase is metaphorical, describing the noun “life” as “more thrilling”, suggesting there are more sources of excitement than using substances. The adjective “thrilling” focuses on the happiness that comes from living a life and making better decisions. There is a contrast between the nouns “life” and “drugs”, representing “life” as a healthier choice and “drugs” as oppositely destructive. The language is simple and powerful, reinforcing an important message of risks that come when dealing with substance abuse. It has the effect of encouraging the viewers to rethink their lifestyle choices and make better decisions for themselves.

KIA. Consequences stay with you forever (12): This slogan comes from KIA, a vehicle company and is a declarative sentence ending with a full stop. Because the advertisement communicates a message about the effects of drunk driving, the tone is straightforward and serious. The noun “consequences” metaphorically stands for all the negative outcomes of driving under the influence. The phrase “stay with you” is an example of personification, portraying the noun “consequences” as living beings that will accompany the individual if they make the wrong choice. The slogan creatively warns the viewer about the long-lasting effects of reckless driving.

Missing children. For the ones that came back and for the ones we are still searching (12): The slogan comes from Missing Children, an organization that deals with searching for children and protecting their rights. It consists of a single declarative sentence that contains two clauses coordinated with a conjunction “and”. The repeated phrase “for the ones” at the beginning and the middle of the sentence is an example of anaphora. This phrase also creates parallelism, acknowledging the children who are found and those who are missing. There is metonymy in this slogan, as “the ones” represent children while the

pronoun “we” represents the organization. There is a clear contrast between missing children and found ones, evident within phrases “that came back” and “still searching”. The impact of this message on the viewer is highly emotional, motivating them to support the organization.

Syntactic quantitative analysis

There are 44 slogan samples in total, 22 for product and social advertisements each. The declarative sentences were more frequently used in social advertisements, while imperative sentences were more frequent in product advertisements (Figure 1).

