

**DISCOURSE ANALYSIS OF MEDIATED POLITICAL
ADVERTISEMENT CAMPAIGNS**

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Despite previous studies on political discourse, the genre of political advertisement campaigns remains unexplored. This article aims to analyze the persuasive and invasive nature of such a genre as it simultaneously engages various domains in society through its mode of communication. A combined analysis of genre, political strategic functions of coercion and legitimization, and speech acts employed in the campaigns illustrates an important link between language and politics. The weaving of these forms of analysis attempts to create an awareness that may be beneficial in three ways. First, the identification of the generic structure and communicative purpose of political advertisement campaigns (PACs) enables the participants in the discourse to be conscious of the essential elements in their structure. Second, a political discourse analysis enables the participants to be more critical of the political strategies of coercion and legitimization. Also significant is the use of varied appeals such as emotional, logical, and source credibility as these may be indexical of the culture of the electorate and the culture in which it occurs. Third, these political strategies are closely linked to the use of language as manifested in the speech acts employed in the campaigns. A speech act explains how an utterance may achieve the communicative purpose of a mediated PAC.

In summary, the study presents the interrelationship of media, politics, and language used in mediated political advertisement campaigns, which may prove valuable to the discourse participants who need discernment in their decisions.

1. Introduction

Language is an important feature in society as it is not merely used to write, listen, read, or speak, but also for people to perform social and political actions through discourse. Discourse is described not only in terms of its linguistic structures such as syntax, semantics, stylistics and rhetoric, genres, and cognitive processes involved in its production, but also as an interaction that is indexical of society, its culture, and beliefs (van Dijk, 1977). Like

GOCHECO

other linguists, Fairclough (1995) defines discourse as the use of spoken or written language that produces meanings, but extends the definition to include other types of semiotic activities that produce meanings such as visual images (photography, film, video, diagrams) and non-verbal communication like gestures.

Language enables people to interact and engage in various social practices. It is only through language that people are able to issue commands and threats, argue and fight for their rights, formulate theories, declare wars, and engage in other social practices. The way meanings and acts are linguistically communicated is embodied in the speech act theory, as introduced by Austin (1968) and developed by Searle (1979, as cited in Schiffrin, 1994) into the following categorical functions: representatives (e.g. asserting), directives (e.g. requesting), commissives (e.g. promising), and declarations (e.g. appointing).

One of the social practices in society where the use of language is essential is politics. The use of language in politics can be traced to the tradition of rhetoric as used by the Greek and Roman philosophers for the purpose of persuasion. Rhetoric, a linguistic discipline that involves verbal persuasion, was important in the training of the orators who fulfilled important political functions (Chilton & Schaffner, 1997).

Today, political discourse is a social practice that continues to interest scholars in the field of politics and linguistics, such as Chilton and Schaffner (1997, pp. 213-214) who note that political situations and processes are linked to linguistic details on the levels of pragmatics, semantics, and syntax to the strategic functions that they serve in a discourse. These strategic functions are *coercion*, *resistance*, *dissimulation*, *legitimization* and *delegitimization*. In a later study, Chilton and Schaffner (2004) reduced these strategies to three, as described below.

(a) *Coercion*. This is characterized by coercive acts in discourse through an assumption of obligation. Some examples are speech acts sanctioned by legal authority such as commands, laws, edicts, etc. Other forms may be speech roles which may be less obvious such as giving answers to questions, responding to requests, setting agendas, selecting topics in conversation, positioning self and others in specific relationships, making assumptions about realities that hearers are obliged to at least temporarily accept in to order to process the text or talk.

(b) *Legitimization and delegitimization*. This function establishes the right to be obeyed, or justify its legitimacy. The techniques involved are boasting about performance and positive representation. On the other hand, delegitimization involves techniques that present actors or actions negatively such as blaming, accusing, insulting, etc.

(c) *Representation and misrepresentation*. Political control involves the control of information, which is by definition a matter of discourse control.

POLITICAL ADVERTISEMENT CAMPAIGNS

The interplay of politics and language is evident in the realization of these functional strategies in political discourse. From a political perspective, Chilton and Schaffner (2004) note two points about the speech act theory and the general conditions necessary for a speech act to be performed: first, these conditions depend on assumptions about the speakers' intentions and abilities and about the wants of the hearer; second, an important factor is whether the speaker is believed, termed as credibility.

Aside from the interactional function of language that is manifested through the speech acts, an important element in discourse is the type or variety of discourse, known as genre.

Genre, as defined by Swales (1990), is a recognizable communicative event characterized by a set of communicative purposes identified and mutually understood by the members of the communities in which it regularly occurs. Bakhtin (in Jaworski & Coupland, 1999, p. 132) describes a speech genre as a type of discourse that has its own typical conception of the addressee: 'the composition and style of the utterance depend on those to whom the utterance is addressed, how the speaker (or writer) senses and imagines his addressees, and the force of their effect on the utterance'. The common factor in these definitions is the common purpose it serves for a particular addressee or members of communities.

The political advertisement campaign (henceforth, PAC) may be categorized as a genre of political discourse, aside from the other political genres such as interviews, state of the nation addresses, debates, and other forms of political discourse. This genre has its own unique purposes such as to inform/persuade for an interview, to argue for debates, to inform/persuade for the state of the nation address, and to persuade for a political campaign. It also has its own sets of addressees, although political discourse is generally aimed towards the electorate because politicians in a democratic system of government continually seek mandate through public acceptance. Specific addressees may be fellow politicians, reporters, local constituents, etc.

Relevant to the study of campaigns as a genre is the analysis of their conventional structure or what may be termed as generic structure. The generic structure is further classified into the 'macrostructure' and 'microstructure' of discourse. The *microstructure* (or *thematic* structure) refers to the overall content of a text, while the 'microstructure' (or schematic structure) of a text refers to the overall form of a text (van Dijk, 1988a, 1988b, 1991 as cited in Fairclough, 1995).

Another element that should be considered in the study of a genre is the mode of communication that is employed. Media have revolutionized the ways and practices of people in a society. Within the last decades, television, in particular, has changed campaign practices in an unprecedented way (Plasser & Plasser, 2002). As the society advances its communication

GOCHECO

through media and technology, a mediated political discourse has emerged. The mass media have become the forum of political debates, interviews, state of the nation addresses, and other political activities. Another important quality of television as a mass communication medium is the limited interaction that media audiences may have. Media audiences of political ad campaigns only listen or view as there is no simultaneous feedback between the candidate and the electorate which may otherwise be readily available in face-to-face communication; consequently, media producers construct 'ideal audiences' partly based on experiences or surveys conducted (Fairclough, 1995). A key participant in mediated PAC is the electorate or the audience who are eligible to vote in the elections. The communicative purpose remains the same, that is, to convince the electorate to vote for the candidate; but the addressees have become highly magnified and more diversified than face-to-face campaigns. To achieve solidarity with the mass of people who will make their decisions in the elections, it is important for the candidate to consider the complexity of the varied backgrounds of the electorate brought about by the simultaneous media coverage.

Fetzer and Weizman (2006) investigates the interface of media and political discourse through a pragmatic exploration of the interdependence between mediated political discourse and the production and interpretation of text and talk in politics. The study focuses on how the contextual constraints and requirements of media communication manifest themselves in political discourse.

