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An Overview of Tag Switching in Radio and YouTube Advertisements

Mary Temiloluwa OSO^{1*}, Emmanuel Taiwo BABALOLA², Folashade Alice ADEJO³, Tolu Adedotun AJAYI⁴

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ABSTRACT

Tag switching, though the least commonly used type of code-switching also occurs in advertising engagements which has its uniqueness and utilitarian qualities in contributing to the successful transfer of information about advertised products and services. The objective of this study is to identify the unmarked and marked nature of instances of tag switching, describe the patterns of the tag switched expressions, interpret their functions and highlight the aesthetic features in the tag switched expressions in the selected Radio and YouTube advertisement jingles. The primary source of data was drawn from 60 code-switched advertisement jingles collected from 30 radio commercials and 30 online advertisements on YouTube through purposive random sampling technique. The 30 radio jingles were collected from 12 radio stations in the Southwestern states in Nigeria which are Osun, Oyo, Ondo, Ogun, Ekiti and Lagos. In each of the states, a private radio station and a public radio station were selected. The result showed that the tag-switched expressions are either marked or unmarked because of some specific reasons and they have three (3) patterns of occurrence which are English-Yorùbá Tag switching (EYTs), Yorùbá-English Tag switching (YETs) and Naija-Yorùbá Tag switching (NYTs). Also, the tag-switched expressions perform both the Expressive and Phatic functions and contain two (2) aesthetic features which are alliteration and simile. These all help in enhancing an effective transmission of the information about the advertisement products and services to the listeners. Therefore, it is recommended that tag switching should also be considered useful in advertisement campaigns and be used by advertisers in the conveyance of messages to listeners especially in bi/multilingual societies.

INTRODUCTION

Language is the tool for communication in the human world. It is the vehicle through which people of diverse beliefs, culture and ethnicity communicate and interact. Language is what the members of a particular community speak (Wardhaugh, 2006). Through language, one can share emotions, tell stories, express sentiments, and communicate complex ideas and information (Adamu & Illiyasu, 2025). It can also be called a code. In a bi/multilingual society where there are speakers who speak at least two or more language, there arises a situation where the speaker switches from one language to another or mix languages in the course of their speech (Salami, 2014). This natural phenomenon called code-switching. In essence, code-switching structurally implies the use of words (lexical and grammatical items) from two languages either within or between sentences (Surakat, 2013). Poplack (1980) has differentiated between the three types of code-switching. They are inter-sentential switching, intra-sentential switching and tag-switching. Tag switching is simply the insertion of a tag or short phrase from one language into a sentence of another language. Examples in tag-switching are in the following sentences in which the tags are italicised.

i.) You wan con for the party, àbí?

(You want to come for the party, isn't it?)

This is Naija-Yorùbá tag switching.

ii.) I would have attended the meeting but I can't make it, jòò.

(I would have attended the meeting but I can't make it, please.) This is English-Yorùbá tag switching.

The occurrence of tag switching is likely to be minimal compared to inter-sentential and intra-sentential code-switching in advertisements. This study is different from others because it seeks to identify the unmarked and marked nature of instances of tag switching using Myers Scotton's (2006) Markedness Model, describe the patterns of the tag-switched expressions, interpret their functions of code-switching by applying Appel and Musyken's (2006) functions of code-switching and also highlight the aesthetic features in the tag expressions and the implications for language use in the selected Southwestern Nigerian Radio and online advertisement jingles.

LITERATURE REVIEW

The Concept of Tag-switching

Tag-switching is simply the incorporation a tag (which can be short words or phrases) from one language into an entirely different language statement. Tag switching is referred to as emblematic switching (Hoffman, 1991) or insertional code-switching (Toribio, 2001). Due to the syntactic nature of tags, they can be inserted in many different places in an utterance without disturbing the syntactic order. Tag switching includes interjection (wow! oh! hello! oh my God! yeah! hi! ouch!), sentence fillers or discourse makers (um, uh, like, you know, well, so, actually, basically, alright literally). Tag switches are primarily

^{1,2} Department of English, Obafemi Awolowo University, Ile-Ife, Nigeria

³ Department of Linguistics and African Languages, Obafemi Awolowo University, Ile-Ife, Nigeria

⁴ Obafemi Awolowo University Teaching Hospital, Ile-Ife, Nigeria

* Corresponding author's e-mail: aratmarie@gmail.com

made for social purposes to express the speaker's ethnic background and empathy with the addressee (Holmes, 2001). It is also used to ask questions, to express or convey emotions or surprise or to gain the listeners' attention. Examples in tag-switching include the following:

iii. Really, mi ò feràn omo yen.

