

Original Article

Savoring Meaning: A Rhetorical Study of Linguistic Identity and Persuasion in Philippine Food and Beverage Branding

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Received: 21 April 2026; Revised: 19 July 2026;

Accepted: 22 July 2026; Published: 25 July 2026

DOI: <https://doi.org/10.66074/Q3V1F7K8>

Abstract

This study examined the linguistic strategies of Filipino taglines of Food and Beverages brands specifically how they are rhetorically designed to facilitate brand recall and consumer persuasion. It utilized qualitative textual analysis as its research design and approach by analyzing 50 Filipino taglines of 10 top food and beverages companies in the Philippines within the years 2020 to 2025. Following the Rhetorical Theory of McQuarrie and Mick (1996), four rhetorical operations were identified (namely repetition, reversal, substitution and destabilization). All thirteen linguistic devices identified by McQuarrie and Mick (including alliteration, metaphor, hyperbole and puns) were utilized to convey the intended meaning and to contribute to the construction of meaning. Repetition (e.g., alliteration and anaphora) improves rhythm, helping consumers memorize the ad; substitution (e.g., metaphors) ascribes additional emotional and cultural importance; and destabilization (e.g., puns and irony) disrupts consumers' cognitive processes through ambiguity and other means that defy the consumer's sense of reality. By identifying these rhetorical strategies, the study provides a framework for enhancing consumer media literacy. It enables a more critical analysis of persuasive advertising messages in a fast-paced digital economy, situating these messages within the cultural connotations of Filipino values and traits. The study concludes that rhetorical figures serve as a scaffolding

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intended to transform banal phrases into potentially memorable and effective persuasive appeals.

Keywords: Brand recall, Brand taglines, Consumer persuasion, Filipino culture, Food and beverage industry, Linguistic devices, Rhetorical operations

1. Introduction

In today's competitive market, taglines have become a staple of advertising and marketing campaigns of companies and industries. Tagline advertising campaigns of Filipino brands use Filipino traits, customs, culture, and values to achieve an advantage over competitors and target their identified market segments. Taglines can describe a brand's identity, value, and position within the category, to stake a claim in the mind (Wheeler, 2017). Domestically, however, they are faced with a lack of linguistic homogeneity and a disparity of perception in a politically and economically decentralized archipelago (Santiago, 2025). Filipino taglines mostly appeal to Filipino nationalism, family, and pakikisama (spirit of group-orientedness). There is little literature on the use of figurative language (Tauqir & Alvi, 2021) or of the memorability of Filipino taglines, a measure of brand recall (Bilgin, 2018).

Socio-economic status is also a consideration in the development of a tagline. Taglines meant for urban, middle-class consumers may not be as effective for the lower socio-economic consumer. This can also be seen in local retail businesses, such as coffee shops in Barotac Nuevo, Iloilo, that use regional dialects or languages in their branding (Oronan & Paulino, 2025). A regional variety may not be as widely accepted as other varieties: humor, for example, may be lost when it is translated into another province (Wang, 2024). While existing marketing literature extensively explores these branding tools, research has predominantly focused on their functional outcomes, often neglecting the specific linguistic mechanisms and rhetorical strategies that underpin them. In light of this research gap, the present study examines the linguistic devices used in Filipino food and beverage taglines as strategic tools intended to facilitate brand recall and consumer persuasion, with a primary focus on identifying the specific linguistic devices employed. It is important to note that this research focuses exclusively on the rhetorical construction of the text; it does not empirically measure actual consumer response or recall rates.

Based on the Rhetorical Theory of McQuarrie and Glen Mick (1996), this study suggests that rhetorical figures are theorized to affect cognitive elaboration (rhetorical literary devices with schemes such as repetition and reversal, or tropes such as substitution and destabilization) affect cognitive elaboration and advertising attitudes in the process of forming advertising memories of repetition (alliteration, anaphora, and parallelism), generating surprise from reversal (antithesis and antimetabole), creating meanings from substitution (metaphors, metonymy, synecdoche, hyperbole,

and personification), and generating ambiguity from destabilization (irony, paradox, and puns) to arouse attention with suspense.

This study contributes to the field of applied linguistics by raising awareness of media literacy. By providing a discourse analysis of persuasive communication, the research fosters critical thinking regarding consumer-targeted messaging in a globalized digital world. This is particularly relevant as platforms like Facebook and TikTok are increasingly utilized to influence purchasing decisions through sophisticated rhetorical constructions. In addition, the study only covered the taglines of the top ten food and beverage corporations in the Philippines published on their advertisements, websites, and social media pages from 2020 to 2025, excluding comments of outside parties and consumers in the analysis.

2. Methodology

2.1 Research Design

This study utilized a qualitative research design, specifically qualitative textual analysis, to explore the linguistic features and persuasive strategies employed in Filipino brand taglines. This approach allowed for an in-depth analysis of the language in these taglines, considering their cultural assumptions and underlying ideological and social contexts (Belsey, 2014). McKee (2003) outlined an interpretive textual analysis approach that was applied to understand how meaning is constructed within text. Additionally, reflexivity fosters transparency, which is incorporated to establish trustworthiness in the qualitative method, particularly in the study of brand tagline language, where subjective interpretation was important (Wilson et al., 2022).

2.1 Research Material

The data were collected from diverse advertising platforms, including the company's brand website and the social media of Filipino brand taglines. The period spanned from 2020 to 2025, encompassing a range of contemporary brand taglines. Moreover, the researchers used smartphone to screenshot the target taglines and selected the top 10 food and beverages with 50 taglines from Jollibee Foods Corporation, San Miguel Corporation, Nestle SA, Universal Robina Corporation, Monde Nissin, Coca-Cola Philippine, Tanduay Distillers, Pepsi-Cola, Red horse beer and Century Pacific food Inc., companies based on the leading market share in Philippines 2022 (Balita, 2024).

2.2 Data Collection

The data collection process followed a systematic and validated protocol. Upon securing institutional approval, Filipino food and beverage taglines were gathered from official company websites and verified social media accounts, including

Facebook and Instagram. These were limited to the 50 taglines of five food and beverage product categories in the Philippines. Finally, the text was analyzed for the different kinds of linguistic devices used.

