Promoting "Manny 'Pacman' Pacquiao":
Selling Violence in Sports, Subverting a Marketing Culture

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ABSTRACT

This is a discourse analysis of the quoted interview statements of Manny Pacquiao in the media. It examines how such statements constitute discursive identity and relation that are appropriated for marketing diverse everyday international products. The study reveals the existence of a type marketing in discourse that contests the space originally reserved for traditional marketing.

Keywords: Consumer behavior; Cross-border marketing activities; Marketing in emerging economies; discourse analysis, guerilla marketing, discourse and power
INTRODUCTION

As a vehicle of cultural expressions, advertisement has been a focus of research since the early decades of the 20th century (Bernay, 1928). This one of the research topics that can be investigated through the use of qualitative and quasi-quantitative research methods. For instance, Barthes (1972) examined the implication, connotation, legend, correlatives, comparison, imagery, and signification in some advertisements.

Advertisement as a global industry that is heavily plugged on the unprecedented advancement of communication, transportation, and entertainment technology has spawned into a cultural milieu of its own. Asserting that it has its own language and its content is highly epistemological is an understatement. Marketing is more than an expression of culture. It is a culture by itself. From the moment people open their eyes as they wake up to that of when they close their eyes, their consciousness is enmeshed in the things, images, and ideas associated with marketing.

Understanding and being part of a marketing activity, people have to access a particular culture that is the source of the marketing language and content. On this, Inglis (1972) remarked “we take their [advertisements] exceptionally dense meanings only by reference to the culture which produces them.” It adapts and repackages symbols and ideas, expressions of culture whom people have paid for (Leiss et al., 1999, p.5). As ideas, objects, or services, they consume and digest them so that they can live this ‘culture.’

The human life in 21st century, which is fraught with uncertainties and buoyed by anxieties, has given way to the growth of culture of hedonism. With the support of technology, the enormous expansion of the industry of entertainment can be compared to a tsunami that has been engulfing many aspects of modern life, turning every possibility into a source of profit making. Television with the cable and Internet infrastructure has morphed into a form
that feeds this sybaritic culture. This has also happened to mobile phone and computer where communication has become their secondary function.

News and information, being infotainment, have become less than what they were before. Business has to be fun. Even the domain traditionally expressed with solemnity, such as piety and religious devotion, is not spared. In sports, a particular type of wrestling, popularized by World Wrestling Federation (WWF), is highly credited for the mass appeal of sports entertainment. Entertainment as a domain of pleasure seeking has now challenged and breached moral and societal mores and proprieties to make it close to reality as well as situate people in such a kind of “reality.”

This hedonistic culture has leached deeply in the grassroots, mainstream, and elite of society through the sophistication that flourishing in marketing culture. Marketing culture as a milieu of hedonism has emerged as the habitus, a field of possible actions that engender each other (Ritzer, 2008, p. 406).

Boxing is a sport that has appealed to people because it somehow trivializes violence and gambling at the same time. They are amused to see how triumph is acquired amidst adversity, struggle, and hopelessness. Even before the actual boxing bout is staged, “desire has to be managed, consumption is activated and subjects are disciplined to shop” Foucault (2000a). Marketing as the habitus builds the excitement is an exercise of the hegemony that sells boxing as goods.

Boxers are celebrities who are less likely going to get hired for marketing endorsement. Companies usually choose famous basketball players, tennis players, golfers, soccer players, football players, and car racers. During the end of the 1990s boxing had been largely perceived to be violent sports and had smaller television audience share in U.S. as well as worldwide. Except for some charismatic professional boxers, such as Oscar de la Hoya, Sugar Ray Leonard, and Muhammad Ali, boxers were not bringing the same amount of money from
television, online, and print advertisements compared to other popular athletes. Most of the boxers hardly attained popularity much more international fame. The marketing landscape was bound to change with the rise to fame of a five six-foot Filipino boxer from a little known province of the Philippines.

