

International Brands: A Postcolonial Critical Discourse Analysis

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ABSTRACT

This study investigates the language of the taglines used by 100 brands to advertise for their products and the relation of the linguistic representation with the postcolonial identity that is envisaged to be constructed afterwards. The work uses Fairclough's 1992 critical discourse analysis framework which is composed of the textual description of the discourse chosen first, then the interpretation of the discursive practices encapsulated in the case study and thirdly, the evaluation of the sociocultural meanings and ideas supported by the discourse. The corpus analysis points to the existence of an aspirational messaging and emotional appeal. It also highlights the ideas of a brand differentiation and a value proposition granted by the brands. The idea of the interconnectedness between the product and self-esteem realization fostered the consumerism effect and stressed the importance of technological advancement in a globalizing material world. Industrialization effect on the East-West relation is still encrypted in the post-colonial representation of the producer-consumer relation of knowledgeability, and hence, supremacy and dominance.

Key words: postcolonialism, critical discourse analysis, Fairclough model, brand taglines

INTRODUCTION

The term postcolonial is used in two distinct ways: on the one hand it can be used in a specific sense to refer of the period of time after a country or population group is no longer governed by a colonial power modern day. Tunisia for example gained its political independence from the colonial government of France in 1956 and that is a historically post-colonial state. On the other hand, the term is also used in a broader sense to refer to a huge and heterogeneous body of art, literature, and political and academic theory that addresses the long-lasting consequences of colonization as viewed by authors and artists living in post-colonial cultures themselves. In this second sense, postcolonialism offers a critical approach to studying the socioeconomic and cultural relationship between former colonial powers and current post-colonial states as well as reflections on how the history of colonization has transformed our identities and conditions the ways in which we see the world around us. Despite the achievement of aboriginal sovereignty in post-colonial states, the major world powers did not significantly change over the course of the 20th century and, in many cases, ex-colonial powers continue to dominate their former colonies. This is done generally in two ways: directly through the control of natural resources as well as agricultural and industrial production and/or indirectly by influencing post-colonial education systems and controlling the culture industry, the ways in which the postcolonial world is represented in media. This can have a prevalent influence not only on western perceptions of the so-called Global South but also on how post-colonial cultures view and represent themselves. This argument is found for example in the Martiniquein political philosopher Franz Fanan's works, particularly in *Black Skin and White Masks* (1984) and *The Wretched of the Earth* (1968) as well as in the Palestinian American Author Edward Saeeds magnum opus *Orientalism* which was published in 1978. Along with the works of Gatry Spivak (1988) and Homi Bhabha (1984, 1985, 1994) Edward Saeeds and Franz Fanan's writings form the core of post-colonial theory.

Contributions from political philosophy, linguistics, sociology, feminism, critical theory, and cultural studies work to promote new forms of inquiry into the colonial past as well as advocate anti-colonial resistance today through cultural criticism.

Among the linguistic contributions to the same interest, a critical discourse analysis (CDA) of a media text takes place through this research and casts a post-colonial investigation of the issue of advertisements which use some linguistically charged taglines to propagate for the brand products.

BRANDING AND CRITICAL DISCOURSE ANALYSIS

Critical Discourse analysis is an interdisciplinary approach to the study of discourse that views language as a form of social practice. CDA gives a framework to study the relationship of society and discourse, text and context, power and Language (Fairclough, 2001). Norman Fairclough assumes that any case of language is a communicative event where power is exercised. In CDA, Fairclough mostly aims at the study of institutional discourse and power. He (1995) proposed CDA's framework as a model of approach which consists of three dimensions: a) a text analysis (description) which is a stage that regards text formal properties; b) a processing analysis (interpretation) which is a stage that concerns relationships between text and interaction. It is a stage which puts text as an output of production's process and a resource for interpretation process; and c) a social analysis (explanation) which is a stage that tries to investigate the links between interaction and social context, including how social-determination happens respectively with the production process.

According to Fairclough (2005), the inconsistencies in power and social functions that are between diverse social classes, races and national or ethnic groups, are found and sustained in language. Hence, the emphasis of CDA is on the use of language and its meaning in a definite social and political framework that either overtly or covertly creates society's notion of realism (Fowler et al., 1979; Fairclough, 2005).

Fowler et al. (1979) state that language must be considered critically to know how dominant groups reaffirm their supremacy and control of the less powerful as a result of the drive to power that stimulates the construction of discourse that tries to preserve certain powers.