2.3 Data Analysis

Qualitative textual analysis was conducted to identify, classify and make sense of the language features of Filipino brand taglines. McKee (2003) discussed the basic methodological strategies for qualitative textual analysis. Based on McKee's advice, the researchers identified, categorized, and interpreted the data, to achieve sufficient depth and descriptive richness. The linguistic devices in the taglines of the top ten food and beverage manufacturers were thereafter identified, coded, and summarized into thematic tables, so that there would be an auditable trail of the data coding process. The analysis focused on the intent of the persuasive device being used, as per the rhetorical theory premise, and not on the comparative persuasion effect of the device on the audience. To ensure that the findings had high internal validity and high analytical rigor, a consensus-based theoretical validation protocol was used where the data trail was verified by three recognized language experts in the domain of Applied Linguistics and Stylistics to ensure that the classification of the 50 taglines followed the McQuarrie and Mick (1996) framework. The audit trail was examined to ensure that the linguistic features of the data were accountable to context-of-use data as well as theory. In cases of ambiguity in classifying linguistic features where the classification was contested, discussions were held with researchers and experts in order to achieve agreement about how to interpret linguistic features.

2.4 Ethical Consideration

This study was conducted in accordance with institutional ethical protocols. Approval was secured from the relevant university ethics and research committees prior to the commencement of data collection.

Furthermore, the study was conducted with strict adherence to the principle of non-maleficence, ensuring that the analysis posed no physical, psychological, or emotional risk to the stakeholders associated with the selected brand taglines. To maintain objectivity and protect professional reputations, the researchers avoided the disclosure of specific individual identities and focused on an evidence-based, balanced discourse analysis. This approach involved a sensitive evaluation of the linguistic content, particularly when addressing potentially nuanced or distressing themes (Mertens, 2018). Finally, the researchers upheld the core values of honesty and transparency by strictly prohibiting data fabrication and plagiarism, thereby ensuring the study's reliability and its contribution to the academic community (Resnik, 2015).

3. Results

This section presents the findings of the rhetorical analysis of the taglines of the top ten Filipino food and beverage players for the years 2020 to 2025 using the established rhetorical categorization . The analysis revealed the thirteen linguistic devices, supported by six functions through schemes (repetition and reversal) and tropes (substitution and destabilization). These results indicate a trend in which these such rhetorical devices are increasingly being used as a means of improving brand recall and connections to consumer values. The following shows the use of such humor devices and the role they play in persuasion and target market appeal.

Table 1. Qualitative mapping of linguistic devices in Filipino food and beverages taglines based on the identified rhetorical operations.

Rhetorical Operations	Linguistic Devices
Repetition	Alliteration, Anaphora Parallelism
Reversal	Antithesis, Antimetabole
Substitution	Metaphor, Metonymy, Hyperbole, Synecdoche, Personification
Destabilization	Irony, Paradox, Pun

Table 1 provides a qualitative mapping of the linguistic devices employed in the corpus of Filipino Food and Beverages Taglines, directly addressing research question one. The table organized the studies' rhetorical findings using the identified rhetorical operation. In this structure, the four primary categories known as Rhetorical operations, which are Repetition, Reversal, Substitution, and Destabilization, served to classify the corresponding linguistic devices. This systematic arrangement illustrated the full spectrum of Rhetorical figures present in the taglines, confirming that all thirteen linguistic devices outlined in the theoretical framework were utilized by advertisers to shape meaning.

Table 1.1 Corpus examples of linguistic devices under the rhetorical operation of repetition.

Linguistic Devices	Taglines
Alliteration	<i>Bear brand: "Tibay Araw-Araw" (T08)</i>
	<i>Tanduay Rum: "Tibay Ng Loob, Tibay Tanduay" (T10)</i>
	<i>Pepsi: "Mas masarap maiba" (TS13)</i>
	<i>C2: "Cool And Clean" (T16)</i>
	<i>Chowking: "Tikman and Tagumpay" (T21)</i>
	<i>San Mig light: " Sa mahaba- habang usapan, San Mig light"(T25)</i>
	<i>Ligo Sardines - "Ligo Love" (T30)</i>
	<i>Fanta – "win what you wanta" (T32)</i>
	<i>Mountain Dew "Do the DEW" (T35)</i>
	<i>Dari Crème: "Pinipili Ng Mapiling Ina" (T43)</i>
	<i>Vita Coco: "Refreshingly Real" (T47)</i>
Anaphora	<i>Tanduay Rum: "Tibay Ng Loob, Tibay Tanduay" (T10)</i>
	<i>Mang Inasal: "Love The Flavors, Love The Philippines" (T20)</i>
	<i>Century Tuna: "Think healthy. Think Century Tuna" (T29)</i>
	<i>San Mig Zero "Live Zero, live Zero" (T49)</i>

Parallelism	<i>Lucky me – “Lucky we” (T02)</i>
	<i>Miranda: “There’S No Flavour Like Your Flavour” (T14)</i>
	<i>Sting: “Hataw Ang Energy Sa Mind And Body” (T15)</i>
	<i>C2- “Cool And Clean” (T16)</i>
	<i>San Mig light: “Sa mahaba- habang usapan, San Mig light” (T25)</i>
	<i>Magnolia fruit drink: “ Celebrate goodness everyday” (T27)</i>
	<i>Century Tuna: “Think healthy. Think Century Tuna” (T29)</i>
	<i>Fanta – “win what you wanta” (T32)</i>
	<i>Tanduay Asian Rum Gold “Distinctly Filipino Undeniably World-Class” (T34)</i>
	<i>Mama Sita’s: “Minanang Sarap, Natural na Sangkap” (T38)</i>
	<i>KITKAT: “have a break, have a KitKat” (T42)</i>

The researchers analyzed the taglines and found that, through the rhetorical device of repetition, three linguistic devices were used. These are alliteration, anaphora, and parallelism.

Alliteration

For instance:

Mama Sita’s- “Minanang Sarap, Natural na Sangkap (T38)

The tagline achieved alliteration through the repeated /s/ in “sarap” and “sangkap”, creating a harmony that makes the phrase smooth, pleasant, and easy to recall. This deliberate use of alliteration produces a soft, flowing rhythm that makes the phrase aurally pleasing and easy to remember. The recurrence of /s/ ties the two key words together, reinforcing the connection between flavor (sarap) and ingredients (sangkap). This sonic linkage strengthens the tagline’s cohesion, ensuring repetition, the tagline becomes more memorable, catchy, and emotionally resonant, embedding itself in consumers’ minds as both familiar and trustworthy.

Similarly, in the phrases:

Great Taste Coffee: “Tikman ang sarap ng tamang timpla” (T39)

The repeated /t/ sound in "Tikman," "tamang," and "timpla.", reinforces the product's key attributes-taste, precision, and satisfaction-by linking them through sound. The repeated /t/ sound mimics the crispness and clarity of a well-prepared cup of coffee, subtly mirroring the sensory experience. In advertising, alliteration is a powerful tool for brand recall, and this tagline uses it effectively to make the phrase stick in consumers' minds. The sonic pattern also adds a playful and inviting tone, encouraging consumers to engage with the product. It makes the tagline ideal for radio, TV, and digital ads where auditory appeal matters. The repetition of sounds also reflects the brand's promise of consistency-every cup delivers the same "tamang timpla." Alliteration here doesn't just decorate the message-it deepens its emotional and sensory resonance.

