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| RESEARCH ARTICLE

## Robredo Vs. Marcos' Presidential Jingles: A Pragmatic Analysis

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| ABSTRACT

This study qualitatively analyzed the speech act functions in Philippine political jingles, focusing on the presidential campaign songs "Bagong Lipunan" for Bongbong Marcos and "Kay Leni Tayo" for Leni Robredo. The research delved into the linguistic elements and speech acts employed in these jingles, exploring their role beyond information through content analysis. The chosen jingles, featuring prominent presidential candidates, were selected for their creative merit. The findings unveiled that the select jingles consistently demonstrated a convergence of speech act functions. In locutionary acts, these compositions articulated a rich voice of hope. Regarding illocutionary acts, their collective intention frequently revolved around committing to the promise of a new beginning. The perlocutionary dimension was equally impactful, as the expressions evoked an emotional response, inspiring the audience with hope. The jingles also revealed a nuanced interplay of illocutionary acts, seamlessly blending commissive, assertive, and declarative intentions and strategic use of directive and expressive acts. Examination of linguistic elements, such as metaphors, imagery, rhyme, simile, repetition, and thematic elements like unity and resilience, uncovered a deliberate linguistic strategy to convey persuasive messages and foster positive images of the political figures, ultimately aiming to garner support.

| KEYWORDS

Pragmatics, speech acts, Philippine jingles, political discourse

| ARTICLE INFORMATION

**ACCEPTED:** 25 November 2023

**PUBLISHED:** 04 December 2023

**DOI:** 10.32996/ijels.2023.5.4.11

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### 1. Introduction

In the vibrant nature of Philippine society, politics stands out as a captivating sight. Aspiring politicians employ a diverse resource of strategies to garner public support. These include eye-catching posters displayed with creative slogans, captivating television and radio campaigns, moving speech rallies, engaging video blogs showcasing their goals and achievements, and, of course, the dominating political jingles.

Political candidates acknowledge the intrinsic ability of music to persuade the heart of the electorates. With that, they never fail to spend bigger funding for their campaign endeavors. Embed in the political jingles are the vision and absolute promises of the candidates aiming to gain trust and support from the people.

The two presidential front-runners Bongbong Marcos and Leni Robredo exhibit the most popular political jingles. Avid supporters sing their hearts out and feel every lyric that speaks hope, new beginnings, and a bright future. Their meticulously crafted jingles visibly influenced the choices of the masses as the melodies evoked emotional responses.

These captivating tunes are fundamental to understanding the pragmatic context of the political sphere. This aligns with J.L. Austin's speech act theory which states that to promote mutual intelligibility, an interlocutor must learn how to relay information with utmost accuracy. This theory plays a crucial role in interpreting the meaning of the utterances. Furthermore, it describes the literal meaning (locutionary), the intended meaning (illocutionary), and the effect of this utterance on the target recipients (perlocutionary).

*Political jingles* are a useful media that incorporates both musical and language components. Analyzing its linguistic nature promotes essential contribution to the pragmatic landscape of language.

### 1.1 Research Objectives

This study aimed to analyze the speech act functions revealed in Philippine political jingles. Specifically, it aimed to answer the following:

1. How do speech acts function within the lyrics and melodies of Philippine political jingles?
2. What categories of illocutionary acts are revealed in the select jingles?
3. What are the key linguistic elements that contribute to their persuasive and communicative effectiveness?

## 2. Theoretical Framework

This study is anchored on J.L. Austin's Speech Act Theory and the Cooperative Principle by Paul Grice.

The theory proposed by Austin, and further developed by Searle is critical in understanding the pragmatic connections present in the select presidential jingles. It presents an essential basis to investigate the persuasive effect of these communication approaches on the target recipients. These scholarly perspectives play a multidimensional role in unveiling the deeper context of political discourse.

Speech act is a subset of pragmatics as well as a type of verbal communication that occurs frequently in both spoken and unspoken conversations. Yule (1996) asserts that the study of speech actions examines how language is used by both speakers and listeners. Bach (1979) further indicates that an action is an activity that has a message of its own, hence the language is not the only aspect crucial in the utterance of the speaker. When a speaker speaks, some goals go beyond the words or sentences. According to Austin, speech acts are denotations of actions carried out through generated utterances. Putting the same notion into words, expressing something causes someone to behave.

