



## A SEMANTIC ANALYSIS OF ADVERTISING LANGUAGE IN ENGLISH AND VIETNAMESE

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### **Abstract:**

The study provided the analysis of advertising language in English and Vietnamese from a semantic point of view and specified semantic means used in aforementioned languages' advertising writing. The paper was addressed to English for Special Purposes (ESP) students and teachers, as well as linguists and people working in the advertising industry. The research was carried out on 100 advertising slogans (50 in English and 50 in Vietnamese). The findings from descriptive analysis and comparative methods revealed that the lack of semantic figurative languages and equivocal statements served as the most distinctive difference between Vietnamese and English. The most and least adopted figurative devices in the two languages were identified. Based on the results of the study, the researchers also proposed suggestions and implications for further research.

**Keywords:** advertising language, descriptive analysis, figurative languages, semantics

## **1. Introduction**

### **1.1 Rationale**

In today's age of competition, advertising plays an integral role. Advertising is considered as the most powerful communication tool used in the promotion of not only commercial products but also non-commercial issues related to society (eg. to popularize social causes, to improve public attitudes, to communicate political viewpoints, etc.)

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Advertising has become an essentiality for everyone in today's consumerist society, be it the producer, the promoter, the seller, or the customer. The language of advertising has received much attention in the past decade. The emphasis on the usage of the language of advertising is growing with the widespread increase of the globalization of business. Linguistic experts began to study and evaluate linguistic devices deployed in advertising language with the aim of maximizing the efficiency of language use and improving the techniques.

Semantics is the study of the meaning and interpretation of a language. Semantic study often involves denotation, connotation, and semantic figurative mechanisms. Each linguistic expression has its denotative and connotative meaning. The connotation of a word plays a significant role in assisting the use of advertising language to achieve the desired effect. For example, to indicate the “*acquisition of product*”, the more suitable word choice is “*get*” and not “*buy*” because of its unpleasant connotation (Vestergaard & Schroder, 1985). Semantic figurative language consists of rhetorical devices related to words and meanings, such as personification, metaphor, hyperbole, etc.

Many studies were conducted to investigate the linguistic characteristics of English advertising language (Lapšanská, 2006; Romanenko, 2014; Pilátová, 2015) and the language of advertising in Vietnamese (Mai Xuan Huy, 2005; Phan Thi Van Anh, 2011; Dinh Kieu Chau, 2013). However, none of the semantic aspects of advertising language in English and Vietnamese are centralized. Therefore, the researchers devoted themselves to the research with the motivation of using research findings for ESP learning and teaching and for those who are working in the advertising sphere.

## 1.2 Research questions

The aim of practical research analysis was to ascertain the adoption of semantic integration in advertising language in English and Vietnamese languages. Thus, the paper will attempt to clarify the following questions:

- 1) What are the semantic features of the language of advertising in English?
- 2) What are the semantic features of the language of advertising in Vietnamese?
- 3) What are the similarities and differences in the semantic features in English and Vietnamese advertising language?

## 2. Literature review

### 2.1 The concept of advertising

This part provides basic definitions and concepts necessary for readers to perceive the nature of advertising as a form of discourse of language use, which reflects the elaborate use of mechanisms from the linguistic aspects.

#### 2.1.1. Definitions of advertising and advertising slogans

Advertising is an integral part of the modern consumer society. Cook (as cited in Lapšanská, 2006:13) states that advertising is “*which we are part, and which is part of us*”. The ideological definition of advertising has become varied. Then, according to

Cambridge Dictionary, advertising is defined as “*the business of trying to persuade people to buy products or services*”. However, Bovee & Arens (1992:7) reasons that “*Advertising is the nonpersonal communication of information usually paid for and usually persuasive in nature about products, services or ideas by identified sponsors through the various media.*” Goddar (2002) and Dyer (2008) perceive advertising as influential texts that help attract prospective customers' attention to the advertised merchandises. Crosier's study (as cited in Kitchen & Proctor, 2001:10) describes advertising as “*communication via a recognizable advertisement placed in a definable advertising medium, guaranteeing delivery of an unmodified message to a specified audience in return for an agreed rate for the space or time used*”.

The Law on Advertising (2012) promulgated by The National Assembly in Vietnam agrees that advertising is the use of the multimedia medium for promoting purposes for either paid or non-profit goods and services.

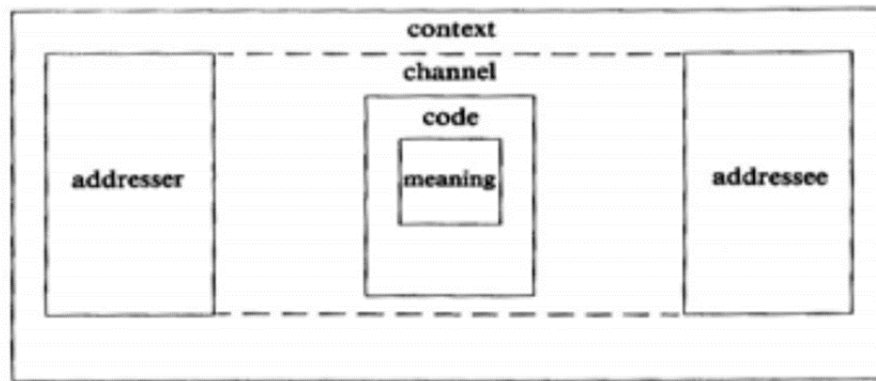
One of the most conventional definitions of advertising stems from Keller & Kotler: “*Any paid form of nonpersonal presentation and promotion of ideas, goods, or services by an identified sponsor via print media (newspapers and magazines), broadcast media (radio and television), network media (telephone, cable, satellite, wireless), electronic media (audiotape, videotape, videodisk, CD-ROM, Web page), and display media (billboards, signs, posters)*” (Keller & Kotler, 2016:582).

The above-mentioned definition formulated by Keller & Kotler (2016) would be applied to advertising throughout the research. Specifically, the research would centralize on analyzing slogans in order to consolidate the language of advertising in English and Vietnamese.

Leech (1966) presents four important compositions of advertising layout, which include headline (leading sentence), body copy (the text of advertising), signature line (a mention of a brand name, often involved with a slogan, trademark or price tag) and standing detail. A serious weakness of this argument, however, is that the term “slogan” is used in a narrow sense, and the boundaries between slogan and headline are noticeable. In conjunction with Myers' research (Myers, 1997), Dinh Kieu Chau (2013) construes slogans in their broader sense as any catchy phrases appearing in advertisements. In this understanding, a slogan is identified with a headline and vice versa. For that reason, the researchers are surely to adopt the wider definition of slogan in this study.

### **2.1.2. Advertising as a kind of communication**

The communication process, in general, incorporates the role of the addresser (transmitter) and addressee (receiver), as well as the process of linguistic encoding, which is the process of transferring and decoding sent information. The model of communication is presented in the following picture:



**Figure 1:** Model of Communication  
(Vestergaard, T., & Schrøder, K. 1985)

Several authors have indicated the use of advertising as a communicator between advertiser and customers. Vestergaard & Schroder (1985) define advertising as "*verbal/non-verbal, public, one-way communication.*" In addition, Goddard (2002) claimed that the language of advertising was near to a "*spoken interaction in a face-to-face personal communication*" from the linguistic aspect. More recent evidence (Mai Xuan Huy, 2005; Dinh Kieu Chau, 2013) proposes that advertising, in the light of linguistics, is an act of verbal communication between the seller and the potential buyer. The experts also highlight the efficiency of advertising language in communication for marketing purposes.