Anaphora

For instance:

Tanduay Rum: “*Tibay Ng Loob,
Tibay Tanduay*” (T10)

The repetition of a word or phrase at the beginning of successive clauses. In “Tibay ng Loob, Tibay Tanduay”, the word “Tibay” initiates both parts of the sentence, creating a rhythmic and persuasive structure. This parallel opening emphasizes the concept of strength as the defining element of both inner character and the product itself, compelling the audience to focus on it. It serves to unify the two concepts—internal resilience (loob) and the product (Tanduay), under a single dominant theme.

Similarly, in this phrase:

Mang Inasal: “*Love The Flavors,
Love The Philippines*” (T20)

In “**Love the...**” is repeated at the beginning of both phrases, an example of anaphora. This repetition is structured to evoke rhythm and unity, enhancing the memorability of the taglines and linking flavor with national pride. It encourages the audience to equate their emotional connection to food with love for the Philippines. The notion that to appreciate the flavors of Mang Inasal is to participate in a broader cultural love for the Philippines itself. The tagline functions as a persuasive appeal to national pride, suggesting that Filipino cuisine is not merely sustenance but a symbolic embodiment of the country’s heritage and spirit.

Parallelism

Specifically with this phrase:

Sting: “*Hataw Ang Energy
Sa Mind And Body*” (T15)

Two grammatically and semantically balanced noun phrases connected by the coordinating conjunction “and”. This provides the tagline with structure, clarity, and a natural rhythm, making the message both aesthetically pleasing and easy to recall. It reflects a deliberate design choice to highlight two equally important domains—mental and physical- that a product serves more than just physical stamina; instead, it presents a comprehensive promise of overall revitalization. In repetition, the structure balance reinforces the product's dual benefits persuasively. Energy is portrayed as equally available to both facets of human performance: the sharpness of the mind and the power of the body. It is designed to facilitate that the message resonates with a wide audience, including students, professionals, and athletes, by aligning the brand with the ideal of total personal empowerment.

Another example is:

Chicharon ni Mang Juan-
"Kagat to bilib na" (T17)

The balance verb structure "kagat to"(taste bite) and " bilib na"(be amazed now). Both parts follow the same pattern, creating a rhythm and a mirrored form that mimic the words, making it feel catchy and organized. Though the words differ, their equal length and tone create a repeated structure that enhances memorability. The repetition effect supports the product's persuasive strategy by presenting a cause-and-effect relationship in a restful, rhythmic pair.

Table 1.2 Corpus examples of linguistic devices under the rhetorical operation of reversal.

Linguistic Devices	Taglines
Antithesis	Red Horse Beer: "Lakas Ng Tama Pero 'Di Wasak" (T05)
	Pepsi: "Mas masarap maiba" (T13)
	El Real Spaghetti: "Spaghealthy Goodness Without The Vegie Taste" (T18)
	Cali Sparkling - "feeling like a grown -up without getting drunk" (T26)
	Tanduay Double Rum " When tradition meets innovation" (T33)
Antimetabole	Tanduay Asian Rum Gold "Distinctly Filipino Undeniably World-Class" (T34)
	Mountain Dew " Do the DEW" (T35)

The researchers analyzed the taglines and found that, under the rhetorical operation of reversal, two linguistic devices were used. These are antitheses with six taglines and an antimetaphor with one tagline.

Antithesis

Firstly, in this phrase:

Red Horse Beer: "Lakas Ng
Tama Pero 'Di Wasak" (TS05)

The tagline achieved antithesis that juxtaposes opposing ideas in a single statement, the phrase "Lakas ng Tama" (connoting intensity or intoxication), set in contrast to "Di Wasak" (suggesting restraint or preservation). These two ideas are inherently opposed, a "strong hit" would usually imply being "wrecked" or overwhelmed—yet their deliberate combination is structured to evoke a paradoxical but intriguing claim. This contrast grabs the consumer's attention by defying common expectations surrounding alcoholic drinks, particularly strong beer. Typically, strength is associated with loss of control. By framing it as "strong but not destructive", taglines subvert this assumption, appealing to drinkers who want the thrill and potency of alcohol without fear of excess. This reversal substitutes the expected consequence of intoxication with moderation, reframing drinking as both powerful and controlled, appeals to Filipino cultural values of resilience and balance, showing that strength can coexist with responsibility.

Second, the example of:

Pepsi: “*Mas masarap maiba*” (TS13)

The phrase “Mas Masarap Maiba” sets up a contrast between what is familiar and what is different with “maiba” (to be different) implying a break from the norm, and “masarap” (delicious) reinforcing a comforting or familiar sensation. This juxtaposition of ideas, difference versus pleasure, invites consumers to consider that trying something new (being different) can still deliver or even enhance enjoyment. It breaks the conventional expectation that change is risky or unpleasant. The phrase taps into curiosity while reassuring the consumer that choosing Pepsi, despite its distinctive character, leads to a better taste experience. Calling the reversal that substitutes the fear of change with enjoyment, encouraging consumers to embrace novelty.

Third, in this example of:

El Real Spaghetti: “*Spaghealthy
Goodness Without The Veggie Taste*” (TS18)

By contrasting two ideas: goodness vs. veggie taste. Spaghealthy goodness represents something nutritious and desirable, while “without the veggie taste” suggests removing something negative or unwanted. Reversal plays on consumer expectations: healthy food often includes vegetables, but it may not taste good to some, especially children. By reversing this idea and saying ‘product of veggie flavor,’ it is structured to evoke surprise and attracts attention.

Antimetabole

For instance:

Mountain Dew “*Do the DEW*” (T35)

A device where words are reversed in order to create emphasis and linkage. Though short, the phrase flips the expected noun-verb structure (Drink the Dew) into a verb-noun command, making it more dynamic and memorable. By reversing this relationship, the tagline pairs the verb “do” with the noun “Dew,” shifting the brand from an object acted upon to the very definition of action itself. This inversion mirrors the essence of antimetabole, which relies on repetition and reversal to generate emphasis, balance, and memorability. The product becomes an experience, a lifestyle, and a marker of identity. In urging consumers to “do” the brand, the tagline fuses personal agency with consumption, suggesting that engaging with Mountain Dew is not passive drinking but active participation. Thus, even in its brevity, the tagline aims to achieve the persuasive and mnemonic power of antimetabole by reversing roles, repeating sounds, and linking product identity with empowerment and movement.