Van Dijk (2005, p. 466) describes CDA as a "discourse analytical research that primarily studies the way social-power abuse and inequality are enacted, reproduced, legitimated, and resisted by text and talk in the social and political context".

Van Dijk (2005) asserts that CDA researchers seek to understand, disclose, and in the end challenge social inequalities. This explains the social movement description of CDA. Van Dijk (2005) notes that CDA can be basically described as the study of discourse with an attitude.

According to Couldry (2008, p. 78) a central element of research in CDA is a focus on realistic linguistic categories "whereby elements and categories of media discourse, and its overall forms, become embedded in everyday practice and so become self-reproducing simply by being taken-for-granted as 'natural'".

Several studies have employed critical discourse analysis (CDA) to examine the influence of ideology on brand advertisements. For instance, Koçer Güldarış And Su Sezer (2023) conducted a CDA of slogans of cosmetic brands and their Turkish translations through a gender lens, aiming to uncover the underlying ideological assumptions invisible in the texts, both in the source and target languages. In another study, Oswald (2012) discussed discourse theory to identify the repeated messages in a set of advertising that show brand positioning and associated ideas, demonstrating the practical application of discourse theory using brand advertisements.

Furthermore Muhtarogulları (2021) conducted a CDA for advertisements in Instagram, focusing on Calvin Klein, Tommy Hilfiger, and H&M, to reveal the hidden meanings of stereotypes related to body image, racism, and LGBT rights.

These studies illustrate how CDA has been used to analyze the ideological implications and hidden meanings in brand taglines and advertisements, particularly in relation to gender, brand positioning, and social stereotypes.

Many infomercial advertisements are used by businesses to market their products and to provide a clear picture of the commercial environments where it is produced. Businesses should use a variety of distinctive phrases to attract the attention of customers. Advertisement producers use a range of linguistic elements that can achieve a wide range of objectives, such as educating consumers about a product or providing entertainment, capturing their attention, generating dread or anxiety, and so on (Cook, 1992). Along with the catchy slogans, they also implement a variety of visual pictures, colors, and shapes. Advertisements present the world's social and cultural situation and have a direct impact on customers' perceptions. Actually, commercials try hard to influence people's minds and convert them from spectators to buyer by offering an ideal vision of a product and a fantasy world.

Through this work, however, the postcolonial discourse analysis theory (PCDA) is the center of interest. The linguistic study here is a critical discourse analysis of 100 international company brands' taglines retrieved from <https://brandmarketingblog.com/articles/good-branding/top-company-taglines/>.

METHODOLOGY

The taglines are processed textually using a description of the prominent linguistic features that construct the discourse. This is the micro level. This phase is followed by the meso level which is the interpretation of the discursive practices in the taglines and the last level, the macro, is an evaluation of the socio-cultural underpinnings of this discourse.

Data Analysis

The textual analysis

Linguistic features such as syntax, vocabulary and rhetorical devices are analyzed at this level.

In the discourse at hand, there is a great use of **direct address** in the taglines. This address is conveyed through the use of the personal pronouns 'you' and 'your' as well as the direct imperative and interrogative structures. Among the 100 international brands' taglines, sixty-five used direct address. Examples where there is a use of 'you' and 'your' pronouns are: Allstate: *You're in Good Hands*, AXA: *Know You Can*, Budweiser: *This Bud's For You*, Canon: *Delighting You Always*, Corona: *Find Your Beach*, Discovery: *Explore Your World*, Goldman Sachs: *You Can Money*, Heineken: *Open Your World*, Huawei: *It's In Your Hands, Rewrite Possibilities, or Reinvent Photography*, L'Oréal Paris: *Because You're Worth It*, Philips: *Innovation and You*, Red Bull: *Gives You Wings*, Visa: *Everywhere You Want to Be*

Personal pronouns in advertisements in general help in the creation a friendly atmosphere in order to persuade the audience. Consumers in general will easily accept a product if a friend would recommend it. Hence, these taglines use, besides the pronouns 'you' and 'your', the 'we' and 'us' abundantly. The advertiser is taking the position of the adviser who is making promises which are honest and sincere and which personalize the relation between him and the audience more and more. Illustrative example could be: Allianz: *We Cover Courage*, HSBC: *Together We Thrive*; Hyundai: *Better Drives Us*; LinkedIn: *We're in It Together*; Morgan Stanley: *We Are Morgan Stanley*.