Therefore, the researchers might conclude that advertising is a kind of communication that takes place between the copywriter, who performs the role of the message sender (addresser) and the customer (addressee). Despite the fact that advertising often employs verbal and non-verbal communication simultaneously, the paper will concentrate on the verbal aspect of advertising and exclude the application of visual aspect and paralinguistic features.

### 2.1.3. Principles of advertising

Advertising messages need to accomplish a series of sequential requirements in order to impress purchasers. Leech acknowledges that a successful persuasive advertising text must comply with the following regulations which are Attention value, Readability, Memorability and Selling power (Leech, 1966). Dinh Kieu Chau (2013) insists that honesty and simplicity are crucial criteria of the language of advertising.

The study, however, will be carried out with the Attention – Interest – Desire – Action model, which was originally coined by Elias St. Elmo Lewis in the 19th century. The application of AIDA is more ubiquitous. AIDA is one of the longest-serving principles used in content creation in advertising (Rawal, 2013).

AIDA is an acronym that stands for Attention, Interest, Desire, and Action. DeMers (2013) explains the words as:

- **Attention:** The advertiser fascinates the reader with an intriguing and relevant headline

- **Interest:** The advertiser applies the use of attention-seeking techniques and persuasive information to hold the reader's interest.
- **Desire:** The advertiser creates a favorable yearning for the product in the reader.
- **Action:** The advertiser stimulates the reader to take action, mostly is to buy the advertised product.

## 2.2. Language in advertisements

The language of advertising holds the ultimate power in content writing as it serves to catch the reader's attention, provides information on the product or service, and wields the power of influence on the customer's action. In order to fully exploit the potential of advertising language, the writers connect the language and the thought by adopting attention-grabbing linguistic devices. The following sections will provide examples and descriptions of the most widely used devices in advertising slogans.

### 2.2.1. Characteristics of advertising language

Advertising language is considered as "*linguistic capitalism*" (Hughes, 1989) or "*loaded language*" (Leech, 1966), in which the precise material aim is to reach the desired audience response. In addition, the language of advertising is believed to be creatively written. Vo Thanh Huong (as cited in Phan Thi Cam Van, 2003:10) claims that advertising is a special type language that involves both scientific and artistic aspects, as well as pragmatic and aesthetic elements. Advertising language can be classified as "*multi-style language*" for its unique and creative form (Phan Thi Cam Van, 2003). In a major advance in 2011, Phan Thi Van Anh states that the language of advertising features the following trait: "*be persuasive; be attractive and impressive; involving cultural factor; be concise and selective*", which closely satisfy the requirements of the AIDA model in Attention and Interest criteria.

### 2.2.2. General linguistic features of advertising language

General techniques adopted in the language of advertising involve the manipulation of rhetorical devices. It has been concluded that slogans with stylistic devices use are more likely to enjoy superior recall and access to persuasion (McQuarrie, 2008). Sternkof (2005) emphasizes the adoption of different language levels, such as morphological, syntactic, lexical, and phonological, in order to achieve greater expressivity. Despite the fact that rhetorical literacy mechanisms consist of hundreds of different techniques, the below sub-chapters will deal with non-semantic devices.

#### 2.2.2.1. Phonological strategy

"Phonology is a study of the sound patterns that occur within languages. Some linguists include phonetics, the study of the production and description of speech sounds, within the study of phonology" (<https://www.britannica.com/science/phonology>).

Phonological techniques (rhyme, rhythm, alliteration, and assonance) are frequently found in advertising slogans because of their mnemonic effect. Similar to those

used in poetic texts, they help to advertise messages to be more memorable in the mind of the reader:

*Meet the king of prints* (Photobox)  
*Vui từng giây. Ngất ngây từng phút* (Nabati) (Vietnamese)  
(Translated: *Enjoy every second. Ecstatic every minute*)

#### 2.2.2.2. Morphological and syntactic strategy

Syntactically, advertising language is recognized as "*block language*", in which the sentences are comprised of the restriction of grammar (Leech, 1966). "*Block language*" is manifest in the omission of the finite verb in a sentence. Advertisements become more concise yet informative as a result of employing the technique.

*Absolut Attraction* (Absolut Vodka)  
*Mạnh mẽ và êm ái* (Daewoo) (Vietnamese)  
(Translated: *Strong and smooth*)

Repetition is another typical feature in advertising that possesses a powerful magnetism on the human mind. Galperin affirms that "*Repetition is also one of the devices having its origin in the emotive language. Repetition, when applied to the logical language, becomes simply an instrument of grammar. Its origin is to be seen in the excitement accompanying the expression of a feeling being brought to its highest tension.*" (Galperin, 1977:211, cited from Nguyen Thi Ngoc Anh, 2012:5).

Considering the below instances:

*Pure spirit. Pure experience* (Crystal Head Vodka)  
*Ngọt ngọt. Chua chua. Thật ngon. Thật mát* (Lif Kun) (Vietnamese)  
(Translated: *Sweet Sweet. Sour Sour. So delicious. So cool*)

### 2.3. Semantic approach in the language of advertising

Encyclopedia Britannica defines semantics as "*the philosophical and scientific study of meaning in natural and artificial languages*". From a linguistic point of view, semantics is the study of relationships between words and meanings in a particular context. The following contents will focus on clarifying the adoption of semantics in advertising language.

#### 2.3.1. Connotation and denotation

Lexicon applied in advertising texts is a variant of common languages in both English and Vietnamese. Linguistic expressions in advertising are found to be simple but emotive. Every word has its literal meaning and figurative meaning. Finegan (as cited in To Minh Thanh, 2007:30) asserts that "*The referential meaning of a word or sentence is frequently called its denotation, in contrast to the connotation, which includes both its social and affective meaning*". While the denotative (referential) meaning of a word is the meaning

written in a dictionary, the connotative meaning is additional layers of meaning and evokes associations which differ slightly from person to person depending on their personal and cultural experiences.

Leech (1966) notices an abundance of adjective vocabulary in the language of advertising. Advertisement writers apply adjectives in their work with the aim of establishing positive connotations in the audience's consciousness. Furthermore, adjectives are adopted in advertising to reinforce exceptional qualities of advertised products or services, in which they are used in their comparative or superlative forms. Examples of the application of adjective lexicon in the studied slogans: exclusive, luxury, and "đậm đà" in Vietnamese.

In consequence, the researchers would accentuate inspecting descriptive language, which involves the usage of adjectives in this study.

### 2.3.2. Ambiguity

Bucaria (2004:1) maintains that "*Ambiguity is inherent in language, and its pervasiveness is evident in many words and constructions that at first do not appear to be problematic, both in written and oral language*". According to Sternkopf (2005), advertising language needs to be "*rather vague on the lexical-semantic level*". Correspondingly, ambiguous expressions, which are the leading cause of complex understandings, are often employed in advertising messages.

