The Conversational Functions and Effects of Tagalog-English Code-Switching on Filipino Television

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Abstract

Taglish is the code-switching or alteration between Tagalog and English within a single utterance. The prevalence of Tagalog-English code-switching in the Philippines results from the widespread use of both languages in Philippine educational institutions. This paper qualitatively analyzes the use of Taglish in spontaneous conversations and interviews in the Philippine magazine show *Kapuso Mo, Jessica Soho* (Your Heartmate, Jessica Soho) to identify the communicative effects of Tagalog-English code-switching in Filipino discourse. The results suggest the prevalence of code-switching as all 17 identified speakers in the study used both Tagalog and English in their speeches at varying degrees. Results also revealed the following communicative effects of code-switching: efficiency, message qualification, linguistic play, emphasis, objectivization, and personalization. Furthermore, code-switching facilitated the speakers' identity construction, by representing factors such as wealth, success, authority, knowledge, and solidarity.

Keywords: Tagalog, English, Code-switching, Phillipine Television, Controversial Functions

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Introduction

The prevalence of Taglish, or the combination of Tagalog and English in the same utterance, indicates the stability and pervasiveness of Tagalog-English bilingualism in the Philippines. This transition from one code to another within the same conversation is known as code-switching (Gumperz, 1982). In code-switching, elements from two different codes express one message, acting as a singular cohesive unit: (Gumperz, 1982). Bilingual speakers typically shift seamlessly from one code to another without prosodically marking the switch or violating the syntactic rules of either language (Gumperz, 1982; Poplack, 1980). While the message of the two codes is unified, the act of code-switching itself also signals a message beyond the semantic meaning of the construction (Poplack, 1980). However, the speakers themselves may be unaware of the code-switch; therefore, they do not actively project this symbolic meaning (Gumperz, 1982). Nonetheless, code-switching bridges gaps in communication and facilitates identity construction.

The distinct social roles of English and Tagalog and the rise of Taglish, or Tagalog-English code-switching, can be traced back to the Americans' introduction of English to the Philippines (Thompson, 2003). In 1898, the United States seized control of the Philippines from the Spaniards and turned it into a colony. The Americans built schools and enforced English as the language of instruction. Because of its role in schools and the government, English became the symbolic language of social mobility, education, and authority.

In 1937, two years after it became a commonwealth, the Philippines appointed Tagalog, one of its three indigenous Lingua Francas, as its national language (Thompson, 2003). To promote a united national identity, the official language of the Philippines was officially renamed 'Filipino' in 1973, representing the phoneme systems of other languages beyond Tagalog. In addition to being the domestic language, Filipino was introduced to public schools as the language of education alongside English in 1974. Tagalog and English were assigned their respective subjects in school: English as the language of mathematics, sciences, and technology, and Tagalog for humanistic courses such as music, civics, and social sciences. This shift towards bilingual education diminished the role of English in public education but did not eliminate it.

Conversely, wealthy Filipinos enrolled their children in costly private schools, which operated primarily in English, allowing them to refine their skills in the language (Thompson, 2003). College entrance exams were administered in English, favouring wealthy students who could afford to be proficient in English; as a result, English shifted from the language of social mobility to a tool for social stratification. This restricted the attainment of higher education only to Filipinos who could afford to learn English in private schools. This educational division translated into the sphere of occupation. Tagalog became the language of manual labour such as carpentry and farming, while English became the language of professional occupations related to education, government, law, and business. English became associated with professionalism, knowledge, travel, and success.

The implementation of the bilingual education policy also resulted in the rise of Taglish in everyday discourse among educated Filipinos (Thompson, 2003). The daily exposure to both Tagalog and English in educational institutions caused Filipinos to integrate familiar English words into Tagalog constructions. This pattern of speech quickly spread from the educated population to the general public. Soon, Taglish became the standard language of communication, reserving 'pure' Tagalog and English for highly formal situations. Today, sentences uttered in informal conversations typically contain elements from both Tagalog and English, as seen in the example below:

(1) Julienne:
Mag*focus* pa rin po sa *school* po *and* maguusap pa din po

Mag*focus* pa rin po sa *school* po *and* maguusap pa din po

Will-*focus* yet still HON on *school* HON *and* will-talk yet still HON

We will still focus on school and will still talk

kami *through social media* po.

kami *through social media* po.

We *through social media* HON

through social media.

The present study aims to identify the functions of Tagalog-English code-switching in informal Filipino discourse by looking at interviews and spontaneous conversations on television. A qualitative analysis of the communicative effects of code-switching will reveal how speakers reinforce the linguistic attitudes and social roles historically assigned to Tagalog and English and investigate how code-switching assists in communication and identity construction.

Literature Review

Previous studies have identified how speakers across different linguistic communities employed code-switching to obtain certain social and communicative goals. Gumperz (1982) sought to define and analyze the communicative effects of code-switching in conversations. In his research, he identified the following functions: quotation, addressee specification, interjection, reiteration, message qualification, and personalization versus objectivization. Speakers use code-switching when directly quoting or reporting speech. In addressee specification, the speaker switches from one code to another when shifting to a different addressee. Speakers may also code-switch for interjections or filler words or phrases. In reiteration, speakers clarify, enhance, and emphasize a message by switching from one code to another. In message qualification, speakers use one code to deliver the message, then switch to another for additional, modifying information. Finally, speakers may employ one language to establish a distant, objective tone, but switch to another to convey more personal information. Following Gumperz's (1982) analysis, subsequent studies observed code-switching across

various broadcast and communicative media, identifying the pragmatic and discourse functions of this linguistic phenomenon, and how it influences interpersonal communication and identity construction.