Table 1.3 Corpus examples of linguistic devices under the rhetorical operation of substitution.

Linguistic Devices	Taglines
Metaphor	<i>San Miguel Pale Pilsen: "Iba Ang May Pinagsamahan" (T04)</i>
	<i>Red Horse Beer: "Lakas Ng Tama Pero 'Di Wasak" (T05)</i>
	<i>Ginebra San Miguel: "Ganado Sa Buhay" (T06)</i>
	<i>Bear Brand: "Tibay Araw Araw" (T08)</i>
	<i>Tanduay Rum: "Tibay Ng Loob, Tibay Tanduay" (T10)</i>
	<i>Tanduay Light: "Gaan Na May Kasama" (T11)</i>
	<i>Tanduay Select: "Your One Shot To Make A Change" (T12)</i>
	<i>Pepsi: "Mas masarap maiba" (T13)</i>
	<i>Miranda: "There'S No Flavour Like Your Flavour" (T14)</i>
	<i>Sting: "Hataw Ang Energy Sa Mind And Body" (T15)</i>
	<i>C2- "Cool And Clean" (T16)</i>
	<i>Jollibee: "Bida Ang Saya!" (TS19)</i>
	<i>Chowking: "Tikman and Tagumpay" (TS21)</i>
	<i>Sprite – "Obey your thirst" (TS23)</i>
	<i>Coca- Cola- "Taste the feeling" (TS24)</i>
	<i>Cali Sparkling - "feeling like a grown-up without getting drunk" (TS26)</i>
	<i>Ligo Sardines - "Ligo Love" (TS30)</i>
	<i>Minute Maid: "Filled with life" (T31)</i>
	<i>Tanduay Double Rum "When tradition meets innovation" (T33)</i>
	<i>M. Y. San Grahams: "Sarap Sulitin Ng Reunion" (T37)</i>
Metonymy	<i>Mama Sita's: "Minanang Sarap, Natural na Sangkap" (T38)</i>
	<i>Monterey: "Find your way here" (T44)</i>
	<i>San Mig Zero "Live Zero, live Zero" (T49)</i>
	<i>San Miguel flowered Beer "Life Refreshingly Sweet" (T50)</i>
	<i>Red Horse Beer: "Lakas Ng Tama Pero 'Di Wasak" (T05)</i>
	<i>Ginebra San Miguel: "Ganado Sa Buhay" (T06)</i>
	<i>Tanduay Rum: "Tibay Ng Loob, Tibay Tanduay" (T10)</i>
	<i>Tanduay Light: "Gaan Na May Kasama" (T11)</i>
	<i>Miranda: "There'S No Flavour Like Your Flavour" (T14)</i>
	<i>Chowking: "Tikman and Tagumpay" (TS21)</i>
	<i>Royal: "ito Ang gusto ko" (T22)</i>
	<i>555 - "Super Ulam Pinoy" (T28)</i>
	<i>Minute Maid: "Filled with life" (T31)</i>
	<i>Tanduay Asian Rum Gold "Distinctly Filipino Undeniably World- Class" (T34)</i>
	<i>Mama Sita's: "Minanang Sarap, Natural na Sangkap" (T38)</i>
	<i>Great Taste Coffee: "Tikman ang sarap ng tamang timpla" (T39)</i>
	<i>Presto Cream: "Mag presto ka na" (T40)</i>
	<i>Dari Crème: "Pinipili Ng Mapiling Ina" (T43)</i>
	<i>Greenwich: "Sarap to feel G" (T46)</i>
	<i>Argentina "Busog ang Araw ko!" (T48)</i>
Synecdoche	<i>Nido: "Nutritious Milk For Growing Kids" (TS09)</i>
	<i>Nescafé: "It All Starts With A Nescafé" (T07)</i>
	<i>Mang Inasal: "Love The Flavors, Love The Philippines" (TS20)</i>
	<i>Chowking: "Tikman and Tagumpay" (TS21)</i>
	<i>Greenwich: "Sarap to feel G" (T46)</i>
Hyperbole	<i>Ginebra San Miguel: "Ganado Sa Buhay" (T06)</i>
	<i>Nescafé: "It All Starts With A Nescafé" (T07)</i>
	<i>Bear brand: "Tibay Araw-Araw" (T08)</i>
	<i>Tanduay Rum: "Tibay Ng Loob, Tibay Tanduay" (T10)</i>

	<i>Tanduay Light: "Gaan Na May Kasama" (T11)</i>
	<i>Tanduay Select: "Your One Shot To Make A Change" (T12)</i>
	<i>Pepsi: "Mas masarap maiba" (T13)</i>
	<i>Miranda: "There'S No Flavour Like Your Flavour" (T14)</i>
	<i>Sting: "Hataw Ang Energy Sa Mind And Body" (T15)</i>
	<i>Chicharon ni Mang Juan- "Kagat to bilib na" (T17)</i>
	<i>El Real Spaghetti: "Spaghealthy Goodness Without The Vegie Taste" (T18)</i>
	<i>555 - "Super Ulam Pinoy" (T28)</i>
	<i>Minute Maid: "Filled with life" (T31)</i>
	<i>Lay's: "Betcha Can't eat just one" (T36)</i>
	<i>Argentina "Busog ang Araw ko!" (T48)</i>
Personification	<i>Jollibee: "Bida Ang Saya!" (TS19)</i>
	<i>Sprite – "Obey your thirst" (TS23)</i>
	<i>Magnolia: "Celebrate goodness everyday" (TS27)</i>
	<i>Minute Maid: "Filled with life" (T31)</i>
	<i>Red Ribbon: "Give love today" (T45)</i>

The researchers analyzed the taglines and found that, under the rhetorical operation of substitution, five linguistic devices were used. These are metaphor, metonymy, hyperbole, synecdoche, and personification.

Metaphor

For instance:

San Miguel Pale Pilsen:
"Iba Ang May Pinagsamahan" (TS04)

In literal meaning, "may pinagsamahan" (have shared something together), which could be a physical activity, such as drinking San Miguel Pale Pilsen, figuratively, it substitutes a shared drink (or a series of moments involving drinking together) with an abstract concept or emotional history, camaraderie, and mutual experience. Using metaphor, the tagline transcends the physical product and speaks to what it represents—shared memories and emotional bonds. It evokes nostalgia and reminds the consumer that it is not just about beer, but also about people and memories. "May pinagsamahan" is no longer just about being physically together; it's about the emotional significance of those shared times. Additionally, it taps into deep cultural understanding, reinforcing relevance and relatability.