Previous studies have discussed political discourse in general and specific genres like political interviews, government initiated public affairs programs, or debates; however, these studies have failed to focus on political advertisement campaigns. Of particular interest in the present study is the genre of mediated PAC and how it can be better understood through its linguistic features. The significant number of campaigns on television may result in confusion, irritation, or indifference on the average Filipino. An awareness of the strategic use of language may empower the audience in their reception and perception of ideas disseminated through political ad campaigns, as well as their actions especially in the coming elections through a discourse analysis of political ad campaigns shown on television.

When national elections in the Philippines draw near, political discourse has inevitably engaged the various domains in society in political discourse through the invasive advertisements on television. As generally believed, "campaigns are fought and won on television" (Plasser & Plasser, 2002, p.1). Thus, based on the numerous campaign materials and advertisements on television, it is apparent that candidates rely heavily on PAC for their candidacy. In the home and personal domain, the public is forcibly exposed to the candidates' political advertisement campaigns that are

POLITICAL ADVERTISEMENT CAMPAIGNS

relentlessly shown during commercial breaks while watching television shows especially during prime-time viewing. It is an appropriate time to observe and examine the dominant structures of a PAC and establish patterns, if there are any.

This study aims to show how a thorough analysis of political advertisement campaigns may be important in explaining their informative and persuasive functions in society by analyzing the language used in the texts. Specifically, the study aims to answer the following questions:

- (1) What is the generic structure of political ad campaigns?
- (2) How do the political strategic functions, *coercion* and *legitimization*, achieve the communicative purpose of PAC?
- (3) What are the speech acts that realize these political functions?

2. Method

2.1 Framework of the study

The corpus was analyzed by combining language and political discourse analyses. First, genre analysis was used for the identification of the predominant organizational structure of PAC; second, political discourse analysis was adapted from Chilton and Schaffner (2004) and focused on the identification of the strategies used in the campaigns such as *coercion* and *legitimization*; and third, speech acts were identified and analyzed as to how they are used to achieve the strategies in political discourse.

2.1.1 Generic structure

The generic structure of a political campaign advertisement consists of the *schematic* structure or microstructure, and *thematic* structure or macrostructure.

2.1.1.1 Schematic structure

The *schematic* structure or 'microstructure' of a genre refers to the over-all form of a genre. The *schematic* structure shows the stages that make up a genre which may either be all obligatory or some optional; furthermore these stages occur in a fixed or partially fixed order (Fairclough, 1995, p. 85).

2.1.1.2 Thematic structure

Another way of looking at the structure of a genre is through its 'macrostructure', the *thematic* structure. The *thematic* structure refers to the overall content of a text, which is characterized by a hierarchical organization of themes or topics; thus, from general to more specific themes, a single proposition may encompass the entire thematic structure of a text. (Fairclough, 1995). The notion of thematic structure is similar to what Bhatia

GOCHECO

(1993) refers to as ‘cognitive structure,’ which is the property of a particular genre that depends on the communicative purpose that it serves.

The communicative purpose of a PAC is to convince the electorate to vote for the candidate. Thus, the two-part thematic structure of a PAC reflects its communicative purpose whereby the first part provides the reasons or arguments to justify the worthiness of a candidate, while the second part provides the appeal for votes.

2.1.2 Strategic functions in political discourse

Closely related to the thematic structure of a mediated PACs are the strategies employed to fulfill the communicative purpose of the genre. This is shown in the two-part thematic structure of PAC where the first part serves the *legitimization* function, while the second part serves the *coercion* function of PAC. Congruent with its persuasive nature, PAC may be described as having a thematic structure that serves the ‘coercion’ and ‘legitimization’ functions of political discourse, two of the functions described by Chilton and Schaffner (1997). Out of the three functions, only two – *coercion* and *legitimization* – are included in the framework of analysis for the present study. The third function, *representation*, is another substantial function that may be dealt with in a future study.

2.1.3 Speech acts used in fulfilling the strategic functions of coercion and legitimization.

To further examine how meaning and action are related to language, another framework of analysis was drawn from the Speech Act Theory, specifically, the taxonomy of speech acts proposed by Searle (1979): coercion through *directives* (requesting, commands); whereas, legitimization is achieved through speech acts such as *commissives* (promising) and *representatives* (asserting). The link between the language used and the function it may serve may be exhibited in the fulfillment of *coercion* and *legitimization* in a mediated political advertisement campaign. For instance, some obvious forms of coercion are those that are sanctioned by law such as commands, laws, company policies, and other acts that are stipulated.

On the other hand, there are other forms that are less noticeable but equally coercive. Chilton & Schaffner (1997, p. 212) cite the following examples of the latter form of *coercion*: speech roles which people find difficult to evade, such as spontaneously giving answers to questions, responding to requests, etc.; in political discourse, the less noticeable forms of coercion may include the setting of agendas by politicians, selecting topics in conversation, positioning the self and others in specific relationships, making assumptions about realities that hearers are obliged to at least temporarily accept in order to process the text and talk. On the other hand, *legitimization* is closely

POLITICAL ADVERTISEMENT CAMPAIGNS

related to *coercion* because it (what is it?) ‘establishes the right to be obeyed, that is, legitimacy; some techniques include arguments about voters’ wants, general ideological principles, charismatic leadership projection, boasting about performance, and positive self-presentation (Chilton & Schaffner, 1997, p. 213).

2.2 Procedure for analysis

Twenty six (26) television PACs of the senatorial candidates for the national elections were audio-taped from television from March to April 2007. These recordings were transcribed and the resulting transcripts are exhibited in the Appendix.

As boundary markers, *speaker turn* is used as the unit of analysis. A *speaker turn* refers to the uninterrupted utterance/s of a speaker that identify where one unit ends and another begins. For the purpose of the present analysis, the term ‘*speaker*’ refers to both visible speakers such as the candidate, celebrities, candidate’s family, other participant actors in the PAC, as well as, the speaker not visible on television or what is termed as *voice-over*. There are a total of 97 speaker turns considered in this corpus.

After careful scrutiny and analysis of the structure of the political campaign advertisements, the schematic structure was established.

The utterances were categorized into the strategic functions that they serve, whether *coercion* or *legitimization*, and the types of proof and appeal used were identified. To aid in the linguistic analysis of the texts, the speech acts were counted and tallied.

The present study focused on the linguistic nature of the political ad campaigns on television; thus, the background music and images were not analyzed in detail.

3. Results and Discussion

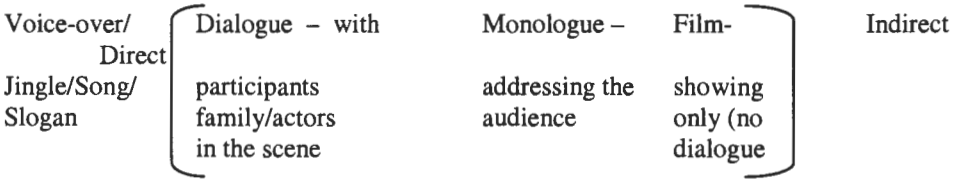
3.1 Generic structure

The generic structure of a political campaign advertisement consists of the schematic and thematic structure.

GOCHECO

3.1.1 Schematic structure

Schematic structure refers to the overall form of the genre with parts that are sequential in nature. The PAC schematic structure includes the following parts: Introduction, Dramatization, and Appeal, as shown below.