To Minh Thanh (2007) claims that there are two types of ambiguity: structural ambiguity and lexical ambiguity. While the former occurs when a sentence has "*its words relate to each other in different ways, even though none of the individual words are ambiguous*" "the latter is created by "*the ambiguity of a word*" (Hurford & Heasley, 2007:135). From a semantic point of view, the researchers would solely observe lexical ambiguity, which mainly results from the presence of polysemic/homonymic words in advertising.

### 2.3.3. Semantic figures of speech

A figure of speech is "*an expression that uses words to mean something different from their ordinary meaning*" (<https://dictionary.cambridge.org/dictionary/english/figure-of-speech>). Semantic figures of speech are figures related to meanings. Leech (1966) points out that semantic figures of speech are used to convey meaning in slogans and headlines in a fresh and memorable way. In consonance with Leech, Tang Nhi Tran (as cited in Phan Thi Cam Van, 2003:15) highlights the influential role of rhetorical devices in conveying advertising messages. A trope is a figurative expression comprising the exploitation of common literary and rhetorical devices (Cuddon, 1998). Tropes are employed in the language of advertising for their aesthetic effect in constructing creative and eloquent advertisements.

Skorupa & Dubovičienė (2014) outline the widespread utilization of puns, metaphor, synecdoche, personification, simile, hyperbole and euphemism in English advertising text. Lapšanská (2006) reaches the conclusion that metaphor is the most adopted rhetorical figure in English slogans. Phan Thi Cam Van (2003) underlines that a vast majority of Vietnamese commercials consist of either metaphor or hyperbole.

The researcher will list the most important figurative tropes used in advertising language: personification, simile, hyperbole, metaphor, metonymy, litotes and euphemism. In relation to semantic figurative techniques, the researcher also depicts antithesis, allusion, paronomasia (pun) and polysemy/homonymy

### 2.3.3.1. Personification

Personification is described as "a figure of speech in which human characteristics are attributed to an abstract quality, animal, or inanimate object" (<https://www.britannica.com/art/personification>).

*City never sleeps* (Citibank)

*P/S - Chuyên gia chăm sóc sức khỏe răng miệng* (P/S) (Vietnamese)  
(Translated: *Oral health care specialist*)

### 2.3.3.2. Simile and metaphor

Simile is recognized as a comparison of one thing and another signaled by the function words like or as. (Crowther (ed.), 1992:564, cited from To Minh Thanh, 2007:36). Ding (as cited in Dubovičienė & Skorupa, 2014:64) asserted the positive impact of similes made in the promotion of an advertised product (service).

*Like a good neighbor, State Farm is there* (State Farm Insurance)

*Tình như Chocopie* (Chocopie) (Vietnamese)  
(Translated: *Love is like Chocopie*)

Metaphor is defined as "the use of a word or phrase to indicate something different from (though related in some way to) the literal meaning" (Crowther (ed.), 1992:564, cited from To Minh Thanh, 2007:36). In his analysis of English in advertising, Leech (1966) indicates the role of metaphors in advertising texts as they "suggest the right kind of emotive associations for the product." In accordance with Leech, Cu Dinh Tu (2001) and Tran Thi Tuyet Mai (as cited in Phan Thi Cam Van, 2003:16) certify the benefit of metaphor and puns in developing artistic marketing value in the language of advertising.

*There is no substitute* (Porsche)

*Chỉ có thể là Heineken* (Heineken) (Vietnamese)  
(Translated: *It can only be Heineken.*)

### 2.3.3.3. Hyperbole

"Hyperbole, a figure of speech that is an intentional exaggeration for emphasis or comic effect" (<https://www.britannica.com/art/hyperbole>). Wales (2014) argues the importance of hyperboles in creating humorous effects and a strong impression on the audiences.

*The most trusted name in news* (CNN)

*Mãi không phai* (Downy) (Vietnamese)



(Translated: *Never fade*)

#### 2.3.3.4. Metonymy

Metonymy is "a figure of speech in which the name of an object or concept is replaced with a word closely related to or suggested by the original" (<https://www.britannica.com/art/metonymy>). Metonymy is popularly used in advertisements "where the product is associated with some person or surroundings" (Myers, 1997).

*I'm lovin' it* (McDonald's)

*Trao giải pháp - nhận nụ cười* (Abbank) (Vietnamese)

(Translated: *Offer solutions - receive smiles*)

Owing to the fact that synecdoche is a class of metonymy (Cuddon, 1998), the thesis will examine the use of metonymy in advertising texts only.

#### 2.3.3.5. Litotes and euphemism

Cuddon (1998: 405) defines litotes as "A figure of speech which contains an understatement for emphasis, and is, therefore, the opposite of hyperbole".

*Impossible is nothing* (Adidas)

Euphemism is perceived as "the use of pleasant, mild or indirect words or phrases in place of more accurate or direct ones." (Crowther (ed.), 1992:305, cited from To Minh Thanh, 2007:46).

*Who has the best darn burgers?* (Burger King)

#### 2.3.3.6. Antithesis

Antithesis is "fundamentally contrasting ideas sharpened by the use of opposite or noticeably different meanings" (Cuddon 1998: 45).

*Cool just got hot* (Hot Diamond)

*Công nghệ đỉnh cao cho những điều bình dị nhất* (Toshiba) (Vietnamese)

(Translated: *Top technology for the simplest things*)

#### 2.3.3.7. Allusion

Encyclopedia Britannica states that "Allusion, in literature, is an implied or indirect reference to a person, event, or thing or to a part of another text."

*The LORD of the DRINKS* (Tuborg)

### 2.3.3.8. Paronomasia

“*Pun, also called paronomasia, is a humorous use of a word in such a way as to suggest different meanings or applications, or a play on words*” (<https://www.britannica.com/art/pun>).

*Absolut attraction* (Absolut Vodka)

### 2.3.3.9. Polysemy/homonymy

Polysemy is identified as the overlap in word meanings (Sternkopf, 2005), and homonymy is “*a relation in which various words have the same (sound and written) form but have different meanings*” (To Minh Thanh, 2007:72). Polysemy and homonymy are dominant contributors to semantic ambiguity.

Due to the unclear boundary between polysemy and homonymy (To Minh Thanh, 2007:80), they will be combined as one when being analyzed in the study.

*We Are Driven* (Datsun)  
*Ngon đúng Ý* (Panzani) (Vietnamese)  
(Translated: *Delicious right/Italian*)

In general, this part has exhibited the primary definitions of essential concepts, the features of advertising language, and the semantic analysis of advertisements. Figurative devices are commonly adopted in order to achieve aesthetic beauty in the language of advertising in both English and Vietnamese commercials with English translated.

## 3. Methodology

### 3.1 Research aims

The study was conducted with three main objectives. Firstly, the paper was designed to present the semantic features of advertising language in English and Vietnamese. The second aim of the research would be to compare identified semantic features to find out the similarities and differences between the two languages in this field. Finally, it would aim to propose some implications for ESP teachers and students as well as for copywriters.

### 3.2 Research questions

The main objective of practical research analysis was to ascertain the adoption of semantic integration in advertising language in English and Vietnamese languages. Therefore, the paper will try to clarify the following questions:

- 1) What are the semantic features of the language of advertising in English?
- 2) What are the semantic features of the language of advertising in Vietnamese?
- 3) What are the similarities and differences in the semantic features in English and Vietnamese advertising languages?