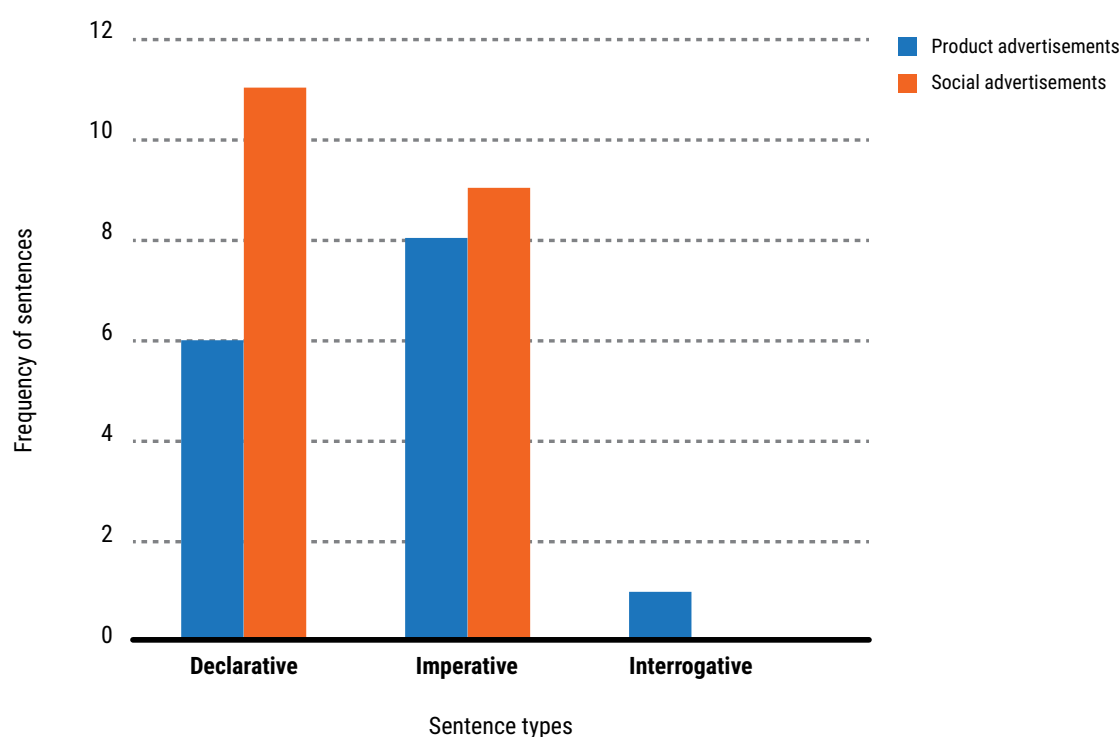


Figure 1. Frequencies of declarative, imperative, and interrogative sentences in product and social advertisement slogans (n = 22 for both groups). It should be noted that not all slogans could be categorized as declarative, imperative, or interrogative sentences, as some were composed of solely noun phrases, exclamatory words, or interjections, etc.

There was no substantial difference in the number of declarative and imperative sentences within product advertisements, with six declaratives and eight imperatives recorded. This could be considered surprising, since these types of advertisement usually rely on energetic tone, rhyme and wordplay, suggesting that brands prefer a clear, straightforward message.

Conversely, the analyzed social advertisements included 11 declarative and nine imperative sentences. This suggests that organizations want to appear steadier and more serious in presenting themselves, and that companies favor direct communication and prefer avoiding ambiguity with rhetorical questions by omitting rhetorical questions entirely.

Rhetorical quantitative analysis

Rhetorical figures based on sound

Out of the 22 product advertisement slogan samples, the most prevalent rhetorical figures based on sound were rhyme and alliteration, each appearing three times. The least common figure is epiphora, occurring only once. Anaphora, asyndeton, and onomatopoeia can each be found twice across the corpus. In total, six different types of sound-based rhetorical figures were identified in the product advertisement slogans.

This indicates a preference for sound patterns that create rhythm in a slogan, making it more memorable for the consumer. There is also a distinct preference for repetition at the beginning of the phrase (anaphora), rather than the end (epiphora). Overall, our results indicate that product advertisers choose a melodic and playful tone to attract consumer attention.

Furthermore, out of the 22 social advertisement slogans, the most common rhetorical figure based on sound was anaphora, appearing four times. In contrast, rhyme and epiphora were significantly less frequent, each occurring only once in the set. Consequently, while product advertisements exhibited six types of rhetorical figures based on sound, social advertisements utilized only three.

This indicates that social organizations heavily favor repetition at the beginning of their slogans over repetition at the end. Overall, this distribution implies that social advertisers prefer a consistent and authoritative message, which explains their less frequent use of sound-based rhetorical devices compared to product advertisers.

Rhetorical figures based on meaning

The following results represent rhetorical figures based on meaning in the 22 product advertisement slogans. Although wordplay is not strictly classified as a classical figure of speech, it is a valuable literary device frequently used in advertising discourse.

From the 22 commercial slogan examples, the most frequently used figure is metaphor, appearing nine times and accounting for almost half of the sample. After metaphor, the most frequent figures are metonymy, appearing seven times, and wordplay, appearing six times. Figures such as personification, contrast, and hyperbole appear equally with four occurrences each, while synaesthesia is chosen twice. The least common devices are simile and parallelism, both appearing only once in the slogans.

These results indicate that brands frequently employ figurative language and creative strategies to link one concept with another to make slogans more memorable. Advertisers often select figures that contribute to playful effects, increasing slogan popularity. Although the combination of multiple sensory elements remains rare, it effectively stimulates the consumer's imagination. Overall, the results suggest that companies are willing to experiment with rhetorical figures to diversify their expression, while maintaining the directness of their message and avoiding excessive exaggeration.

Furthermore, out of the 22 social advertisement slogans, the results representing rhetorical figures based on meaning indicate that social advertisers employ a wider range of figures of speech and wordplay than product advertisers.

Non-profit organizations and social campaigns mostly prefer using metaphor and metonymy, with both devices appearing 15 times in the examples. Contrast is slightly less frequent, appearing four times, while irony, parallelism, and personification each appeared three times. Finally, wordplay appeared twice and hyperbole was recorded only once.