Emmanuel Pacquiao together with the American Floyd Mayweather has been the face of pugilistic science for the last five to eight years. His catapult to boxing superstardom started when he made the Golden Boy Oscar de la Hoya quit on his stool after dominating the latter from round one to round eight. Prior to that, he was already popular when he defeated Mexican boxing legends, like Antonio Marco Barrera, Eric Morales, and Juan Manuel Marquez (Pacquiao, 2010). Easily in the conversation to become a hall of famer after he retired, he won several prestigious awards, namely among others, Boxer of the Decade, ESPN Best Fighter Award (2011, 2009), Ring Magazine Fighter of the Year (2006, 2008, 2009), Pound for Pound Best Fighter of ESPN and Sports Illustrated, Time’s Person of the Year, and Elorde’s Hall of Famer in the sports of boxing.

Promoting Manny Pacquiao has enticed people worldwide to patronize the violence in sports. His boxing name ‘Pacman’ and identity are appropriated for marketing Nike apparel, American grocery vegetables, perfume, and watches (Serazio, 2010). Many of these products Pacquiao has endorsed have no attributes that will connect them to him. The prevailing idea is they are worthy of consumers’ money because they are used by Pacman. The products’ perceived service quality, the difference between what you expect and what experience, is not associated with any of those qualities of the popular boxer (Susac, 2004, p.136).

In this paper, I argue that talking about Manny Pacquiao as a marketing object is constituting and realizing a discourse described here as a guerilla marketing. Serazio (2010) described of guerilla marketing as a “project of persuasion that cloaks itself casually and sometimes invisibly to consumer targets and attempts to engineer ‘discovery’ as the
constitutive experience of those audiences; it is a mode of governance set upon the active subject, not a form of domination that has often defined the application of power.” With Pacquiao as a vehicle of advertising, selling has become less than selling. It is in fact consuming what looks like familiar but steeped with contradictions. Appropriated as a discourse, Pacquiao’s identity is an instantiation of guerilla marketing.

Typically as a guerilla marketing ploy, Pacquiao, rather than shocking and disorienting people, has become a mosaic of incongruous and conflicting representations and processes. His identity exists as a discourse, which is “the configuration of semantic resources that the member of a culture typically associates with a situation type (Fowler, 1996, p.7). It can also be scrutinized as more than “formal structure of language as an abstract system” but a “practical interaction of language and context. Gee (2005, p.) described “‘discourse’ as a ‘dance’ that exists in the abstract as a coordinated pattern of words, deeds, values, beliefs, symbols, tools, objects, times, and places in the here and now as performance that is as recognizable as just such a coordination.

Statement of the Problem

I am interested to find out how Pacquiao as Pacman, a marketing brand, can promote boxing, which is a violent sports, and, at the same time, can be used to sell products targeting almost every consumer segment. To complete this research, I have used discourse analysis. Paltridge (2006) defined discourse analysis as a study of “knowledge about language beyond the word, clause, phrase and sentence that is needed for successful communication.” He added it “examines how the use of language is influenced by relationship between participants as well as the effects of the use of language upon social identities and relations (2).” Specifically, it addresses the following questions:
1. What does the language (interview texts) reveal about the discursive identity and relation of Manny Pacquiao?

2. How can his discursive identity and relation be a medium to promote boxing to the masses for general patronage and to sell products for every consumer segment?

3. How can his discursive identity and relation be a site of the increasing acceptance of the use guerilla marketing?

**REVIEW OF LITERATURE**

Mass communication, due to its unparallel increase of growth in infrastructure and connectivity, has expanded its reach which could be unspoken of during the decades of 1980s and 1990s. This has resulted in “an environment where certain segments of the population worldwide are developing a common set of expectations, familiarity with a common set of symbols, similar preferences for certain products and services, and an overall desire to improve their standard of living” (Craig and Douglas, 2005, p.446). This definition of mass communications is in harmony of that Morris Janowitz’s which he claims to “comprise of the institutions and techniques by which specialized groups employ technological devices (press, radio, films, etc.) to disseminate symbolic content to large, heterogeneous and widely dispersed audiences” (McQuail & Windahl, 1993, p. 6).