The word ‘together’ is used in 4 different taglines and the structure ‘let’s’ (Caterpillar: *Let’s Do the Work*, IBM: *Let’s Put Smart to Work*) which is used to express a suggestion or request that includes you and the other person or people is also used many times. These linguistic aspects stress the directness of the addresser in his channel to communicate with the consumer.

The corpus includes a direct address in the use of **imperatives** and, in some instances, **interrogatives** in order to convince the receiver to buy the product and to take some actions such as in: Accenture: *Let There Be Change*, Apple: *Think different*, American Express: *Don’t Live Life Without It*, Banco Santander: *Respect Ads Up*, Coca-Cola: *Open Happiness Taste the feeling*, eBay: *Buy it. Sell it. Love it*, Kia: *Give It Everything*, Target: *Expect More, Pay Less*, Tiffany & Co.: *Believe in Dreams and Believe in Love*, Toyota: *Let’s Go Places*, Wendy’s: *Where’s the Beef?*

This style of address helps as well to create a personal relationship between the sender and the receiver of the advertisement and through this, the latter is actively more included in the process of marketing as he is no more passively receiving information in relation to the product.

A **transitivity** application on the discourse at hand (Halliday & Matthiessen, 2014) results into the classification of verbs into 3 process types: material, mental and relational. Examples of them are categorized as in the following table:

Material process	Relational process	Mental process
<i>Let- do- open-buy -sell- go- screw- give- start- let- keep- do- connect- create-pay</i>	<i>Is- lies-is-is-is-</i>	<i>Think- know- find- explore- love-experience- love- inspire- imagine-free-expect-believe - taste</i>

The processes used are mostly an invitation to change and a direct appeal to act and move, taste, experience and especially to enjoy this experience.

A transitivity classification of circumstances results in tracing both temporal and spatial circumstances in 28 brand taglines, implemented mostly in rhetorical functions to denote openness in time and space and to enforce the energetic power sent through the list of processes used. Words and expressions used in this context are for example: ‘*applied to life*’, ‘*there*’, ‘*in good hands*’, ‘*always*’, ‘*world*’, ‘*on earth*’, ‘*further*’, ‘*above and beyond*’ ‘*future*’, ‘*beach*’, ‘*bridge*’, ‘*everywhere*’.

To stimulate more the conversational style in this discourse, **disjunctive syntax** is used as well. It consists of the use of sentences that do not include verbs or subjects and consist mainly of one, two or three items only. Examples from the tagline list are: 3M: *Science. Applied to Life*, Amazon: *Irresistible. Delivered*, Cisco: *The Bridge to Possible*, Facebook: *More together*, General Electric (GE): *Good Things, for Life*, GE: *Imagination at work*, Hewlett Packard Enterprise: *Accelerating Next*, Johnson & Johnson: *So Much More*, Mercedes-Benz: *The Best or Nothing*.

Besides the use of disjunctives, the discourse includes simple sentence structures that are made in most cases of one single verb and one complement or none. Most taglines are short, simple, and easy to remember. For instance, Apple's "*Think Different*" is just two words, but it effectively captures the brand's innovative spirit. This style borrows from the language of layman in its simplicity and conciseness. It is a language that does not necessitate any expertise for its comprehension nor any paralinguistic elements for its adoption. Examples may cite: Adidas: *Nothing is Impossible*; Calvin Klein: *Between love and madness lies obsession*, Chanel: *Simplicity is the keynote of all true elegance*, Dell: *Every Little Thing Is Everything*

For the sake of being memorable and catchy at the same time, taglines follow some **poetic devices** like rhyming, alliterations and jingles for a big number of them. Hennessy: *Never Stop. Never Settle. Since 1765.* Home Depot: *More Saving. More Doing.* Panasonic: *A Better Life, a Better World.* M&M's: *Melts in your mouth, not in your hands.*

The **lexical field** that constructs this discourse is dominated by a more positively implicational wording or lemma. Words like ‘*good hands, truth, advancement, ultimate, delighting, obsession, unique, elegance, simplicity, happiness, protection, excellence, imagination, power, dream, reinventing, thrive, priceless, inspire, create, future innovation, excites, free, opening, bigger*’ in the taglines will be conceived of by the receiver’s memorization in a permanent way which Crook refers to as “fusion that will imbue the characterless product with desirable qualities” (2001, p. 108). These words, once used can stimulate fantasy, desires and dreams.