Bautista (2004) investigated the different structures and discourse functions of code-switching between Tagalog and English, drawing upon previous research on Taglish. The author defined Tagalog-English code-switching not just as transferring words from one language onto another, but as the simultaneous use of two languages. Bautista (2004) argued the importance of code-switching for efficient communication, allowing the interlocutors to save time, effort, and resources. In support of this claim, Bautista (2004) observed the use of code-switching for enclitics, idioms, content words, and linguistic play in Filipino. When code-switching, speakers insert shorter Tagalog words or particles within larger English constructions because the Tagalog particle is more convenient, or it has no English equivalent. Likewise, speakers employ Tagalog-English code-switching for unique content words and idioms that are difficult to translate. Finally, Bautista (2004) highlighted the use of code-switching for language play. Speakers manipulate their knowledge of both languages to convey humour and establish rapport, familiarity, and informality. Through code-switching between Tagalog and English, speakers can enhance their intended meaning successfully and efficiently.

A study conducted by Masagnay (2020) focused on the motivations for Tagalog-English code-switching in *hugot* lines in movies. *Hugot* (to pull) lines are defined as utterances that reflect people's deep-seated emotions. They may serve as a coping strategy, especially through heartbreak. The author looked at how speakers switched between Tagalog and English to enhance the meaning of their *hugot* lines. Masagnay's (2020) data was composed of 40 code-switched hugot lines from eight Filipino movies.

The results of Masagnay's (2020) study identified personalization, objectification, and emphasis as functions of code-switching. Speakers of *hugot* lines code-switched from English to Tagalog to be casual and conversational, thus establishing personal closeness and relatability with the target audience.

Conversely, speakers code-switched to English to appear more serious or official, reinforcing their claims about love as objective or factual. Finally, speakers also employed code-switching on nouns or noun phrases to emphasize a focal point, such as their experience with love. Furthermore, Masagnay (2020) identified clarification and language economy as the primary motivators for code-switching. A speaker may utter a word or a statement in English, then code-switch to Tagalog to explain and clarify their meaning, ensuring that the hearer properly comprehends their message. Additionally, the speaker may opt for the English equivalent of a Tagalog word to conserve time and energy in their production without sacrificing clarity.

In a study by Tajolosa (2013), she explored the use of English-Tagalog code-switching in Filipino television commercials. She recorded 76 commercials from two major Philippine television networks. 56 of the 76 commercials employed code-switching, while 17 used only English, and only 3 were purely Tagalog in their script, indicating the prevalence of code-switching in Filipino commercials. Tajolosa (2013) found that advertisers utilized code-switching in their commercials to appeal to consumers. They mimic authentic conversations to increase relatability and reduce the distance between the advertiser and the consumer. Nearly 70% of the code-switched data functioned to advise consumers to purchase their product, assert its superiority, or illustrate its utility.

Tajolosa (2013) identified the following motivations for code-switching: language facility, efficiency, euphemism, and identity construction. When there was no direct lexical translation, or Tagalog appeared too poetic and distant for the situation, speakers code-switched to English to facilitate ease of communication. Secondly, advertisers preferred the English counterpart of Tagalog words if they were familiar to the audience, had positive connotations, and were memorable. Advertisers also code-switched to English when Tagalog terminologies or topics were considered inappropriate, such as hygiene products. Code-switching to English serves as a linguistic strategy used by Filipino advertisers to evade taboo topics. Finally, advertisers implemented code-switching for identity construction. Traditionally Filipino values were conveyed in Tagalog, such as

perseverance and preparedness. Conversely, education, sophistication, and alertness were signalled through the use of English. The deliberate use of English for these purposes indicates the role of code-switching in influencing consumer decisions.

Lee (2006) observed a correlation between the use of English and the construction of modern identity in Korean commercials. Advertisements in South Korea used English to depict modernity in technology, gender roles, and food. Advertisers reinforced this modern identity by exploiting the conservative/progressive, traditional/modern, old/young dichotomies; Korean-English code-switching was associated with the progressive, modern youths, and Korean-only speech reflected older, traditional generations. Through code-switching, advertisers reinforced these linguistic associations to market their products toward their target demographics.

Products geared towards the older Korean generation used purely Korean, while those that targeted the younger audience code-switched between English and Korean (Lee, 2006). Advertisers actively violated this linguistic pattern to signal particularly marked or abnormal situations; for instance, the use of English among the older generation highlighted their unexpected technological knowledge. In contrast, the absence of English among younger generations emphasized their rootedness in traditional Korean values. Similarly, Korean commercials code-switched to English when displaying the modern feminine characteristics of assertiveness, sophistication, and intelligence, contrasting the Korean *acwumma* identity – a middle-aged full-time, homemaker (Lee, 2006). Finally, advertisers promoting traditional Korean food and beverages appealed to their audience through the use of Korean-only advertisements. In contrast, unique and novel flavours were introduced to the market with the use of Korean-English code-switching. Lee (2006) concluded that code-switching resolves the tension between globalism and locality, enacting traditionalism with Korean and modernity with English.

A study by Bravo-Sotelo (2020) investigated how Tagalog-English code-switching facilitated communication within an instructional setting. The

participants in the study were composed of four college-level math instructors teaching a total of 88 students. The researcher recorded three sessions for each instructor, totalling 12 math sessions. Results indicated that Tagalog-English code-switching assisted instructors with their teaching. Bravo-Sotelo (2020) attributed the prevalence of code-switching in the classroom to mathematical terminologies often being in English; therefore, the use of pure Tagalog would hinder student comprehension. Instructors used English when introducing mathematical definitions, then code-switch to Tagalog or Taglish when explaining in detail, bringing the explanation down to a more intelligible level.

Bravo-Sotelo (2020) presented the functions of inter-sentential, intra-sentential, and tag code-switching in instructional communication. Her study reveals that instructors employed intra-sentential code-switching, or switching between languages within the same sentence, for clarity and coherence. They code-switched between Tagalog and English when presenting math concepts, terminologies, and solutions. Likewise, inter-sentential code-switching, or switching languages between sentences, appeared when a mathematical concept was introduced in English, and then explained in detail using Tagalog. Finally, instructors utilized tag-switching, or the insertion of a word or short phrase from one language into an utterance in another, when using Filipino particles with no English equivalent. This study by Bravo-Sotelo (2020) highlighted the importance of Tagalog-English code-switching in teaching, as both languages are equally crucial and complementary for instruction.

