

## **Motivations for Code-switching in Advertising and the Construction of Consumers' Multiple Identities: The Case of Philippine TV Commercials**

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### **Abstract**

The present study examines code-switching in television advertising. Particularly, this study analyzes how motivations for code-switching in naturally-occurring conversations fit the television ads and what social constructs are present in the code-switched ads and whether such constructs reflect the Filipino identities. A total of 56 code-switched (CS) ads were collected from the country's giant TV networks: GMA and ABS-CBN, during the period October 1-30, 2008. The lexical and syntactical patterns of code-switching were analyzed following Poplack's three types of code-switching. The discourse functions of the ads were identified following Dayag's (1999) modified version of Searle's (1979). The same data were matched to the six motivations for code-switching identified in related studies. In addition, Fairclough's (1989) framework for ideological functions of codeswitching was employed to provide additional support to analysis of the data for codeswitching motivations and construction of multiple identities. The study found that codeswitching in Philippine TV ads is motivated by (1) language facility, (2) language economy, (3) euphemism, (4) stylistic purposes in communication and (5) expression of multiple identities.

*Keywords:* Philippine television advertising, codeswitching, motivations, social identities

### **Introduction**

Philippines is a multilingual country whose inhabitants can adequately communicate not only in two languages but sometimes, even three or four. According to Bautista (1991), aside from the vernaculars of their own localities, Filipinos are almost always

expected to speak Filipino, which is the national language and the language of wider communication, and when educated, English, the international language. Still, according to Bautista, with adequate knowledge of both languages, code-switching (CS) between Filipino and English languages among Filipinos is inevitable. This phenomenon which occurs normally in naturally-occurring conversation between bilingual speakers also takes place in Philippine advertising, whether in print, in radio or in television.

Over the years, the use of CS in commercials has attracted considerable attention among linguists. As a matter of fact, the use of conversational and narrative formats to create an image for consumption had even prevailed abroad during the period 1920s to the 1960s. As a matter of fact, Olivera et. al. (2001 in Arens 2005) maintained that copywriters typically rely on certain discourse strategies to overcome being heavily dependent on four extra-textual variables of advertising, namely, medium, product or service, strategy, and consumers. Obviously, one of such discourse strategies is codeswitching.

The distinction among the terms 'code-mixing', 'code-switching' or 'borrowing' in ads has remained debatable until now. Gumperz (1982) defines code-switching as "the juxtaposition within the same speech exchange of passages of speech belonging to two different grammatical system or subsystems"(p. 59). Although conversation patterns between bilinguals of the same language background indicate a predominantly unconscious switching back and forth between two languages, researchers have agreed over the last three decades that codeswitching is a 'systematic rule-governed language behaviour' (Mahootian 2006, p. 511). Some researchers have used the term 'code mixing'(also 'codemixing' and 'code-mixing') to refer specifically to intrasentential switching, and code switching to refer to intersentential switching. In most current literature, 'however, the term 'code mixing' is used interchangeably with 'code switching,' with both terms referring to both types of language mixing" (p. 512). Similar to Gumperz's (1982) description, Bonvillain, (2003, in Goheco, 2013, p. 31) defines CS as a process that uses linguistic material from two (or more) languages within a conversational segment and retains its own phonological and grammatical patterns and constraints unlike borrowing which occurs "when host languages adapt sounds and intonation patterns to suit their native rules".

Romaine (1995, in Gocheco, 2013) believes that it is not necessary to provide distinctions among the three terminologies. Rather, what matters is that the 'cognitive, social and cultural processes involved in language contact' be understood (p. 32). For the purpose of the present study, the term code-switching is used throughout the study to refer to alternations between Filipino and English and vice-versa whether such alternation be intrasentential, intersentential or tag. The succeeding paragraphs enumerate both foreign and local studies dealing with code-switching in various areas such as spoken media (news and dramas), political campaign ads, ritual talk, print and television consumer ads.

In a significant study conducted by Gardner-Chlores and Charles (2007) of the Hindi/English Code-switching in the British-Asian media, it was found that its (CS) conversational functions are well-represented in the framing of different program segments and where audience participation is involved. However, CS is under represented in dramas which supposedly depict naturalistic speech but where dialogue is actually highly stylized. With these findings, it was concluded that further studies using spoken media data be carried out.

Billones (2012) examined English news articles from Philippines' printed newspapers for identifiable patterns of code-switched lexical items from Tagalog/Cebuano, two of the largest spoken languages in the Philippines and concluded that the presence of code-switching is no longer limited to its function as a "bilingual, substitutional tool but as a creative linguistic process that reinforces a growing global language identity out of multiple language speakers in a world of shifting nationalities and boundaries" (p. 68).

Another interesting study is by Alfaraz (2009, in Billones, 2012) who examined language choice, register and code-switching on a macro-level within bilingual Catholic masses performed by priests over a nine-month period in Miami, FL. Alfaraz noted that "code-switching within the ritual talk marked the opening of a linguistic routine while code-switching at the start of an activity consequently reinforced the activity and drew attention to both the language and physical actions required" (p. 44).

In Chen's (2006) investigation of people's reaction toward the mixing of English in Chinese magazine advertisement, results revealed that the respondents positively view the use of English in

Taiwanese ads. Chen's finding lends support to Hsu (2000, cited in Chen) who did a pioneering work on Taiwanese ads involving a study of 1,263 Chinese-English CM ads consisting of 142 TV commercials and 1,121 prints ads. One of the interesting results of the study is that basic English words are often chosen by local copywriters to ensure intelligibility of the message. Another important finding is that the main motivation of the advertisers' use of CM is to attract readers' attention.

Similarly, Bulawka (2006) examined the linguistic properties of code-mixing drawn from Polish magazine advertising and concluded that the growing popularity of English in the Polish promotional texts can be explained by reference to its pragmatic functions as the single most important language of global advertising, as well as social and attitudinal reasons underlying an essentially Polish desire for Westernization and Internationalization. She further maintained that 'the visible similarity in structure and promotional techniques used to create interest in advertised commodity points to a growing influence of the Western discourse on the rhetoric of Polish advertising' (p. 39). Bulawka noted the "important position of English as the most widely used language in the non-anglophone code-mixed advertising" (p.3) based on the results of studies conducted previously (Piller 2001, on German television commercials; Lee 2006, on the South Korean advertising spots; Martin 2002a, on French television commercials, all cited in Bulawka 2006).

Such observation is corroborated in Gao's (2003) examination of the use of English in one of the intranational domains-Chinese-English bilingual advertisements. Data demonstrated that English is used not only to convey information about advertised products, but more importantly, help achieve the goal of persuading audiences to purchase them, thereby exemplifying bilingual copywriters' creativity. Additionally, it was concluded that in the case of the Chinese, the Chinese advertising language is an instrument of Chinese identity construction (e.g. internationally-oriented identity, fun-oriented identity, modern identity).

In her analysis of language-mixing in French advertising slogans, Martin (1998) found that social identities (e.g. intellectual curiosity, insatiable appetite for puns and appreciation for subtle nuances) are evident in the slogans and that despite the seeming indifference of the French toward the ideas of materialism and

superficiality often ascribed to the American society, the French seem to enjoy incorporating new English words into their vocabulary which they use in enriching their repertoire of marketing strategies.