(Really, I don't like that child.)

iv. You haven't visited him, àbí? (You haven't visited him, have you?)

These examples are tag-switching in which an English tag is inserted into the Yorùbá sentence in the first example and a Yorùbá tag is inserted into the English sentence in the second example.

Studies on code-switching have revealed that inter-sentential code-switching and intra-sentential code-switching occurs more than tag switching. For example, in the music genre, in Babalola and Taiwo (2009)'s study on code-switching in modern Nigerian hip-hop music and Chimene-Wali (2019)'s study of code-switching and mixing in Nigerian gospel music of five selected Nigerian gospel songs within Rivers State, it was discovered that the two main types of code-switching used in the songs were intra-sentential and inter-sentential code-switching. Also, in advertisements, Olumuyiwa (2013)'s study of code-switching on Olusegun Mimiko's political billboards revealed that inter-sentential and intra-sentential code-switching were used in the political billboards in an apparent effort to communicate with everyone in their own tongue.

Furthermore, in studies on code-switching in advertisements, it has been discovered that among the types of code-switching, intra-sentential code-switching is the most common type and more prominent than inter-sentential code-switching and tag switching in Gocheco (2013), Tajolosa (2013), Girsang (2015), Muslimah *et al.* (2016), Kartika (2017), Saputra (2018), Rosmiaty *et al.* (2020), Mainake (2021), Herman *et al.* (2022), Fitri & Pamungkas (2023) and Wirajaya *et al.* (2023) and Oso (2024).

Despite the fact that tag-switching is the least type of code-switching used in advertisements, it is used to perform some functions of code-switching and contains some aesthetic features that enhances the effectiveness in the transmission of the information about the advertised products and services which makes this study significant.

Myers-Scotton's (2006) Markedness Model

According to Myers-Scotton (2006), the Markedness Model aims to create a systematic process that both speakers and listeners may use to determine whether a language choice is more or less marked based on the context in which it happens. The process is that as part of our communicative competence and based on experience in our communities, we build a sense that there is a continuum of possibilities for a specific interaction type that appears unmarked.

Code-Switching as an Unmarked Choice

Myers-Scotton (2006) explained that unmarked choices

are those that are more or less expected, given the ingredients in an interaction (participants, topic, setting etc.). In other words, an unmarked code-switching is considered as normal and expected for a particular situation because it carries no extra social meaning (Kieswetter, 1997). According to Myers-Scotton (1993), Rights and Obligations set (RO set) is a part of the normative expectations for each interaction type. These expectations refer to an unmarked way to behave.

In regard to language, the unmarked choice is the linguistic reflection of any specific RO set, but only in a specific interaction type (Myers-Scotton, 2006). For example, for bilinguals in France, the unmarked choice to use in a government office is French, not any other languages that they speak. Also, for most Spanish-English bilinguals in the United States, the unmarked choice to use to elderly relatives at family gatherings is Spanish. In Nigeria for example, the unmarked choice to use to teach in a school is English. The linguistic choices in these examples are indexical of the RO set. As a result, when a speaker makes the unmarked choice, there are no social repercussions because participants anticipate this choice based on experiences. Myers-Scotton (2006) explained that, there is no clear answer as to who decides what is unmarked, other than community norms based on cultural values, which rule when people are around family, friends, or members of the same group.

Code-Switching as a Marked Choice

Marked choices are those that are not predicted, given the RO set that is in effect (Myers-Scotton, 2006). Kieswetter (1997) stated that making a marked choice often carries extra social meaning because the speaker is trying to send a meta-language. When a speaker makes a marked choice, the message conveys more than the semantic meaning of the word. It also conveys the social implication and intention behind the words. For example, a Nigerian bilingual speaker may start a conversation with English to reveal that the person is educated and civilized and later switch to Igbo to reveal the ethnic background. This type of code-switching conveys a message beyond the semantics of the conversation because it carries some extra social meaning.