Methodology

This section describes the data collection and analysis procedures conducted in this study to observe the functions and motivations for Tagalog-English Code-switching in *Kapuso Mo, Jessica Soho* (Your Heartmate, Jessica Soho: abbreviated to KMJS).

Participants
Data for the present study were gathered from 17 Tagalog speakers featured in *KMJS*. Speakers were divided into three age groups: young, which consists of four people between the ages of 16 to approximately 29; middle, composed of seven speakers estimated to be 30 to 50 years old; and old, involving six people estimated to be above 50 years old. Age was divided to test for a correlation between age and the rate of Tagalog-English code-switching, indicating a potential relationship between age and the frequency of code-switching in speech. The categorization of each speaker's age was based on estimation unless they were explicitly stated in the clip.

Data Collection
Data for the present study was collected from three stories featured in *KMJS*, uploaded by GMA Public Affairs on *YouTube*. *KMJS* is a Philippine magazine show that features stories about food, trends, history, local stories, and pop culture. The broad range of topics covered in *KMJS* displays the use of code-switching across various social domains. Furthermore, to reach a wide range of audience, the show uses linguistic variants typically used and easily understood by the general population. These are the synopses for the clips:

> [*Babae, idinaan sa TikTok Challenge ang Paghahanap sa Childhood Bestfriend!*](#) (Girl using a TikTok Challenge to search for her Childhood Bestfriend!; henceforth called 'childhood friend story;' duration: 12:19) — Aired in June 2021, 16-year-old Julienne uploaded a TikTok video in search of her childhood friend. After her video went viral, her childhood friend Kenneth found the video and sent her a message reintroducing himself. The two friends reconnected and met up in person through *KMJS*.

> [*Sino si Maura?*](#) (Who is Maura?; henceforth called 'Maura story'; duration: 17:02) — Aired August 2023, *KMJS* host Jessica Soho interviews members of the *Kankanaey* tribe, an Indigenous Filipino group in the north of the Philippines, whose descendants were featured as 'human displays' in the 1904 Louisiana Purchase Exposition (1904 World's Fair, St. Louis, Missouri, USA). Soho tries to find the

identity of Maura, an Indigenous woman sent to the Exposition but died before she could return to the Philippines.

Naka-bibe hair clip na ba ang lahat? (Is everyone wearing a duck hair clip?; henceforth called 'duck story;' duration: 07:48) – Aired in February 2024, *KMJS* covers the viral trend of everyone wearing a duck hair clip on their heads. They also feature the story of a business owner who becomes successful from her duck farm.

For each clip, a transcript was automatically generated through the website *Revoldiv*. The transcript was then transferred, edited, and time-aligned through *ELAN 6.4*. The host's voice-over narration was discarded to narrow the corpus down to interviews and spontaneous utterances, minimizing the degree of scripted utterances. Interlinear glossing was done for each uttered phrase, producing five tiers: the exact phrase uttered by the speaker; the complete form of each lexical unit in each phrase, accounting for the contractions common in spontaneous speech; the morphology of each token; the English translation of the complete phrase; the classification of the token's language as Tagalog, English, mixed, or other. Mixed tokens are defined as one lexical unit composed of elements from both the Tagalog and English languages. Tokens classified as other involved proper names such as 'TikTok' and 'MyDay,' or unclear utterances. This process yielded a total of 2308 tokens.

The three clips were then exported as tab-delimited data which was loaded into the program *RStudio 2023.12.1*. Data from the three clips were compounded together and tokens classified as other were removed from the corpus because the study is strictly focused on Tagalog-English code-switching. This reduced the data to 2211 tokens from 17 identified speakers. Bar graphs for age groups and individual language analyses were generated through *RStudio 2023.12.1*.

The data was searched for longer English utterances, mixed words, or marked English tag-switches. Shorter English code-switched units in the data often convey an unmarked choice by the speaker; therefore,

they were largely ignored in the analysis unless they signalled a particularly marked or functional purpose. Anchored by Gumperz's framework on the conversational functions of code-switching, a qualitative study was performed to identify the functions and motivations for Tagalog-English code-switching in Filipino television.

Figure 1: Speakers' General Language Distribution across the three KMJS Clips
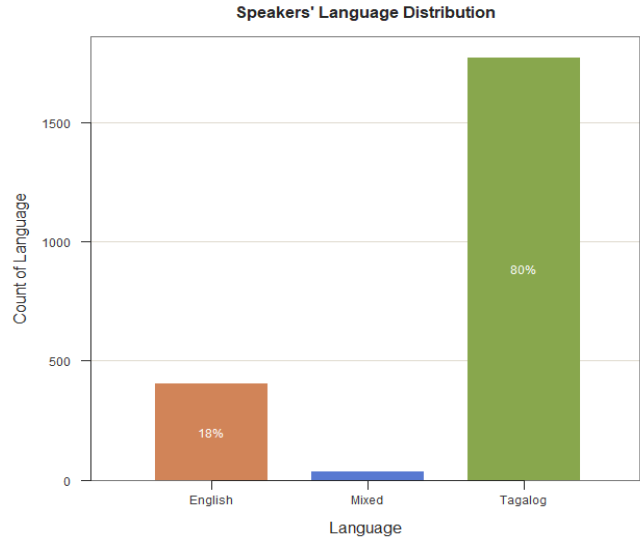
Results and Discussion

This section of the study presents the statistical and qualitative analyses of Tagalog-English switching in *KMJS*.

As illustrated in *Figure 1*, 80% of the data (n=1769) was classified as Tagalog words, 18% (n=405) was classified as English, and 2% (n=37) was a mixture of Tagalog and English. All the mixed tokens were composed of an English nominal, verbal, or adjectival root with a Tagalog affix. The speakers predominantly used Tagalog in their interviews, and English accounted for nearly two-fifths of the data.