There are three types of acts in the speech acts- the locutionary, illocutionary, and perlocutionary. Speaking a certain way with a specific context and reference is essentially equivalent to a **locutionary speech act**, which is roughly equivalent to meaning in the exact sense. For example, when someone says, "It is so hot in here", the person is describing the humidity of the area or the actual condition of the place. There are no other hidden meanings present. On the other hand, **illocutionary acts** pertain to the intention of expressing the utterance. When a person says "It is hot in here", the intended meaning is to request someone to turn on the air conditioning or open the window. The statement has embedded intentions towards the target recipient. A speaker may engage in a **perlocutionary act** when he makes an assertion that has an impact on both the hearer and other people. It also involves making an offer to someone. It speaks of the impact the speech has on the other person's ideas or behavior. A perlocutionary act encompasses all those effects, whether intentional or not, and is unique to the conditions of issuance. It is not typically accomplished simply by making that precise phrase. For example, when someone says, "It is so dark in here", the target recipient will turn on the light. The theory plays a fundamental role in unveiling the speech acts present in the select political jingles. It aids the researchers to further analyze the deeper functions of political discourse in the pragmatic sphere.

Another theory that supports the study is Grice's Cooperative Principle Theory. By its very nature, conversation is cooperative. People follow a general principle of cooperation, according to Grice (1975, 1978), which is founded on the four maxims of quantity, quality, relation, and manner. These maxims ask that the speaker provide a contribution that is noticeable, true, pertinent to the topic at hand, and just the correct amount of information. Grice added to his cooperation principle the four conversational maxims listed below, which he felt were essential for anyone hoping to have a meaningful, persuasive conversation:

A. Quantity: Only say as much as the discussion calls for. Say only what is necessary for the discourse.

B. Quality: Don't mention anything you think is untrue. Don't make claims for which you have no supporting data.

C. Manner: Avoid obscurity. Avoid being unclear. Keep it brief. Maintain order.

D. Relation: Appear pertinent and relevant.

These are guidelines to help achieve the goal of cooperative discourse rather than strict regulations that have to be adhered to all times. They are frequently broken in a variety of circumstances in order to achieve a particular result. When someone uses sarcasm, for instance, they deliberately utter the opposite of what they mean, which is against the Quality Maxim.

Together, these theories offer a detailed basis for grasping the complicated levels of meaning found in Philippine political jingles. They shed light on the candidates' intentions or purpose (illocutionary acts), the effect on the audience (perlocutionary acts), and the scale to which the jingles adhere to the cooperative concept of effective communication. Thus, the study provides a comprehensive analysis of the pragmatic speech actions found in Philippine political jingles, thereby advancing our comprehension of political communication and campaign tactics in the country.

**3. Methodology**

**3.1 Research Design**

This study utilized a qualitative design employing content analysis. Content analysis was used to extract the speech act functions revealed in the select presidential jingles.

**3.2 Sources of Verbal Data**

The chosen presidential jingles were the following: "Kay Leni Tayo," designed for Leni Robredo and "Bagong Lipunan," crafted for Bongbong Marcos' presidential campaign. The two political jingles were chosen due to its creative merit and the popularity of the two presidential front-runners.

**3.3 Data Analysis**

**Phase 1.** Phase 1 delved into carefully extracting lines from the jingles and classifying them based on their speech act manifestations. Please refer to the template below.

**Table 1. Types of Speech Acts Manifested in the Select Presidential Jingles**

<b>LINES FROM THE POLITICAL JINGLE</b>	<b>LOCUTIONARY</b>	<b>ILLOCUTIONARY</b>	<b>PERLOCUTIONARY</b>
"Bagong Pilipinas, bagong mukha May prinsipyo, may isang salita	The locutionary act conveys the idea of a transformed or reformed Philippines, one that is characterized by principles and effective communication.	The intended effect is to project a positive and optimistic image of change and transformation.	It ignites sense of hope and optimism.

**Phase 2.** Phase two investigated the five main categories of illocutionary acts present in the select jingles. After careful examination, the lines were analyzed based on the following: assertive, expressive, commissive, declaration, and directive. Please refer to the template below.