This structure the overall sequential structure of the campaign. The first part, Introduction, may be in the form of a voice-over or a campaign jingle/ slogan, which usually tells the audience the principal message of the campaign. The next part, Dramatization, may be in the form of a dialogue, monologue, or a film dramatization with no dialogue. Dramatization contains the details that support the overall theme. Finally, the last part is Appeal for votes, which may either be a direct or indirect appeal.

Table 1 shows a summary of the frequency of occurrences of these parts (Introduction, Dramatization, and Appeal) that constitute the schematic structure of a PAC. These occurrences describe the usages of such structures by the political actors or accomplished through another element, jingle/slogan, in a PAC. In the first column, the political actors include the following: (a) political actors who are visible on television such as the senatorial candidate, candidate’s family, celebrities, other unpopular actors; and (b) the invisible voice termed as voice-over.

POLITICAL ADVERTISEMENT CAMPAIGNS

Table 1. Schematic structure of a political advertisement campaign on television

Political actors/elements	Introduction	Dramatization	Appeal for vote	Total
Political actors/elements	Introduction	Dramatization	Appeal for Votes	TOTAL
Voice-over	6	-	11	17
Jingle/Song	3	-	4	7
Celebrities	0	23	7	31
Unknown Actors/Actresses	0	11	0	11
Senatorial Candidate	0	19	13	32
Total	9	53	35	97

N = 97 speaker turns

There are a total of 26 transcripts analyzed consisting of 97 *speaker turns* as boundary markers or units of analysis. ‘N’ represents the total number of *speaker turns* in the corpus, which serve as the boundary markers or units of analysis for the present study. A *speaker turn* refers to the uninterrupted utterance/s of a speaker that identify where one unit ends and another begins. For the purpose of the present analysis, the term ‘*speaker*’ refers to both visible speakers such as the candidate, celebrities, candidate’s family, other participant actors in the PAC, as well as the speaker not visible on television or what is termed as *voice-over*.

The *voice-over* serves different functions in reenactments and may draw upon varied genres such as a narrative, biography, and public appeal (Fairclough, 1995). In the present study, the *voice-over* serves the role of a narrator, as exemplified in Transcript #6 (see Appendix© “*mula noon ...hanggang ngayon...*”; or an element that produces a neutral and authoritative tone in making an appeal considering the number of varied participants that may include children, physically and emotionally abused woman, celebrities, etc. In addition, a campaign jingle is included as a speaker; thus, a jingle/song is counted as one *speaker turn*.

As presented in Table 1, there are only nine occurrences of introductions, which register as the structure that has the lowest frequency compared to the other parts of a PAC. There are cases where music was used in lieu of a voice-over or jingle, but this is a limitation in the present study since music and other background music with no lyrics were not tallied nor

GOCHECO

analyzed. The schematic structure also reveals the participation of the different political actors, visible or not, and the frequency of their participation.

An important finding shown in Table 1 is the fact that most campaigns in the corpus relied more on celebrities as the principal speakers in the Dramatization section of the PAC, with a total number of 23 occurrences. The candidates have the next highest number of occurrences at 19 and the employment of unknown actors/actresses the third with a total of 11 occurrences, which may be considered relatively high. This trend mirrors the interplay of media and politics. The media campaign coverage has a strategic game perspective called ‘melodramatic imperative’ that entails the need to entertain as well as to inform (Weaver, as cited in Berkman & Kitch, 1986, p. 125). This explains why Dramatization is a dominant part in the schematic structure and an obligatory part in the thematic structure, which will be discussed in the next section. It provides a dramatic scenario within which the candidates are projected as heroes or charismatic leaders in strategic game stories. Game stories are those that concern winning and losing, strategy, logistics, appearances, and hoopla; while substance stories are those that cover issues, policies, traits, records, and endorsements (Patterson, as cited in Berkman & Kitch, 1986, p. 125). The mediated PACs in the corpus exhibit a mix of game stories and substance stories that are incorporated in the Dramatization part, with a total of 53 occurrences, as shown in Table 1.

The last section in the schematic structure of a PAC is *Appeal*, with a total of 35 occurrences, 13 occurrences attributed to the political candidate and 11 attributed to the voice-over.

These structures – Introduction, Dramatization, and Appeal – comprise the overall schematic form of a PAC that is sequential in nature. As gleaned from Table 1, the Dramatization and Appeal are dominant elements in a PAC. The time constraint and budget limitations of television advertisements play a significant role in the structure of a PAC. The Philippine local election code has a limitation on the length of exposure of a candidate in political ads. In addition to the regulatory framework, the cost of these ads is also very high. Thus, the schematic structure may describe the form and natural flow of events in a mediated PAC, but there may be times when one part is missing and the structure is left with what is essential.

3.1.2 Thematic structure

What is considered essential may be found in the thematic structure of a PAC. The *thematic* structure refers to the overall organization of a genre in terms of themes or topics. As Fairclough (1995) asserts, the *thematic* structure is the macrostructure of a text that can be summed up into a single

POLITICAL ADVERTISEMENT CAMPAIGNS

proposition which identifies the theme of the whole text. In a mediated political advertisement campaign, the central theme is the communicative purpose that it serves: to influence and appeal for votes from the electorate through the television.

Considering the communicative purpose of a PAC, it is asserted in this study that there are two obligatory parts in PACs: Dramatization, which serves as the support for the primary theme; and Appeal, which is the claim for the electorate's votes. An illustration of the thematic structure is presented below.

Table 2. Thematic structure

Dramatization

Transcript #3 Celebrity:

I won't talk about me. Di kami nag-usap for years¹. Kasi sobrang protective s'ya, daig pa si Mom and Dad. ² Pero when I need help Noynoy is always there for me.³ Binilin kasi sa kanya ng Dad ang family namin - come to think of pati buong bayan⁴. Si Noynoy leads by example, lagi s'yang sa tama⁵

Appeal

Celebrity:

I'm voting for my kuya, si Noynoy, kayo na rin. Deal?!

Gloss:

- ¹ *I won't talk about me.* We didn't talk for years.
- ² Because he was over-protective, more than Mom and Dad.
- ³ But *when I need help, Noynoy is always there for me.*
- ⁴ Dad entrusted our family to him (as eldest and only brother); *come to think of it, even the whole nation.*
- ⁵ *Noynoy leads by example.* He is always right

Note: Italicized words/phrases/clauses in *Gloss* are actual utterances of the speaker.

Table 2 shows the two obligatory parts in the utterance of the celebrity. The first part presents the reasons to justify her future action "*I'm voting for my kuya*" and the appeal "*kayo na rin*". The thematic structure is closely related to the strategies (*coercion* and *legitimization*) involved in political discourse as both obligatory parts serve specific functions that contribute to the communicative purpose.

The two obligatory parts of a mediated PAC, Dramatization and Appeal, fulfill the two strategic functions in political discourse: *coercion* and *legitimization*. *Coercion* represents the agenda of a PAC, that is, to influence

GOCHECO

the electorate to vote for the candidate. On the other hand, the Dramatization section in a campaign provides the reasons that justify the appeal, which fulfills the strategic function of *legitimization*. Together, these two structures serve the communicative purpose of the genre of political campaign advertisements.