Figure 2 displays that Tagalog-English code-switching was employed across the three clips by all seventeen speakers at varying degrees, with a few speakers using some mixed tokens in their speech. Generally, speakers employed 1-28% English and 71-99%
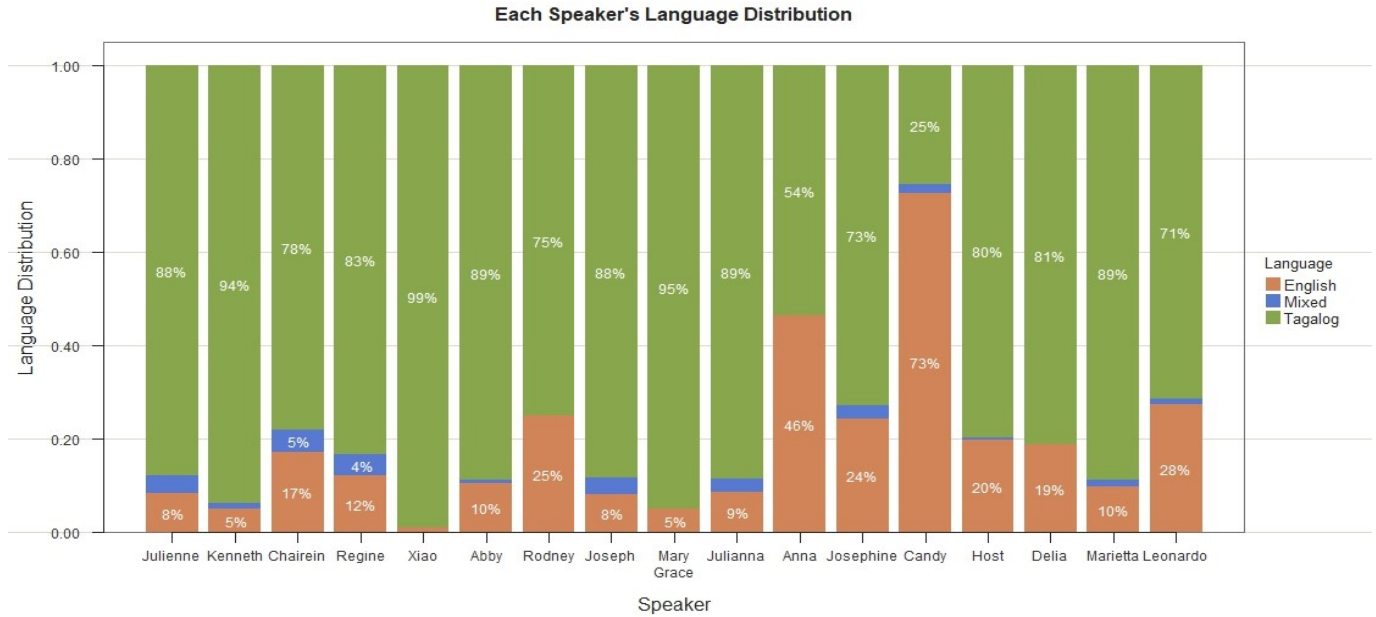
Each Speaker's Language Distribution

Figure 2: Individual Speakers' Language Distribution in three KMJS Stories

Tagalog in their speech. All but one speaker used over 50% Tagalog in their speech, but the degree of code-switching to English is still considerable. This exemplifies the prevalence of English in Tagalog television discourse, specifically in unscripted interviews or spontaneous utterances. The presence of English in the data illustrates a high level of bilingualism in the country as Taglish, or Tagalog-English code-switching, is commonly employed by speakers.

Each Age Group's Language Distribution

Figure 3: Language Distribution by Age Group in the three KMJS clips.

Figure 3 and *Table 2* record a higher rate of English code-switching among the old group with 27% (n=269) switching, followed by the middle age group at 15% (n=76), and the young age group having the lowest rate of English code-switching at 8% (n=60). This reveals a correlation between English code-switching and age; English code-switching increases as the age group increases. This pattern could be explained by the employment of English code-switching to signal the authority and expertise of age. In contrast, younger speakers employed fewer switches to English. Relatively, the majority of the young group's speeches were personal anecdotes, which were primarily presented in Tagalog. Conversely, the older generation employed more English code-switching in their utterances to deliver general information or express their knowledge. This exhibits the functions of English for objectivization and Tagalog for personalization; in other words, English is utilized in discourse regarding the general public, while Tagalog is spoken to convey personal information.
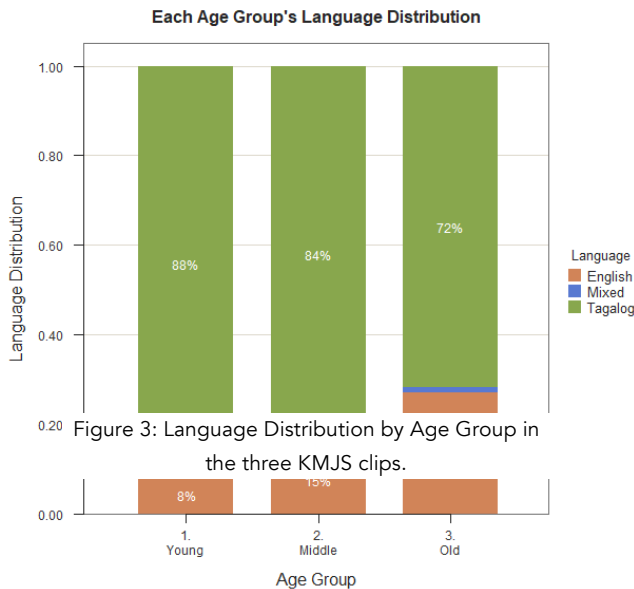
Figure 3 illustrates that the use of mixed words across the three age groups was low, with the highest rate being the young group at 3% (n=22). Mixed words accounted for approximately 1% of the middle and old age groups' data (n=5 and n=10, respectively). This displays a higher tendency for the younger group

Age Group	Frequency Count			Total Count
	English	Mixed	Tagalog	
Young	60	22	629	711
Middle	76	5	426	507
Old	269	10	714	993

Table 2: Language Distribution by Age Group in the three KMJS clips.

to combine Tagalog and English within a single lexical unit. Many of the mixed tokens in their speech were related to social media, such as *minessage* (messaged), *nagviral* (went viral), *nagpopost* (posting~HAB), and *nagreply* (replied). Young speakers frequently combine English technological terms with Tagalog affixes, increasing the number of mixed terminologies.