These results indicate that social advertisers rely extensively on figurative language to convey persuasive messages. Metaphor and metonymy are the most frequently used figures, reflecting their effectiveness in appealing directly to the viewers' emotions. The relatively low occurrence of hyperbole suggests that it may be perceived as less serious and prone to misinterpretation in public awareness campaigns. The occasional use of personification and parallelism indicates that advertisers value emotional engagement by attributing human traits to abstract ideas. In contrast to product advertisements, which often employ playfulness, social advertisements clearly prioritize evoking strong emotional responses from their target audience while maintaining concise messaging.

Discussion

The analysis shows that product advertisement slogans are typically engaging and entertaining, reflecting their persuasive function. In contrast, social advertisement slogans tend to adopt a more serious and direct tone, often focusing on raising awareness. These differences are also reflected in the syntactic and rhetorical features identified in the analysis.

The study demonstrates that product advertisement slogans could be described as catchy, playful, and easily memorable. This is confirmed by the frequent use of rhyme, wordplay, and alliteration, as well as simple noun and verb forms and imperative sentences. It could be argued that short, imperative slogans present brands as approachable and fun. In product advertisements, metaphor was the most frequent rhetorical figure, while in social advertisements, both metaphor and metonymy appeared with equal frequency. This suggests that metaphor is an effective tool for conveying persuasive and memorable messages across different advertising discourses.

On the other hand, the study indicates that social advertisement slogans mostly used formal and serious language. Prevalent sentence structures are declaratives, which are used for presenting information in the form of statements. The lack of interrogative sentences suggests that advertisers preferred to avoid any form of confusion and ambiguity. Furthermore, full word forms were mostly used, creating a formal style.

The rhetorical analysis results show less frequent use of figures such as rhyme in social campaigns, as it could potentially lessen the serious impact of the slogan. In social advertisement slogans, metaphor and metonymy appeared far more frequently than other rhetorical figures, while wordplay occurred only sporadically. This proves that both metaphor and metonymy have an important role in shaping impactful social messages.

The contrast between product and social advertisements suggests how advertisers prefer certain linguistic devices when forming advertising discourse, with the aim of achieving their primary goal of attracting the viewer's attention. Product advertisements focus on memorability and appeal, while social advertisements focus on formal style and emotional response. Nevertheless, figurative language is prevalent in both types of advertising.

According to Zhou (16), in English advertisements, if companies make proper use of sentence structure and tone, they can highlight the features of products or characteristics, functions and advantages of the advertising projects, thus making them more competitive. It is important for brands to have a clear vision of what they want to highlight and what people should remember from their advertisements. As a result of that, they choose appropriate syntactic and rhetorical features for their slogans that will successfully represent their brand.

It appears product advertising prioritises direct engagement, clarity, playfulness and rhythm, while social slogans heavily rely on emotional appeal. This contrast reflects how discourse adapts to different goals, such as selling commercial products or shaping people's attitudes regarding various societal issues. Additionally, it can be suggested that slogans with less obvious meaning could spark discussion and increase brand visibility by triggering consumer curiosity, but this could be analyzed in further research.

The analysis of product and social advertisements indicates that brands and organizations prefer simplicity in their slogans. However, the English language is full of synonyms and phrases which can creatively describe a product. The findings of this research, which are based on a limited sample of slogans, suggest that advertisers tend to favour simple linguistic forms rather than employing a wide variety of complex rhetorical or syntactic figures.

This discourse analysis shows how slogans, as small language units, could influence consumer culture and shape social awareness. Slogans are not just marketing tools, but reflections of social ideologies. Additionally, consumer behaviour also influences companies, because brands follow customers' needs, ultimately changing the language of the slogans. This supports the idea that companies and consumers influence each other reciprocally. It also reveals how language can be highly influential and persuasive.

Because advertising language is highly persuasive, viewers should be cautious when trusting the content of a slogan. Although brands are bound to remain authentic, their product qualities are often exaggerated and highly promising. Consumers should be aware of these advertising strategies and remain careful with their choices.

This study has certain limitations, primarily stemming from the relatively small dataset, consisting of 44 slogans gathered from verified online compilations. Therefore, it cannot represent the characteristics of advertising discourse on a global level. Future research could expand the dataset to an international level to compare linguistic strategies across different cultures and languages. Another possible direction is to conduct a multimodal analysis that includes elements like images, sounds, and gestures to provide a more comprehensive interpretation of modern advertisements.

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