Bishop (2006) examined how message recall, the perception of advertiser's cultural sensitivity and expectations concerning empathy and responsiveness of a service provider was enhanced through the use of code-switching in communication among bilingual Hispanics living in the U.S. with testing among Mexican-American youths. The interaction between the direction of language switching in an ad and the language context of the medium in which the code-switched ad was assessed for its ability to influence these constructs. It was found that the English-to-Spanish code-switched ad placed within an all-English medium (the EES condition) tend to increase message recall of the embedded (switched-to) elements without hindering recall of the matrix (switched-from) elements. It was also found to lead to the greatest expectation of service provider empathy, while not being perceived as less responsive or timely for making Spanish salient in the ad. Bishop concluded that this strategy of advertising may be the most beneficial to advertisers as a whole and should be considered to be the most viable candidate as compared to the other combinations of language code-switching and medium context.

Research on codeswitching in the Philippine setting has been undertaken on a limited extent. Bautista (1999) analyzed code-switching in email messages of educated bilinguals and concluded that education and communicative competence were important factors in code-switching.

Gocheo (2013) investigated the use of code-switching in television-mediated political campaign ads (TPCA) in the Philippines and concluded that the predominance of Tagalog and code-switching is deliberate and an enabling strategy of a political discourse such as the TPCA to construct social identities the audience can identify with. Furthermore, the persistent use of CS in a TPCA evidences the important role CS plays in achieving the main aim of the TPCA which is to persuade voters in favour of the candidate.

Dayag (1999) examined print ads with code-switching and found that while English dominated the print media, Filipino has greater dominance in broadcast media. Analysis of (Dayag, 2002) involving the syntactic-pragmatic feature of code-switching in print ads, particularly in three national broadsheets, showed that: (i) ads

for the product category such as food, drinks, and condiments are mostly replete with code-switching; (ii) code-switched ads most often appear in the lifestyle section of the Philippine newspaper; (iii) intrasentential code-switching are most extensively used in ads, and the typical combination is Tagalog-with-English-elements; (iv) in terms of discourse function, assertion is the principal function played by code-switching in the Philippine print ads, followed by description/ illustration and identification/naming/referring.

The very few studies were dedicated on code-switching in television ads. One of these is that of Thompson (2003) which analyzed 292 Philippine television commercials in 1997 and found that English was the predominant language in TV commercials. The author further noted that CS to English promoted good character and fortune as well as items such as cigarettes, drinks and gambling events. The other study was conducted by Gaerlan (2008, in Gocheco, 2013) who found that code-switched advertisements were predominant over those which are solely in English or in Filipino.

Most of the foregoing studies agree on three important points. Firstly, that the goal of most advertising is to achieve a high level of information retention through memorability and codeswitching is one strategy used to achieve that. Secondly, all codeswitching studies involve a pair of languages, one is the first language of the speech community, the other is English, the global language. Thirdly, one very important motivation for codeswitching in ads is that it can be a deliberate strategy to construct social identities the audience can identify with. Once that has been achieved, it would then be easier for the advertiser to urge the audience/ readers to go somewhere, do something, try something, buy something or accept a single idea, add a new word - like a product's trade name - to one's vocabulary, and associate positive image with that word.

The present study examines code-switching in television advertising -particularly, that which occurs between Filipino and English. Since Filipino is based on the Tagalog language, *Tagalog* is used interchangeably with the term *Filipino* to refer to the language opposite to English being studied. However, this study takes the analysis of TV ads in the Philippine setting farther by analyzing how motivations for code-switching in authentic bilingual conversations fit the television ads. More importantly, the present study is

interested in determining whether Filipino social identities are formed from code-switched ads. Specifically, the researcher purported to answer the following questions.

1. What product types are mostly code-switched in television?
2. What are the syntactic patterns of the code-switched products?
3. What are the pragmatic/discourse functions of code-switching in the ads?
4. What motivations are evident in code-switched ads?
5. What consumers' identities are formed from the code-switched ads?

## **Methodology**

### **Corpus**

A total of 56 CS commercials were taken out of the 76 recorded ads (the duplicate of the ads containing the same versions were purposely eliminated) from the country's giant TV networks: GMA and ABS-CBN, during the period October 1-30, 2008. In addition, the ads were recorded both during the day (9AM-2PM) and in the evening (6:30AM-11:00PM). No attempt whatsoever was made to segregate the ads recorded from GMA and ABS-CBN nor was there any attempt to determine which product types or which code-switched types were prevalent at any particular time of the day. The 56 CS ads constitutes ads 73.68 percent of the total recorded ads, while the 17 pure English ads comprise 22.37 percent. The remaining three ads in pure Filipino represents only 3.95 percent of total recorded ads. This only indicates the widespread use of code-switching in TV commercials. Noteworthy is the fact that almost 59 percent of the English only ads are cosmetics, medicines, and personal hygiene products (CMPH), while the rest are food, drinks and beverages (FDC).

### **Data Analysis**

Firstly, the 56 code-switched ads were classified into the following types: 1) FDC- food, drinks, condiments, 2) CMPH- cosmetics, medicines, and personal hygiene items, 3) HS- household supplies and 4) MS- motor supplies. The same data were analyzed for

their pattern of CS insertions, pragmatic functions, motivations for codeswitching, ideological functions and social identity construction.

The present study is anchored on Poplack (1988), Dayag (2002), and Fairclough's (1989) frameworks. The lexical and syntactical patterns of code-switching were analyzed following Poplack's three types of code-switching. The types of conversational code-switching were categorized into three, viz: tag switching intrasentential, and intersentential switching. Tag switching involves the insertion of the tag in one language into an utterance which is otherwise entirely in another language. Intersentential code-switching, on other hand, involves a switch at a clause or sentence boundary, where its clause or sentence is in one language or another. Intrasentential codeswitching is defined as switching of different types within a clause or sentence boundary.

To analyze for the discourse functions of the ads, Dayag's modified version of Searle's (1979, cited by Dayag 1999) was employed. Data were compared to Dayag's ten (10) classification of functions namely: (1) advising/naming, (2) describing/explaining, (3) illustrating, (4) informing, (5) promising/ assuring, (6) asserting, (7) naming/identifying, (8) thanking, (9) asking rhetorical question, and (10) exemplifying. For the purpose of convenience, excerpts from the data were assigned numbers according to the order of their appearance per discussion, regardless of the number of times they appear throughout the paper. For instance, the first ad that is discussed under a particular section will be referred to as Excerpt 1 and the next ad will be referred to as Excerpt 2 regardless of whether such ads appeared already in previous sections.

To analyze for code-switching motivations, the six motivations for code-switching in naturally-occurring conversations identified in related studies (Lin 2000 in Chen 2006, Becker 1997, Bishop 2006) were matched with the collected ads. The six motivations are the following: (1) language facility, (2) language economy, (3) euphemisms/ communication distance, (4) making requests, (5)stylistic purposes in communication and (6) construction/ expression of multiple identities. Code-switches which bear the descriptions given were classified under such motivation

Language facility implies that, "for the bilingual, it is easier to express oneself using code-switching rather than remaining in one language" (Bishop, 2006, p. 18). Oftentimes, vocabulary that relates to



occupation, education, medicine and specialized technical terms which were learned in the second language and by which there is lack of equivalents in the first language tend to be expressed in the second language.

Language economy refers to a word or phrase that is able to be expressed more succinctly in another language than in one's native tongue (Bishop, 2006, p. 18). Euphemism is the use of English equivalent to allow the speaker/writer to allude to the same referent without making explicit mention of potentially embarrassing notion. Sometimes, the English version of the term is preferred by speakers because they are more comfortable using it than the Filipino version which is rarely used. As regards the fourth motivation, stylistic purposes in communication, bilinguals use code-switching as a way to emphasize a particular message by creating situations that force the addressee to interpret their language switch" (Becker 1997, p. 12). Becker also maintains that code-switching may be used strategically by bilinguals to "indicate a shift in discourse modes, e.g. from narration to comment or from assertion to question" (p. 13). The fifth motivation is making requests. Still according to Becker (1997), individuals may use code-switching as an attempt to obtain something from the person they are communication with- a controlling device to make direct or indirect requests. According to Lipski (1985 in Bishop 2006), "In the United States Hispanic communities, it is usually a shift from English to Spanish which conveys the subtle insinuation of favors, since Spanish is felt to be 'closer to the heart'" (p. 13).