Mixed Tokens
As stated above, all of the tokens classified as mixed were constructed from a Tagalog affix attached to an English root. Tagalog-English code-switching occurs within a single lexical unit when the speaker switches from one morpheme to another. Speakers display linguistic creativity by extending Tagalog affixes onto a different code to semantically enrich its meaning. They apply a Tagalog inflectional or derivational morpheme that is more concise than its English counterpart onto the English root. The following functions for morpheme code-switching were present in the data: changing lexical categories of a word, such as verbalization and adjectivalization, causing an action to take place, and indicating the presence or absence of intent. The following examples from the data illustrate this linguistic code-switching technique.

Mag- Prefix
The Tagalog prefix *mag-* may be attached to a word to serve as a verbalizing morpheme. Tagalog speakers display mixed code-switching by attaching *mag-* to an English noun to express the act of doing or making something related to the nominal root.

In the duck story, Chairein explains how the viral duck hair clips trend started from a booth that they had opened at a cosplay convention:

(2) Chairein:

Nagsisimula po kaming **mag*booth*** sa mga *cosplay events.*

Nagsisimula po kami na **mag*booth*** sa mga *cosplay events.*

Starting HON we that **have-*booth*** PREP PL.ART *cosplay events*

We started with booths at cosplay events.

In (2), she attaches the prefix *mag-* to the English word 'booth' to express the action of opening a booth. Here, *mag-* functions as a derivational morpheme that turns the word 'booth' into a verbal noun. In code-switching from Tagalog to English, she avoids having to say a longer phrase such as 'hosting a booth,' and instead efficiently conveys the same meaning through one morpheme.

Naka- Prefix
The prefix *naka-* can be attached to a noun or a verb for the process of adjectivalization, turning the root into a descriptor. This prefix translates to 'to have on __' or 'be in a state of __.'

In an utterance following (2), Chairein explains the virality of the duck hair clips trend that everyone at the convention wore one:

(3) Chairein:
Lahat ng pumunta sa *convention* **naka*clip*** din sila.

Lahat ng pumunta sa *convention* **naka*clip*** din sila.

All of attendees PREP *convention* **wore-*clips***
also they

Everyone that went to the convention had
clips on.

In (3), Chairein attaches the Tagalog prefix *naka-* to
the English root 'clip' to roughly mean be clipped or
to have a clip on. Through the prefix, the noun 'clip'
had turned into an adjective, functioning as a
descriptor for the convention attendees.

In the childhood friend story, Julienne utters the
following upon receiving a framed photo of herself
and Kenneth when they were children:

(4) Julienne:
B'at **naka*frame*** pa?

Bakit **naka*frame*** pa?

Why **have-*framed*** ART

Why is it framed?

Here in (4), Julienne combines the prefix *naka-* with
the verb 'frame' to describe the state of the photo as
'framed'. Through morphological code-switching,
the *naka-* prefix transforms the verb into a participle
that modifies the picture she is referring to.

Pina- Prefix
The Tagalog prefix *pina-* may be attached to a verb to
convey the meaning of getting someone to perform
an action. This is equivalent to English constructions
'ask someone to _/make someone _.'

In the Maura story, the journalist Regine talks about a
coworker who had asked a historian to trace the
lineage of the unknown Indigenous Filipino woman
Maura:

(5) Regine:
Pina*trace* niya yung *lineage,* at nagsimula don
yung *story.*

Pina*trace* niya yung *lineage,* at nagsimula doon
yung *story.*

Made-*trace* she the *lineage* and started there
the story

She asked her to trace the lineage, and the
story started there.

Regine attaches the prefix *pina-* to the root 'trace' in
(5) to indicate how her coworker made the historian
trace the Indigenous woman's lineage. Because of
pina-, Regine efficiently turns the English 'trace' into
a causative verb through code-switching.

Na- Prefix and *-in-* Infix
Speakers attach the Tagalog past tense prefix *na-* or
infix *-in-* to an English root to signal the added
meaning of intent. *Na-* is attached to the beginning of
the root to signify an accidental action or an
unintended outcome. Conversely, *-in-* is infixed after
the first letter of consonant-initial verbs to signal
intended actions.

In the childhood friend story, Julienne describes how
she discovered her old pictures while looking through
stored hard drives:

(6) Julienne:
Dito ko po **na*discover*** ulit yung mga *old
pictures.*

Dito ko po **na*discover*** ulit yung mga *old
pictures.*

Here I   HON **had-*discovered*** again the
PL.ART old pictures

Here I had discovered the old pictures again.

In (6), the *na-* past tense prefix is attached to the root
'discover' to emphasize the unintended action. The
prefix and the semantic meaning of the verb
'discover' reinforce the lack of intent in Julienne's
statement; she had come across the old pictures
accidentally, without the expectation of finding them.

In the Maura story, Candy explains her research
which was motivated by an old picture she saw of a
Filipino man from the *Igorot* tribe dancing with an
American woman:

(7) Candy:
So intrigued ako, **ri**nes**earch** ko.

So intrigued ako, **ri**nes**earch** ko

So intrigued I   **research**ed I

So I was intrigued, I researched it.

In contrast to (6), (7) describes an intended action by Candy. Here, the infix *-in-* is inserted into the English root 'research.' Through this morpheme, Candy states her deliberate act of searching for more information regarding the picture.

In morphological code-switching, speakers attach Tagalog affixes to English roots. The prefix *mag-* is used for verbalization, and *naka-* is for adjectivalization. *Pina-* creates a causative verb that describes an action that someone had caused to happen. Finally, *na-* and *-in-* are affixed to a verb to signal intent or lack thereof. Code-switching allows speakers to efficiently express an added layer of meaning to an English word while conserving effort by substituting a longer English phrase with a more concise Tagalog morpheme.

In addition to the grammatical function of code-switching in mixed one-word tokens, speakers utilized complex intra-sentential code-switching as a mode of discourse to convey message qualification, linguistic play, emphasis, objectivization and personalization.