Firstly, with this phrase:

Ginebra San Miguel:
"Ganado Sa Buhay" (TS06)

The tagline functions as a metaphor by attributing human motivation and life energy to the act of consuming the product. In literal terms, "ganado" is a Tagalog term that connotes being motivated, energetic, or driven, often used to describe someone with enthusiasm and zest. It is also related to the Spanish word "ganado"

(livestock), suggesting a person who is fed, healthy, and productive. In the tagline, "Ganado sa buhay" does not refer to a literal boost in life from drink, but rather symbolizes how Ginebra San Miguel energizes, empowers, or fuels one's drive in life. The brand is not just offering alcoholic beverages, but metaphorically represents itself as a source of vigor, encouraging resilience and a proactive attitude.

Secondly, the example of:

Jollibee:

"Bida Ang Saya!" (T19)

This tagline aimed to achieve metaphor to symbolically replace a person (bida/hero) with an emotion (saya/joy), implying that joy plays the central role in the Jollibee experience. It transforms the abstract feeling of joy into a leading character or agent, thereby giving it narrative weight and importance. Rather than saying "Jollibee brings joy", the tagline recasts joy as the central protagonist, the one who drives the story. This metaphorical substitution is structured to evoke a more vivid and engaging message, allowing consumers to visualize joy as something they can experience, share, and center their moments around. Additionally, it positions the consumer's dining experience as a scene in which joy takes center stage—an emotionally compelling idea.

Thirdly, in this phrase:

Chowking:

"Tikman and Tagumpay" (T21)

An implicit comparison, where one concept is substituted with another to suggest similarity or deeper symbolic association. The act of tasting (Tagumpay) is metaphorically linked to victory (Tagumpay). It implies that eating Chowking food is equal to experiencing success. The victory here is not literal but an experience, linked to pride, success, and reward, while in the Filipino context, "Tagumpay" is tied to hard work, sacrifice, and family; the metaphor may tap into aspirational value. Consumers are not just buying food—they are buying a sense of success.

Metonymy

Particularly, in this example:

***Nido: "Nutritious Milk
For Growing Kids" (T09)***

The term "Nutrition Milk" is a direct product description, but in this context, it serves as a symbolic substitute for broader ideas like health, growth, and safety rather than detailing specific nutrients; the phrase distills them into a singular, emotionally loaded expression. This use of metonymy makes the product synonymous with care-giving assurance for parents seeking holistic nourishment for their children. It implies not only physical growth but also emotional security, intellectual development, and future potential. The framing of Nido's position as more than a beverage in their

formative years elevates the product into a symbol of parental responsibility and love, reinforcing the idea that choosing Nido is equivalent to choosing safety, growth, and future promise for one's child.

Similarly, in the phrase:

Chowking:

"Tikman ang Tagumpay" (T21)

The "Tagumpay" (victory) is a metonym for broader positive life outcomes, such as fulfillment, career or academic success, emotional satisfaction, and goal achievement. In this tagline, victory is not about literal competition or winning, but about the rewarding experience of the meal. (Tikman) means tasting success and embracing your hard work. The food is positioned as a reward, something that accompanies or celebrates personal triumphs, and it reinforces a consumer identity that aligns with aspiration, ambition, and pride. Chowking becomes associated not only with taste but with achievement, creating a deeper symbolic brand connection.

Synecdoche

For instance:

Mang Inasal: *"Love The Flavors,
Love The Philippines" (T20)*

A form of substitution where part represents the whole. "Flavors" represent the entire culinary experience of the Philippines, and a part (flavor) stands for the whole (Filipino cuisine). It refers not only to taste but also to the entire sensory and cultural experience of Filipino food, including the aroma, presentation, and cooking style. The word "flavors" is economical yet rich in connotation; it compresses the diversity and depth of Filipino gastronomy into a single, tangible sensory term. This encourages consumers to engage with national identity through taste, essentially making food a gateway to culture.

Another example in this phrase:

Chowking:

"Tikman ang Tagumpay" (T21)

The verb "Tikman" is a part that represents the whole experience and more than just initial sensory experience of tasting. It stands in the entire dining experience, including; smell, texture, emotional fulfillment and cultural familiarity. It encourages consumer immersion; tasting is framed as an entry point to a larger journey of emotional gratification and taps into cultural associations with eating as a reward, especially in Filipino setting where food often marks as success.

Meanwhile, the tagline of:

Greenwich:

"Sarap to feel g" (46)

It shows synecdoche because the part “g” is used to represent the whole brand (Greenwich). By highlighting just one letter, the tagline simplifies the name but still carries the full identity of the company in the minds of consumers. This substitution makes the brand more approachable and catchier, since the audience can easily correct the single letter to the entire brand.

Hyperbole

For instance:

Ginebra San Miguel:
“Ganado Sa Buhay” (T06)

The tagline employed hyperbole, or intentional exaggeration, in suggesting that drinking Ginebra San Miguel energizes or uplifts the consumer in the moment. The phrase improves a lasting, transformative effect one extends to the entire life. This phrase overstatement is not meant to take literally but serves to dramatize the product benefits and create a powerful, memorable impression. The exaggeration is structured to evoke a powerful emotional appeal, positioning the product as something that doesn't just satisfy a need or craving, it uplifts, empowers, and fuels in a lifestyle.

In addition, the tagline:

Bear brand:
“Tibay Araw-Araw” (T08)

The expression "Tibay Araw-Araw" carries an element of hyperbole, an intentional exaggeration of the product's daily effect. There's no product that guarantees complete physical strength on a daily basis; the taglines imply that Bear Brand milk leads to consistent, noticeable improvements in well-being. This overstatement is not deceptive but strategic, aiming to amplify the product's perceived power and reliability. It appeals to the aspiration of caregivers and parents, who seek dependable health solutions for their families. It also motivates purchase behavior by portraying the product as transformative and essential.

Moreover, in this example:

Tanduay Select: *“Your One Shot
To Make A Change” (T12)*

The single shot of Tanduay Select can "make a change" is a clear example of hyperbole, an exaggeration used for persuasive effect. While it's likely that drinking one shot of rum will result in more life changes, the statement dramatizes the drink's significance. This inflated claim captures attention and invokes an emotional response, compelling consumers to associate the product with moments of transformation or bold decision.