**Table 2. Categories of Illocutionary Acts**

<b>LINES FROM THE POLITICAL JINGLE</b>	<b>TYPES OF ILLOCUTIONARY ACTS</b>	<b>EXPLANATION</b>
"Bagong Pilipinas, bagong mukha May prinsipyo, may isang salita	Commissive	This line establishes a promising approach.

**Phase 3.** This phase examined the linguistic and literary elements of the select jingles. The lines were carefully investigated based on their creative style and aesthetic quality.

**Table 3. Linguistic Elements of the Select Jingles**

<b>LINES FROM THE POLITICAL JINGLE</b>	<b>LINGUISTIC ELEMENT</b>
<i>May bagong silang May bago nang buhay</i>	Metaphor: " <i>May bagong silang, May bago nang buhay</i> " is a metaphorical expression, likening life to a canvas that is being refreshed, emphasizing the idea of a new beginning.

#### 4. Results and Discussion

This section presents the analysis and interpretation of the data gathered.

**Table 4. Types of Speech Acts Manifested in the "BAGONG LIPUNAN" Jingle**

<b>LINES FROM THE POLITICAL JINGLE</b>	<b>LOCUTIONARY</b>	<b>ILLOCUTIONARY</b>	<b>PERLOCUTIONARY</b>
<i>May bagong silang May bago nang buhay</i>	This phrase denotes the beginning of a new project or stage, similar to the opening of a blank slate for life's events.	The main communication goal is to present a positive story about the possibility of good transformation and rebirth.	The intention behind this statement is to elicit from the audience a feeling of hope and a sense of solidarity with the political figure or campaign in a positive and upbeat manner.
<i>Bagong bansa Bagong galaw Sa bagong Lipunan</i>	The lines express how the national story is being retold and how new elements are being incorporated into the social structure.	The main goal is to emphasize how important it is to retell the history of the country and introduce novel concepts as essential elements of development.	By doing this, the lines hope to foster optimism and a sense of cultural pride, building a favorable relationship with progressive ideas.
<i>Magbabago ang lahat Tungo sa pag unlad</i>	The lines paint a clear picture of growth within the social landscape and the subtly emerging societal transformation.	The lines portray a dynamic and changing social environment by asserting the existence of continuous change and the active effect of progress.	Creating a strong emotional bond with the audience and winning them over to the political candidate or cause is the aim.
<i>At ating itanghal Bagong Lipunan</i>	This phrase conveys the arrival of a serene entity, called "The New	The main goal of communication is to confidently portray the happy revelation of a	These phrases try to foster support and excitement for the political figure or

	Society," along with a dash of happiness.	calm vision that captures a happy and peaceful image.	campaign by eliciting positivity and passion.
<i>Ang gabi ay nagmaliw At lumipas ang magdamag Madaling araw ay nagdiriwang May umagang namasdan</i>	It's a direct statement that personifies the shifting hours of the day by depicting the seamless flow from dusk to dawn.	Poetically speaking, the phrases imply a smooth transition, a feeling of orderliness, and a hopeful anticipation of the dawn.	By depicting the change from night to morning as graceful, the lines hope to evoke optimism and a positive emotional response while also building a bond between the audience and the political candidate or campaign.
<i>Ngumiti ang pag-asa Sa umagang kayganda</i>	These lines convey the feeling of optimism by showing hope waking up cheerfully in the morning.	By personifying hope and promoting active engagement in the good parts of a lovely morning, the illocutionary act seeks to promote a sense of optimism.	The goal of the perlocutionary act is to evoke a sense of optimism, hope, and an emotional reaction to the morning's promising beauty. Establishing a relationship between the audience and the political candidate or figure is the aim.

The chosen political jingles consistently demonstrate a convergence of speech act functions. In locutionary acts, these compositions articulate a resonant voice of hope. Regarding illocutionary acts, their collective intention frequently revolves around committing to the promise of a new beginning. The perlocutionary act is equally impactful as the lines revealed emotional response from the audience.

The political jingle has a strong swaying influence by concentrating on positivity and hope. It deliberately uses optimistic narratives, by establishing a sign of new beginnings. The dominant emphasis on change contributes to a favorable response and genuine support from the listeners. Moreover, the incorporation of emotional elements adds to the persuasive impact on the masses.