3.2 Coercion and legitimization as strategies in political discourse

The *legitimization* function of the Dramatization structure is a function that produces different types of proof. Likewise, there are different types of appeal that constitute the *coercive* agenda of a PAC. To serve a highly diversified television audience, the types of proof and appeal employed may be in the following forms: logical, emotional, source credibility, or a combination

Table 3. Types of proof/appeal in the thematic structure of PAC

Transcript #2	Obligatory Parts	
	LEGITIMIZATION Dramatization	COERCION Indirect Appeal
<p>Combination: Logical (A) Emotional (B)</p> <p>Logical (C)</p> <p>Emotional: (D) appeal through a song rendered by a popular celebrity</p> <p>Source credibility: (E) by the serious tone of the voice-over</p>	<p>Sarah Geronimo (Celebrity Singer):</p> <p><i>Malayo man ang mararating pag hawak ang mikropono, mas malayo ang mararating pag hawak ang diploma mo. ¹ Salamat po, Tito Ed.²</i></p> <p>Candidate: <i>Pag may wastong edukasyon, may mabuting bukas, mabuting buhay.³</i></p>	<p>Sarah Geronimo (through a song): <i>Angara para sa Senado, Angara ng buhay⁴</i></p> <p>Voice-over: <i>Angara sa Senado.⁵</i></p>

POLITICAL ADVERTISEMENT CAMPAIGNS

Gloss:

- 1 Although *singing* (as connoted by the singer-celebrity endorser's use of the microphone) may give one the opportunities for a good future, a diploma will bring one farther to a better future.
- 2 Thank you, Tito Ed.
- 3 With education, there is a good future, a good life ahead.
- 4 Angara for Senator, Angara for life.
- 5 Angara for the Senate.

Table 3 exhibits specific examples of the types of proof and appeal that a political candidate may use in a PAC. A political advertisement campaign may provide *logical* proof through a direct or indirect presentation of the kind of benefits that a candidate is capable of providing; as illustrated in (A) and (C), the benefits of education are foregrounded.

Another type of proof that may be used is *emotional*, as illustrated in (B). It may be in the form of an acknowledgement by a celebrity: "Salamat po, Tito Ed" (translation: Thank you, Uncle Ed). Example (B) is emotional for two reasons: first, it is an emphatic endorsement of a popular teen celebrity who has a record of box-office singing albums to her credit; second, the use of the address form "Tito" or "Uncle" gives a soft and familiar image to the candidate, who is otherwise serious and formal. (D) shows another type of an *emotional* appeal, that is, through the rendition of a song by the celebrity. The latter appeals to a cultural quality that is characteristic of the average member of the electorate: a love for music.

The next type of appeal, *source credibility*, is credited to the authority of tone and register of the voice-over. It is important to note that the PACs are highly visual, but a typical part of a PAC is the voice-over which is auditory. The voice-over may provide a variety of functions and draw upon a number of genres such as narrative, biography, and public appeal in a film (Fairclough, 1995). In the case of Example (D), it is a public appeal that is given in a more serious tone, compared to the less formal tone of the celebrity, thus creating *source credibility*.

GOCHECO

A summary of the types of proof to fulfill legitimization function and the types of appeal used to fulfill the coercion function of PACs is presented in Table 4 below.

Table 4. Types of Proof / Appeal used in Legitimization and Coercion Utterances

Types of Proof/Appeal	Legitimization (Dramatization)	Coercion (Appeal)	Total
Emotional	54	24	78
Logical	23	8	31
Source Credibility	2	13	15
TOTAL	79	45	124

Legend: N - Total speaker turns

Note: Some speaker turns are categorized under a combination of more than one type of proof /appeal

It is evident from Table 4 that the emotional types of proof and appeal are the most popular strategies in the corpus. The overwhelmingly high usage of emotional strategies seems to prove that the PAC has been overtaken by the 'melodramatic imperative' perspective of media. The 'melodramatic imperative', a term coined by Paul Weaver (as cited in Berkman & Kitch, 1986, p. 125), is 'essentially the need to entertain as well as to inform; the focus is on the novel and the dramatic.' A large number of these campaigns are focused on melodramatic endorsements made by celebrities, as in the example given in Table 3, as well as in Extract 1 below.

An emotive effect is also brought about by the campaign jingles that serve as the background music, if not, the main feature of the PAC itself, as illustrated in the Dramatization presented in Extract 1 below.

POLITICAL ADVERTISEMENT CAMPAIGNS

#13	<p><u>Song with Film Clip:</u></p> <p><i>Sa Senado'y muling makapiling s'ya.¹ s'ya lang ang tunay na pag- asa - tanging si Loren lang.² Una sa tiwala, sipag at talino lang naman - tanging si LL lang.³ Hindi magsasawa sa paglingkod.⁴</i></p>	<p><i>Emotional -</i></p> <p>Projection of charismatic leadership through the film showing the candidate with people of all walks of life</p>
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Gloss:

- ¹ In the Senate, to be in her company again
- ² She is the only real hope – only Loren.
- ³ (She is) first in trustworthiness, industry, and intelligence - only Lauren
- ⁴ She will not get tired of serving (the people).

Extract 1 also demonstrates the emotional appeal brought about by the collectivist culture of the Filipino as it shows crowd gatherings as the scenarios for the film clip. This particular campaign seems to exhibit the quality of Philippine culture as being a high-contact culture. This is shown through the warm feelings drawn from the physical closeness of hugs, holding hands, kisses, etc.

The emotional type of appeal is also demonstrated in the sense of humor of the Filipinos in various, even difficult, circumstances, as shown in Extract 2 below.

GOCHECO

(2) Transcript #24 (Appendix C and D)

Actor 1 (person from the crowd in a street get-together): (47)

Walang tatalo sa tito ko sa liwanag ng mata.¹ Malayo pa lang kitang-kita na, pati kinabukasan nakikita.²

Celebrity 1: (48)

tito, tito nyo, wala yan tito nyo dito sa titong 'to (pointing to the candidate).³

Actor 2 (person from the crowd in a street get-together): (49)

Hindi naman yan ang titong tinutukoy ko eh.⁴

Crowd: (laughter)

Candidate: (50)

Natural sa ating Pilipino ang masaya sa kabila ng hirap.⁵ Ang maganda, samahan natin ng pagkakaisa ang saya⁶

Celebrity 1: (51)

Ang galing ni Tito!⁷

Gloss:

- 1 Nobody can beat my uncle ('tito') when it comes to clarity of eye vision.
- 2 From afar, he can see clearly – even the future he can see.
- 3 Your uncle, he is nothing to this 'Tito' (candidate's name, which literally translates to 'uncle' in the Tagalog language)
- 4 I am not referring to that 'uncle'
- 5 Filipinos are naturally happy despite difficulties (in life)
- 6 What is important is that Filipinos should incorporate unity together with this quality of being happy.
- 7 Tito is great!

Extract 2 shows joke exchanges between the people gathered in a public area together with the celebrities who are known comedians. This scenario shows the sense of humor of the common Filipino as the PAC features a common activity among Filipinos, exchanging jokes despite poverty or any other circumstance the Filipinos may be in.