Message Qualification
Code-switching is useful for message qualification or as a way to differentiate between the main message and a qualifier. Speakers switch between Tagalog and English when shifting between a modifier and the linguistic unit it modifies. This means that the switch establishes a syntactic boundary between the main phrase and the modifier. This strategy may be used by speakers to bring focus to a segment of an utterance through one code and then include additional information with the other. The utterance below exemplifies this message qualification strategy.

In the duck story, business owner Josephine states the following after explaining the success she gained from her duck farm:

(8) Josephine:
Every country na pinupuntahan ko, nakakakita ako ng *rubber duck*,

Every country na pinupuntahan ko, nakakakita ako ng *rubber duck*,

Every country that go.to I find~HAB I of *rubber duck*

In every country that I go to, I find a rubber duck,

(9)
binibili ko ***as my collection.***

binibili ko ***as my collection.***

Buy I ***as my collection***

I buy it as my collection.

Josephine presents code-switching for message qualification in (8-9). In (8), the code-switch to Tagalog indicates a shift between the modifier *na pinupuntahan ko* ('that I go to'), and the noun phrase "every country" which it modifies. It is also worth noting that she delivers the phrase "every country" in English, which implies cosmopolitanism and travel. In (9), Josephine code-switches to English for the phrase "as my collection", which modifies the rubber ducks she buys. She marks the syntactic borders of each unit or phrase with code-switching. The utterance "as my collection," delivered through English code-switching, further underlines her worldliness as it implies that she has travelled to enough countries to develop a collection. Thus, she reinforces this association of travel, wealth, and business success with the English language.

Linguistic Play
Code-switching between Tagalog and English functions as a trigger for linguistic play. Here, English is incorporated within Tagalog discourse for humorous effects. This is achieved by creating or indicating abnormal situations by the use of English.

The following utterances display linguistic play through code-switching to English.

In the duck story, the speaker Abby appears on a *TikTok* video as she walks down a street with a caged live chick on her head named Trenny, a comedic twist on the viral duck hair clips. She states this in the video:

(10) Abby:
The fake is this, and this (is) the original.

In (10) Abby's use of English magnifies the humor of the situation. Instead of code-switching, the purely English utterance accompanies the unserious scenario of being on the street with a chick on her head. The English sentence is displaced in an informal situation where Taglish is expected. Abby takes the purely English code out of its typical situation of high formality for comedic purposes, breaking from social conventions. This enhances the ridiculous persona she is portraying in the video.

In a later interview with *KMJS*, she describes the cage for Trenny that her friends had made:

(11) Abby:
with ilaw na dilaw.

with ilaw na dilaw.

with light that yellow

with a light that is yellow.

In (11) Abby's code-switching to English in the stressed word 'with' indicates linguistic play. Through code-switching and stress, she signals the atypical utterance of rhyming *ilaw* (light) with *dilaw* (yellow). This linguistic play further supports her unseriousness. Her viral video is meant to be comedic; thus, she lightens the tone of the interview with humorous language. She is not simply providing information about Trenny's cage, she is also hinting at her unserious personality, achieved strategically through code-switching.

In (10) Abby avoids code-switching and uses pure English to subvert the linguistic norm of using Taglish in informal situations. In (11), her code-

switching from English to Tagalog primes the hearers for her playful rhyme. By taking English out of its formal scenario and employing it to form marked utterances, she presents her amusing personality. As exemplified by these utterances, code-switching can be utilized for linguistic play, facilitating identity construction.

Emphasis
Code-switching enables speakers to emphasize a certain word or phrase. By code-switching, the speaker draws focus onto a particular segment of an utterance, thus highlighting its importance and connotations. The salience of the code-switched unit alerts the hearers of its importance, indicating that it requires more attention compared to the rest of the utterance. This example from the data illustrates the function of code-switching from Tagalog to English for emphasis:

In the Maura story, Filipino historian Xiao discusses the colonizers' mistreatment towards Filipinos and how significant the return of the remains of the Indigenous Filipino people to the Philippines is:

(12) Xiao:
Yung ***act*** ng pagsasauli, pagako ng responsabilidad,

Yung **act** ng pagsasauli, pagako ng responsabilidad,

That **act** of return ownership of responsibility

The act of returning, the ownership of responsibility

(13)
na mali yung ginawa namin,

na mali yung ginawa namin,

of wrong the action our

that our action was wrong.

(14)

ibig sabihin non, kinikilala na mali yung nagawa,

ibig sabihin noon, kinikilala na mali yung nagawa,

Want say that recognize of wrong the action

This means that they recognize their wrongdoings,

(15)
bilang isang leksyon ng kasaysayan, na hindi na dapat ito mauulit

bilang isa na leksyon ng kasaysayan, na hindi na dapat ito maaulit

as one of lesson of history that NEG now should this repeat

as a historical lesson, that should not be repeated

Similar to how code-switching functions to obtain certain social goals, its absence also aids in the construction of one's identity and authority. Xiao demonstrates minimal code-switching in his interview, using only one English word, 'act,' in (12) while delivering the rest of his speech exclusively in Tagalog (n=99). He avoids code-switching to strengthen his credibility. As a Filipino historian, his knowledge and authority are anchored by his familiarity with Filipino history, including his proximity to the language. Therefore, Xiao signals this expertise through the absence of code-switching in his speech. Furthermore, he avoids the use of English when talking about Filipino history and colonization, as it is the language introduced by the American colonizers.

In the entire interview, Xiao's only English token, 'act,' is stressed. Even with his authority hinging on Tagalog, he still employs English code-switching for one word to underline its significance. The emphasis on this word, both prosodically and through code-switching, highlights the importance of the act of returning the remains of Indigenous Filipinos and taking responsibility for their cruelty. This indicates

the importance of Americans admitting to their offences and learning their lesson. By returning the remains, the Americans acknowledged that they had committed an injustice and swore not to repeat it.