Personification

For instance:

Jollibee:

"Bida Ang Saya!" (T19)

This tagline achieved personification; it assigns human agency to "saya" by calling it the "bida", which means lead actor or protagonist. By giving "saya" the role of a human actor, the tagline personifies the emotion. It stated that joy is not just present; it acts, it leads, and it shapes the Jollibee experience. This personification enhances emotional engagement, making joy feel alive and active within the brand's world. It transforms the product experience into a narrative where joy is not a passive observer but an active participant in the customer's life. This approach is structured to evoke a character-based branding strategy where joy plays a consistent and animated role in every meal.

First, the phrase in:

Sprite:

"Obey your thirst" (T23)

It achieved personification, which gives human qualities to non-human ideas. Here, "thirst" is treated like a person who gives commands, specifically by using the word "obey". This makes the thirst feel like a living thing that has power or authority over us. This human-like portrayal of thirst is structured to evoke a sense of urgency and emotional pull. It feels like thirst is actively calling or telling what to do, and the only way to respond is through Sprite.

Second, the example:

***Magnolia: "Celebrate
goodness everyday" (T27)***

Personification helps the brand connect with its audience's emotions. The word "Goodness" is an abstract concept, but the tagline makes it feel like something you can "Celebrate every day". Using personification makes the message feel warm, emotional, and relatable. Also, providing an abstract for the product is structured to evoke a deeper connection between the consumer and the brand. Furthermore, substitution makes "Goodness" feel real and part of your daily life. Instead of just describing the drink's taste or its health benefits, the tagline connects with the product to promote a positive lifestyle. It invites consumers not just to drink Magnolia fruit drink but to embrace goodness as a daily feeling or choice.

Third, the phrase:

Minute Maid:
“Filled with life” (T31)

The abstract concept of “life” is treated as something that can actively fill the drinker, almost as if “life” were a tangible agent with intention and vitality. The phrase implies that the juice does more than hydrate; it animates, revives, and enlivens the consumer, as if “life” itself were being poured into them through the product. By personifying “life”, the tagline deepens emotional resonance and reinforces the brand’s identity as fresh, natural, and energizing. Aligned the brand with qualities of freshness, naturalness, and health, not just a fruit juice, but as a conduit of vitality. The tagline elevates Minute Maid above functional hydration, making it aspirational—something that promises to pour not just juice, but the spirit of life into its drinker.

Table 1.4 Corpus examples of linguistic devices under the rhetorical operation of destabilization.

Linguistic Devices	Taglines
Irony	<i>Cali Sparkling - “feeling like a grown -up without getting drunk” (TS26)</i>
	<i>Lay’s “Betcha Can’t eat just one” (T36)</i>
Paradox	<i>Tanduay Asian Rum Gold “Distinctly Filipino Undeniably World-Class” (T34)</i>
	<i>Perrier: “feel the flavor” (T41)</i>
	<i>San Mig Zero “Live Zero, live Zero” (T49)</i>
Pun	<i>Skyflakes crackers Crackers: “Ito na ang break mo” (TS01)</i>
	<i>Tanduay Rum: “Tibay Ng Loob, Tibay Tanduay” (T10)</i>
	<i>Fanta – “win what you wanta” (T32)</i>
	<i>Mountain Dew “Do the DEW” (T35)</i>
	<i>Presto Cream: “Mag presto ka na” (T40)</i>
	<i>Greenwich: “Sarap to feel G” (T46)</i>
	<i>Argentina “Busog ang Araw ko!” (T48)</i>

The researchers analyzed the taglines and found that, under destabilizing rhetorical operations, three linguistic devices were used. These are irony (two taglines), paradox (four taglines), and pun (seven taglines).

Irony

For instance:

***Cali Sparkling: “feeling like a grown
-up without getting drunk” (T26)***

In the phrase “feel like a grown -up without getting drunk”, there's a bit of irony. Usually, getting drunk is associated with adult behavior, but the tagline flips that idea. It emphasizes that you don't need alcohol to feel grown -up, which goes against common assumptions. This ironic twist challenges the usual meaning of adulthood and maturity; instead of promoting alcohol as a sign of being grown-up, the tagline says you can have experience in a healthier way. Furthermore, irony makes the tagline

cleverer and more thought-provoking by shifting the typical meaning. Cali shows bold, fun, and still responsible.

Importantly, in this phrase:

Lay's "*Betcha Can't
eat just one*" (T36)

By stating the opposite of what might be expected from a snack brand promoting moderation, it instead encourages restraint. This contrast between appearance and reality is structured to evoke a playful tension that engages the audience. The ironic tone also makes the taglines more memorable, as it invites consumers to reflect on their own habits, mocks the idea of portion control, turning it into a shared joke. Irony doesn't undermine the product; it is contained by being part of a cultural truth that transforms the tagline from a statement into a conversation, deepening consumer engagement.

Paradox

Specifically, an example of that:

Tanduay Asian Rum Gold:
"*Distinctly Filipino Undeniably World- Class*" (T34)

The tagline presents a paradox: something can be "Distinctly Filipino" and yet "Undeniably World Class," which is contradictory. Local identity is often seen as separate from global excellence, but the tagline resolves this tension by asserting that both can coexist. It invites consumers to rethink what a Filipino-made product can achieve, adding complexity and intrigue to the brand message. It destabilizes conventional perception, promoting reinterpretation and deeper engagement. The contradiction is not confusing; it's enlightening, revealing a deeper truth about the evolving nature of Filipino craftsmanship. In a market where authenticity and innovation are prized, it also reflects the dynamic identity of modern Filipino consumers, who are rooted in tradition but open to global influence.

Meanwhile, in the phrase:

San Mig Zero "*Live Zero,
live Zero*" (T49)

By combining the concept of "live" with "zero", which traditionally implies absence or nothingness. This contradiction prompts the audience to reinterpret what "zero" means in the context of lifestyle and consumption. The paradox suggests that living with less, less sugar, less guilt, can be seen as negative, and reframes it as a source of vitality and freedom. It invites consumers to resolve the ambiguity, increasing cognitive engagement with the brand and embracing a new way of thinking about enjoyment and wellness, making the message both provocative and empowering.

Pun

Particularly, in this example:

Pepsi:

“Mas masarap maiba” (T13)

A pun relies on wordplay, often exploiting multiple meanings or phonetic ambiguity to create a clever or humorous effect. In this tagline, the word “maiba” (to be different) carries both a literal and figurative meaning. Literally, it suggests choosing something other than the usual, perhaps switching from another brand to Pepsi. It evokes non-conformity, boldness, and individuality, aligning with the Pepsi brand. This dual meaning allows Pepsi to position itself not just as a beverage choice but as a lifestyle statement, appealing to consumers who value standing out and breaking away from routine. The pun is structured to evoke humor and memorability, while destabilizing the conventional expectation that soft drinks are interchangeable commodities. In this way, the wordplay does more than entertain; it challenges norms and redefines what it means to enjoy a drink, making Pepsi’s brand identity inseparable from the act of daring to be different.