Public relation works in psychological subterfuge. Stauber and Rampton (1995, pp. 2 and 14) commented on this when they call it “the best PR is never noticed” remark “you never know when a PR agency is being effective; you’ll just find your views slowly shifting.” On this same vein, Cutlip (1994, p. 529) wrote a book on pioneering PR practitioners, *The Unseen Power*. He described a successful work in which “generally the public moves along unaware of the influence of the practitioner.”
Encompassing public relations, mass communication has paved way for information “moving beyond the borders of journalistic press agentry, attempting to encompass the ether of human relations itself” (Ewen, 1996, pp. 118, 119). Serazio (2010) underpinned that “guerrilla marketing might equally be understood as moving public relations beyond the borders of its usual bailiwick – writing press releases, issuing media kits, staging photo opportunities, and handling crisis management – to take on responsibilities where advertising has grown frustrated with the form and “[disposition]” of traditional consumer governance.” Furthermore, he commented that “given the enduring frustrations the industry has to contend with (that are outlined in the next section) and in light of perennial tensions and balances with structure and agency, public relations represent a strategic antecedent to draw upon in re-envisioning the field of practice.”

The change in the practice of marketing cannot only be accounted by the reconceptualization of mass communication and public relation but also the nature of buying behavior. Chrisnall (1995, p.428) described the latter as complex: “motivations are mixed and often conflict; decision making is frequently shared, sometimes with as many as six people involved.” Levinson and Levinson and Hanley (2005) associated the accessing of the decision-making part of the brains to the unconscious operation of the brain. They discussed how language could stimulate kinaesthetic experience, “a state a customer has to attain.” This explains the assumption that “communicating with consumers is easy, but getting them to pay attention is not (Arnold, 2008, p.1).

With the development unfolding in mass communication and communication technology has come an intuitive understanding of what makes a marketing media potent. On what makes such media operative, P. Levinson (2001, p.9) commented that “the crux of hot and cool is that media which are loud, bright, clear, fixed (‘hot’ or high-definition) evoke less involvement from perceivers than media whose presentations are soft, shadowy, blurred and
changeable.” He explained this further by expounding “the psychological logic of this distinction is that we are obliged and seduced to work harder – get more involved – to fill in the gaps with the lower profile, less complete media.”

The late 1980s had seen the inception of this cool media, guerilla marketing, a term attributed to Jay Conrad Levinson from his 1984 book ‘Guerrilla Advertising.’ It is characterized as cheap (for the cost of its development and sometimes for its image) and avant-garde, which is oftentimes verging to irrationality and offending public sensitivity, that yields positive results. White (2007) referred to this in advertising that went wrong for Cartoon Network’s Aqua Teen Hunger Force, causing imprisonment, shutting down a major city, and an advertising executive losing a career. The term ‘guerilla’ refers to guerilla warfare that owes its effectiveness to surprise and unconventionality, which somehow captures the approach of this type of advertising (Zeller, 2012).

About this moral and social improprieties, Ay et al. (2010) investigated the ethical aspects by evaluating different guerilla advertising strategies of some companies. They focused on the printed and visual discourse of guerilla ads. They found out that there are some ethical problems about guerrilla advertising implementations. Its exploitation of fear-appeal may irritate people. Also, distraction of attention in traffic is the other important ethical problem.

J.C. Levinson (1998) viewed it as a psychological scheme that “overcomes this media crowd without increasing the costs of promotion in sales and second, increase the firm’s profits not through direct sales parameters such as cost promotion-discount but by creating a difference in the perception of the customer and the product.” Its pitch is said to “lead to positive feelings among consumers is reflected not only in sales but also in the close relations of the company with customers (J.C. Levinson, 2009). Moreover, it multiplies the frequency of interactions between the customers and their sales. Thus, for the desire for consumption of
the product to increase, it is expedient that there must be an understanding of consumer’s mind set and lifestyle (Todd, 2004).

It is important that the choice of celebrities of endorsement has to be at least reflecting consumer’s mind set and lifestyle. Reflecting this assumption, Arnold (2008) said:

In marketing, you’re likely to employ several mediums and messages over a period of days, weeks, months, and years to communicate everything necessary to attract and retail customers. Keeping the design elements and personality of your messages similar or identical over time – branding – reinforces each of your messages and makes each successive message more memorable to your audience.