The sixth motivation is construction or expression of multiple identities. This coincides with one of Fairclough's (1989) ideological functions of codeswitching which is building consumers. That is positioning of the consumer by presupposing that she/he has certain knowledge, beliefs, aspirations, income, habits, or possessions, or implying that s/he should have them. According to Becker (1997), "By consciously switching from one language to another, the bilingual sends a signal to the addressee to search for additional meaning beyond the content of the message"(p.15). Such extralinguistic information may include a signalling of status, education and authority by evidencing multiple identities through codeswitching.

Fairclough's (1989) framework for ideological functions of codeswitching was employed to provide additional support to analysis of data for structures of codeswitched ads, codeswitching motivations and construction of multiple identities. Fairclough's framework consists of three elements as basis for analysis which are summarized as follows:

- (i) Building images: advertisements have to establish an image of the product or service by using concepts readily available to the target audience, thereby involving the audience in building the image
- (ii) Building relations: advertisement represent an interpersonal relationship between the producer/advertiser and the consumer. This relationship facilitates what Fairclough terms that 'ideological work' of advertisers: that is, the establishment of trust, goodwill, or another relevant basis that will support acceptance of the product and consumer image, and therefore compliance with the message of the advertisement.
- (iii) Building consumers: advertisement constructs' position' for consumers that will give them a good fit with the product being advertised. Positioning of the consumer can be done by presupposing that she/he has certain knowledge, beliefs, aspirations, income, habits, or possessions, or implying that s/he should have them. Product or company names in English are not counted as instances of code-switching.

## Results and Discussion

This section presents the analyses of the data according to product types, lexical and syntactic patterns of codeswitched ads in TV ads, the pragmatic functions of the ads, motivations for codeswitching, and their ideological functions.

### Occurrence of code-switching in TV Ads

Table 1

Number of code-switched ads according to product type

FDC	CMPH	HS	Total
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23	27	7	56
(41.07%)	(44.21%)	(12.5%)	(100%)

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Legend: FDC- food, drinks, condiments

CMPH- cosmetics, medicines, and personal hygiene items

HS- household supplies

MS- motor supplies

Table 1 shows the distribution of code-switched ads according to product type. As can be seen, a majority of the code-switched items are cosmetics, medicines, and personal hygiene items (CMPH), which are a little more than three percent greater than FDC. Since no previous study on code-switching in Philippine TV commercials was identified, a comparison on the figures cannot be made. However, it is worth noting that Dayag's (2002) examination of print ads showed that food, drinks, and condiments contain the most code-switched items. Noteworthy too is that no ads belonging to motor supplies were recorded, which were among the code-switched ads identified by Dayag (2002). Hence, in the succeeding tables, MS will not be included anymore in presentation of data. Owing to limited data studied, it would be safe to say that the most code-switched ads in TV commercials are the CMPH, and that FDC are the most code-switched items referring to human's basic needs.

### **Syntactic Structures of Code-switches in Print Ads**

Overall, the total number of switching instances (77) in the ads is 40% larger than the total number of data (56 ads). This may be attributed to the fact that a particular ad may employ more than one type of code-switching or even more than one form of the intrasentential type. Of the three types of code-switching identified by Poplack (1988), only the intersentential and intrasentential types occurred in TV commercials analyzed. This is similar to Dayag's findings of the types found in print ads. The analysis of the intrasentential code-switching was classified into sub-types following

Bautista's (1998) description of the intrasentential codeswitch namely, (a) English-with-Tagalog, (b) Tagalog-with-English and (c) bilingual, the last which means that the distribution/proportion of code-switches between Filipino and English in the whole ad is equal. Based on the data, the most prevalent form of code-switching in TV ads is the one in which Tagalog is the matrix and English the embedded one. This form accounts for 37 (48%) of intra-codeswitched ads, followed by the bilingual and the English-with-Tagalog type. Contrary to Dayag's finding where the print ads seem to prefer the use of English with Tagalog-type to bilingual, TV commercials seem to favor the use of bilingual type over the English with Tagalog.

The prevalence of the use of bilingual type in TV ads could be explained by the fact that the television's audience is heterogeneous (e.g. of differing sex, age, educational attainment) The use of bilingual switching type seems to favour the less educated audience (e.g. elementary and high school level). On the contrary, broadsheets are generally written in English and are preferred more by the educated readers, whether they are Filipino or foreigners. It is not therefore surprising that there is higher preference for English with Tagalog than those bilingual types in print ads.

Below is the example of an ad that makes use of the two switching types.

- (1) *Ang paspasan at gitgitan, kayang kaya. Modess with total protect system not only prevents leaks but also neutralizes odor and helps prevent irritation. "Ate". Bigay todo ka with Modess.*

[The rush and the crowd are nothing...Sister, you'll go far with Modess]

- (2) *Sino sya? Hindi wa poise. Wow poise kasi she's using Carefree.*

[Who's she? Certainly not without poise. She's got wow poise for she's using Carefree]

Notice the use of intersentential codeswitching in Excerpt number 1 (a switch from Tagalog to English). Aside from that, Excerpt 1 in the last sentence also makes use of intrasentential codeswitching which is in Tagalog-with-English type (e.g. 'with'

Modess). Excerpt 2 makes use of intrasentential codeswitching such as the Tagalog-with English type (e.g. 'poise') and the English-with-Tagalog type (e.g. 'kasi'). However, even if the type occurs more than once in the ad, the type is counted just once as in the succeeding excerpt.

- (3) *Lalo na sa diapers. EQ makes you dry. May cloth like cover soft sa loob at labas, iwas gasgas. (EQ diapers)*

[Especially with diapers. EQ makes you dry. It is soft it has in and out cloth-like- cover, preventing rashes]

As can be seen, Excerpt (3) makes use of Tagalog-with-English type of intrasentential switching twice, but the number of instances in the use of the type is counted only once.

### Structural characteristics of the code-switches

As regards the distribution of the lexical/structural characteristics of codeswitching, Table 2 presents the distribution of the data.

Table 2  
Distribution of the Structural Characteristics of the Codeswitches

LEXICAL TYPE/ GROUP OF WORDS	FREQUENCY	PERCENTAGE
Nouns and noun phrases	125	52.96%
Adjectives	24	10.17%
Adverbs	16	6.78%
Prefixes	16	6.78%
Conjunction	15	6.36%
Pronouns	13	5.5%

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Sentence	11	4.66%
Verbs	8	3.4%
Prepositional phrase	3	1.27%
Noun clause	3	1.27%
Articles	2	.85%
Total	236	100%

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For the purpose of identifying the most common lexical structures of codeswitches, the instances of codeswitching whether in Filipino or in English were counted based on the data. Overall, the total number of code-switched structures is 236, with nouns constituting a little more than half of structures regardless of the words or prefixes which appeared in the whole data. For instance, the prefix 'mag' plus the stem appeared six times in the data. Out of the 18 prefixes listed, six are 'mag'. As evident in the findings, the most code-switched structures are nouns. These nouns appear in intrasentential codeswitches using any of the three types: Tag-w-Eng, Eng-w-Tag, and bilingual. This result is similar to Hsu's (2000, cited by Chen, 2006) findings claiming that single words, especially nouns, were code-switched most often, constituting (91%) of the CM, followed by phrases (6%) and sentences (3%). Likewise, Chen's study indicated that nouns, noun phrases, adjective phrases, and verb phrases are the major syntactic categories in which code-mixing occurs.