Through code-switching to English in Tagalog discourse, a speaker draws attention to a certain linguistic unit, highlighting its significance. Xiao, who signals his knowledge by speaking Tagalog, still displays code-switching in his speech for emphasis. In doing so, he expresses the historical weight of the act of returning Indigenous Filipinos' remains to the Philippines.

Objectivization versus Personalization
Code-switching is an effective strategy for speakers to contrast subjective and objective information. Speakers use Tagalog when making personal statements and code-switch to English to convey objectivity. Particularly in the domains of economy and law, information is typically encoded in English. Therefore, speakers make assertions through English code-switching to portray their knowledge and authority. The following examples illustrate the distinction between Tagalog for personalization and English for objectivization.

In this excerpt from the Maura story, the author Candy explains the book she wrote about the *Bontoc* people, an Indigenous Filipino group:

(16) Candy:
May nakita kaming *picture* ng isang Igorot

May nakita kami na *picture* ng isa na Igorot

Have seen we of *picture* of one of Igorot

We saw a picture of an Igorot

(17)
na kasayaw ay isang Amerikana. So *intrigued* ako, *ri*n*esearch* ko.

na kasayaw ay isa na Amerikana. So *intrigued* ako, *ri*n*esearch* ko.

that dancing.with is one of American.F So *intrigued* I *research*ed I

dancing with an American woman. So I was intrigued, I researched it.

(18)
Ang unang libro na sinulat ko, *it's called Bone Talk*.

Ang una na libro na sinulat ko, *it is called Bone Talk.*

The first of book that wrote I *it is called Bone Talk*

The first book that I wrote, it's called Bone Talk.

(19)
It's a joke, kasi ('because') *'bone talk' was how the Americans pronounced* Bontoc.

(20)
They're not just prim- primitive. There's a reason why they believe what they believe.

(21)
Sinulat ko yung *book*, na*reveal* sa akin yung *story*.

Sinulat ko yung *book*, na*reveal* sa akin yung *story*.

Wrote I the *book reveal*ed PREP me that *story*

I wrote the book, and story was revealed to me.

(22)
I realized, we were abused by these very people that we look up to.

And the importance of the book is everybody should know because who we are today, that feeling of being inferior, that's not who we really should be. We are better than we think.

In this excerpt, Candy uses Tagalog for personal statements. In (16-17), Candy speaks in Tagalog as she talks about the personal journey that led to writing her book. In (21), she also code-switches to Tagalog when discussing the story that was revealed to her

during her writing process. Since they are self-reflective, Candy establishes a closer distance between herself and her statements using Tagalog; therefore, she projects her closeness to the book.

In contrast, Candy code-switches to English when explaining and providing a commentary on the book. In (18-19), the name of the book and the meaning behind it, which are general and impersonal information, are conveyed in English. Likewise, in (20) the declarative sentence of Indigenous people not being primitive is presented in English. In (22), she asserts the lessons that she learned as objective through English code-switching. In doing so, she establishes the content of her book as factual. The objectivization function of English code-switching allows Candy to reduce the appearance of personal intervention with the message of her book.

Furthermore, the mixed token '*na*reveal' and the English verb 'realize' minimize her degree of agency in writing about these lessons. The *na-* morpheme discussed [above](#) coupled with the connotations of 'reveal' and 'realize' portray her as the recipient of the lessons of her book. The revelation and realization of these lessons happened to her; she did not actively develop them. Therefore, she distances herself from the reminders she wrote, making them impersonal.

Within the domain of economy, objectivization occurs when speakers code-switch to English when delivering statistical information, as illustrated by the following example:

In this excerpt from the duck story, Josephine talks about the difficulties she faced when starting up her duck farming business:

(23) Josephine:
As in, kung mga **50 thousand heads** namatay.

As in, kung mga **50 thousand heads** namatay.

As in if PL.ART **50 thousand heads** died.

As in, around 50 thousand heads died.

(24)
Sa awa ng panginoon na Jesus,

Sa awa ng panginoon na Jesus,

ART mercy of Lord of Jesus

With the mercy of our Lord Jesus,

(25)
ngayon nakakabangon-bangon pa rin.

ngayon nakakabangon-bangon pa rin.

now get.up~HAB yet still

now we still recover.

In (23), Josephine utters the impersonal numerical value of "50 thousand heads" in English. Conversely, Josephine code-switches to Tagalog when delivering her journey to recovery in (24-25). Here, the switch functions as a personalization strategy.

Because of its objectivization function, speakers code-switch to English to signal authority. This is especially salient in the domains of government and law, which typically operate in English in the Philippines. In the example below, the speaker code-switches to English to project her authority.

In the duck story, the Executive Director of the Philippine Animal Welfare Society, Anna gives a warning against animal cruelty in response to a viral *TikTok* video of a live caged chick on someone's head:

(26) Anna:
Animals are not props.

(27)
Nakakulong, *limited* yung *movement*, 'di natin alam kung

Nakakulong, *limited* yung *movement*, hindi natin alam kung

Caged *limited* the *movement* NEG we know if

Caged, its movement was limited, we do not know if

(28)
may *access* sya sa *food or water*.

may *access* siya sa *food or water*.

have *access* it PREP *food or water*

it had access to food or water.

(29)
Saka 'yung *top* ng ulo ng isang tao

Saka iyong *top* ng ulo ng isa na tao,

And the *top* of head of one of person

And the top of a person's head,

(30)
hindi naman yun ang ***proper place to keep that animal.***

hindi naman iyon ang ***proper place to keep that animal.***

NEG so that the ***proper place to keep that animal***

that is not the proper place to keep that animal.

(31)
Let us not use animals for the sake of likes.

(32)
Ang (the) ***Animal Welfare Act of the Philippines, or* RA-84-85 *as amended by* RA-1063-1**

(33)
ay nagsasaad na ano mang *cruelty* sa *animal* pwedeng

ay nagsasaad na ano man na *cruelty* sa *animal* pwede na

expressing that what ART of *cruelty* PREP *animal* can that

expresses that whatever *cruelty* towards *animals* may

(34)
ipagmulta, *or* pwedeng makulong na hanggang dalawang taon.

ipagmulta, *or* pwede na makulong na hanggang dalawa na taon.

be.fined or can of be.jailed of until two of years

be fined, or may lead to imprisonment of up to 2 years.