Zuo (2006/2007) discussed the reasons that justify the use guerilla marketing: to communicate in a novel way with the consumers; to interact with the audience [use of humor is a way of winning customers over]; to make advertising accessible to everybody; and to impact a spot market. Implicitly recommending it, Gallagher (2004) underscored how guerilla marketing works: “. . . what it does to differentiate itself from its rivals and its success in reaching a broader customer potential.” The Financial Express (1999) conceives ‘guerilla’ product as being in a marketing position to be noticed first and produced an impression that preoccupies potential consumers every time something about the former has reminded them.

Serazio (2010) examined the development of guerrilla marketing strategies and techniques. The purpose of the study is to “better understand an emergent media environment where cultural producers like advertisers strategize and experiment with the dissemination of information and the application of persuasion through covert and outsourced flows.” Locating the functions of public relations in marketing, he contended that “the guerrilla message they seek to seed travels bottom-up, through invisible relay, or from decentralized corners so as to subtly engage audiences in seemingly serendipitous ways.”
THEORETICAL AND METHODOLOGICAL BACKGROUND

Language creates a particular representation of reality. Thus, every reality is mediated. Fowler (1996, p. 11) posited “a society’s implicit theory of what types of objects exist in their world (categorization); of the way the world works (causation); and of the values to be assigned to objects and processes (general propositions or paradigms).” He added such a representation is realized by implicit beliefs, which on the other hand, constitute ‘common sense.’ With regard to Pacquiao as a discursive subject, he is produced by reconciliation of “differences, contradictions, and transform them for himself or herself into a multicultural subjectivity (Fowler, 1996, p.31).

Expressed through the structure and content, power validates the existence of theory. Foucault (2000a, p.341) viewed power as a subtle management of consent and conduct of others. Foucault (2000a) again clarifies, “is exercised only over free subjects… who are faced with a field of possibilities in which several kinds of conduct, several ways of reacting and modes of behavior are possible” (p. 342). This relation of power and agency is comprised of “practice – or a succession of practices – animated, justified, and enabled by a specific rationality” (Gordon, 2000, p. xxiii). He has broken down power by claiming:

The exercise of power… operates on the field of possibilities in which the behavior of active subjects is able to inscribe itself… It is always a way of acting upon one or more acting subjects by virtue of their acting or being capable of action… [Government] covered not only the legitimately constituted forms of political or economic subjection but also modes of action, more or less considered and calculated, that were destined to act upon the possibilities of action of other 12 people. To govern, in this sense, is to structure the possible field of action of others. (Foucault, 2000a, pp. 340, 341, italics added)

Ziglar (2004, p.213) suggested the emotional involvement of the customers in the marketing of a product. Part of the ploy of marketing is to stimulate imagination through which the customer becomes part of the world of the celebrities. Sharing values engenders this interaction of worlds. Parry Means-end theory posits “the ways that personal values influence individual behavior.” Means theorists like Tom Reynolds and Chuck Gengler define
personal values as “motivating’ end-states of existence’ which individuals strive for in their lives.” Examples of “end-states of existence” include: a comfortable life, an exciting life, a sense of accomplishment, pleasure, self-respect, and social recognition (p.1).

According to Means-end theory, personal values refer to the ends that people pursue. Means are the things that people use to meet those ends. Within marketing, the word “means” refers to product attributes and the consequences (both positive and negative) that flow from those attributes. Product attributes are characteristics of products. Consequences (benefits) are the personally relevant outcomes that consumers experience when they own, use, or consume a product (Ziglar, 2004, p.2). With regard to a tooth paste, for example, fluoride, a cavity control element, is the attribute; keeping a healthy child is the benefit; and maintaining the image of good mother is the values.

It can be said also that while need is the result of deprivation, an absence of something which has to be met or else it can result in discomfort or harm, want is engendered, the evidence of desire and the index of preference (Siegel, 1996, p.15). Often times brushing aside the importance of values, product attributes, and consequences, people are influence by the want, a site where discursive power of guerilla marketing manages and affects desire.