Myers-Scotton (1993) believes that bilingual speakers who make the marked choices (unexpected and unpredicted) do so for specific reasons which can be to express authority, anger or annoyance and to show off education. Generally speaking, a marked choice is a negotiation about who the speaker is and the speaker's relation to other participants. Thus, making a marked choice is a negotiation about either solidarity or the power dimension or both of them (Myers-Scotton, 2006). Myers-Scotton (2006) gave examples of different conversation or interaction types where a marked choice exists and discovers that speakers make a marked choice in order to establish a shared group membership (solidarity) with the addressee or listener so as to request for help, to index informality, to show off their identity and status etc.

Myers-Scotton (2006) further states some reasons why marked choices are made by bilingual speakers which are as follows. Marked choices in code-switching are often used to assert attributes on the power dimension. In the business world, people may switch their languages either to claim solidarity with a potential customer which is a way to associate oneself with the customer or to assert their modernity. Another way is that sellers may choose to speak a language that has some international status which is to reveal to the customer that the seller is a civilized person. Marked choice in code-switching is to negotiate a relationship of less or more social distance i.e., to either increase or decrease the social distance between people, to express annoyance or affection or to exclude or leave out a person from a conversation.

Therefore, this Markedness Model is used to determine the marked and the unmarked nature of tag switching from the data and the specific reasons why the advertisers made use of the unmarked and marked tag switching.

Appel and Musyken's (2006) Functions of Code-Switching

It is believed that code-switching does not occur without performing some functions and intentions on the mind of the bilingual speaker. According to Appel and Musyken (2006), there are six functions of code-switching which are earlier stated in Appel and Musyken (1987). They include Referential function, Directive function, Expressive function, Phatic function, Metalinguistic function and Poetic function. These functions are explained by Appel and Musyken (1987 & 2006) below.

1. Referential Function: This type of function happens when the speaker uses code-switching due to ignorance or incompetence in that language regarding a certain subject. This is due to the fact that some concepts and expressions may not be present in the speaker's linguistic repertoire or the language itself, making the bilingual speaker to seek assistance in a different language. A specific word from a language may be semantically more appropriate for a given concept, which causes the speaker to switch to the language. Also, certain topics may be better discussed in one language. As a result, it is possible to say that all topic-related code-switching serves the referential function. The majority of bilingual speakers are aware of this referential function because, when asked why they switch, they typically respond that they are unable to use the appropriate words in one language, which makes them to use another.

2. Directive Function: This function directly affects the hearer or listener and can take many different forms. The first is to exclude some audience members from a certain conversational topic, and the alternative is to include a person by speaking in that person's language. Any switching that involves participants can be said to perform a directive function. A directive function is carried out when a speaker adopts a person's language to identify or associate with them. The directive function of code-switching basically aims to bring people into

a conversation by using a familiar language (Appel & Muysken 2006). According to Rusli *et al.* (2018), speakers use the directive function as a communication technique to foster or preserve unity.

3. Expressive Function: This function has been stressed by Poplack (1980). This function occurs when speakers use two languages to emphasize their mixed identity. This function comes to play when speakers use more than a language to indicate and empower their self-identity and express and demonstrate their feelings (Rusli *et al.*, 2018). Yankova and Vassileva (2013) opined that the expressive function of code-switching does not modify the meaning of what is being said, but provide additional information pertaining to speakers' or listeners' emotions or attitudes.

4. Phatic Function: This code-switching serves to indicate a change in the tone of the conversation and highlighting some pieces of information in the conversation. A code-switching activity that carries phatic function would involve a change in intonation that stresses the important parts of a conversation (Rusli *et al.*, 2018). A speaker can use code-switching to lay emphasis on some important words or statements in the utterance.

5. Metalinguistic Function: This function occurs when it is used to comment directly or indirectly on the languages involved. A metalinguistic function of code-switching is established when speakers switch between different codes to dazzle the other participants with a display of linguistic expertise (Myers-Scotton, 1979). The metalinguistic function includes the use of quotations, phrases, and metaphors (Gumperz, 1982). A speaker would want to make a direct comment on the topic at hand in order to achieve this. According to Appel & Musyken (1987), performers, circus directors, and market vendors use the metalinguistic function to wow others with their in-depth linguistic knowledge and skills.