Analysis of the ads reveals that turn-taking accounts for 22.37 percent of the ads suggesting that there is a tendency for the advertisers to employ turn-taking to achieve a conversational tone. Below is an excerpt from the corpus illustrating the use of turn-taking.

- (5) *Speaker 1: Sayang ,wala na akong energy eh.*  
*Speaker 2: Mag -Enervon multi-vitamins ka na ring tulad ko.*  
*(voice over) You need more energy para mas happy ang Christmas.*

[ It's a pity, I lost my energy.

You should take Enervon multi-vitamins like me. You need more energy for happier Christmas]

It can be noted from Excerpt 5 that aside from the dialogue in the ad is the statement, *You need more energy para mas happy ang Christmas*. This statement may be a continuation of the Enervon user's voice or this could be the advertiser's voice, addressing the reader, since this ad has the feature of an overheard dialogue. Myres (1994, cited in Delin 2000) suggested an indirect strategy by copywriters in which the viewer is cast as an eavesdropper in a conversation that takes place between others. According to her, turn-taking is a feature of conversational that is regularly evoked in advertising, whether in print or in television, to build relations.

Aside from turn-takings, most of the ads contain disjunctive syntax (e.g. 'Head and Shoulders', 'Decolgen nose', KFC snackbox') and incomplete sentences (e.. Bear brand lang', 'Sarap', This heart). Aside from fulfilling the principle of economy, the use of disjunctive syntax and incomplete sentences illustrates Myer (1994 in Arens 2005) description that the use of such structures in the ads equates them to informal conversation exhibiting pervasive trends (Rush 1998, cited in Arens 2005) Another important fact is the extensive use of the prefixes 'mag', 'i', 'ma', 'mina', 'pina' or 'naka' before the stem which is either a product's name or a verb. Below are samples from the ads containing the prefix plus product combinations and prefix plus verb combination.

- (6) *Bilang bidang mommy, I make sure na softness ang mafe-feel ng twins ko . (EQ diapers).*

[As a good mom, I make sure that my twins would feel nothing else but softness]

- (7) *May school na, may extra activities pa kaya dapat naka-enervon multi-vitamins syrup for more energy. (Enervon)*

[Aside from school work, there are extra activities to do. So take Enervon multi-vitamins for more energy]

- (8) *Kasi may new Selecta family pack. Ang sarap i-share.*  
[Because there is new Selecta family pack. It feels good sharing it]

Based on the excerpts above, the prefixes are used to indicate verb tense. For instance, when 'ma' is attached to an English verb 'feel' and the target is to express future tense, the first two letters of the word are combined with the prefix, so 'mafe-feel' becomes a future tense. The prefix 'pina' is also attached to a word function as a verb. It is clear that 'hot-oil' is not a verb. Its combination with 'pina' will effect a past action. On the other hand, 'naka' when attached to a product's name will result in a present tense; hence, 'naka-enervon' is used to describe a person who has taken it. 'Mag' is attached to brand name to give an effect of an advice (e.g. 'mag-Cremil agad').

Building relations between the advertiser and the consumers is achieved through the inclusion of features of face-to-face conversation to create ordinariness, establish personal relationship, and downplay power difference. Fairclough (1989) suggests one conversational device used to achieve such purpose is the use of 'you' to simulate personal address to remedy increasing impersonality. Analysis of the data reveals that 23.68 percent of the ads use 'you' to address the audience. As a matter of fact, intrasentential switching employs direct address not only through the personal pronoun 'you' but also the Filipino pronouns such as 'natin', 'mo', 'ninyo', 'tayo', 'kang', 'natin', at 'ka.' It can be noted that 'natin' and 'tayo' do not only fulfil the direct address effect but also an inclusive tone since the ads tend to address not only the viewers but also the advertisers themselves. Although the figure does not constitute the majority of the data, almost 24 percent of the tokens using 'you' suggests a propensity for the advertisers to use direct address to build relations. Below are samples that show how direct address is realized.

- (9) *Start your day with new long lasting Johnson's baby cologne. Its especially made for essential oils, long lasting ang bango. Your long lasting Johnson's baby cologne.*  
 [... It's especially made for essential oils, long lasting fragrance. Your long lasting Johnson's baby cologne]

The aforementioned structures are common in natural conversations. The use, therefore, of the same would lend the ads a conversational effect.

### **Pragmatic/Discourse Functions of Codeswitching in TV Ads**



The next question would be: What specific discourse functions are performed by codeswitches? Table 3 presents the distribution of the pragmatic functions of code-switching as identified by Dayag (2002), which is based on Searle's (1979) modified version. Analyses of the data resulted in modifications of some functions. For instance 'promising' and 'thanking' are added in the list of functions as they characterize some of the samples. Likewise, the function of ads which is 'illustrating' is separated from 'describing' since TV commercials make use of the combined effect of sound and image to illustrate points in the ads. Hence the visual presentation of product was considered in the analysis of the illustrative function of advertising language. In presenting the functions played by the ads, samples were given below illustrative of a particular function and the corresponding explanation on how the ad performs such function was also provided.

Table 3

Distribution of Discourse Function Played by Codeswitches

DISCOURSE	FDC	CMPH	HS	TOTAL
Advising/Prescribing	11	15	2	28 (23.93)
Describing/Explaining	14	11	2	27(23.08%)
Illustrating	7	15	4	26 (22.22%)
Informing	7	5	1	13 (11.11%)
Promising/Assuring	5	5	1	11 ( 9.4%)
Asserting	4	4		8 (6.84%)
Naming/Identifying	2			2 (1.71%)
Thanking			1	1 (.85%)
Asking rhetorical Question			1	1 (.85%)

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Total	48	58	11	117 (100%)
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As shown in Table 3, advising/prescribing, describing/explaining and illustrating are the most common functions performed by the ads. Since there is hardly any gap between the three functions mentioned, it cannot be the case that one is employed at greater frequency than the other two functions or vice-versa. Putting them together, the three functions constitute almost 70 percent of the instances of code-switching in the ads. Contrary to Dayag's (1999) finding in print ads, no TV ads seem to perform the exemplifying/enumerating function, hence, this classification was not included in the list in Table 3. Below are excerpts from the corpus representing the different discourse functions.

**Asserting:**

- (1) *Walang aangat pa sa panlasa mo tulad ng Hazel sandwiches. May bagong look with delicious aroma. (Hazel sandwiches)*

[Nothing satisfies you better than Hazel sandwiches. A new look with delicious aroma]

**Describing/Explaining**

- (2) *Ito ang tulong purong pampatalino. Isa sa mga nutrients nito, Manganese. Ito'y pampalakas ang resistance. Meron itong Vitamin C. Ito naman for energy. Isa sa mga sangkap nito Vit. B2. Ang mga nutrients na ito lahat nasa Del Monte pineapple. Nature's multivitamin na nagbibigay ng mga importanteng nutrients na kailangan ng pamilya to have better mental development, at all day resistance. Del monte pineapple is nature's multi-vitamins. (Del Monte pineapple)*

[This helps you become wiser. It contains Manganese. It also strengthens resistance. It has Vit C. then it energizes. All of these are in Del Monte pineapple. This nature's multivitamin gives your family the important nutrients they need for better mental development and all day resistance] (*Del Monte pineapple*)

**Naming/Identifying**

- (3) *Speaker 1: What's the world's number two anti-dandruff shampoo?*  
*Speaker 2: "Uhm, I really don't know."*  
*Speaker 1: What's the world's no. 1 anti-dandruff shampoo?*  
*Speaker 3: "Head and Shoulders"*  
*Speaker 4: "Head and Shoulders"*  
*Speaker 5: Head and Shoulders.*  
*Speaker 6: "Siyempre, Head and Shoulders." The world's no. 1 Kaya para sa akin, nothing is more effective than Head and Shoulders.*  
*Speaker 1: Of course, ...*