The conceptual framework of this posits that on the level of discourse, marketing through the use of Pacquiao as product endorser has subverted the context of general marketing, which is here explicated by Means-end Theory. To trace the relationships of power, discourse, and marketing, Figure 1 illustrates this:
Using discourse analysis, this study has looked for “underlying theme which will explain the real meaning of the text,” bringing to the fore “contradictions between different significations, and the way different pictures of the world are formed” (Bevan and Bevan, 1999, p.6). “Dominant meanings, those that are part of cultural ‘myth’ or ideology” are also examined as well as “subordinate meanings that highlight processes of resistance” (ibid.).

Examining interview texts attributed to Pacquiao, this discourse analysis, based on a positivist methodology analyzes “meanings arising from interviewees fashioning their daily realities, and this experiential view, of interviewee construction of their world, as performed within local contexts (Bevan and Bevan, 1996, pp. 15-16). The act of interview has been framed “to be performing to different audiences, real and imagined, and the forms of discourse they use are related to these specific intersubjective issues” (ibid.).
A. Implicatures Understood Through Burgoon, Buller, Guerrero, et al. (1996) Framework:

1. **Actual veridicality** refers to the objective truth-value, a material description of an object or event without resorting to any evaluation (Burgoon et al., 1996, p.28). It represents an eyewitness account of an event with straightforward, sometimes seemingly dull reporting, e.g., *I see three to four corpses of Abu Sayafs being hauled onto the military truck.*

2. **Apparent veridicality** is the believability of the message through employment of judgment and analysis inorder to present a particular description of the object or event (Burgoon et al., 1996, p.28). The judgment and analysis may originate, or may be supported, by a person of authority or certain recognized method of analysis, e.g., *The driver was drunk as attested by the first police to arrive at the scene of the accident.*

3. **Clarity** means the presence or absence of vagueness or ambivalence of the utterance (Burgoon et al., 1996, p.28). It can also be the presence or absence of vagueness or ambivalence in the text as revealed by the choice of grammatical structure, e.g., *The survivor is moving away from his belongings, looking for something.*
   The expressions “moving away,” “belongings,” and “looking for something” are all vague if this statement is not contextualized.

4. **Directness** is similar to the Gricean maxim of relation. This examines speech acts which depend on the contextual meaning of a statement as utterance (Fairclough 1995, p.28). The speech acts may exhibit grammatical relation to the previous utterance, or manifest specific content (a word or phrase) related to the previous utterance, e.g., *There are a lot of things we can do to end poverty.*
This utterance was preceded by the list of actions that Manny Villar wants his listeners to do. The listeners understand that foremost among these actions is to vote for him.

5. *Informational completeness* is the adequateness of information provided in the text (Burgoon et al., 1996, p.28). The text has to be contextualized to clearly express the intentions of the writer. Below is a sample text:

*Hitler rose to power because of the paranoia of his time, the misguided nationalism of his people, and extreme poverty that cut across every social class. This coming election is alarming.*

The last sentence can be interpreted to mean that the people have to be alert and have to vote wisely, because a tyrant might rise to power, as the conditions exist similar to that of the time of Hitler.

6. *Personalization* examines the message in terms of “the information presented conveying the speaker’s own thoughts, opinions, feelings” (Burgoon et al., 1996, p.55). This concept is concerned with the presence or absence of ownership of the speaker’s utterance through the use of modality. Modality is the process by which a language user can intrude on his/her message through either the idea of certainty, possibility, or frequency. The word printed in boldface in the sample text below suggests this intrusion:

*I probably join the campaign.*

B. Lexical Decomposed and Correlated Items

1. In physics, the conception of matter, consisting of smaller units called atoms, finds a parallel in language studies. In the study of meanings, the representation of the word as a semantic unit leads to the search for basic features where larger lexical meanings emerge (Cruse, 2000, p. 240). These
features are unanalyzable and account for partial similarities in a group of words. Correlations are the results of these partial similarities. Lexical decomposition as an activity that describes the smaller units of a word can bring out correlations.