In summary, the *legitimization* strategies of the mediated political campaigns in the corpus overwhelmingly employ the emotional type of proof, which registers at 59 occurrences out of the 79 total occurrences of types of

POLITICAL ADVERTISEMENT CAMPAIGNS

proof in the Dramatization section of the thematic structure (see Table 4). Similarly, the Appeal section demonstrates a high occurrence of the emotional type of appeal, which registers at 24 out of a total of 45 occurrences (see Table 4). This emotional type of proof and appeal is indexical of the Filipino cultural values such as love for songs and dances, celebrity idolatry, collectivism exhibited in the group gatherings and parties used as scenarios of the PACs, warm feelings brought about by high-contact or physical closeness.

3.3 Strategic functions Achieved through speech acts

The two strategic functions in political discourse, coercion and legitimization, are essentially realized through language. These functions may be further analyzed by looking into the speech acts that create meaning and action to achieve these functions. Legitimization, for example, is realized predominantly through *representatives*, whereas *coercion* may be predominantly achieved through *directives* and *representatives*.

The function of legitimization is performed through speech acts that will justify the goal of a PAC. This function is closely related to coercion because it establishes 'legitimacy' or the right to be obeyed. In PACs, legitimization strategies are found in the Dramatization section of the thematic structure.

To examine the relationship between language and politics, the thematic structure was analyzed using the taxonomy of speech acts. The five classes of speech acts include *declaratives* (e.g. appointing), *representatives* (e.g. asserting), *expressives* (e.g. thanking), *commissives* (e.g. promising), and *directives* (e.g. requesting), as proposed by Searle (1979). A summary of the frequency of occurrences of the speech acts is presented in Table 5 below.

Table 5. Speech Acts in Legitimization and Coercion

Speech Acts	Dramatization (Legitimization) N=59	Appeal (Coercion) N=38	Total N=97
Representative	36	17	53
Expressives	14	4	18
Directives	6	17	23
Commissives	2	4	6
Declaratives	1	0	1
Total	59	42	101

Note: N = speaker turn

A speaker turn may employ multiple speech acts.

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Table 5 shows that *representatives* are the most highly used speech acts in the Dramatization (legitimization), with a total of 36 out of a total of 59 occurrences. *Representatives* are speech acts that commit the speaker to assert, present, or even boast of one's accomplishments to the public. Therefore, the *representative* type of speech acts creates a fitting scenario in boosting the image of a candidate through language. To illustrate, the following extracts are presented in Extract 3 below.

- (3) Monologue by a senatorial candidate, Transcript #5, Appendix A

Naipasa na natin ito noong pang 2004. (referring to RA 9262, Anti-Domestic Violence Act, a law that she passed in Senate)

Gloss:

- ¹ We (with the candidate as the proponent of the law that was passed) have already passed this in 2004.

Extract 3 is an example of a *representative* type of speech act in the form of boasting a past accomplishment. Note that the candidate being portrayed here is a female; thus, this strategy may be two-faceted: it legitimizes the senatorial candidate's efficiency as a staunch advocate of women's rights; and as a lady senator, it may be a strategy to allay some gender-biased impressions on women. Since this is an utterance of the candidate herself, this may be considered a positive self-projection type of *legitimization* strategy.

Extract 4, shown below, is another example of a *representative* type of speech act in which the political actress, a popular celebrity, projects a positive image for a senatorial candidate, who is also her brother. Here, the reference is anchored not only on the assertion made by the celebrity but also on the reference to their father who was a respected political 'hero.' Overall, the speech act has multiple effects: positive projection of the candidate's positive traits as attested to by his celebrity sister; persuasive appeal of the endorser, a newsworthy celebrity; and projection of a prominent political lineage.

- (4) Monologue by a senatorial candidate Transcript #3

... when I need help Noynoy is always there for me. Binilin kasi sa kanya ng Dad ang family namin. Come to think of it, pati buong bayan. Si Noynoy leads by example, lagi 'syang sa tama. ...

POLITICAL ADVERTISEMENT CAMPAIGNS

Gloss:

- 1 Dad entrusted our family to him (as eldest and only brother).
- 2 *Come to think of it*, even the whole nation.
- 3 *Noynoy leads by example*. He is always right

Extract 5 is an example of an unusual strategy employed in the corpus. There are only three occurrences of film clips with no dialogue or a monologue in the corpus. This PCA is a graphic projection of a seemingly charismatic leadership of the candidate who is the key participant in the dramatization.

(5) Film clip, with background song, Transcript # 13, Appendix A

Film clip with background jingle/song
showing SC with crowds from different domains: farm, rebels, etc.

Song: Sa senado'y muling makapiling sya. sya lang ang tunay na pag-asa.
Tanging si Loren lang, una sa tiwala, sipag at talino lang naman, tanging si Loren
lang, hindi magsasawa sa paglingkod.

Voice over: Loren Legarda! number one sa senado!

Chorus: Number one!

Gloss:

- 1 In the Senate, to be in her company again
- 2 She is the only real hope – only Loren.
3. (She is) first in trustworthiness, industry, and intelligence - only Loren
- 4 She will not get tired of serving (the people).
- 5 Loren Legarda, number one in the Senate

The film clip in Extract 5 shows the candidate with crowds from different domains: farm, rebel, ordinary people, etc. The dominant speech act employed in Extract 5 is *representative*. Through the film clip and song, the PAC attempts to project a charismatic leadership image. In addition, the song and the voice-over attempt to establish a competitive edge over the other candidates in a subtle manner by putting forward an assumption of superiority in the statement “*Tanging si Loren lang.....“number one sa senado!”*”. The PAC takes advantage of results of a survey undertaken by their political party that showed the candidate in the first three positions, if not the first, for senator. This is a combination of *legitimization* and *coercion*: *legitimization* – justifying why people should vote for her – that is, her superior qualities that only the candidate possesses; and *coercion* – that is,

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positioning the candidate and others in a specific relationship as shown in the film where she portrays herself to be capable of playing various roles for society such as being a 'lovable' person who hugs children, or a serious and brave person who walks hand-in-hand with rebels, etc. Therefore, the PAC attempts to project realities that audiences are made to accept – instigated by the voice-over remark: “*number one!*” These strategies are achieved through a *representative* type of speech act, which asserts (superior qualities of the senatorial candidate), boasts (*the only one*), states (all the assumptions), insists (repetitive declaration of “*tanging si Loren lang*” or she’s the only one), and concludes (she is number one).

The second strategic function of PACs, *coercion*, found in the *Appeal* section, is manifested in the mediated PACs in two ways: the mode of communication and the speech acts employed.

First, *coercion* may be naturally achieved in political campaign advertisements because of the ‘invasive’ nature of its medium, the television. Audiences are ‘captured’ in the sense that these campaigns are paid advertisements that impose on the home domain of the public. The audiences in mediated political campaigns do not have a direct impact on the process of negotiating meaning (Fetzer & Weizman, 2006). Furthermore, the audience may not be willing participants in the discourse, but they are equally potent addressees of the campaigns, who will eventually exercise their privilege to vote in the election. Thus, the candidate and other persons involved in creating the PAC assign them speech roles and position them in imagined ways through dramatization or use of documentary film clips of actual footages of a past event that involves the public.

Second, *coercion* may be enacted through the speech acts. Coercive acts may either be direct or indirect assumptions of obligations. This is evident in the *Appeal* section of the PAC, as illustrated in the following examples in (6).