[That's why for me ...nothing is more effective than Head and Shoulders]

**Illustrating**

- (4) *Hindi natin nakikita ang plema. Kinakapitan ng bacteria. Dapat pambatang solmux. May bacteria spell action. Tinutunaw ang plema at ibinubuga kasama ang bacteria. Ahh. Solumux, ang gamut na may ibubuga. (Solumux)*

[We don't see the bacteria in the phlegm. Take Solmux for children. It has bacteria spell action. It dissolves phlegm together with bacteria. Solmux, an effective expectorant]

**Advising/Prescribing**

- (5) *Alcohol, smoking, or lack of exercise. Kahit isa lang diyan puwedeng makahina ng buto. Baka ka lumiit. Ayokong lumiit. Take Caltrate habang bata pa. Patibayin ang buto. (Caltrate)*

[Alcohol, snoking, or lack of exercise. One of these can weaken our bones. You might shrink. I don't want to shrink. Take Caltrate while you're young. Strengthens your bones]

**Informing**

- (6) *Bagong bangong flower fresh, nasa Whisper na. Fresh and dry kaya bilib ka sa preskong feeling. New Whisper. Have a happy period.*  
(Whisper Pant liners)

[The new fresh flower fragrant is now in Whisper. You'd be impressed by the fresh and dry feeling. New Whisper. Have a happy period]

### **Promising/Assuring**

- (7) *Ngayong pasko, pag-request ng salad with rich creamy, choose Ladies' Choice Mayonnaise. It has the best ingredients. Kaya marami ang mommy na naghahanda. Christmas is merry with Macaroni.*  
(Ladies' Choice Mayonnaise)

[This Christmas, when preparing rich creamy salad, use Ladies' Choice Mayonnaise. It has the best ingredients. That's why a lot of mothers prepare it. Christmas is merry with macaroni]

### **Thanking**

- (8) *Salamat sa pagtangkilik ninyo. Iisa lang ang champion.* (Champion Detergent Bar)

[Thank you for patronizing Champion. There is just one Champion]

### **Asking rhetorical question**

- (9) *When so much is at stake. Effective ba yan ? When you can't afford the risk. "Safe ba yan?" When we need every assurance. Subok na ba yan?*  
(Voice over)  
*And have too many to choose from, kailangan pa ba yan ? [Is that still needed?] We make sure. Sino ang may gawa niyan? [Who created that] Because when it comes to caring for your health, it's only one for certain do we trust. Unilab ba yan ? [Is that Unilab?]*  
(Unilab)

[When so much is at stake. Is that effective? When you can't afford the risk. Is that safe? When we need every assurance. Is that tested?]

(Voice over)

And have too many to choose from, kailangan pa ba yan ? Is that still needed? We make sure. Who created that Because when it comes to caring for your health, it's only one for certain do we trust. Is that Unilab?]

As evidenced in the excerpts, *asserting* can be done by establishing that the product is better than the rest of its kind (e.g. 'Wala nang aangat pa'.) Other expressions that assert are: 'unlike other liners' (Whisper); 'Sa ordinary soap, dami pa ring germs.' (Safeguard) or 'Bearbrand lang, Sa'n ka pa?'

Describing and explaining seem to overlap to each other in many ways because describing is a natural part of explaining the goodness of a product and vice-versa. By saying 'It has the best ingredients' is a way of describing 'Mayonnaise'. Another description is 'Damang-dama ang lasa.' It can be noted that adjectives are used to effectively describe the products.

Another function performed by the ads is *naming*. This function is illustrated when the product is declared 'Number One' although this may not necessarily be true. It can be noted that only two ads make use of the function (e.g. 'Head and Shoulders and Champion')

One function that effectively characterizes TV commercials is *illustrating*. For instance, the male actor Aga Mulach, presented himself as an expert showing a picture of a diaphragm to a child to explain what takes place inside the body when a person suffers from cough and how effectively 'Solmux' liquefies the phlegm and dissolves bacteria. Another ad that performs the same function is 'Buscopan'. The setting is on the LRT or MRT train. As the woman experiences stomach cramps, she appears as if the people bumping into her were intentionally hurting her. The difference is shown after taking 'Buscopan.' The setting is still on the train (LRT or MRT), but this time the woman appears confident, happy and strong, unmindful of other passengers bumping into her. The visual images provide

convenience to express the advertisers' intended meaning to the addressee.

Advising or prescribing is achieved by ads through the use of verbs ( e.g. Try mo'; 'Take Caltrate'; 'Bawas na'; and the use of modal, e.g. 'dapat'; and even a question, e.g. 'clogged nose? Decolgen nose?). A considerable number of the ads use 'dapat', which is the usual part of the parting words. 'dapat' is usually followed by the product's name and other verb necessary. The 'Decolgen' ad, on the other hand, illustrate how it is possible to prescribe even without using a verb. This can be done in two parts: the first part asks a question to establish the problem, whereas the second part reminds the addressee of the product's name, referring to solve the problem, raised by the ad. Despite the absence of the verb, the succession of the two sentence suggests that the missing verb from the second sentence is 'take'. Advising or prescribing ads illustrate how much can be said in just few words.

All ads are, by nature, informative. Aside from this nature, the function is highlighted when there is something new about the products (like some promos) that the advertisers wish the audience to know (e.g. 'Para sa five free text, text grand matador', 'New Whisper'). The good news is either introduced by the adjective 'new' or the words 'para' or 'for' followed by the name of the product itself.

*Promising* is another function performed by the ads. Aside from describing the product positively, an ad may contain a promise about the good it will bring the users should they use the product (e.g. ' Christmas is merry with macaroni').

Finally, an ad may express gratitude to the audience for patronizing the product. This is done sometimes when the product has been in the market for quite a time. Among the data, only one ad performs such function, the ad for 'Champion'.

Overall, it can be said that the ads may perform any of the eight discourse functions of ads namely: (1) advising, (2) describing, (3) illustrating, (4) informing, (5) promising, (6) asserting, (7) naming, (8) thanking and (9) asking rhetorical question. Whatever discourse function or functions an ad may perform, this function is deliberately chosen by the advertiser to achieve desirable outcomes in favour of the products.

### **Motivations for Code-switching in TV Commercials**

Studies of code-switching in naturally-occurring conversations identified six common reasons for code-switching namely: (1) language facility, (2) language economy, (3) euphemism/communication distance, (4) stylistic purpose, (5) making requests and (6) construction/ expression of multiple identities. Except making requests, the other five motivations apply to code-switching in ads.

### 1. Language facility

Language facility implies that, “for the bilingual, it is easier to express oneself using codeswitching rather than remaining in one language” (Bishop, 2006, p. 18). This again explains the use of code-switching in conversation between equals because among bilinguals, what is common is to shift smoothly from the first to their second language or vice-versa whichever suits them.

Aside from the comfort of codeswitching, it is the fact that sometimes, there are terminologies in the second language which have no exact translation in Filipino. It would then be natural for bilinguals to insert English terms when they converse among themselves. This fact about bilinguals is considered by copywriters when they create ads.

For example, words such as *budget*, ‘*ulcer*’, *Vitamin C*, *Manganese*, *multivitamin*, *overtime*, *bacteria*, ‘*immune system*’, ‘*poise*’, ‘*toothpaste*’, ‘*shot*’, ‘*acidity*’ and *extinguisher*’, among others do not have equivalence in Filipino and are therefore inserted in Tagalog ads.