### 3.3 Hypotheses

On the basis of observation and base knowledge, the researchers supposed that:

- 1) English and Vietnamese advertising languages share an identical use of semantics, which comprises connotation, ambiguity, and rhetorical devices.
- 2) Semantic figurative features are more popular in English advertising texts than in its counterpart.
- 3) Metaphor is the most widely used trope in both English and Vietnamese slogans.

### 3.4 Research design

The research was conducted on the basis of descriptive analysis and comparative methods.

### 3.5. Research materials

The materials for this research were product/service advertising slogans, which mainly came from TV, online and printed sources. The advertising texts appeared to be in different thematic domains: business-oriented, cooking-oriented, beauty-oriented, and food-oriented. The total of advertising collected was 100 pieces (50 in English and 50 in Vietnamese).

### 3.6. Research instruments

The study employed descriptive analysis and comparative methods for the process of collecting data. The researchers classified advertising slogans and analyzes them in terms of semantic features. In addition, the researchers would note the resemblances and variances between English and Vietnamese advertisements in each category.

### 3.7. Research materials

The study would refer to common semantic features: connotation, ambiguity, and figures of speech, which were illustrated in the previous parts. The technique of applying figurative language and the frequency of the usage in advertising taglines will be studied and analyzed in this research.

### 3.8. Data collection procedure

For the purpose of the research, advertising slogans compiled in the aforementioned languages were necessitated to be popular. The universality of a slogan may sign the efficiency of advertising language.

The process commenced with an assortment of advertising slogans. The samples were acquired with the assistance of a search engine. The researchers then examined and collected the ones that met the criteria of the study. The two tables sharing similar formats were created for recording information in the language of advertising in English and Vietnamese. The column in the table was divided into six parts: ad number, slogan, advertiser, connotative word, ambiguous statement, and semantic figurative features. The ad number is the number of advertising slogans which are sorted in alphabetical order. Readers can follow the ad number in the appendices (A&B).

### 3.9. Data analysis procedure

The semantic analysis of advertising slogans was implemented in several stages. The researchers adopted the below procedure for evaluating English advertising language first and then for Vietnamese slogans:

- 1) in the first stage, the focus was on identifying the presence of connotative words in advertising taglines,
- 2) secondly, advertising texts were examined for the detection of lexical ambiguity,
- 3) the semantic figurative features in advertising slogans were then evaluated qualitatively as well as quantitatively.

The researchers applied the following steps for both aforementioned languages,

- 4) similarities in semantic discourse between English and Vietnamese advertising phrases were determined based on findings in previous steps, and
- 5) finally, all slogans were investigated to note distinctive differences between the two advertising languages.

## 4. Findings and Discussions

### 4.1. Semantic features of advertising language in English

#### 4.1.1. Words and meanings

The results highlighted that 46% of English advertising taglines contain connotative words. There is an interesting usage of comparative adjectives in denoting a clear claim of superiority (16%). Considering the below examples:

*The most exclusive cigarette* (Davidoff)

*The best burgers in the business* (Wendy's)

#### 4.1.2. Ambiguity

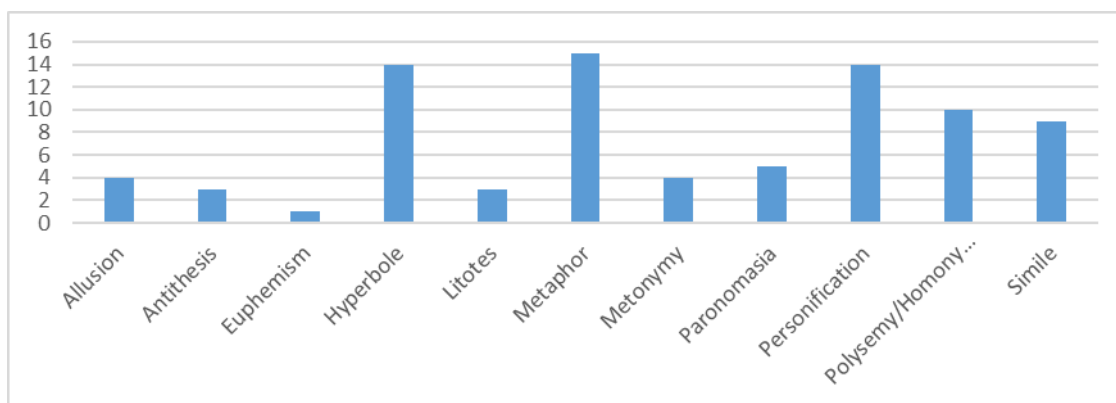
The results revealed that 13 out of 50 samples are either deliberately or unintentionally ambiguous, and more than three-quarters of which are derived from the adoption of purposeful polysemy/homonymy. The other ambiguity arises from the involvement of other figurative mechanisms.

*Chairs are like Facebook* (Facebook)

*We Are Driven* (Datsun)

In the above slogans, while the former is ambiguous because of metaphoric expression, the ambiguity occurs in the latter due to the use of purposeful polysemy/homonymy.

### 4.1.3. Semantic figurative features



**Figure 2:** The distribution of tropes on a semantic level in English advertising

There is a complete appearance of semantic figurative features in 50 collected adverts. The researchers noticed that at least one type of figurative expression was used in each tagline. From the analysis, figures of speech found in the advertisements include 11 types which are allusion, antithesis, euphemism, hyperbole, litotes, metaphor, metonymy, paronomasia (pun), personification, polysemy/homonymy, and simile.

The research showed that metaphor is the most popular trope in advertising language (30%), followed by a similar proportion of hyperbole and personification (28%), polysemy/homonymy (20%) and simile (18%). The frequency of allusion is equal to that of metonymy (10%), and the proportion of antithesis is identical to that of paronomasia (8%). Litotes constitute 6% in the study. The least common trope is euphemism which appears in only one out of 50 advertising messages. Considering these advertising samples:

*Absolut attraction* (Absolut Vodka)

The above slogan is employed with the use of metaphoric and paronomastic expressions.

*Cool just got hot* (Hot Diamond)

The use of antithesis is obvious in this Hot Diamond's advertising text.

*Nothing runs like a deere* (John Deere)

John Deere has applied these tropes: personification, metonymy, and simile in their famous tagline.

*Probably the best beer in the world* (Carlsberg)

Carlberg's advertising is widely known thanks to the adoption of litotes in their slogan.

*The best in beauty just got better* (Olay)

Hyperbole and polysemy/homonymy are adopted in the slogan for promoting purposes.

*The LORD of the DRINKS* (Tuborg)

Tuborg has successfully promoted its product by adopting allusion and metaphor in its tagline.

*Who has the best darn burgers?* (Burger King)

Burger King has exploited the use of euphemistic terms in this slogan.