Another example:

Fanta :

“win what you wanta” (T32)

The word “wanta” in the tagline “win what you wanta” is a playful pun that twists the phrase “wanto” into a slang-like, catchy form. This pun destabilizes normal spelling and language expectations, but in a way that feels fun rather than confusing. By doing this, Fanta projects images of creativity and youthfulness, showing that the brand doesn’t take itself seriously. This wordplay invites consumers, especially younger ones, to smile and feel part of the playful brand. It connects the enjoyment of the drink with a sense of humor and creativity, strengthening the brand’s identity as fun and refreshing.

Presto Cream:

“Mag presto ka na” (T40)

The playful use of “Presto,” which can be interpreted both as the brand name and as a term suggesting speed or magic (as in “presto!” meaning “done!” or “voilà!”). This wordplay introduces ambiguity, prompting the audience to reinterpret the message. The pun is structured to evoke a double meaning, suggesting both that you now possess the product and that something delightful has just happened. This linguistic twist adds charm and cleverness, making the tagline more engaging and memorable, and also reflects Filipino humor and linguistic creativity, making the brand feel more relatable and fun. It adds a light, cheerful tone that aligns with the product's identity as a sweet

treat. The wordplay transforms a simple statement into a playful promise, enhancing its emotional appeal. It also allows the tagline to resonate across different contexts, whether in casual conversation or advertising. The pun makes the message flexible and adaptable, ideal for various marketing platforms.

Each rhetorical operation encompasses specific linguistic devices that contribute to the memorability, emotional appeal, and persuasive power of taglines. Advertising language, particularly in the food and beverage industry, thrives on brevity, rhythm, and emotional aspects. Taglines are designed not merely as description phrases but as rhetorical constructions that embed cultural values, evoke sensory experiences, and establish brand identity. As scholars of rhetoric and advertising language note, linguistic devices serve as the scaffolding through which persuasion operates, transforming ordinary words into memorable and effective appeals (McQuarrie & Mick, 1996).

4. Discussion

4.1 Repetition

In advertising discourse, repetition stands out as a powerful rhetorical operation designed to increase the likelihood that messages are not only heard but also remembered. The sounds, words, or structure, when repeated, create rhythm, cohesion, and familiarity, all of which contribute to stronger brand recall and emotional engagement with consumers.

Under the rhetorical operation of repetition, three primary linguistic devices emerged: alliteration, anaphora, and parallelism. These devices function by reiterating phonological or syntactic elements to enhance rhythm, cohesion, and recall. Alliteration, the repetition of initial consonant sounds, was one of the frequently used devices. For instance, C2 “Cool and Clean” utilizes consonantal repetition of /k/ sounds respectively to create a musical quality that reinforces brand identity. The use of alliteration not only makes the tagline catchy but also aligns the phonetic texture with the product’s attributes, refreshment, strength, or purity. This aligns with Shariq (2020) and Widyanti (2013), who emphasized the role of alliteration in enhancing memorability and emotional resonance in advertising.

Anaphora, the repetition of a word or phrase at the beginning of successive clauses, was also used. Taglines like Mang Inasal: Love the Flavours, love the Philippines” and Century Tuna: Think healthy. Think Century Tuna” exemplify a structure that emphasizes the brand’s core message. According to Munthe and Lestari (2016), anaphora is among the most effective rhetorical devices in advertising, as it fosters familiarity and emotional engagement. In the Filipino context, this repetition often evokes national pride and personal identity, linking consumption with cultural values.

Parallelism, another form of repetition, uses similar grammatical structures to create balance and clarity. This device was evident in taglines such as Tanduay Asian

Rum Gold's "Distinctly Filipino, Undeniably World-Class" and Mama Sita's "Minanang Sarap, Natural na Sangkap". These taglines employed mirrored syntactic structures to present dual qualities, local heritage and global excellence, or tradition and authenticity. Parallelism enhances processing fluency, making the message more digestible and persuasive (McQuarrie & Mick, 1996). It also reflects the dual aspiration of Filipino brands: to honor cultural roots while achieving international recognition.

4.2 Reversal

Another significant rhetorical operation in taglines is reversal, which depends on contrasting to sharpen meaning and create tension, by placing opposition ideas side by side, advertisers generate a striking effect that captures attention and invites consumers to process the brand message more deeply.

Moreover, the rhetorical operation of reversal manipulates linguistic structure to create contrast or symmetry, often through antithesis, chiasmus, or antimetabole. Antithesis, the juxtaposition of opposing ideas, was notably used in Red Horse Beer's "Lakas ng Tama pero Di' Wasak" which contrasts strength with restraint. This paradoxical pairing challenges conventional associations of alcohol with excess, offering a more nuanced brand identity. Similarly, Tanduay Double Rum's "When Tradition meets innovation" contrasts heritage with modernity, appealing to consumers who value both authenticity and progress. These examples align with McQuarrie and Mick's (1996) assertion that reversal devices provoke deeper cognitive engagement by disrupting expectations.

Antimetabole, a specific form of reversal in which words are repeated in reverse order, was exemplified by Mountain Dew's "Do the Dew". This inversion of the expected noun-verb order (Drink the Dew) into a verb-noun command is structured to evoke a dynamic, memorable phrase. This device links the act of consumption with action and identity, suggesting that drinking Mountain Dew is an experience rather than a passive act, and such figures increase attention and pleasure, enhancing the persuasive impact of the advertisement (Agustian, 2021).

4.3 Substitution

Beyond repetition and reversal, another central rhetorical operation in advertising is substitution, which invites audiences to interpret meaning beyond the surface. Through figurative language, products are endowed with symbolic qualities that extend their appeal from functioning utility to emotional, cultural, or even aspirational significance. The rhetorical operation of substitution involves replacing literal expressions with figurative ones to evoke imagery or emotion. This category includes metaphor, metonymy, synecdoche, hyperbole, and personification.

Metaphor, as a dominant device, serves to draw an implicit comparison intended to enrich the brand message. For instance, Bear Brand's "Tibay Araw-Araw"

metaphorically equates daily consumption with strength, positioning the product as a source of resilience. Metaphors, as noted by Bai (2018) and Galvan et al. (2016), rely on shared cultural knowledge to suggest vivid associations, making them particularly effective in the Filipino context, where values like strength, family, and community are deeply ingrained.