### 2. Language economy

As mentioned earlier in this paper, language economy refers to a word or phrase that is able to be expressed more succinctly in another language than one’s native language (Becker 1997, p. 20). The principle of economy is considered when an English expression is preferred to the local language because the former is more economical than the local language as regards linguistic effort. Considering that the amount of time spent in an ad is equivalent to the money that will be spent by its advertiser, it is advantageous to the advertiser to present the ad in the most economical way possible. Oftentimes, the English term which is made up of few syllables is preferred to its counterpart in Filipino which has considerably more syllables and are used less frequently by bilinguals. According to Fairclough (1989), vocabulary is clearly a central element in building the image of a product. To be effective, vocabulary has to be first and foremost,

familiar and everyday. Secondly, it has to be positive, and thirdly, memorable, clever or appealing. The rule governing naturally-occurring conversation would be to use familiar and everyday words. 'Being familiar and everyday' does not necessarily mean that the local vocabulary has to be used throughout. Consider how the excerpts below illustrate the applicability of the motivation mentioned.

- (1) *"Oh, anong oras na? Amoy beerhouse ka na naman? Akala ko ba overtime yan?"* (Bactidol)

[What time it is? You smell of beerhouse. I thought you've been working overtime]

Excerpt 1 illustrates a wife nagging at her husband who came late from work and drunk. The wife was having a sore throat, so she just tape-recorded her sermon and repeatedly played it before her husband. The ad illustrates two possible reasons for the use of English term, namely, the use of the word 'beerhouse' instead of its Filipino counterpart 'bahay-aliwan' follows the principle of economy and the absence of exact Filipino equivalent for the English word 'overtime'. 'Beerhouse' has a negative connotation for it always connotes a place for drinking and women. In Filipino, it is more likely referred to as 'bahay aliwan' which seems to retain only the offensive connotation, a place for good time with women, not necessarily for drinking. Again, for the sake of subtlety and principle of economy, 'beerhouse' is preferred to its Tagalog counterparts. The second sentence of the ad using 'overtime' illustrates the use of the term indicating that there is no specific Filipino equivalent for that. The same reasons may motivate bilinguals in naturally-occurring conversations to codeswitch.

Below are excerpts illustrating the use of familiar and everyday word in TV commercials. In typical Filipino homes, it is common to hear the members of the family using 'school' instead 'paaralan'. Generally, Filipino bilinguals would rather use 'school' than 'paaralan.' It seems natural that a child would say "papasok na ko sa school' and not "papasok na ko sa paaralan."The term 'paaralan' seems to sound poetic and distant. Even adults tend to say: "galing ako sa school." Obviously this is the preferred term; not



only because it is also terse (school is made up of only two syllables while 'paaralan' is four: two facts considered by the advertisers).

On the other hand, the term 'sariwa' is used to describe flowers, vegetable or air, but its noun is better expressed in English 'freshness' than the Filipino counterpart 'kasariwaan' which sounds formal and poetic.

(2) *Maghapon, siya kong suot sa school. I did not iron it. I will use Champion forever". (Champion Powder)*

(3) Ang freshness ng flowers nasa bareta na rin. New surf with milk freshness petals.

[The freshness of flowers is in the laundry soap now...]

### 3. Euphemism/Communication distance

According to Bishop (2006), individuals may use code-switching as a way to reduce anxiety over discussing topics that are seen as embarrassing in some contexts. Euphemism is the use of English equivalent to allow the speaker/writer to allude to the same referent without making explicit mention of potentially embarrassing notion. Sometimes, the English version of the term is preferred by speakers because they are more comfortable using it than the Filipino version which is rarely used. Consider the following excerpts below.

(4) *Ang paspasan at gitgitan, kayang kaya. Modess with total protect system not only prevents leaks but also neutralizes odor and helps prevent irritation. "Ate". Bigay todo ka with Modess.*

[The rush and the crowd are nothing...Sister, you'll go far with Modess]

As can be seen in Excerpt 4, even if the words 'leaks' and 'odor' have translations in Filipino, such translations will cause embarrassment for any speaker and audience even in natural conversations. It would thus be inappropriate to pose a TV ad using the Filipino terminologies for anything that refers to personal hygiene. Filipinos are by nature modest and sensitive. Such virtues are reflected primarily in their choice of language.

- (5) *I must always be perfect. Kaya, I use Rexona every after bath because nothing keeps me drier, protecting me from odor all day. (Rexona deodorant)*

[I must always be perfect. That's why I use Rexona very after bath because nothing keeps me drier, protecting me from odor all day]

As can be seen, 'drier' and 'odor' both have Filipino word equivalent. But one can imagine how its sounds if the model would say in Tagalog: "Kaya ginagamit ko ang Rexona pagkatapos maligo dahil wala nang iba pang nakakapagpatuyo ng kili-kili ko at nakakapagprotekta sa akin mula sa masamang amoy". It would be certain that when the addressee hears that, one would feel disgusted about the lack of finesse in the choice of language. Owing to the offensive connotation of the words 'kili-kili' (underarm) which is a private part and 'masamang amoy' (bad smell), surely no advertiser in the Phillipines would advertise roll-on deodorants in that version. It is clear how the English terms spare the advertiser and the advertise the embarrassment of both referring and hearing about sensitive body parts in the ad. That is aside from the fact that the Filipino translation is composed of remarkably longer words than that of the English version.

#### 4. Stylistic purposes in communication.

As regards the fourth motivation, bilinguals use code-switching as a way to emphasize a particular message by creating situations that force the addressee to interpret their language switch" (Becker 1997, p. 12). Becker also maintains that code-switching may be used strategically by bilinguals to "indicate a shift in discourse modes, e.g. from narration to comment or from assertion to question" (p. 13). Few of the ads studied illustrate this motivation for code-switching.

- (6) *Ngayong pasko, pag-request ng salad with rich creamy, choose Ladies' Choice Mayonnaise. It has the best ingredients. Kaya marami ang mommy na naghahanda. Christmas is merry with Macaroni. (Ladies' Choice Mayonnaise)*

Note how the speaker in Excerpt 6 shifts on the third sentence from intrasentential codeswitching to intersentential codeswitching. In this ad, the speaker (model) shifts from *advising/commenting* about the richness of Ladies' Choice Mayonnaise to *describing* why many mothers celebrate Christmas.

- (7) *Alcohol, smoking, or lack of exercise. Kahit isa lang diyan puwedeng makahina ng buto. Baka ka lumiit. Ayokong lumiit. Take Caltrate habang bata pa. Patibayin ang buto.*(Caltrate)

[Alcohol, snoking, or lack of exercise. One of these can weaken our bones. You might shrink. I don't want to shrink. Take Caltrate while you're young. It strengthens your bones]

Note too how the ad in Excerpt 7 shifts from intersentential codeswitching to intrasentential. The codeswitching signals the change of discourse modes from *information* mode to *assertion*.

#### 5. Expression of multiple identities

Sociolinguists and critical linguists (e.g. Cameron 1995, Tracy 2002 in Gao 2005) hold that language is oftentimes not only used as a means of information communication, but also as a major tool in the process of social construction under the assumption that linguistic behaviour is a social practice (p. 829). Many linguists argue that language is an instrument of identity construction (e.g. Eckert 1989, 2000, Gumperz and Cook Gumperz 1982, Harvey and Shalom 1997, Myers-Scotton 1993 in Gao 2005, Becker 1997, Hogan and Holland 2003 in Bishop 2006). This study identifies at least four different social identities that may be constructed through the use of Tagalog-English code-switching. The identification here is based only on the collected data and therefore not exhaustive. The present study emphasizes that not all code-switched ads evidence identity constructs. It is noteworthy however, that a good number of ads demonstrate the construction of consumer identities. The following are the identities created by some of the code-switched ads.