## 4.2. Semantic features of advertising language in Vietnamese

### 4.2.1. Words and meanings

There is a widespread adoption of positive connotations in the language of advertising to portray an advertised good (64%). Eight out of 50 taglines prefer to use comparative adjectives to accentuate product characteristics which are demonstrated below:

*Kem đánh răng duy nhất, bảo vệ toàn diện, lâu dài nhất* (Colgate)

*Ngon, Ngon hơn nữa* (Nam Huong)

(Translated: *The only toothpaste with most comprehensive, long-lasting protection*)

(*Delicious, even more delicious*)

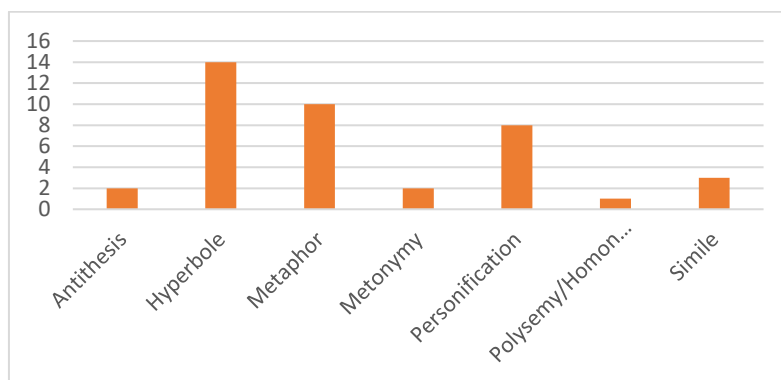
### 4.2.2. Ambiguity

Surprisingly, only one out of 50 samples are ambiguous. The ambiguity in this advertising slogan arises from the polysemic technique in the word "Ý". The word can be interpreted in different ways. In this statement, "Ý" can be perceived both as a country – "Italy" and as an idea:

*Ngon đúng Ý* (Panzani)

(Translated: *Delicious right/Italian*)

### 4.2.3. Semantic figurative features



**Figure 3:** The distribution of tropes on a semantic level in Vietnamese advertising

Thirty-five out of 50 advertisements were employed with semantic figurative features. The remains are filled with general language techniques. The researchers perceived that the majority of the research items contained simply one type of figurative language. The study pointed out that there are seven types of figurative devices which were applied in promotions: antithesis, hyperbole, metaphor, metonymy, personification, polysemy/homonymy, and simile.

The investigation informed that hyperbole which occurs in 14 out of 50 advertising expressions is the most exploited rhetorical figure. Metaphor comes in second place with 20% of occurrence. Personification possesses 16% of figurative employment in the study whereas simile constitutes a proportion of 6%. Antithesis and metonymy share a similar proportion in the research (4%). Polysemy/homonymy which is adopted in only one out of 50 studied slogans is the least popular figurative technique. The following phrases are examples of figurative language used in advertising slogans:

*Cho làn da mềm mịn như da em bé* (Johnson's Baby)  
(Translated: *Bring skin soft and smooth like a baby's skin*)

The slogan is applied with personification and simile in order to demonstrate the product's high quality.

*Công nghệ đỉnh cao cho những điều bình dị nhất* (Toshiba)  
(Translated: *Top technology for simplest things*)

Antithesis technique is used in this Toshiba's product advertisement.  
*Loại sạch mọi vết bẩn tốt hơn chỉ trong một lần giặt* (Ariel)  
(Translated: *Removes all stains better in just one wash*)

Ariel promotes their laundry detergent by employing hyperbole used in the above tagline.

*Ngon đúng Ý* (Panzani)  
(Translated: *Delicious right/Italian*)

Purposeful polysemy is detected in this Panzani’s advertising slogan.

*Nhà là bếp. Bếp là Sunhouse* (Sunhouse)  
(Translated: *Home is the kitchen. The kitchen is Sunhouse*)

The slogan of Sunhouse contains a metaphoric expression.

*Trao giải pháp - nhận nụ cười* (Abbank)  
(Translated: *Offer solutions - receive smiles*)

Abbank has employed personification and metonymy in its tagline.

### 4.3. Similarities and differences between English and Vietnamese advertising language

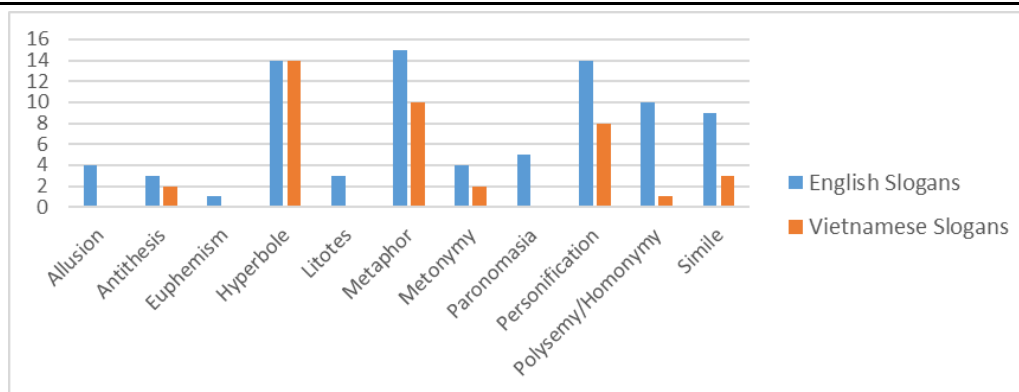
From 100 advertisements in general, the researchers detected the outstanding results which were portrayed in Table 4.3 and Figure 4. And Table 4.3 below presents the adoption of semantic discourse in English and Vietnamese advertising slogans.

**Table 4.3:** The comparison of semantic discourse use in English and Vietnamese advertising

	English advertising	Vietnamese advertising
Connotative Words	X	X
Ambiguous Statement	X	
Allusion	X	
Antithesis	X	X
Euphemism	X	
Hyperbole	X	X
Litotes	X	
Metaphor	X	X
Metonymy	X	X
Onomatopoeia	X	
Paronomasia	X	
Personification	X	X
Polysemy/Homonymy	X	X
Simile	X	X

To examine the overall occurrence of semantic figurative features, a descriptive statistic is displayed in Figure 4.





**Figure 4:** The distribution of tropes on a semantic level in English and Vietnamese advertising

The figure revealed a prominent distinction in the use of stylistic devices between the aforementioned languages. Notably, there were 11 techniques applied in the language of advertising in English, which was approximately double that of Vietnamese advertising.