Table 5. Types of Speech Acts Manifested in the “KAY LENI TAYO” Jingle

LINES FROM THE POLITICAL JINGLE	LOCUTIONARY	ILLOCUTIONARY	PERLOCUTIONARY
<i>Leni Robredo hindi ka bigo May tapang may puso para sa Pilipino</i>	It is a literal statement that uplifts the country by thanking Leni Robredo for her unwavering energy, boldness, and compassion.	Praising Leni Robredo's fortitude, bravery, and empathy and highlighting her ability to improve the country.	Presenting Leni Robredo as an unbeatable and compassionate leader in an effort to inspire adoration and support for her.
<i>Ang Pilipinas ay matatag Bawat pagsubok kinakaya</i>	The Philippines is shown to be a strong, determined nation that faces challenges with determination.	Declaring the Philippines to be a resilient nation that faces obstacles head-on.	aiming to instill resilience and a sense of pride in the country by portraying the Philippines as an unstoppable force.
<i>Karapat-dapat sa kanya Ay maayos na pamamahala</i>	It's a direct statement that someone is deserving, demonstrating proficiency in the field of leadership.	Assertively conveying the worthiness and competence of the individual in leadership.	Seeking to instill confidence and support for the portrayed leader by emphasizing their competence.
<i>Sa lahat ng unos na dumaan Mayro'ng walang pagod na nagtyatyaga</i>	It talks about overcoming obstacles with tenacity and perseverance, which become defining traits..	The illocutionary act aims to inspire a sense of strength and determination associated with overcoming adversity.	The perlocutionary act seeks to instill a sense of admiration for the depicted resilience and perseverance, fostering a connection.
<i>Kasing-tatag ng diwa ng Pilipinas Siya ang kailangan</i>	It compares someone's steadfastness to the nation's heartbeat and describing them as a crucial element in the collective effort.	The illocutionary act aims to portray the individual as integral to the collective strength of the nation, using metaphors like the nation's heartbeat and a crucial piece in a fleet.	The perlocutionary act seeks to instill a sense of importance and commitment associated with the portrayed individual, fostering a connection.
<i>Alam kong 'di ako nag-iisa Buong bayan ay mayro'ng maasahan</i>	It is an expression of the speaker's acknowledgment that they are not alone, emphasizing the strength of the nation's bond and the sense of belonging found in unity.	On the illocutionary level, the intended meaning is to assertively communicate the significance of unity and the strength derived from the collective bond of the nation	The perlocutionary act seeks to instill a sense of unity, strength, and belonging among the listeners.
<i>Heto na'ng ating pinuno Handa nang magsilbi Husay at tibay puso at isip Kay Leni tayo (Leni Robredo oh) Kay Leni tayo (Leni Robredo oh oh)</i>	It describes the emergence of a leader, their readiness for service, and the qualities attributed to them.	The illocutionary act aims to create a positive and supportive image of the political figure and encourage support from the audience.	The perlocutionary act seeks to instill a sense of enthusiasm, allegiance, and support for Leni.

The results emphasize the helpful incorporation of linguistic devices to convey optimistic narratives, encourage a sense of supportive community, and stimulate honor. The song expresses a solid and affirmative message using attractive cues such as “invincible spirits, courageous and caring, and consistent resilience. The repetition of the phrases highlighting the word “Philippines” leaves a continued sense of patriotism. The jingle campaigns for trust, confidence, and power by restating political concepts. The persuasive elements are visible, and they evoke the emotional responses of the masses.

The performative nature of language in political talk is accentuated by academics like Fairclough (1995), who views political interaction as a progression of spoken language with the power to influence the truth. This aligns with Chilton’s (2004) statement that politicians employ the creative use of language to sway the opinion of the masses. By improving the illocutionary force of political discussions, these strategies influence the audience’s perceptions and ability to respond to political identities.

In a nutshell, the literature on speech acts provides a detailed basis for understanding the intricacies of language present in political discourse. Austin's speech act theory to political communication sheds light on the idea that political jingles aren't just mere conveyance of promises, but also a transmission emotional strategy targeted to capture the hearts of the electorates.