Metonymy, the substitution of a related term was observed in “Nido: Nutritious Milk For Growing Kids”, it serves as a symbolic substitute for broader ideas like health, growth, safety, rather than detailing specific nutrients, the phrase distilled them into a singular, emotionally loaded expression, allows the product to become a synonymous with care giving assurance to parents who seek holistic nourishment for their children.

Synecdoche, where a part represents the whole, was less frequent but still present, often used to highlight a product’s key ingredient or feature as a stand-in for the entire experience, aligning with the argument that tropes invite active interpretation and foster deeper consumer involvement (McQuarrie & Phillips, 2019).

Hyperbole or deliberate exaggeration was another prominent device, taglines like Sting’s “Hataw ang Energy sa Mind and Body.” This exaggeration, while not meant to be taken literally, is structured to evoke a heightened sense of excitement and urgency. Angela (2018) emphasized that hyperbole adds color and emotional intensity to advertising, making the message more compelling. In the competitive landscape of Filipino and beverage marketing, such bold claims help brands stand out and capture attention (Mustansir et al., 2024).

Personification, the attributes of human traits to non-human entities, was employed in taglines like Red Ribbon, “Give love today”, which suggests that love is something that can be personified, as if it were a gift and can possess individuality and personality. This device humanizes the product, making it more relatable and emotionally engaging (Shariq, 2020). Personification enhances brand likability by creating a sense of intimacy and connection between the consumer and product (Widyanti, 2013).

4.4 Destabilization

In advertising, destabilization functions as a rhetorical operation that deliberately introduces contradiction or incongruity to provoke thought and elicit an emotional response. Unlike other rhetorical operations, destabilization unsettles straightforward interpretation and requires the audience to actively resolve meaning. This interpretation effort deepens engagement as consumers are drawn into the process of reconciling the apparent tension or irregularity within the tagline.

McQuarrie and Phillips (2005) argued that destabilizing figures increase elaboration and positive brand attitudes by engaging consumers in meaning-making. Supported this, noting that puns and irony create humor and surprise, enhancing brand likability. Harris (2017) found that rhetorical figures such as puns and irony are prevalent in corporate slogans, demonstrating their effectiveness in strengthening

brand identity. For instance, in irony, the tagline of “Cali Sparkling: Feeling like a grown-up without getting drunk” flips the idea that you need to drink alcohol just to feel grown-up as an adult and undermines the cultural association with adulthood and consumption.

Therefore, the example of pun in the tagline “Mag presto ka na” in presto cream biscuit cleverly plays on the dual meaning of the word. It functions both as the brand and an expression associated with speed or magic; this linguistic twist adds wit and charm, making the tagline more memorable and engaging. It reflects Filipino humor and creativity (Katrandjiev et al., 2016). Similarly, the example of paradox “San Mig Zero: Live Zero, live zero” it suggests that living with less, less sugar, less guilt can be seen as negative, and reframes it as a source of freedom. Note that rhetorical devices engage audiences by prompting inferences that make advertisements more memorable (Munthe & Lestari, 2016).

Moreover, in the Philippine context, Fernandez (2016) found that local advertisements employ figurative language to build emotional and cultural resonance. Sayson et al. (2022) emphasized the strategic integration of Filipino linguistic identity to strengthen brand authenticity. These rhetorical operations and linguistic devices function as cognitive and cultural tools; their use in Filipino taglines demonstrates not only marketing strategy but also is embedded in Filipino discourse.

5. Conclusion

The study examines linguistic devices and rhetorical operations used in food and beverages industry Filipino taglines considering brand recall and consumer persuasion. Filipino brands employ all thirteen linguistic devices and fall under one or more of the four rhetorical operations of repetition, reversal, substitution, and destabilization proposed by McQuarrie and Mick (1996). As cognitive scaffolding, these devices reconceptualize banal marketing phrases, producing memorable emotional messages. Repetition (e.g. alliteration, anaphora, parallelism) increases rhythm and retention. Reversal (e.g. antithesis, antimetabole) defies consumer expectation, while substitution (e.g. metaphor, metonymy, synecdoche, hyperbole, personification) gives cultural or aspirational meaning. Destabilization (e.g., irony, paradox, pun) is theoretically positioned to prompt more intense cognitive processing. Thus the persuasive moment in these communications is rooted in qualities and cultural values of the Filipino self, such as pakikisama and family-orientedness. The findings of this study emphasize the importance of media literacy and critical thinking skills for consumers navigating a growing digital economy. While taglines serve as commercial tools, their effectiveness is rooted in the operationalization of figurative language that bridges the gap between brand intent and perceived effect. Fostering an understanding of these rhetorical mechanisms allows for a more ethical and balanced engagement between brands and the Filipino public.

Taglines are, however, not enough by themselves, as their effectiveness relies on the operationalization of figurative language to close the divide between use and

perceived effect. Future advertising practices can build on the success of Filipino taglines, by harnessing rhetorical figures in creating brand authenticity, while remaining sensitive to socio-economic and regionality differences across linguistic settings. This should include an understanding of the perception of humor and vagueness of the linguistic provinces to avoid misinterpretation during translation or adaptation. Furthermore, companies may be sensitive to the ethical implications of using persuasive communication by ensuring consumers' heightened emotional appeal does not inhibit consumers' ability to critically assess the promotional communication. Taglines must also be correct in language to build sales; they must translate cultural values, and the brand's meaning to maintain the relationship between Filipino consumers and brands.

While this research provides a deep dive into the rhetorical scaffolding of Filipino taglines, it is strictly a textual analysis. The lack of empirical data from actual consumers means that the findings regarding brand recall and persuasion remain theoretical. Future research should involve consumer interviews or experimental tests to validate the real-world impact of these linguistic devices.

Acknowledgment

Profound gratitude is expressed to Almighty God for His unwavering guidance and blessings throughout this journey, as his divine support was essential in making this study possible. Sincere appreciation is extended to Ms. Cherry Mae T. Lobo, MAELT, for her insightful feedback and for serving as the chairman of the examining committee, as her pivotal guidance greatly refined this thesis. Gratitude is further conveyed to the esteemed panelists, Mr. Christian M. Concha and Mr. Rene Y. Mahinay, for their valuable insights and constructive criticism, which contributed to the improved quality of this research. Finally, deepest appreciation is offered to our families for their unwavering love and encouragement, which served as a constant source of strength. Together, challenges were overcome, and successes celebrated, with their steadfast support acting as the cornerstone of this entire journey.

Conflict of Interest Statement

The authors declare no conflict of interest.

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Author Contributions: Bangcuvo, C.; Mendez, K.J.; Gabin, F.; Data collection, method conception, visualization, manuscript editing, literature review, data analysis, and manuscript writing.