#### 4.3.1. Similarities

By comparing both groups, it was possible to conclude that the language of advertising in English and Vietnamese was loaded with favorable connotations. The two languages focused on the utilization of adjectives for superior denotation as well as weightier emotional meanings:

*The new rush* (Land Rover)  
*Chua ngọt cực ngon. Vui hết sảy* (Oishi Tomati) (Vietnamese)  
(Translated: *Extremely delicious sweet and sour. Totally happy*)

Hyperbole which appeared in 28 out of 100 slogans was the most powerful mechanism in the context of advertising. It held a significant value. Content writers referred to hyperbolic statements in order to appeal to customers with potent emphasis and wild exaggerations that were able to heighten the emotional resonance of a message:

*A diamond is forever* (Hot Diamond)  
*Bên bạn khắp mọi nơi* (Daikin) (Vietnamese)  
(Translated: *With you everywhere*)

Metaphor occupied the second most core role in the promotion of both goods and services in English and Vietnamese (25 out of 100 slogans). The use of metaphor was vital. The trope was widely carried in advertising to evoke a positive emotional experience of potential customers and to assist in the ascription of desirable features and the development of brand identity:

*Discover the secret for truly radiant skin* (Aveeno)  
*Đường lên tiên cảnh* (Ba Na Hills) (Vietnamese)  
(Translated: *Road to heaven*)

Antithesis, metonymy, personification, polysemy/homonymy and simile were represented in both English and Vietnamese taglines. Personification was used to form lively descriptions and provoke emotional reactions while simile compares two different things in a way that generates a more vivid expression:

*America runs on Dunkin* (Dunkin' Donuts)  
*Bạn của mọi nhà* (Co.op mart) (Vietnamese)  
(Translate: *A friend of any family*)

*Print as real as life* (HP)  
*Tình như Chocopie* (Chocopie) (Vietnamese)  
(Translated: *Love is like Chocopie*)

Six out of 100 adverts involve metonymy. The technique is to supply an association between words in advertisements:

The ultimate driving machine (BMW)  
*Nâng niu bàn chân Việt* (Biti's) (Vietnamese)  
(Translated: *Pampering Vietnamese feet*)

Antithesis which makes up for 10% in the total carries the ability to draw the attention of the listeners or readers by emphasizing the idea of contrast in advertising statements:

Always on. Slightly off (Independent Film Channel)  
*Mạnh mẽ và êm ái* (Daewoo) (Vietnamese)  
(Translated: *Strong and smooth*)

Polysemy/homonymy is designed to create ambiguity in advertisements as the device is an effective source of humor:

Keep on sucking (Jolly Rancher)  
*Ngon đúng Ý* (Panzani) (Vietnamese)  
(Translated: *Delicious right/Italian*)

#### 4.3.2. Differences

Connotative words are reported to be extensively employed in Vietnamese slogans (35 out of 50 samples), while they are less dominant in English slogans with only 46% of occurrence.

One of the most remarkable results emerging from the data is that the language of advertising in Vietnamese manifests a lack of diversity in semantic figurative instruments compared to its counterpart. There is a clear contrast in the data calculated between the two languages. Of a collection of 50 Vietnamese adverts, more than a third is occupied

with figurative language. In which, only seven types of figures of speech are used. These numbers are substantially small in comparison with the figures in English.

The use of allusion, euphemism, litotes and paronomasia is manifest in English advertising. Allusion is exploited in advertising slogans to assist the copywriter in abridging complex ideas and engaging prospective customers:

*What's your wild rabbit? (Hennessy)*

Euphemism is beneficial to advertisers since the trope helps convey difficult or taboo issues with appropriate and pleasant words whereas litotes is applied to display restraint or modesty in order to emphasize a product's qualities:

*Who has the best darn burgers? (Burger King)*

*Probably the best beer in the world (Carlsberg)*

Paronomasia (pun) allows copywriters to exhibit their cleverness and creativity in using language as well as acts as a source of comic relief:

*City never sleeps (Citibank)*

The lack of ambiguous statements serves as a distinctive divergence. Only one sentence employed with polysemy/homonymy, which is the leading cause of ambivalence, was found in Vietnamese advertising slogans. The occurrence of different interpretations caused by polysemic/homonymic words will create ambiguity which conceivably helps enrich the layers of meanings and develops a humorous effect in one advertising text. Intentionally ambiguous doing helps raise intrigue and invoke associations when an inadvertent ambiguity is simply downright confusing and elicits misinterpretation.

With the employment of deliberate ambiguity, the language of advertising in English successfully delivers enviable messages to both entice customers and achieve the ultimate goal of advertising: promoting merchandise sales. Considering the following example:

*The Appliance of Science (Zanussi)*

Zanussi - an Italian producer of home appliances, triumphed in marketing their product with this tagline. The phrase is ambiguous due to the double meaning of the word "Appliance". The term can be interpreted as a piece of kitchenware or it can be perceived as an application. In the first case, the slogan is deciphered as: "*We create good kitchenware using the results of scientific investigations*". In another context, the expression means: "*We apply the results of scientific investigations.*"

In spite of not acquiring the beneficial effects of exploiting polysemic/homonymic words, Vietnamese advertising can evade unsavory confusion from misused ambiguity.

For instance, the below slogan received a controversial reaction from the audiences because of the amiss utilization of an ambiguous word:

*Nothing sucks like an Electrolux (Electrolux)*

Electrolux – a Swedish vacuum manufacturer succeeded in evoking both humor and conflict in their advertisement. Although the phrase is commonly comprehended as a negative thing with the word “suck”, in this context, the word is very positive as sucking is the basic function of a vacuum cleaner. The vagueness of the definitions given for “sucks” undoubtedly commits brand blunder – a phenomenon in marketing which is caused by confusing branding of a product.

The three research questions were done with analysis. The study has just presented the similarities and dissimilarities between the aforesaid advertising languages. The language of advertising in English and Vietnamese is reported to possess both connotative words and semantic figurative languages. Hyperbole, metaphor, antithesis, metonymy, personification, polysemy/homonymy and simile are displayed in both English and Vietnamese taglines, whereas allusions, euphemism, litotes and paronomasia are employed only in English. Furthermore, Vietnamese adverts demonstrate the infrequency of ambiguity. After careful examination, the researcher believes that the omission of ambivalence in the language of advertising is considered as the assets and liabilities of Vietnamese slogans.

#### **4.4 Discussions**

The research instruments were employed to answer these questions: “What are the semantic features of the language of advertising in English?”; “What are the semantic features of the language of advertising in Vietnamese?” and “What are the similarities and differences in the semantic features in English and Vietnamese advertising language?”

Firstly, the results of the research confirmed the first hypothesis mentioned in the research methodology: “*English and Vietnamese share an identical use of semantics which comprises of connotation, ambiguity, and rhetorical devices*”. The adoption of the aforementioned semantic features is displayed in both English and Vietnamese slogans.

Secondly, the findings correlated satisfactorily with Leech (1972) and further supported the role of adjectives used in advertising language. It was crucial to note that out of 100 analyzed slogans, more than half of which were employed with adjective vocabulary, and a small number of which (16%) were reported to contain comparative adjectives. Taglines with adjective use left a fresher and deeper imprint in the mind of the audience. Vietnamese advertising demonstrated a higher tendency for the exploitation of adjectives compared to its counterpart (64% and 46% respectively). The language of advertising in Vietnamese was marked with a complete usage of favorable connotations in the study while English advertising language involved unfavorable connotations. As an illustration, a proof is given below:

### *Don't be evil* (Google)

The slogan has stimulated controversial responses towards the company since it was created back in the 2000s. Although “*Don't be evil*” can be perceived as Google’s core value in working, the phrase appears to be vague and gravitates to a negative connotation. Manjoo (2012) explains that the term “evil” is subjective and “*DBE is a negative formulation—it doesn't tell Googlers what they should do, just what they shouldn't.*”

Thirdly, the research provided additional support for the second hypothesis: “*Semantic figurative features are more popular in English advertising texts than in its counterpart*”. The researchers observed the frequency of occurrence of eleven common semantics figurative techniques in advertising language, namely, personification, simile, metaphor, hyperbole, metonymy, litotes, euphemism, antithesis, allusion, paronomasia (pun) and polysemy/homonymy. The observation revealed substantial differences in the usage of rhetorical mechanisms between the two languages. As reported in the Findings, Vietnamese slogans merely applied seven types of which. In addition, only a third of Vietnamese advertising phrases were employed with semantics figurative languages. The numbers were relatively small compared with the numbers calculated in English advertising language. (70% of occurrences and 11 types of figurative mechanisms are used).