2. The exercise of the decomposition analysis manifests the principle of commutation. This principle relies on the existence of a “difference between two distinct elements of the expression plane when substitution of one for the other entails a change in the content plane” (Cruse, 2000, p.244). The analysis focuses on limited inventories because these have the wider distribution. For example, the word *stallion* has semantic features [MALE] and [HORSE]; only the [MALE] component enjoys the semantic feature which can relate to other features. The semantic distinguishers have to contextualize the activation of certain features.

3. A word has a set of basic meanings, which attests to the existence of its correlation to other words, e.g., police brutality. The word *brutality* can be decomposed into these lexical features: [ANIMATE] [HUMAN][NON-HUMAN] [ACTION]. Thus, the presence of certain components in a set of words attests to the operation of correlations (Cruse, 2000, p.240). This study, being concerned with the representation of the Tasadays, as to whether they were Paleolithic, making them closer to being Primate-like, limited the inventory of components to the following: [ANIMATE] [HUMAN] [MOVEMENT] [USE OF SENSES] [USE OF THOUGHT]. The component “animate” refers to being alive. The component “human” stands for physical attributes characterizing a human being. The component “movement” indicates occupation of various points in material space. The component “use of senses”
suggests the employment of any of the visual, olfactory, aural, gustatory, and tactile senses. It can also refer to the lower form of the use of thought such as elementary problem solving as done by pre-school children. The component “use of thought” refers to higher thinking skills such as analysis, numerical computation, generalization, and abstraction, among others. These thinking skills are indispensable for success in college education.

Each of these components can be realized in its opposite; thus, [ANIMATE] can be [INANIMATE], [HUMAN], [NON-HUMAN], and [MOVEMENT] or [NON-MOVEMENT]. It is possible that certain components may either be [HUMAN] or [NON-HUMAN]. The limiting to the components above suggests exclusion of any component from correlation.

To contextualize these components, certain prepositions (e.g., on, toward, at) were used. The component attached to the last preposition as read from left to right signals the decomposition. However, the [MOVEMENT] component occupying the last slot means other components could follow since some other participants or processes are involved with or in the component. On the other hand, whichever component appearing first (e.g., [NON-USE OF THOUGHT] [USE OF THOUGHT]) suggests that it is likely the one that characterizes the word. The components are placed in brackets (e.g., [ANIMATE] [HUMAN]) to suggest their metalinguistic nature.

C. Conceptual Metaphor

This study has intended to analyze how metaphors are deployed in the construction of Manny Pacquiao’s identity and relations which have been the locus of the development of “Pacman” marketing. Metaphors are epistemological medium through which people have become aware and can engage in communication (Putnam,
This study is based on a conceptual theory of metaphor (e.g., Lakoff & Johnson, 1980, 1999). Babbes (2002) with this theory completed “a content analysis of 1,234 print ads to examine the use and role of conceptual metaphor in advertising.” The study reveals how essential metaphors are. The following are concepts required to accomplish analysis of metaphors:

1. **Domain.** A domain, a sphere of experience, can be operationalized through *frame* (Fillmore, 1982). The latter is a prepositional structure composing of a set of participants, entities and the relationships among them. Boxing is a frame with boxers, ring, judges, referees, and ring as elements.

2. **Target Domain.** The target domain is the object or subject to be represented. For a commercial of a muscular young man running bulls, it is the energy drink.

3. **Source Domain.** The source domain is something that stands for target domain. For the above commercial, it is the young man.

4. **Cross-Domain Mapping.** A cross-domain mapping refers to the parallel of attributes of both target and source domains.

5. **Entailments.** An entailment consists of reasoning and arguments that align these domains together.

**ANALYSIS AND DISCUSSION**

Below are interview quotes Manny Pacquiao has made through the years. These quotes produce “meanings arising from interviewees fashioning their daily realities, and this experiential view, of interviewee construction of their world, as performed within local contexts (Bevan and Bevan, 1996, pp. 15-16). The act of interview itself has been framed for “different audiences, real and imagined, and the forms of discourse they use are related to these specific intersubjective issues” (ibid.).
I have grouped the interview quotes according to apparent themes and have examined them using implicatures, lexical decomposition and correlation as well as metaphors. They realize Pacquiao’s discursive identity and relation, being “the configuration of semantic resources that the member of a culture typically associates with a situation type (Fowler, 1996, p.7). His identity and relation as discourse can also be scrutinized as more than “formal structure of language as an abstract system” but a “practical interaction of language and context.” Gee (2005, p.) described “‘discourse’ as a ‘dance’ that exists in the abstract as a coordinated pattern of words, deeds, values, beliefs, symbols, tools, objects, times, and places in the here and now as performance that is as recognizable as just such a coordination.