Discursive practice analysis

At this level, power relations are determined since the analysis involves the discourse production and consumption. In this corpus, the advertisers, through their taglines, use various linguistic strategies to attract the consumer.

Among these strategies, one can state: ‘puffery’. This strategy is used throughout the discourse in general and through which a perfect life is being drawn to the consumer who is using the product. 3M: *Science. Applied to Life* or BMW: *The Ultimate Driving Machine* stand as examples of puffery where exaggeration haunts the two examples of taglines.

The second strategy used in the discourse comes from the ‘irrealises’ representation of the life of one aspect or more of the consumer after using the product. This presentation is based on an image that could not happen in the real life of the ordinary customers at least. With the tagline of Adidas: *Nothing is Impossible* or with the tagline of Home Depot: *More Saving. More Doing.* or with Red Bull: *Gives You Wings*, a rather unreal representation of the post product usage state of the consumer is being delivered.

In the discourse there is also a ‘positive and emotive wording’ list that prevails almost with all taglines. Some examples may include Volkswagen: *Drive Bigger*, Rolex: *A Crown for Every Achievement*, Samsung: *Inspire the World, Create the Future & Imagine the Possibilities*, Shell: *It’s Fuel for Thought*.

The main audience of these brand products are receivers who are trapped with the materialized representation of joy, extasy and happiness. These feelings are manufactured the way the means to reach them are manufactured. The world of advertising empowers the quest for the joy of life through enacting a new type of ‘successful’ relation between the material object and the self-esteem realization.

The language used in the taglines connotes the confidence of the producers on the product under advertisement because all the words used are concise but loaded with meanings. When Adidas for instance says “*Nothing is Impossible*” or Apple says “*Think different*”, then the message conveyed is larger than the few words of the taglines. The producers open doors for a limitless number of possibilities with Adidas, and an extinguished way of thinking with Apple.

The taglines in the list of 100 brands seem to insinuate that happiness and extasy are tightly related to the type of brand a person is using in his life. The producers are not presenting the product in terms of manufacturing techniques or processes, components or use methods; they are rather presenting the mental, and the sentimental states of the after use of the products. They all share the main feature of dream realization as in these two examples: Canon: *Delighting You Always*, Cisco: *The Bridge to Possible*.

Social practice analysis

According to Sanz Sabido (2019, p. 29), the “postcolonial rubric within CDA helps to identify studies that examine discourse and the power relations inherited from postcolonial

backgrounds". The critical standpoint of PCDA is in its necessity to inspect postcolonial discourses within its socio-political setting in a way that is critical of the postcolonial relationships of power and not bound the study to a simplistic descriptive reporting of cultural issues. This level of analysis explicates the broad socio-cultural currents affecting advertisements in general and brand advertisements in particular. This level of interpretation is also concerned with the intertextual understanding that helps to have a thorough idea of the large societal circumstances that are affecting the discourse being studied. This includes views of brands by people worldwide, and the idea of globalization in the postcolonial era. Fowler et al. (1979) elucidate that the critical standpoint of any linguistic work is characterized by an action of demystification that discloses the unspoken denotations in a text. Schröder (2012, p. 116) specified that the critical view of CDA "consists of a desire and an obligation to intervene in social processes characterized by unequal power relations and mystifying ideologies, which are reproduced by discursive means".

Brand taglines can vary widely in their content and style, but there are some common themes that appear across different industries and sectors. The themes of this corpus include first a) the aspirational messaging where many brand taglines aim to inspire and motivate consumers often by appealing to their aspirations, desires and dreams. For example, Nike's "*Just Do It*" encourages consumers to push themselves to achieve their goals. According to Raymond Williams (1961) contemporary marketing is not actually materialistically interested with the functional utility won from consumption of commodities. Rather, marketing material focus on correlating the commodity with a certain kind of social experience. The value of 'washing machines', for example, does not emanate from clean clothes, but from the envy their proprietorship can incite in one's peers. 'Beer', as well, is no longer promoted as an energizing or healthful drink, but becomes a symbol of friendship. Emphasis has shifted from the material product itself to what its consumption can express about the consumer's social identity, position, and trajectory.