##### **a. Sophisticated, attractive, young and successful woman**

The code-switched ads below contain expressions that construct a young, sophisticated and educated Filipino woman. Excerpts 1 and 2, the ad on Modess and Carefree, brands of feminine napkins illustrate the said identity. Both ads establish the target audience, a young woman, most

probably between 18 to 30 years old. This young woman is either earning her college education or working already and therefore is exposed to a fast-paced life (*'paspasan at gitgitan'*) yet still have to give her best. Notice the code-switch in Excerpt 1 which is not intrasentential but intersentential. The second sentence (*Modess with total protect system...*) is in formal English. With the use of two languages in the ad, two identities are formed about the target audience. The informal Filipino sentence suggests the first side of the audience, a Filipina who is ready for anything, who never gives up. The second statement which is in English suggests the other identity, one who is educated, sophisticated and most possibly attractive.

- (9) *Ang paspasan at gitgitan, kayang kaya. Modess with total protect system not only prevents leaks but also neutralizes odor and helps prevent irritation. "Ate". Bigay todo ka with Modess.*

[The rush and the crowd are nothing...Sister, you'll go far with Modess]

- (10) *These past three months, wala akong time sa sarili ko, o sa hair ko. Tuloy, sobrang damage na.*

(voice over) *Discover the treats of Pantene. With pro-vitamins that penetrate hair instantly and a formula helps repair three months of damage in just three minutes. Paghawak ko ang oras ko, I can make miracles happen. Believe, you can shine. Pantene.*

[These past three months, I never had time for myself, not even for my hair. So, it's now damaged] *Discover the treats of Pantene. With pro-vitamins that penetrate hair instantly and a formula that helps repair three months of damage in just three minutes. When I can manage my time, I can make miracles happen. Believe, you can shine. Pantene (voice over).*

Excerpt 10 features a popular female celebrity, who is said to be busy and has no time for herself before she started using 'Pantene.' Notice that the first statement contains intra-code-switching from English to Filipino which suggests that the model is a bilingual and therefore has two cultural identities. The code-switched statement

also positions the model to be a busy lady, just like the women among the audience who have been busy and have forgotten about themselves. That statement of the model is succeeded by a single-sentence voice over in formal English followed by her speaking in another code-switched sentence and again a voice over in English. The use of code-switched sentences (by the model) and the voice over in English suggests the target audience, those bilinguals with varying levels of proficiency in English. This ad conventionally implies that any young Filipina who uses Pantene, by virtue of her beautiful shiny hair, has a good chance to be popular. Basically, many Filipina dream not only to maintain a career and support themselves but also to help others. This ad reminds young Filipina audience about this dream.

#### **b. A loving and dutiful wife and mother**

Being loving, caring of others and friendly to everyone are qualities attached to Filipinas. These are qualities which endeared our women to the people they serve. Everywhere in the world, we find Filipino women as hardworking teachers, caring nurses/caregivers/helpers, loving wives or dedicated missionaries. Like any ad conveying a general message, a conventional implicature is a natural part of any ad. The following excerpts subtly paint identities which mothers can identify with, qualities they should also find in the products advertised.

- (11) *Everyday may three roles akong ginagampanan. Malambing na wife, helpful na barkada, thoughtful na mommy. At may toothpaste na tatlo rin ang ginagawa gaya ko. Colgate triple Action, ang toothpaste na may alaga ni mommy.*

[Everyday, I perform three roles: as sweet wife, helpful friend, and thoughtful mom. There's a toothpaste that does three things too. Colgate triple action, the toothpaste that cares like moms...It's good. Like mom].

'Colgate' presupposes that any woman who performs any of the three roles mentioned in the ad and any woman who uses 'Colgate' must be good. The idea that a wife who uses 'Colgate' must also be a 'malambing na wife', 'helpful na barkada', 'thoughtful na mommy'. The ad conventionally implies a typical role of a married

Filipina who does not only serve her husband and family but also performs dutifully her social functions. The code-switches between Tagalog and English effectively construct her two identities, that of being a dutiful Filipino wife and mother as connoted by the Tagalog language, and being educated at the same time as connoted by the insertion of the English terms. From her description of herself, she reminds the viewers/audience that there is a product that performs three important functions, Colgate for it takes care of teeth and gums like mothers take care of their loved ones.

- (12) *Kid: Bestfriend goldie ko, sobrang kulit. Laging napapahamak. Pero kaya siyang iligtas ni Nanay. Naku, goldie! Nay, pa'no to?"*  
*Mom: Akong bahala.*  
*(voice over) Ngayon may Tide dirt magnets na parang minamagnet ang dumi. Kaya kahit sa kalahating dami ng kusot,kitang-kitang maputi ang damit.*  
*Mom: " Amoy pawis na ang partner?"*  
*Kid: " Aba ang nanay!"*  
*(voice over) Oo may powers ng magnet. Kung imposibleng paputiin, Tide ang gamitin.*

*Kid: [My bestfriend Goldie is so naughty he always gets in trouble. But mom can save her. Goldie! Mom , help!]*

*Mom: Let me take charge!*

*(voice over) [Now there is Tide dirt magnets that dissolves dirt easily. Little effort effects real white]*

*Mom: Are you perspiring now?*

*Kid: Mommy!*

*Yes, Tide has powers of magnet. Use Tide for better cleaning.]*

The dialogue in Excerpt 12 takes place between a young boy and his mother who would always save his favourite shirt (with a goldfish drawn on it, hence the name Goldie). Unlike the mother in Colgate who codeswitches, the mother in Tide does not. The target audience here are most likely 'full time' mothers'. The whole ad paints the mother who makes her son happy by washing his favourite shirt with *Tide*. In her son's eyes, she is a superwoman who has powers to remove the dirt. The ad seems to suggest to mothers who

stay home that one effective way to become a hero to their children's eyes is for them to use 'Tide.'

**d. Young, good looking, sociable and financially capable man**

- (13) *Ilang shot lang di ka na pagod. Ilang shot lang utak ay listo. Tuloy, tuloy ang usapan. Kapag listo ang utak, sunod ka sa ikot ng mundo, yooh..One moment with Nescafe. Yooh. Grab the new Nescafe ice coffee. Ten pesos lang. One moment, one Nescafe.*

The ad above features Francis Magalona, (the late singer in one of his last ads), doing the rap opposite a not-so-good-looking and not-so-young-model. Obviously the target group of the product could be young men who 'want to be in'. The use of 'Yooh' and 'shot' have created the target group. It must be a group with members as popular and as good-looking as Magalona, who amazingly stays young. The use of the not-so-handsome and not-so-young other model positions the consumers (the viewers) that anybody can 'join the group' and be as handsome and as young-looking as Magalona. The ad advises the audience to "drink *Nescafe* for it does not only maintain alertness but keeps someone flexible as connoted by "sunod ka sa ikot ng mundo." Notice the alternation from Tagalog (first three sentences) to English. Since the use of English connotes education, power and sophistication, the intersentential switch from Tagalog to English suggests a change in status as a result of being mentally alert and open-minded/flexible. The ad therefore implies that taking 'Nescafe' can be an instrument in elevating one's status.

- (14) *Man 1: Uyy ano yan?*

*Man 2: KFC snackbox. Me price. Me hotshot. Kahit saan, puwede dalhin.*

*Man 1: Oh?*

*Man 2: Try mo.*

*Man 1: Oo dude*

*Man 2: Dude okay?*

*Man 1: Okay dude. Sarap.. Nothing has been this good, the new KFC snackbox. Enjoy spring hotshots together with crispy fries. Snack on the go with Finger licking good. Kahit saan nga.*

*Man 2: "Sabi ko sayo e. See, I told you.*

*(Voice over) New KFC snackbox, snack on the go with Finger-licking good!*

[Man 1: Oh. What's that?