For warnings and reminders, Anna code-switches to English. The reminders in (26) and (30) and the strong suggestion in (31) are conveyed in English. Stating the reminders "Animals are not props" and the top of the head not being the "proper place to keep that animal" in English presents them as factual and indisputable. Therefore, Anna's suggestion in (31) of not using animals for the sake of likes appears more credible. Anna utilizes the objectivization function of English to discourage people from certain behaviours, therefore displaying authority. In contrast, she code-switches to Tagalog when referring to the *TikTok* video in (27-29). Anna code-switches to Tagalog as she shifts from general information to a more specific scenario. Furthermore, Anna recites the law which has been structured in English in (32), and then explains its content through Tagalog code-switching in (33-34). She employs more Tagalog when explaining to ensure that the message is comprehensible in its entirety to the general public. Anna claims her and the law's power and authority through code-switching to English in objective statements, then reverts to Tagalog to connect with the general population.

Alongside Anna's recitation of the law in English, other institutional elements from Anna's interview illustrate the prevalence of English in positions of authority. In *Figure 4*, the slogan on Anna's shirt "Animals are not props: I support compassionate [filmmaking]," echoes her utterance in (26). This tagline of the institution, which serves are a reminder against animal cruelty, is presented in English. The name of the institution *The Animal Welfare Society* and her title *Executive Director* are also in English. These physical elements and Anna's code-switching in assertive statements suggest law and power are codified in English.

Figure 4: Screen capture of Anna's Interview

Code-switching is a useful linguistic strategy to demarcate personal and general information. These examples reveal the tendency to use English for objectivization and Tagalog for personalization in Filipino discourse. The stable standing of English in the domains of economics, law, government, and knowledge suggests the Filipinos' attitude toward English as the language of authority and power. Conversely, Tagalog is perceived as more personal and more accessible to the general public. If a speaker aims to appear more credible and less subjective, they may utilize English code-switching; however, if they wish to close the distance from the audience and project a more personal tone, a speaker may code-switch to Tagalog.

Conclusion

This study was conducted to determine the functions of Tagalog-English code-switching in Filipino discourse by looking at data from the magazine show *Kapuso Mo, Jessica Soho*. Results indicate that speakers utilize code-switching to achieve certain conversational effects and express desired characteristics. A qualitative analysis of how speakers used code-switching to construct their identities also reflected the attitudes they held towards English and Tagalog. The results of this study support the prevalence of English in Filipino discourse as all speakers employed code-switching at varying degrees. There was also a positive correlation between the rate of English code-switching and age groups, suggesting the utilization of English to portray the authority of age. This may be contrasted with Lee's (2006) study, which reveals the prevalence of Korean-English code-switching among younger populations in Korean media. The same linguistic strategy was employed by different social demographics to attain different conversational outcomes. The different characteristics Korean and Filipino societies associate with English code-switching provide insight into their perceptions of the English language. Filipino speakers may find speaking English desirable to display authority; whereas, Korean society perceives English as the language of modernity and novelty.

Furthermore, code-switching is a useful strategy for achieving certain communicative effects, such as efficiency, message qualification, linguistic play, emphasis, objectivization, and personalization. First, code-switching morphemes within the same lexical unit to produce mixed words is useful for efficient communication. Speakers conserved effort by affixing Tagalog morphemes to English words, which enabled them to convey inflections that would have otherwise required longer English phrases. Code-switching was also useful for message qualification or drawing syntactic boundaries, with the main message expressed in one code and modifying information in the other. Third, speakers utilized code-switching for linguistic play by signalling an abnormal utterance to convey humour. Speakers also brought focus to specific linguistic constituents through Tagalog-English code-switching, therefore emphasizing them. Code-switching was also employed for objectivization, or establishing an impersonal, unbiased tone to a statement, and distancing oneself from it. This strategy is particularly useful when projecting authority and knowledge. Conversely, speakers code-switched to Tagalog for personalization. They shifted from English to Tagalog to deliver utterances related to personal experiences or to bridge the gap between the audience and positions of authority. This linguistic function of code-switching was likewise identified by Masagnay (2020). Speakers delivered *hugot* lines in Tagalog to establish a conversational and informal tone, while English indicated the seriousness and objectivity of a statement, especially assertions about love.

Both the employment and the absence of code-switching served as useful strategies for speakers to achieve certain social goals, such as signalling certain characteristics with their proximity to English and Tagalog. Speakers primarily used English when discussing the topics of worldliness, wealth, and success. English was also employed for authoritative and objective statements. These desirable traits distinguish the speaker from the general population. Conversely, speakers code-switched from English to Tagalog to reflect informal and personal speech, and to connect with the general population. In doing so, the speakers form solidarity and close the distance between themselves and the audience. Likewise, the speakers restricted their code-switching to achieve

meaningful communicative goals. A pure English utterance established a formal tone, which one speaker used to create tension in an informal context, reinforcing the absurdity of her situation. This strategy reflects the code-switching function identified by Bautista (2004), wherein speakers deliberately switched between Tagalog and English for humorous effects, establishing rapport and familiarity with the audience. In contrast, another speaker limited his code-switching and predominantly spoke Tagalog to illustrate his knowledge and expertise in Filipino history and colonialism.

The distinct use of English and Tagalog in Filipino discourse reflects the divisions of social domains established in schools and occupations. Tagalog is associated with domesticity, community, and informality, and English is associated with formality and professionalism. This contrast reveals the attitudes Filipinos hold towards English and Tagalog. English is perceived as the language of authority and success, and Tagalog is the language of history and the general public. The emergence of Taglish among educated Filipinos also suggests that the incorporation of English in Filipino speech functions as a marker of education. By analyzing situations of code-switching in television, this study reveals the linguistic hierarchy and power dynamics between Tagalog and English. English proficiency is correlated with positions of authority, wealth, and knowledge, suggesting a symbolic association between the English language and power, while Tagalog reflects group solidarity.

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