The second theme is b) the emotional appeal where taglines can also evoke emotions in consumers, such as happiness, nostalgia, or excitement. For instance, Disneyland's "*The Happiest Place on Earth*" creates a sense of joy and wonder. It is important to note the passage from the industrial economies of the 19th and early 20th century when business administrations encouraged the massive consumption of products to the saturated post-Fordist bazaars when the main interest is to create a typical brand identity offering functionally-equivalent alternatives, as well as securing consumer loyalty as products are rapidly substituted by updated or restructured models. Because consumption is based on "emotional 'added values' which the product carries over and above its inherent quality and obvious functional purpose" (McWilliam & De Chernatony, 1989, p. 30), businesses change their strategic effort from the delivery of goods and services to the management of the images, emotions and ideas related to them (Flowerdew, 2004; Koller, 2008c; Thurlow & Aiello, 2007).

The third theme is c) the brand differentiation in which taglines can help brands stand out from their competitors by highlighting what makes them unique. For example, Burger King's "*Have it Your Way*" emphasizes the brand's focus on customization and personalization. This fact would increase the customer's loyalty to the brand.

The fourth theme is d) the value proposition where taglines generally communicate the brand's value proposition or promise to consumers. For example, Mastercard's "*Start Something Priceless*" emphasizes the convenience and accessibility of the brand's payment services. They can reflect, as well, social questions or causes by communicating a brand's beliefs, values, and attitude on social issues. Taglines can be used to raise awareness of social issues, promote social causes, and encourage social change. For example, Patagonia's tagline

"We're in business to save our home planet" reflects the brand's pledge to environmental sustainability and social accountability.

Brands' taglines align always with the globalization diplomacy which works on the universality of trends in all parts of the world. So traditional and cultural identifying activities of a nation, for example, must assimilate with the wave of modernity and adopt all high technological devices that would create of its new edited system a copy of all other models in the world and therefore a copy of the must-follow prototype.

It is worth noting, besides, that brand taglines general language is English. It is conventionally considered the universal language of the world. The expansion of the brands' taglines is facilitated by this linguistic option. English is also a prestigious language. It is the language of most powers in the world who know that this language is adopted by all systems worldwide. The taglines in the different brands speak, consequently, of a strong technological advancement and high technological investment, and this is related to the positioning of the producing powers. This technological advancement gives legitimacy to the supremacy of the producing countries over the consuming types of countries.

The taglines encourage consumerism because of the inspirational effects the brands' wording cause. The emotional satisfaction through the discourse of the taglines is being related to the consumption type, quality and quantity.

So, a consumer in Malaysia, or in Morocco or in Guatemala would lead a life style that would be similar if not identical to the life style that is industrialized and propagated for to be adopted and adapted to in the same way.

This image reminds the reader of the colonization era in many aspects. The first and most obvious one is the estimation that the colonizer's model is the one that must be followed and the model that is representative of the occupied nation is the one that must subdue a radical change.

CONCLUSION

This study outlines the importance of postcolonial discourse analysis in unveiling the meanings latent in the discourse of international brand marketers. The implementation of Fairclough (2001) CDA approach on the taglines of 100 brands showed that the discourse sends aspirational messages to motivate consumers often by appealing to their aspirations, desires and dreams. The discourse contains also an emotional appeal to enjoy happiness, nostalgia, or excitement with the use of the product. Through the linguistic interpretation, the brands differentiation style and value proposition, the consumer's loyalty to the brand increases. The study links these results with the socio-cultural context of the producer and consumer situation whose power inequalities construct the dependence relationship that existed during colonization and still exist afterwards. The results of the study can then be used to understand how control systems in contemporary organizations are derived from discourses of modernity that emerge from processes of colonialism.

Postcolonial theories can be applied to analyze how advertisements reflect postcolonial subjects' negotiation with and resistance to Western ideas and models, implying the presence of other cultures. Overall, postcolonial theories can help marketers to create more culturally sensitive and inclusive marketing strategies that challenge existing power dynamics and promote social justice.