Man 2: KFC snackbox. It has the price. It has the hotshot. Can be taken anywhere.

Man 1: Oh?

Man 2: Try it.

Man 1: Okay, Dude.

Man 1: Dude okay?

Man 2: It's delicious Dud. Nothing has been this good. The new KFC snackbox. Enjoy spring hotshots together with crispy fries. Snack on the go with Finger licking good. Can be taken anywhere.

Man 2: See, I told you.

(Voice over) New KFC snackbox, snack on the go with Finger-licking good!

Excerpt 14 is another familiar vocabulary at work in positioning the viewers. Who is 'Dude'? A common Filipino young man next door would normally address another young man as either 'tol' (shortened for 'utol' to mean brother) or 'pre' for 'pare.' 'Dude' is a way of addressing another young male belonging to the upper middle class. Notice the first reply of the Man 2 when he said " KFC snackbox. Me price. Me hotshot. Can be taken anywhere." The remark actually, no longer refers to the fried chicken but to his pal. Somebody who belongs to a financially well-off family must have 'the price' and therefore considered to be a 'hotshot'. And if someone is a 'hotshot', you can take him anywhere. Some people carry such kind of value and while many Filipinos may contradict such kind of identity, still there are many of our young men, mostly from the underprivileged class who desire a better life. For those who ordinarily cannot afford the advertised product, being able to eat it at regular interval has become a status symbol. But the ad is sending this message that, that it is affordable therefore anybody can have it. Who can really tell whether one is an ordinary guy or one who has the money when he has KFC snackbox? Just buy 'KFC' snackbox and anybody can be a 'Dude'.

Obviously, status is associated with the product. The two aforementioned ads reflect a Filipino young man's desire for upward



mobility which is not just an individual desire but the desire of many Filipino young men.

The use of codeswitching to construct social identities rightly coincides with Fairclough's (1989) one ideological function of codeswitching which is *to build consumer* by the general message sent to consumer, use of familiar vocabulary (codeswitching), and the conventional implicature.

In this paper, the syntactic and pragmatic functions of codeswitching in Philippines TV commercials, and how these commercials fulfill the ideological functions of advertising were investigated. Analysis of the TV ads revealed the following: Firstly, ads for the product category cosmetics, medicines, and personal hygienes (CMPH) are mostly replete with code-switches; food, drinks and condiments category was second; and household supplies category was third. Syntactically, intrasentential switches are more extensively used in TV ads. The typical combination is Tagalog-with-English type. In addition, the ads are characterized by the use of disjunctive syntax and incomplete sentences and that prefixes are combined with the product's name or nouns to indicate a verb tense or an advice to the viewers, giving the ads a conversational effect. According to Dyer (1982, cited in Delin 2000, p. 133) disjunctive syntax in television advertising can be justified because of shortage of time. Most of the ads analysed have used either a direct or indirect strategy. The direct strategy is employed where a single speaker featured as if conversing with televiewers. Another strategy is the use of turn takings. Such turn takings however, contain a voice over which addresses the televiewers. It can be derived here that the advertiser knows that there is a need to address the consumer, hence even in indirect address, there is usually some element addressing the reader or viewer directly (Brierley 1995).

Thirdly, the predominant functions played by code-switched ads are advising/prescribing, describing, explaining, and illustrating. Fourthly, the ideological functions of advertising are fulfilled by the ads by (a) building images through the use of familiar and everyday vocabulary. This language does not have to be the local language, but could be the English terms with which the audience is familiar. Oftentimes, the English terms embedded in the Filipino language do not have equivalent in Filipino. Principle of economy is also considered in preferring the English to the local terms; (b) building

relations, being the second ideological function of advertising is satisfied by the ads through direct address ('you') and indirect address (e.g. turn-taking style) where the advertiser speaks with the viewers; and (c) the third function, building customers is fulfilled by the ads by positioning the addressee through (i) the general message conveying a number of assumption about the customer, (ii) the choice of vocabulary terms that are familiar to the reader or are made so through the advertisement, and (iii) the most pervasive positioning device, the use of conventional implicature or presupposition..

With regard to motivations in code-switching, the present study found that code-switching is motivated by the following purposes namely, (1) language facility, (2) language economy, (3) euphemism, (4) stylistic purposes in communication and (5) expression of multiple identities. More specifically, code-switching has been employed in the ads for English terms which do not have equivalent in Filipino. Language economy is another motivation for codeswitching because oftentimes, Tagalog/Filipino terms for objects are considerably longer than their English counterparts. In order to save time in reference to the advertised object or idea, the English term is preferred. Besides, some English terms have become part of the bilingual Filipino vocabulary (e.g. school, mommy, activities) Thirdly, some Filipino terms for objects/events have negative connotations or embarrassing sounds. To spare the audience from embarrassment, English terms which have euphemistic sound are preferred. Fourthly, code-switching is used in some ads to signal a change in discourse mode (e.g. advising to describing or informing to asserting) Finally, code-switched ads may construct identities consumers can identify with (build the consumer) to persuade the jaded consumer to participate in building the image of the product being advertised.

As regards constructing identities, the analyzed ads reflect the desire of the consumers to achieve the following identities-to be attractive, sophisticated, educated and successful young women; to be loving and dutiful wives and mother; or to be good-looking, sociable and financially capable young men. Overall, the codeswitched ads which aimed at constructing identities reflect one common desire for the Filipino young men and women and wives. That is the desire for upward social mobility and acceptance.

### **Conclusion**

The present study has confirmed previous findings that code-switching is one characteristic of the Philippine advertising genre and those ads perform certain pragmatic functions. In addition, this study has proven the applicability of motivations for codeswitching in natural settings to ads. More importantly, this codeswitching study has been significant not only in establishing how Filipino identities are constructed through codeswitched ads but how the Tagalog-English bilingual copywriters have effectively made use of their 'linguistic creativity' (please see Kachru 1986, p. 20) and how they capitalize on the existence of English as the second language of the majority of the viewers and employ Tagalog-English 'codeswitching as a discursive strategy' (Gumperz, 1982 p. 59) to serve the purpose of persuasion.

Finally, the present study is a reminder that TV commercials are a natural part of TV programming, and not merely an embellishment to augment visual and auditory aesthetics to viewers. Although the code-switched ads are simulation of face to face conversations, it should be remembered that these are highly scripted texts and are created to fulfil the copywriters' desire to persuade the target audience to purchase the product being sold. Oftentimes, consumers' views are shaped by the things they see on TV and by the materials they read. Eventually, the decision lies upon them, whether to accept or not what they see or hear. For matters that require serious decisions (e.g. how to spend their money), it is expected that rationale beings like the television audience would exercise critical thinking. After all, it is part and parcel of everyone's education.

Being one of society's most pervasive forms of discourse; the language of advertising suggests implications for language teaching. The use of print and TV ads as authentic device in teaching critical thinking to students is highly encouraged. Evidently, students' perceptions about certain products are shaped through associating them with status, taste, happiness, or even love. A more critical approach to the ads would hopefully create wiser consumers in our students.

In analyzing the syntactic and pragma linguistic features of CS and its role in constructing identities for the targeted audiences, the present study recognizes the essential function that visual images have played, the analysis of which will require much more time and space. Since the present study focused on the examination of the use

of code-switching, visual analysis is therefore not included. A replication of this study should involve more samples and analysis of visual images. In addition, for a comprehensive picture of how code-switching contributes to the persuasiveness of television and print commercials, viewers/readers' attitudes to these ads should be examined too.

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