I have addressed how his identity and relation are appropriated for the endorsement of violence in sports and commercialism. This in harmony with the assumption that even before the actual boxing bout is staged, “desire has to be managed, consumption is activated and subjects are disciplined to shop” (Foucault, 2000a). In the same vein, I have also dealt with this appropriation of pugilistic violence to contest the hegemony of traditional marketing.

**Theme 1:** Boxing as a task or a task to be completed perfunctorily but seriously

*Nothing personal – I am just doing my job.*

*It's just a game. Sometimes you win, sometimes you lose.*

*Life is meant to be a challenge, because challenges make you grow.*

These are three statements that describe Pacquiao’s identity lacking veridicality, clarity, and informational completeness. Veridicality refers to an eyewitness and account of an event. The statements do not provide sufficient details. Clarity is the presence or absence of vagueness or ambivalence in the text as revealed by the choice of grammatical structure. Informational completeness is the contextualization of the text to clearly express the intentions of the writer. He has said them before or after a boxing match. The famous Filipino pugilist has opted not to give adequate details.
This can also be accounted to his difficulty in speaking English. However, Pacquiao might have attracted consumers to products he has endorsed because of how he frames the reality of boxing. He sees it like a day-to-day ordinary work – e.g., *just doing my job*. He conceives it as a game - *Sometimes you win, sometimes you lose*. It is a test a person is in obligation to submit himself to.

This in consonance with the assumption that a marketing discourse is “an environment where certain segments of the population worldwide are developing a common set of expectations, familiarity with a common set of symbols, similar preferences for certain products and services, and an overall desire to improve their standard of living” (Craig and Douglas, 2005, p.446).

The third statement he said after being knocked out by his arch rival, the Mexican Juan Manuel Marquez. Here he seems to equate his battle in boxing ring to life. It sounds like he wants the people to see his being a boxer as a real struggle in life. The words ‘job,’ ‘game,’ and ‘challenge’ to the idea of action, movement, and resistance. Indeed, this accentuates the fact that mass communication has paved way for information “moving beyond the borders of journalistic press agentry, attempting to encompass the ether of human relations itself” (Ewen, 1996, pp. 118, 119).

The statements exhibit directness as they could be traced to certain contexts. Directness refers to the exhibiting of grammatical relation or content to the previous utterance. They also have personalization as they reflect beliefs and feelings of the famous boxer. This concept is concerned with the presence or absence of ownership of the speaker’s utterance through the use of modality.

Pacquiao makes himself a good marketing vehicle to connect to the public. Such discursive identity and relation demonstrate verve, soft-heartedness, and sensitivity. Constructing his discursive relation with qualities of seriousness (my job), lightheartedness (a
game), and determination (an obstacle) is an effective driver of marketing project for diverse products. It is a marketing pitch that is said to “lead to positive feelings among consumers is reflected not only in sales but also in the close relations of the company with customers” (J.C. Levinson, 2009). This might augur gloomily for the more direct relevance between the identity and relation of a celebrity endorser and the product in mainstream marketing, nonetheless.

Theme 2: Boxing is a process of realization to happiness

“I know everyone in the Philippines is happy.”

“Boxing is a sport. We allow each other to hit each other, but I’m not treating my opponent like my enemy. We’re doing a job to entertain people”.

“I know what poverty is.”

“I’m happy to help people.”

“I have to give people time to take a picture, and sign autographs. I have to be generous to people. It is in my heart. Without that, I would not be Manny Pacquiao.”