(6)

#3:	C- “kaya I’m voting for my kuya, kayo na rin” ¹
#8:	C -“Iboto natin ang totoong tao” ²
#15	SC - “kailangan ko po ng boto nyo sa Senado” ³
#16	C - “ibalik natin si Kiko sa Senado” ⁴
#18	VO - Pichay, itanim sa Senado ⁵
#19	VO - Iboto muli, Recto, sa Senado ⁶

POLITICAL ADVERTISEMENT CAMPAIGNS

Gloss:

- 1 That is why I am voting for my 'Kuya' (address form for older brother), why don't you do the same.
- 2 Let's vote for the man who is genuinely humane.
- 3 I need your vote for the Senate. (using 'po' as a sign of respect)
- 4 Let's put back Kiko to the Senate.
- 5 Pichay, *plant* him in the Senate.
- 6 Vote Recto again, for the Senate.

As shown in (6), the strategy of *coercion* is achieved through the use of *directives*. These statements are attempts for the electorate to vote for the candidate. All are direct appeals except for transcript # 18, which may be considered figurative. It is a slogan that takes advantage of the unique name of the candidate, 'Pichay,' which sounds like a type of vegetable, named 'pechay' in the Filipino language. Thus, it may be considered a 'play on words,' yet the meaning is not vague because the societal context allows clarity in its interpretation. The term used may be figurative but the speech act employed is also a directive, 'to plant pichay in the Senate.' On the other hand, the rest of the excerpts are clear and direct appeals, in the form of *directives*. The Appeal section generally appears at the end of a PAC to provide closure to the presentation as it emphasizes the communicative purpose of the campaign.

An important finding in the study is the small number of direct appeals in the Appeal section. Out of a total of 38 speaker turns, only six are direct appeals that employed the *directive* type of speech act, as presented in (6). The rest of the coercion strategies are indirect appeals which employed an equal number of *directives* and *representatives*, each with 17 occurrences and 4 expressives and 4 commissives, as shown in Table 5.

The indirect nature of appeal may be indexical of a non-confrontational culture of the society. Filipinos are perceived to be circuitous in conveying messages, often using euphemisms in consideration of the feelings of the other person. A relevant study on cross-cultural point of view on advertising styles in select countries was done by Mooij (1998, as cited in Plasser & Plasser, 2003). A summary of her findings reveals that the American advertising style reflects assertiveness of its culture, characterized by direct approach and competitiveness; the German style is characterized by explicit language to avoid ambiguity; the Italian is focused more on drama, theatre, and emotional appeals; and the Spanish style represents core values of a collectivist culture of beauty, warm feelings and social gatherings. These findings may reflect the cross-cultural differences of societies when it comes to campaign themes, styles and content of appeal, logic of arguments, and other advertising styles in campaigns. In the case of the corpus studied, the types of proof and appeals employed were in the form of *representatives*

GOCHECO

that asserted, if not boasted, a collectivist culture that is displayed through the dramatizations of street gatherings, camaraderie in market places and other public domains, friendships, celebrity idolatry (as evidenced by numerous celebrity endorsements, and other cultural activities, that indirectly appeal to the senses and values of the society. Thus, *coercion* in the form of making an

<p>Candidate: (65) <i>Ipagpatuloy natin ang nasimulan, para sa kapakan ng ating mga kababaihan.</i>¹</p>	<p>Directive- Candidate's appeal for electorate: 'Let us continue to work with what has been started (she has started) in the Senate'</p>
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appeal for votes may be indexical of the culture of a society.

An example of an indirect appeal is given in Extract 7 below

(Transcript #5):

Gloss:

¹ Let us continue what has been started, for the welfare of our women.

A *directive* is characterized by the strong desire of the speaker for the hearer to do an action, which may prove to be threatening to the electorate (as the hearer) who needs to be wooed and persuaded and not ordered. In Extract 7, the *directive* is mitigated by the collective effect of the language “*Ipagpatuloy natin*” [Let us continue...].

Even if a *directive* type of speech may be the ‘most obvious linguistic realization of the coercion function’ (Chilton and Schaffner, 1997, in van Dijk, 1997, p. 219), the *representative* type was equally employed as manifested in the equal number of occurrences in the Appeal section, which registers at 17, shown in Table 5. The *representatives* have a less threatening effect on the electorate as this speech act makes use of boasts, assertions, and expressions that inform and insist, otherwise known as hedging or indirect urging on the electorate to vote for the candidate. An example of an indirect appeal employed through a *representative* type of speech act is illustrated in Extract 2.

Extract 2 illustrates a collectivist culture of camaraderie, sense of humor, celebrity idolatry, and love for gatherings in the Philippine society. First, the scenario in the PAC manifests the love for gatherings and camaraderie among the participants, which are common cultural values that the electorate can identify with. Second, another cultural value displayed here is the sense of humor of the Filipinos, which was achieved through the use of a *representative* speech act when the candidate said, “*Natural sa ating Pilipino ang masaya sa kabila ng hirap*”. This utterance was followed by a *directive* statement, “*Ang maganda, samahan natin ng pagkakaisa ang*

POLITICAL ADVERTISEMENT CAMPAIGNS

saya.” This is an attempt made by the candidate to put logic and substance to the gaiety exhibited in the PAC. Another manifestation of the usage of cultural value in the PAC is the use of an exchange of jokes between the ‘actors’ who represent the common Filipinos in a crowd gathering and the celebrity comedians. This exchange of jokes is also a form of *representative* speech act, especially, as the jokes focus on boastful testimonials. Finally, a cultural trait of the common Filipino is the idolatry of popular personalities or celebrities. The participation of celebrity comedians in the endorsement of the candidate manifests the strong appeal of such personalities to the electorate.

Another example of an indirect appeal is drawn from the Dramatization in Transcript #4, as presented in Extract 8 below.

(8)

1. TRANSCRIPT #4. (TA) - CANDIDATE	
Voice-over:	Bakit ka nag-“dancing queen”? ¹
TA:	Malaking pagkakamali yung ginawa kong yun, gusto kong humingi ng patawad; nasaktan ko kayo eh. ² Ayoko ko kayong masaktan. ³ Siguro sa mga pagkakamali dun tayo bumabangon at dun siguro tayo magkakaroon ng lakas ng loob para harapin kung ano ang kailangang harapin. ⁴

Gloss:

- 1 Why did you do a dancing queen act?
- 2 What I did was a grave mistake; I would like to apologize for hurting you.
- 3 I do not want to hurt you.
- 4 Perhaps in our mistakes, we rise and (perhaps) develop the strength in character to face the challenges that confront us.

The dominant speech act used in Extract 8 is that of an *expressive* when the candidate expressed her feelings in her apology for a past action, in the utterance “*Malaking pagkakamali yung ginawa kong yun, gusto kong humingi ng patawad. Nasaktan ko kayo eh. Ayoko kayong masaktan.*” The whole scenario projected in the PAC may seem to be different from the communicative purpose of a PAC, to appeal for votes; however, the message implicitly sends the message that she is an ordinary person, who makes mistakes like the audience, and that she is sorry for the mistake that she has done; consequently, she may be worthy of their votes. This PAC projects the candidate as being a humble person, an image that is different from the feisty character that she may have in the past as a politician. This is evident in her stance in the PAC: humble, apologetic, low-voiced. With an apology for a past action that was unpopular to the electorate, the candidate is ‘cleansing’

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her image so that she may be worthy of the electorate's votes. The emotive appeal of an apology is foregrounded to provide a proof of worthiness that builds into an indirect appeal to the electorate. In sum, the dramatization in Transcript #4 is used as a *legitimization* strategy to rationalize an appeal for votes.