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APPENDIX: CORPUS

Brand and Tagline

1. 3M: Science. Applied to Life.
2. Accenture: Let There Be Change
3. Adidas : Nothing is Impossible
4. Allianz : We Cover Courage
5. Allstate: "You're in Good Hands"
6. Amazon : Irresistible. Delivered.
7. American Express: Don't Live Life Without It.
8. Apple : Think different
9. Audi: Vorsprung durch technik (*Global*), Truth In Engineering (*US*) Advancement through Technology
10. AXA : Know You Can
11. Banco Santander: Respect Ads Up
12. BMW: The Ultimate Driving Machine
13. Budweiser: This Bud's For You
14. Burberry : London England
15. Burger King's "Have it Your Way"
16. Canon : Delighting You Always
17. Calvin Klein: "Between love and madness lies obsession"
18. Cartier: The art of being unique
19. Caterpillar: Let's Do The Work
20. Chanel : Simplicity is the keynote of all true elegance
21. Cisco: The Bridge To Possible
22. Citi : Welcome What's Next
23. Coca-Cola : Open Happiness "Taste the feeling."
24. Colgate: Antibacterial Protection for a Healthier Mouth (*Colgate Total*)
25. Corona: Find Your Beach (*Corona Hard Seltzer*)
26. Dell: Every Little Thing Is Everything
27. DHL : Excellence. Simply Delivered.
28. Dior: "I Love Dior
29. Discovery : Explore Your World
30. Disney: The happiest place on earth. (*Disneyland*)
31. eBay : Buy it. Sell it. Love it.
32. Evian: Live Young
33. Facebook : More together
34. FedEx : Opportunity / Strength / Miracles. What We Deliver By Delivering
35. Ford : Go Further
36. General Electric (GE): Good Things, for Life.
37. GE : Imagination at work
38. Gillette: The Best A Man Can Get
39. Goldman Sachs: You Can Money (*Marcus by Goldman Sachs*)
40. Google: With A Little Help From Google

41. Gucci: Quality is remembered long after price is forgotten.
42. Harley-Davidson: Screw it, let's ride.
43. Heineken : Open Your World
44. Hennessy : Never Stop. Never Settle. Since 1765.
45. Hewlett Packard Enterprise: Accelerating Next
46. Home Depot: "More Saving. More Doing."
47. Honda: The power of dream
48. HP : Keep Reinventing
49. HSBC : Together We Thrive
50. Huawei: "It's In Your Hands", "Rewrite Possibilities", or "Reinvent Photography"
51. Hyundai : Better Drives Us
52. IBM: Let's Put Smart to Work
53. Intel : Experience What's Inside
54. J.P. Morgan: Make More of What's Yours
55. Jack Daniel's: What the Label Doesn't Tell You, a Sip Will
56. John Deere: Nothing Runs Like a Deere
57. Johnson & Johnson: So Much More (*Johnson's Baby*)
58. KFC: It's Finger Lickin' Good
59. Kia : Give It Everything
60. L'Oréal Paris: Because You're Worth It
61. Land Rover : Above & Beyond
62. Levi's: "Quality Never Goes Out of Style"
63. LinkedIn: We're In It Together
64. Louis Vuitton: L.V the Truth
65. Mastercard : Start Something Priceless
66. McDonald's: I'm Lovin' It (*Previous*)
67. Mercedes-Benz: The Best or Nothing
68. Microsoft: Empowering Us All "Be What's Next"
69. MINI : Born To Drive
70. M&M's: "Melts in your mouth, not in your hands."
71. Morgan Stanley: We Are Morgan Stanley
72. NESCAFÉ: It All Starts With a NESCAFÉ
73. Nestlé: "Water Is Our Life's Work" (*Nestle Waters*), "Make, Bake Love" (*Toll House*)
74. Nike: "Just Do It" and "Sport Changes Everything"
75. Nintendo: "My Way To Play" and "Our Way To Play" (*Nintendo Switch*)
76. Nissan : Innovation That Excites
77. Nokia : Connect people
78. Pampers : Love The Change
79. Panasonic: A Better Life, a Better World
80. Patagonia: "We're in business to save our home planet"
81. PayPal: PayPal Is New Money
82. Pepsi: That's What I Like "For the love of it."
83. Philips : Innovation and You

84. Red Bull: "Gives You Wings"
85. Reebok: "I Am What I Am"
86. Rolex: "A Crown for Every Achievement"
87. Salesforce.com: We Bring Companies and Customers Together
88. Samsung — "Inspire the World, Create the Future" "Imagine the Possibilities"
89. Shell: It's Fuel for Thought (*Shell V-Power*)
90. Siemens : Ingenuity for Life
91. Spotify : Free on Spotify
92. Sprite: "Obey your thirst."
93. Target: "Expect More, Pay Less"
94. Tiffany & Co.: "Believe in Dreams" and "Believe in Love"
95. Toyota : Let's Go Places
96. Uber: Doors Are Always Opening
97. UPS: Everything for Small Business. And of Course, Shipping.
98. Visa: Everywhere You Want to Be
99. Volkswagen : Drive Bigger
100. Wendy's: "Where's the Beef?"