**Table 6. Types of Illocutionary Acts Manifested in the “BAGONG LIPUNAN” Jingle**

<b>LINES FROM THE POLITICAL JINGLE</b>	<b>TYPES OF ILLOCUTIONARY</b>	<b>EXPLANATION</b>
<i>May bagong silang May bago nang buhay</i>	Expressive	The speaker is expressing positivity and optimism regarding constructive change and renewal.
<i>Bagong bansa Bagong galaw Sa bagong Lipunan</i>	Assertive, declaration, commissive	The speaker is making a confident statement about the importance of these elements for progress. It also vows to envision a new society.
<i>Magbabago ang lahat Tungo sa pag unlad</i>	Assertive, declaration	The speaker is making a confident statement about the dynamic nature of the societal milieu.
<i>At ating itanghal Bagong Lipunan</i>	Declaration, commissive	The speaker is making a statement declaring the positive and harmonious image associated with the serene vision. It also promises a new start.
<i>Ang gabi ay nagmaliw At lumipas ang magdamag Madaling araw ay nagdiriwang May umagang namasdan</i>	Declaration, assertive	The illocutionary act is a declaration, as the speaker is making a statement about the nature of the transition from night to morning.
<i>Ngumiti ang pag-asa Sa umagang kayganda</i>	Directive, commissive, assertive	The illocutionary act is directive as the speaker is encouraging or directing the audience to embrace optimism and engage actively with the positive aspects of the morning. It also commits a promise of new beginnings.

**Table 7. Types of Illocutionary Acts Manifested in the “ KAY LENI TAYO ” Jingle**

<b>LINES FROM THE POLITICAL JINGLE</b>	<b>TYPE OF ILLOCUTIONARY</b>	<b>EXPLANATION</b>
<i>Leni Robredo hindi ka bigo May tapang may puso para sa Pilipino</i>	Directive, expressive, assertive	The speaker is directing the audience's attention to these qualities, emphasizing the political figure's capacity to uplift the nation.
<i>Ang Pilipinas ay matatag Bawat pagsubok kinakaya</i>	Assertive	The speaker is making a statement about the nation's resilience in the face of challenges.
<i>Karapat-dapat sa kanya Ay maayos na pamamahala.</i>	Assertive, directive, expressive	The speaker is making a confident statement about the competence of the individual by directing it to her competent governance.
<i>Sa lahat ng unos na dumaan Mayro'ng walang pagod na nagtyatyaga</i>	Directive, expressive, assertive	The illocutionary act is directive as the intent is to inspire strength and determination associated with overcoming adversity. The speaker is directing the audience to feel inspired and determined in the face of challenges.
<i>Kasing-tatag ng diwa ng Pilipinas Siya ang kailangan</i>	Declaration, expressive, directive	The speaker is making a statement declaring the person's importance to the nation.
<i>Alam kong 'di ako nag-iisa Buong bayan ay mayro'ng maasahan</i>	Declaration, expressive, commissive	The illocutionary act is a declaration as the intended meaning is to assertively communicate the significance of unity and strength derived from the collective bond. It also establishes a promise.
<i>Heto na'ng ating pinuno Handa nang magsilbi Husay at tibay puso at isip Kay Leni tayo (Leni Robredo oh) Kay Leni tayo (Leni Robredo oh oh)</i>	Assertive , directive, commissive, expressive	The illocutionary act is assertive as the aim is to create a positive and supportive image of the political figure, encouraging support from the audience. The speaker is making a confident statement about the political figure to garner support.

The select lines manifest the blend of illocutionary acts. Certain phrases unveil the collaborative functions of declarative, assertive and commissive. Adding color to the jingle, directive acts, and expressive means are also employed.

Every line of the song speaks to the listeners in multiple ways. It urges them to express active support while cleverly presenting the appeal of beautiful promises. The accurate blend of beautiful messages crafted in a song ignites wonderful beginnings and fosters hope in everyone. Previous research on pragmatic behaviors in politics has shown that people aspiring to politics seek approval. They accomplish this by showcasing their value as a politician. By showcasing their accomplishments, self-improvement, comprehending the public, establishing trust with them, expressing their ideals, and seeking attention and popularity, the political candidate demonstrated their language.

Grice's Cooperative Principle (1975) and Austin's Speech Act Theory (1962) offer essential frameworks for understanding the intentional use of language in communication. The collaborative conveyance of the illocutionary acts aligns with Brown and Levinson's (1987) research which highlights the essence of politeness strategies in obtaining effective communication endeavors.