In sum, the *representative* type of speech act is predominantly used in both the legitimization and coercion components of the PAC generic structure, with a total of 53 occurrences out of a total of 101, shown in Table 5. Furthermore, there are only 6 direct appeals out of a total of 38 speaker turns in the coercion component of the generic structure of the corpus. Lastly, the type of appeal employed is predominantly emotional, with 78 occurrences out of a total of 124, as shown in Table 4.

4. Conclusion

The emergence of mediated political advertisement campaigns merit a careful study as they are an important social practice that has implications for nation-building, specifically, in making decisions in choosing who would be the future leaders of the country. This type of discourse allows a projection of candidates and other political actors in highly diverse and complex ways. Through a combined analysis of genre, political strategies such as coercion and legitimization, and speech acts used an important link between language and politics is illustrated (established). The weaving of these three forms of analysis creates an awareness that may be manifested in three ways.

First, the identification of its generic structure and the communicative purpose of the genre of political advertisement campaign (PAC) enables the participants in the discourse to be aware of the essential elements of a PAC. The generic structure explains why campaigns launched on television follow a sequential structure and why some campaigns follow a certain pattern, while others do not.

Second, a political discourse analysis enables the participants to be more critical and aware of the strategies of *coercion* and *legitimization*. The types of proof and appeals used in PACs may be indexical of the society in which it (it referring to PACs?) occurs. Thus, the use of varied appeals such as emotional, logical, source credibility or other strategies may be a reflection of the culture of the electorate. As the cliché goes, 'you get the government that you deserve.' Therefore, if one does not agree with this cliché, a more careful examination of political discourse in terms of types of proof and appeals may be in order.

Third, these political strategies are closely linked to the use of language as manifested in the speech acts employed in the campaigns. An understanding of how language is used and the effect it produces on the audience may be gleaned from the speech acts that are employed in a given

POLITICAL ADVERTISEMENT CAMPAIGNS

discourse. Thus, a speech act explains how an utterance may achieve the communicative purpose of a mediated PAC employed in the thematic structure (dramatization and appeal)

Through this framework of analysis, the following important findings are drawn: (a) the emotional type of proof and appeal is used instead of the logical proof/appeal in the political strategies of coercion and legitimization; (b) these strategies seem to reflect the culture of the Filipinos such as their love for songs/dances, sense of humor, reliance on celebrities and voice-overs to make their pitch, collectivist culture, among others; and (c) the dominant speech act used to realize these strategies is the representative type.

Overall, the PAC is a genre of political discourse that proves to be a powerful strategy in Philippine politics, not only for the political candidate who usually launches such an activity to serve his/her communicative purpose of persuading the electorate to vote for him/her, but also for the electorate to be made more aware of this type of politic discourse. Candidates may wield their power through these mediated campaigns, but voters have equal, if not more, power as they exercise their right to make decisions in response to the campaign. In an important discourse such as the PAC, it is essential for all participants concerned to be more discerning in terms of the interrelationship of media, politics, and language.

At a time when political campaigning reaches an intense stage, especially when the invasive medium of television is used as mode of communication, the abundance of PACs and strategies employed may easily result in confusion of realities and priorities. A critical examination and understanding of political advertisement campaigns will hopefully equip participants in scrutinizing this genre of political discourse to help them make responsible decisions in both their construction, on the part of the candidate, and in responding intelligently, on the part of the electorate.

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GOCHECO

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APPENDIX

Political Ad Campaigns on Television March - April 11, 2007

Legend: VO - Voice-over

C - Celebrity (actors, child for not popular personalities)

Other initials - candidate's names

-
- 1.** **Angara, Edgardo (1) (EA)**
Scene: in the classroom
EA: Sa silid paaralang ito, maaari magmula ang isang inhinyero, isang bank manager, isang guro, o isang doctor. Kaya ang kabataan bigyan natin ng pagkakataon na magkaedukasyon. Pag inaksyunan, may paraan, sa mabuting bukas, mabuting buhay.
VO: Angara para sa senado. Angara ng buhay
-
- 2.** **Angara, Edgardo (2) (EA)**
C - Sarah: Malayo man ang mararating pag hawak ang mikropono, mas malayo ang Geronimo
 mararating pag hawak ang diploma mo. . Salamat po, Tito Ed.
EA: Pag may wastong edukasyon, may mabuting bukas, mabuting buhay.
SG: (Song) Angara para sa Senado, Angara ng buhay
VO : Angara sa Senado.

POLITICAL ADVERTISEMENT CAMPAIGNS

3. Aquino, Noynoy (NA)
 C - I won't talk about me. Di kami nag-usap for years. Kasi sobrang protective s'ya, daig pa si Mom and Dad. Pero when I need help Noynoy is always there for me. Binilin kasi sa kanya ng Dad ang family namin. Come to think of it, pati buong bayan. Si Noynoy leads by example, lagi syang sa tama. I'm voting for my kuya, si Noynoy, kayo na rin. Deal?!

NA: Ayos! Game na.

1. 4. AQUINO-ORETA, TESSIE
 (1) (TA)

Voice-over: Bakit ka nag-"dancing queen"?
 TA: Malaking pagkakamali yung ginawa kong yun, gusto kong humingi ng patawad. Nasaktan ko kayo eh. Ayoko ko kayong masaktan. Siguro sa mga pagkakamali dun tayo bumabangon at dun siguro tayo magkakaroon ng akas ng loob para harapin kung ano ang kailangang harapin.

5. Aquino-Oreta, Tessie (2) (TA)
 TA: Naipasa na natin ito noong pang 2004.
 Film: (Crying lady, Anti-Domestic Violence RA # flashed as a sub-title on screen
 Si TAlumakas ang loob ko dahil sa kanyaNaging matibay ako... naging matatag ako... Ang mga babae pala ay di dapat sinasaktan.
 TA: Ipagpatuloy natin ang nasimulan, para sa kapakanan ng ating mga kababaihan.

6. Arroyo, Joker (JA)
 VO : Mula noon...
 JA: It is our freedom to peacably assemble, we can do so with or without permit.
 VO: Hangang ngayon. Tagapagtanggol ng karapatan ng Pilipino. sha ang people's dragon.
 Music: Joker Arroyo. Joker Arroyo
 VO: Pag bad ka, lagot ka. (with slogan flashed on screen)

7. Coseteng, Nikki (NC)
 VO: Kayong nangungurakot, bilang na ang mga araw nyo
 Actress: Madumi at malansa ang kamay ko
 NC: Marangal ang kamay ng naghahanap-buhay. Ang malansa ay yung nangungurakot. Kaya kayong nangungurakot, bilang na ang araw n'yo!