Fourthly, in contrast with what was previously thought: “*Metaphor is the most widely used trope in both English and Vietnamese slogans*”, the researcher found that hyperbole was the most popular rhetorical device in the two languages, followed by metaphor and personification. Apart from this slight non-alignment, the result is a confirmation of the study of Lapšanská (2006). Separately, metaphor has the highest rate of employment in English advertising. Furthermore, Phan Thi Cam Van (2003) is correct in proposing the dominant use of hyperbole and metaphor in Vietnamese adverts.

Fifthly, the most conspicuous observation to emerge from the data comparison was the restricted use of ambiguity in the Vietnamese advertising language. Only one of out 50 analyzed Vietnamese advertising texts is lexically ambiguous while there are 13 English slogans that involve lexical ambiguity. The result was not expected. This refutes the previous study of Sternkof (2005) on the need for equivoque in advertising presented in the literature. It is likely that the reason for this is the insufficiency of polysemic/homonymic words used in Vietnamese advertisements which were previously mentioned earlier.

Advertising is used as a communication tool in order to develop a strong brand identity and establish consumption of products and services. From a linguistic point of view, the use of semantics allows copywriters to alter the level of persuasion of an advertisement to their desire. Semantic elements which include positive connotations, strategic ambiguity, and figurative language, are critical in content creation because of their great assistance in the achievement of AIDA principles in the advertising business. English and Vietnamese advertising slogans may employ the use of words differently, yet they are created with the sole purpose of positioning products and generating sales.

To take full advantage of advertising language, advertisement composers are encouraged to widen their knowledge of semantics proper application.

## **5. Conclusions and implications**

### **5.1 Conclusions**

The study was conducted with the aim of identifying the use of semantic features in advertising language in English and Vietnamese in order to observe the resemblances and differences in semantic aspects in the aforementioned languages and to offer suggestions for further improvements.

The theoretical part of the paper provides the definitions of necessary concepts of the research involving advertising and the language used within it and serves as a basis for the practical part. General characteristics of advertising language and semantic approach in the language of advertising have been mentioned and, correspondingly, described in relation to the AIDA model's requirements. Data from the study was obtained by analyzing the language of advertising in English and Vietnamese advertising slogans from a semantic point of view. The total of advertising slogans collected for research purposes is 100 slogans (50 in English and 50 in Vietnamese). The descriptive analysis and comparative methods were employed simultaneously in the analysis. The researcher divided the corpus of semantic approach into three primary thematic categories to study the patterns of their occurrence: words and meanings, ambiguity and figures of speech.

### **5.2. Implications**

The researchers hope that the study will be valuable in ESP learning and teaching as well as in advertisement writing.

For ESP learners, particularly Business English learners at Can Tho University, Vietnam, the findings of the study serve as a basis for understanding English and its multiplicity. The results contribute to the learners' present knowledge of advertising language and offer them a good insight into the resemblances and variances of linguistic and rhetorical mechanisms in the language of advertising in English and Vietnamese.

For ESP teachers, the study can act as an additional reference for their teaching. They will have a deeper understanding of the linguistic employment and its benefits. Furthermore, the study functions as a helpful assistance in lecturing on general advertising education and the power of language within it.

For copywriters, the research provides them with informative knowledge of English and Vietnamese advertising language and semantics approaches to the aforesaid languages to maximize their writing capacity. In addition, the similarities and differences in each advertising language can be beneficial to the content writers in creating a satisfactory slogan which fully fits the customer's expectation in each language.

### 5.3. Limitations

Inevitably, there are still some limitations in this study.

Firstly, the data collected for research purposes included only 50 advertising slogans for each language which could not effectively represent the whole range of the language of advertising.

Secondly, the paper focused mainly on the use of semantic figurative techniques in advertising language. More observations on words and meanings could have been taken into consideration.

Despite these limitations, this study attempted to identify the usage of semantics in the language of advertising in English and Vietnamese, the influence and importance of semantics on advertising slogans for the development of language can be still confirmed and should be viewed against these limitations.

### 5.4. Suggestions for further study

For future research, the recommendations will be provided specifically for expanding knowledge of the language of advertising from a linguistic perspective.

First, further studies could probe the application of semantics on one particular type of advertising in English and Vietnamese to see the exact techniques employed and to easily clarify the dissimilarities.

Second, in addition to semantic techniques, other linguistic approaches in advertising language, such as phonological, morphological and syntactic strategy, should be taken into account.

Finally, a study on the development of advertising language between English and Vietnamese and their change over a certain period of time from a linguistic standpoint is promising.

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## Appendices

### A. Semantic Use in English Advertising

No.	Slogan	Advertiser	Connotative Word	Ambiguous Statement	Semantic Figurative Feature
1	A diamond is forever	De Beer			hyperbole
2	Absolute attraction	Absolut Vodka	X		metaphor, pun with brand name
3	Always on. Slightly off	Independent Film Channel	X	X	antithesis
4	America runs on Dunkin	Dunkin' Donuts			personification
5	Chairs are like Facebook	Facebook		X	metaphor, simile, allusion
6	Challenge everything	EA			personification, hyperbole
7	Citi never sleeps	Citibank			personification, pun with brand name
8	Cool just got hot	Hot Diamonds	X		antithesis
9	Discover the secret for truly radiant skin	Aveeno	X		metaphor
10	Don't be evil	Google	X		metaphor
11	Helps regulate your digestive system	Activia			personification
12	I expect people to serve me	Courvoisier		X	personification, pun, polysemy/homonymy
13	I'm lovin' it	McDonald's			metonymy
14	Impossible is nothing	Adidas			litotes
15	It's what comfort tastes like	Werther	X		metaphor, simile
16	Keep on sucking	Jolly Rancher		X	polysemy/homonymy
17	Lift your spirit. BE COINTREAUVERSIAL	Cointreau		X	polysemy/homonymy, pun with brand name
18	Like a good neighbor, State Farm is there	State Farm Insurance	X		personification, simile
19	Making cancer history	The University of Texas MD Anderson Cancer Center		X	metaphor
20	Meet the king of prints	Photobox			metaphor, hyperbole
21	Nobody does chicken like KFC	KFC			hyperbole, simile
22	Nothing runs like a deere	John Deere			personification, metonymy, simile
23	Nothing sucks like an Electrolux	Electrolux		X	personification, polysemy/homonymy, simile
24	Open happiness	Coca-Cola			personification, metaphor
25	Print as real as life	HP	X		simile
26	Probably the best beer in the world	Carlsberg	X		litotes
27	Pure spirit. Pure experience	Crystal Head Vodka	X	X	metaphor, pun, polysemy/homonymy
28	Rinso give the whitest wash	Rinso	X		hyperbole