Inference has a crucial role in the political text. This makes sense of what people say and do in day-to-day interactions. Persuasion is a skill that politicians need to garner support. Allowing people to predict the future through the underlying meanings of words, phrases, or sentences with hidden meanings improves communication in general.



Furthermore, Searle's (1969) research—which examines how words can be employed to influence others values as well as communicate one's feelings and attitudes, supports the nature of expressive directive acts. The shared intent of the jingles, centering on clarity and improvement, echoes with inquiries on political communication emphasizing fundamental themes and values as essential components of a winning narrative (Chen & Yang, 2018; Trenaman & McAlister, 2015). This blend of illocutionary acts in promoting good governance aligns with the broader literature on political discourse, highlighting the importance of aligning rhetorical strategies with public values (Hart, 2011).

The allocation of illocutionary acts in the analyzed statements displays a thoughtful and practical approach to language usage. The deliberate arrangement of assertive, declarative, expressive, and directive acts establishes an understanding of varied communicative goals, allowing the speaker to wield language as a powerful tool for conviction and connection with the spectators. Without language, politics could not be carried out. Politicians use language as a potent communication tool to influence voters and present their positions. Thus, it is inevitable for politicians to make promises, particularly during election campaigns when they demonstrate their integrity, uniqueness, accountability, and other qualities.

**Table 8. Linguistic Elements Manifested in the " BAGONG LIPUNAN " Jingle**

<b>Lines</b>	<b>Linguistic Elements</b>
<i>May bagong silang May bago nang buhay</i>	<ul style="list-style-type: none"> <li>• Metaphor: "May bagong silang, May bago nang buhay" is a metaphorical expression, likening life to a canvas that is being refreshed, emphasizing the idea of a new beginning.</li> <li>• Repetition: The repetition of the word "bago (new)" reinforces the theme of freshness and highlights the transformative nature of the depicted start.</li> </ul>
<i>Bagong bansa Bagong galaw Sa bagong Lipunan</i>	<ul style="list-style-type: none"> <li>• Metaphor: "Bagong bansa, bagong galaw (A nation's tale retold)" employs metaphorical language, suggesting a renewed or reimagined national narrative.</li> </ul>
<i>Magbabago ang lahat Tungo sa pag unlad</i>	<ul style="list-style-type: none"> <li>• Imagery: "Progress paints the scene" personifies progress as a painter, creating a visual image of societal advancement.</li> </ul>
<i>At ating itanghal Bagong Lipunan</i>	<ul style="list-style-type: none"> <li>• Metaphor: "Bagong Lipunan" employs metaphorical language, characterizing the "New Society" as tranquil and composed.</li> </ul>
<i>Ang gabi ay nagmaliw At lumipas ang magdamag Madaling araw ay nagdiriwang May umagang namasdan</i>	<ul style="list-style-type: none"> <li>• Personification: "Ang gabi ay nagmaliw" personifies nighttime, attributing it to the action of bowing out, creating a graceful and symbolic transition.</li> <li>• Metaphor: "May umagang namasdan" metaphorically portrays morning light as a performer, emphasizing the emergence of a new day.</li> </ul>
<i>Ngumiti ang pag-asa Sa umagang kayganda</i>	<ul style="list-style-type: none"> <li>• Personification: "Ngumiti ang pag-asa" personifies hope, attributing it with the human quality of waking up with joy, creating a vivid and emotional image.</li> </ul>