The use of the word know in two of the statements above suggests personalization. Those quotes are observed to show veridicality, informational completeness, and directness. With use of the words ‘happy’ and ‘entertain,’ he frames himself and relation to others as a source of entertainment. He makes people happy through his sports (Philippines is happy and I’m happy to help people) and through engaging in charity work. Since knowing is involuntary, entertaining and helping people through boxing are also natural. On discourse level, this makes Pacquiao both an entertainer and a philanthropist. His language seems to subtly deploy this discursive identity and relation in the sports that has injured and killed people. Pacquiao as a discursive subject is represented by reconciliation of “differences, contradictions, and transform them for himself or herself into a multicultural subjectivity (Fowler, 1996, p.31). Such naturalness and genuineness of his identity and relation in the
sports of boxing attract consumers and promote oblique marketing. Ziglar (2004, p.213) suggested the emotional involvement of the customers in the marketing of a product.

Pacquiao seems to suppress the framing of boxing as war as indicated in the clause but I’m not treating my opponent like my enemy. He wants to see it as a benign spectacle, an entertainment, as suggested by the clause We're doing a job to entertain people. Perhaps this explains the potential of Pacquiao for general patronage kind of marketing. Notwithstanding, the brutality of his profession, he still claims that it is just an amusement.

Though the statements such as I know what poverty is and I’m happy to help people do not provide much information, they convey Pacquiao’s thought and predisposition. His thought and disposition comprise the habitus, a field of possible actions that engender each other (Ritzer, 2008, p. 406). In other statements such as below, he still keeps such openness but now exhibiting veridicality and informational completeness.

I have to give people time to take a picture, and sign autographs. I have to be generous to people. It is in my heart. Without that, I would not be Manny Pacquiao.

This manner of framing reality makes the famous Filipino boxer an effective endorser. It is not just because he is famous that advertising executives chase him. The content of his language portrays his genuineness, and his seeming lack of articulation is ignored because of it. His frugality in the use of metaphors to frame his reality makes consuming his discursive identity with ease in the backdrop of complex and hard-to-digest marketing clutter. Pacquiao as Pacman is a “cool” advertisement.

Theme 3: Boxing promotes piety

“I want them to make peace with the love of God.”

We pray everyday. We read the Bible everyday, so everybody’s happy.”

With God, hard work and focus, I can accomplish what is ahead of me.
Before people thought that boxing as a hurt business is too mundane to be associated with everyday products. Now, Pacquiao has proved that endorsement can come home. The first statement *I want them to make peace with the love of God* lacks veridicality, clarity, and informational completeness. But its metaphor of war as implied by the verb phrase *to make peace with the love of God* locates Pacquiao in the discourse depicting God as vengeful. Thus, Pacquiao’s depiction of himself as Pacman suffers contradiction. He is an entertainer on the ring whose actions lack the intention to do harm but whose effects achieve more than the idea of the attention. However, as a religious person, as also implied by the statement *We pray everyday*, he frames his reality and relation in a possible conflict with God. Indeed, he manages his discourse of reality (Fowler, 1996, p. 11).

The same can be said of the last statement quoted from him about. It also lacks veridicality, clarity, informational completeness, and directness. The metaphor of resolute and diligent worker is expressed by words like *hard work and focus* and *accomplish*. This metaphor is situated in the metaphor of journey as suggested by the clause *ahead of me*. He still connects these metaphors to religious discourse when he started *With God*. What can be learned from lexical decomposition and collocation exercise of these key phrases or words is that his metaphors of war, toil, and journey share the meaningful features of struggle, pain, and goal. Thus, the identity and relation of Pacquiao in discourse level are animated and depict human drama that may be expressed in some products he endorses.

The examination of the implicatures, lexical decomposition, and metaphors in the interview statements of Pacquiao reveals his mitigation of the brutal and harsh reality of boxing. Such appropriation of boxing as an entertainment might have produced a bankable marketing image for him but still retains his ferocious nature on the boxing ring. His appropriation of life, on the other hand, as a struggle with some divine teleology might have
drawn people to the products he endorses as it reflects the still universal theme of life which his identity and relation represent.
REFERENCE


Lakoff, G. and M. Johnson (1980), Metaphors We Live By, Chicago: University of Chicago Press.