29	Smell like a man, man	Old Spice			simile
30	Superior from every angle	Greenhouses	X	X	polysemy/homonymy, hyperbole
31	Takes London to New York	Vogue			personification, metonymy
32	The appliance of science	Zanussi		X	polysemy/homonymy
33	The best burgers in the business	Wendy's	X		hyperbole
34	The best in beauty just got better	Olay	X	X	polysemy/homonymy, hyperbole
35	The best of everything in this Christmas	Waitrose	X		metaphor, hyperbole
36	The LORD of the DRINKS	Tuborg			allusion, metaphor
37	The most exclusive cigarette	Davidoff	X		hyperbole
38	The most trusted name in news	CNN	X		hyperbole
39	The new rush	Land Rover	X	X	polysemy/homonymy, metaphor
40	The power of luxury	Beluga	X		metaphor
41	The snack that smiles back	Goldfish			personification
42	The ultimate driving machine	BMW	X		hyperbole, metonymy
43	The world's local bank	HSBC			antithesis
44	There is no substitute	Porsche			metaphor, hyperbole
45	We are driven	Datsun		X	personification, polysemy/homonymy
46	We're No 2. We try harder	Avis			personification, litotes
47	We're Hertz. They're not	Hertz			personification, allusion
48	What extraordinary love looks like	Cartier	X		simile
49	What's your wild rabbit?	Hennessy	X		allusion, metaphor
50	Who has the best darn burgers?	Burger King	X		hyperbole, euphemism

## B. Semantic Use in Vietnamese Advertising

No.	Slogan	Advertiser	Connotative Word	Ambiguous Statement	Semantic Figurative Feature
1	Ăn ngon ngon. Chơi vui vui (Eat deliciously. Have fun playing)	Marine Boy	X		
2	Bạn của mọi nhà (A friend of any family)	Co.op mart			personification
3	Bạn đường tin cậy (Trusted companion)	Casumina			personification
4	Bên bạn khắp mọi nơi (With you everywhere)	Daikin			hyperbole
5	Càng ăn càng ngon. Càng ăn càng vui (The more you eat, the better it tastes. The more	One One	X		

	you eat, the happier you are)				
6	Chỉ có thể là Heineken (It can only be Heineken)	Heineken			metaphor
7	Cho làn da mềm mịn như da em bé (Bring skin soft and smooth like a baby's skin)	Johnson's Baby	X		personification, simile
8	Chọn ngon tự nhiên. Chọn MAGGI (Choose naturally delicious. Select MAGGI)	Maggi	X		metaphor
9	Chua ngọt cực ngon. Vui hết sảy (Extremely delicious sweet and sour. Totally happy)	Oishi Tomati	X		
10	Chút dịu ngọt cho mỗi ngày thêm vui (A little sweetness to make every day happier)	Cosy	X		
11	Chuyên gia bếp từ (Induction cooker expert)	Chef's			personification
12	Công nghệ đỉnh cao cho những điều bình dị nhất (Top technology for simplest things)	Toshiba	X		antithesis
13	Dai ngon từng sợi (Deliciously chewy with each strand)	Kokomi	X		hyperbole
14	Di động là cuộc sống (Mobile is life)	HT Mobile			metaphor
15	Đường lên tiên cảnh (Road to heaven)	Ba Na Hills			metaphor
16	Giòn tan bất ngờ (Surprisingly crispy)	Ichi	X		
17	Hãy nói theo cách của bạn (Talk your own way)	Viettel			metaphor
18	Hơn cả sự tinh khiết (More than purity)	Aquafina	X		hyperbole
19	Kem đánh răng duy nhất, bảo vệ toàn diện, lâu dài nhất (The only toothpaste with most comprehensive, long-lasting protection)	Colgate	X		hyperbole, personification
20	Kết nối giá trị, Khai dậy tiềm năng (Connecting values, Awakening potentials)	Mobiphone			personification, metaphor
21	Loại sạch mọi vết bẩn tốt hơn chỉ trong một lần giặt (Removes all stains better in just one wash)	Ariel	X		hyperbole

22	Luôn luôn lắng nghe, luôn luôn thấu hiểu (Always listening always understanding)	Prudential			hyperbole
23	Mãi không phai (Never fade)	Downy			hyperbole
24	Mạnh mẽ và êm ái (Strong and smooth)	Daewoo	X		antithesis
25	Món quà sức khỏe "3 không" từ thiên nhiên The "3 Nos" health gift from nature	Vinamilk			metaphor
26	Nâng niu bàn chân Việt (Pampering Vietnamese feet)	Biti's			metaphor, metonymy
27	Ngon đặc biệt với thịt thật 100% (Especially delicious with 100% real meat)	Omachi	X		hyperbole
28	Ngon đậm đà. Giàu dinh dưỡng (Delicious and rich. Nutritious)	Ovaltine	X		
29	Ngon đậm đà. Ngọt tự nhiên (Delicious and rich. Naturally sweet)	Ajinomoto	X		
30	Ngon đúng Ý (Delicious right/Italian)	Panzani	X	X	polysemy/homonymy
31	Ngon, Ngon hơn nữa (Delicious, even more delicious)	Nam Huong (fish source)	X		
32	Ngọt ngọt. Chua chua. Thật ngon. Thật mát (Sweet Sweet. Sour Sour. So delicious. So cool)	Lif Kun	X		
33	Nhà là bếp. Bếp là Sunhouse (Home is the kitchen. The kitchen is Sunhouse)	Sunhouse			metaphor
34	Nhà là nơi có Fami (Home is where Fami is)	Fami			metaphor
35	P/S - Chuyên gia chăm sóc sức khỏe răng miệng (P/S - Oral health care specialist)	P/S			personification
36	Sợi dai ngon, mùi thơm ngon, vị đậm ngon (Chewy and delicious fibers, delicious smell, and delicious taste)	Yummi	X		
37	Sơn Nippon, sơn đâu cũng đẹp (Nippon paint, everywhere is beautiful)	Nippon	X		hyperbole



38	Thơm ngon đến giọt cuối cùng (Delicious to the last drop)	Chinsu	X		hyperbole
39	Thức ăn tốt nhất cho chó (Best food for dogs)	Pedigree	X		hyperbole
40	Tình như Chocopie (Love is like Chocopie)	Chocopie	X		simile
41	Tỉnh táo mọi lúc mọi nơi (Stay alert anytime, anywhere)	Kopico			hyperbole
42	Trắng sạch vượt trội (Outstanding clean white+)	Surf	X		hyperbole
43	Trao giải pháp - nhận nụ cười (Offer solutions - receive smiles)	Abbank			personification, metonymy
44	Trọn vị tươi ngon (Full of fresh taste)	Solite	X		
45	Từng lát giòn tan, chuyện vui rôm rả (Each slice is crispy, the story is fun)	Slide	X		
46	Tươi ngon, bổ dưỡng, mát lạnh! (Fresh, nutritious, cool!)	Lif	X		
47	Tuyệt vời như cái ôm của mẹ (As wonderful as a mother's hug)	Huggies	X		simile
48	Vị ngon tròn dưỡng chất (Delicious, nutritious taste)	Wonder Wheat	X		
49	Vị ngon tròn yêu thương (Lovely, delicious taste)	Knorr	X		
50	Vui từng giây. Ngắt ngay từng phút (Enjoy every second. Elastic every minute)	Nabati	X		hyperbole

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