**Table 8. Linguistic Elements Manifested in the “ KAY LENI TAYO ” Jingle**

<b>Lines</b>	<b>Linguistic Elements</b>
<i>Leni Robredo hindi ka bigo May tapang may puso para sa Pilipino</i>	Metaphor: "May tapang may puso" is a metaphorical expression, portraying Leni Robredo's resilience and indomitable nature.
<i>Ang Pilipinas ay matatag Bawat pagsubok kinakaya</i>	Metaphor: "Bawat pagsubok kinakaya" employs metaphorical language, characterizing the Philippines as strong and persistent. Imagery: "Ang Pilipinas ay matatag" uses imagery, portraying the nation's direction as determined and unwavering.
<i>Karapat-dapat sa kanya Ay maayos na pamamahala</i>	Metaphor: "Maayos na pamamahala" is a metaphor, depicting the supportive and nurturing role of leadership. Rhyme: The rhyme between "kanya and pamamahala" enhances the rhythmic flow and cohesion of the line.
<i>Sa lahat ng unos na dumaan Mayro'ng walang pagod na nagtyatyaga</i>	Metaphor: "Sa lahat ng unos" employs metaphorical language, symbolizing challenges as storms and portraying resilience in overcoming them. Imagery: "Walang pagod na nagtyatyaga" creates an auditory image, suggesting the enduring impact of perseverance in inspiring stories.  Personification: The line "Perseverance echoes" personifies the dominance of perseverance and hope.
<i>Kasing-tatag ng diwa ng Pilipinas Siya ang kailangan</i>	Simile: "Kasing-tatag ng diwa ng Pilipinas" uses a simile, comparing resilience to the unyielding nature of a heartbeat. Metaphor: "Siya ang kailangan" employs metaphorical language, depicting Leni Robredo as an essential component.
<i>Alam kong 'di ako nag-iisa Buong bayan ay mayro'ng maaasahan</i>	Unity Theme: "In unity, we find where we belong" emphasizes the theme of unity, belonging, and collective identity.
<i>Heto na'ng ating pinuno Handa nang magsilbi Husay at tibay puso at isip Kay Leni tayo (Leni Robredo oh) Kay Leni tayo (Leni Robredo oh oh)</i>	Imagery: "Service awaits, a leader unseen" creates imagery, emphasizing the anticipation of service from an unseen leader. Metaphor: "ating pinuno" uses metaphorical language, depicting the combination of skills and strength as divine. Rhyme: The rhyme in "Leni Robredo, oh" and "Leni Robredo, oh-oh" adds a musical quality, enhancing memorability and rhythm.

Scholars have extensively recognized the intimate connection between language and politics. Thus, it has been observed that language and politics are "intimately linked at a fundamental level," that language is politics, and that politics is language (Zhou

2016). It has been observed that political speeches can be made more persuasive to their audience and more successful in expressing the proposed political viewpoints by making extensive use of figures of speech (Zhou 2016).

The first set of jingles focuses on themes of new beginnings, transformation, and growth. The incorporation of metaphors made the jingle more colorful and impactful. It aligns with Harris and Barnes (2006), stories—and metaphors in particular—are regarded as “fast and powerful leadership tools for communicating complex concepts in unforgettable ways” when used as language elements. This is because charismatic leaders can establish trust with their followers, communicate a shared vision, and forge common values with them—especially during uncertain or transformative times—by confidently utilizing strong rhetoric rich in symbolism and drama in their daily communications. As a result, nation-state leaders have historically employed metaphors and narratives to convey their ideas and influence their subjects, particularly during difficult times. The same thing with political candidates’ intent, the conveyance of their heartfelt song evokes extreme emotions from the people.

The second set of jingles layers around the presidential candidate Leni Robredo, highlighting her merits and power over the nation. Metaphors such as “bold spirit and undefeated stance” create a sense of unity and shared identity. The themes of spirit, honest governance, and union are consistently strengthened, contributing to the illocutionary acts of assertion, declaration, and encouragement of support.

In summary, most candidates utilize strategies in their catchphrases and jingles to effectively communicate their goals and appeal to voters. Moreover, it emphasizes how politicians use figurative language to appeal to various voting constituencies and sway their political choices. Through metaphors and other forms of storytelling, they make a strong case for the significance of presenting campaign songs and jingles as both items that may foster the Filipino people's popular imagination and effective tools for elevating or deflating politicians' reputations both during and after election seasons.

## **5. Conclusion**

The jingles demonstrated an interplay of illocutionary acts that skillfully combined directive and expressive acts with declarative, assertive, and commissive purposes. Analyzing linguistic components like metaphors, imagery, rhyme, simile, repetition, and thematic elements like resilience and unity revealed a purposeful language strategy to elicit favorable perceptions of the political figures and deliver messages that would persuade listeners, with the ultimate goal of winning support.

**Funding:** This research received no external funding.

**Conflicts of Interest:** The authors declare no conflict of interest.

**Publisher's Note:** All claims expressed in this article are solely those of the authors and do not necessarily represent those of their affiliated organizations, or those of the publisher, the editors and the reviewers.

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