8. Defensor, Mike (1) (MD) with Keanna Reeves
 C - Keanna: Binoto nyo ako dahil totoong tao ako, d ba? Kaya sa Senado, iboto natin Reeves ang totoong tao
 MD Mabuhay ang totoo magmahal sa bayan!
 VO: 'Tol' Mike Defensor para sa Senado

9. Defensor, Mike (2) (MD)
 VO: 'Tol Mike Defensor para sa bayan!
 MD: Ang aking pangarap kasi, walang squatter sa ating sariling bayan, kailangan pa rin lahat ng tao mabigyan ng pagkakataon na kalusugan ay meron suporta. yun edukasyon, libreng edukasyon, tuloy-tuloy yan na

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kailangan natin itulak, para ang bawat isa ay magkaron ng patas sa pakikipaglaban sa pagayos ng magandang buhay.

Voice over: Tuloy ang laban, "Tol' Mike Defensor para senador!"

10. Escudero, Francis 'Chiz' (CE)

Child 1: Gusto ko maging teacher.

Child 2: Gusto ko maging senador

CE: Ako din

VO: CE ang boses sa Senado

11. Gringo Honasan (GH)

Son: Sabi nya noon may mahalaga raw syang gagawin para sa bansa kaya ...
sabi nya baka hindi na daw kami magkita so ako na raw bahala kay mama
at sa pamilya. Doon ko naintindihan na ...

VO: Gringo Honasan sa Senado ng Pilipino

12. Lacson, Panfilo 'Ping' (PL)

Music: Si Ping ang kinabukasan Lacson for senator

13. Legarda, Loren (LL)

Song with sa Senado'y muling makapiling sya. sya lang ang tunay na pag-asa

Film Clip: Tanging si Loren lang, una sa tiwala, sipag at talino lang naman, tanging si
LL lang, hindi magsasawa sa paglingkod.

VO: Loren Legarda! number one sa Senado!

Chorus: Number one!

14. Magsaysay, Vic (VM)

Music: Bagong bayani, Tara-tara-tara let's

VO: Vic Magsaysay po, batang barangay. Your guy para sa Senado.

Music: Magsaysay, taratara-taralets

15. Montano, Cesar (CM).

M: I-share ang kagandahang sining, dapat lang ipakita mo ang kagandahan ng
Pilipinas sa pamamagitan ng pelikula, katulad po ng ginawa ko sa Bohol.

C - Sunshine: At alam ng Unesco na ginamit ni Cesar ang kanyang talento nya sa (wife):
mabuti.

Daughter (little girl): (singing) Cesar Montano para sa Senado

CM: Ang talent kapag nagamit sa mabuti, mas may pag-asa ang sambayanan

16. Montano, Cesar (CM)

CM: Ang talento kailangang gamitin sa mabuti. Talento mo, gamitin sa mabuti
(tells a boy) Kailangan ko po ng boto nyo sa Senado

POLITICAL ADVERTISEMENT CAMPAIGNS

-
- 17. Pangilinan, Kiko (KP)**
 C - Sharon: Bakit si kiko? Pagkat si kiko pinaglalaman ang karapatan ng bawat
 Cuneta (wife) Pilipino. lalo na ang taong bayan. Pagkat si kiko ay isang mapagmahal na
 asawa at responsableng ama. At kailangan nating sa senado ay ang tulad
 niyang maprinsipyo. Kaya ibalik natin si Kiko sa Senado. K na?
 KP: Sino ang kausap mo dyan?
 C - Sharon: Ay, sila (pointing to camera, laughter). k na?
 child 1: ma k na!
 child 2: ma k na!
-
- 18. Pichay, Prospero (PP)**
 VO: Prospero Pichay, pro-Pinoy (background music)
 PP: Sama-sama nating itanim sa senado ang ating tagumpay. Maniwala ka
 matutupad and iyong mga pangarap. Prospero Pichay po, pro-Pinoy.
 VO: Pichay, itanim sa Senado
-
- 19. Coco Pimentel CP**
 VO: Kung ano ang puno, s'ya ang bunga.....para labanan ang graft at mga
 abusado
 C - Angel: Si Kuya Coco Pimentel, may talino, may prinsipyo, mapapagkatiwalaan.
 Locsin Iboto para sa Senado, si Kuya Coco Pimentel ang palaban
-
- 20. Recto, Ralph (RR)**
 Actor 1: Para may proteksyon ang mga nangungupahan. Hindi na pwedeng basta
 basta magtaas ang renta sa tinutuluyan
 Actress 2: Dapat lang, corek to!
-
- VO: Iboto muli, Recto! Sa senado...**
-
- 21. Roco, Sonia SR**
 SR: dalawampung limang taong, teacher, nais ko pong ituloy ang misyon, ni
 Senador Sen Raul Roco.
 VO: Roco sa Senado.
-
- 22. Singson, Chavit (CS)**
 : Chavit?
 Guy: Si Chavit, laking probinsya yan. he cares for the
 Girl1: Si Chavit kung ano ang nasa isip yon ang sinasabi
 Guy2: he's one of the best provincial governor mayor
 Girl: Naiintindihan niya ang pangangailangan ng probinsya
 Girl 2: Probinsyano din kasi
 Guy: Siya ang gumawa ng batas 7171 na nagbigay ng bilyones sa Ilocandia
 CS: Diretso ko sasabihin hindi aasenso ang Pilipinas kung pababayaang natin
 ang mga probinsya. Hindi ko papayagan yan. Taking care of the provinces
 will be my first ownership.
 VO: Chavit boses ng probinsya para sa senador
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-
- 23. Sotto, Tito (TS)- TVJ**
C -Vic Sotto: Ang tanda na natin noh?
(brother) VS
C-Joey de Leon: Oo naman, but it's cool bukol. Dahil palipat-lipat na lang tayo ng
(friend)JDL iba-ibang stasyon eh.
VS: Di sana natin inaasahan pero kailangan eh.
JDL: Ang importante, sama-sama tayo, kahit saan tayo ilagay ok lang. Lahat
naman ng ginagawa natin para sa tao di ba?
TS: Tama kayo. Kahit saan tayo mapunta ang tao ang mahalaga.
JDL: Ang galing mo 'To!
Vic: Iboboto kita. (laughter)
-
- 24. Sotto, Tito (TS)- TVJ & Co.**
Actor 1: Walang tatalo sa tito ko sa liwanag ng mata. Malayo pa lang kitang-kita
na, pati kinabukasan nakikita.
JDL: tito, tito nyo, wala yan tito nyo dito sa titong 'to (pointing to TS).
Actor1: Hindi naman yan ang titong tinutukoy ko eh.
Crowd: (laughter)
TS: Natural sa ating Pilipino ang masaya sa kabila ng hirap. Ang maganda,
samahan natin ng pagkakaisa ang saya
JDL Ang galing ni Tito!
VS: Iboboto ko yan
Crowd: Yehey! (Cheers)
-
- 25. Villar, Manny MV**
Child: Pag may sipag at tiyaga..
MV: may nilaga.
J/S: Kay Manny Villar na.
MV: Para umahon sa hirap, kailangan
Chorus: sipag at tiyaga. Kay Villar na.
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- 26. Zubiri, Miguel (MZ)**
Celebrity 1 &2: si Migz Zubiri idol natin!
Celebrity 3: Inalagaan n'ya an gating kalikasan, he's my idol
Celebrity 4: He believes in the Filipino youth. idol talaga
Celebrity 5: tagapagtaguyod ng maunlad na Pilipinas, idol sya!
MZ: Kailangan nyo ng kakampi sa Senado!
Celebrities: Miguel Zubiri, idol natin