6. Poetic Function: When code-switching involves the use of puns, jokes, rhymes, it is said to perform a poetic function. This is when words, funny phrases or jokes are used in various languages to serve entertainment purposes (Rusli *et al.*, 2018). Chan (2009) suggested that code switching acts as a poetic device when words in various languages rhyme with each other and create a harmony sound.

The functions of code-switching by Appel and Muysken (2006) are used to interpret the functions of code-switching performed in the tag-switched expressions.

Objective Of The Study

The objective of this study is to identify the unmarked and marked nature of instances of tag switching, describe the patterns of the tag switched expressions, interpret their functions and highlight the aesthetic features in the tag switched expressions in the selected Southwestern Nigerian Radio and online advertisement jingles.

Research Questions

The paper intends to answer these research questions.

i. What are the unmarked and marked nature of instances

of tag switching in the advertisement jingles?

ii. What are the patterns of tag-switching in the advertisement jingles?

iii. What are the functions of the tag-switched expressions in the selected jingles?

iv. What are the aesthetic features of the tag switched expressions and their implications for language use in the advertisements?

MATERIALS AND METHODS

The design of the study is qualitative because it examines the unmarked and marked nature of the instances, the patterns, the functions and the aesthetic features in the tag expressions in the selected Southwestern Nigerian Radio and online advertisement jingles. The primary data is drawn from sixty (60) code-switched advertisement jingles which are collected from 30 selected Southwestern Nigerian radio advertisement jingles and 30 online advertisement jingles from YouTube. From the 6 Southwestern states in Nigeria which are Osun, Oyo, Ondo, Ogun, Ekiti and Lagos, 12 radio stations are randomly selected. In each of the 6 states, a private radio station and a public radio station are randomly selected which makes a total of 12 radio stations. The radio stations include Cool FM and Bond FM (Lagos), Splash FM and Paramount FM (Ogun), Crown FM and Orisun FM (Osun), Splash FM and Amuludun FM (Oyo), Adaba FM and Orange FM (Ondo) and lastly New Cruse and Ekiti FM (Ekiti). The jingles selected from both sources are limited to jingles advertising products and services.

The sampling technique used in the collection of the data for the study is a purposive random sampling technique. This sampling technique is chosen because there are some criteria guiding the data collection so as to fulfill the purpose of the study. The first criterion is that the jingles must be rendered in more than one language which is restricted to Yorùbá, Nàijà and English and the second criterion is that the advertisement jingles are either advertising consumer products, business services or personal services.

Data Analysis

In this analysis of the data, what will be examined are to identify the unmarked and marked nature of the instances of tag switching, describe the patterns of the tag-switched expressions, interpret their functions and highlight the aesthetic features in the tag expressions in the selected Southwestern Nigerian Radio and online advertisement jingles.

N.B: Tag switching is abbreviated as TGS.

Unmarked and Marked Instances of Tag switching

From the analysed data, 8 instances of TGS are seen in which there are 5 marked and 3 unmarked tag switching which are explained below.

TGS 1 Oh my God! bí odidi ojà ilú kan lókè òkun ni.

(Oh my God! it's like a foreign big market hub.)

(Niyi Shoes, Orange FM, Ondo State)

The above excerpt is an example of TGS in which an English tag is inserted into a Yorùbá sentence whose pattern is “Yorùbá-English tag switching”. The embedded English phrase “oh my God” is an interjection which is used by the advertiser to express an emotion of amazement at the vast business empire of foreign goods owed by the advertised company. The tag switching is marked and unpredicted because the inserted interjection has an extra social motivation of drawing the listeners' attention to the authenticity of the products sold at the advertised company.

TGS 2 Supa Komando Energy Drink o, ó yá get your own.

(Supa Komando Energy Drink o, it's time to get your own.)

(Supa Komando Energy Drink, YouTube)

The TGS example above is an “English-Yorùbá tag-switching” in which a Yorùbá tag is inserted into the English expression. The Yorùbá tag inserted serves as lexical filler in the sentence to appeal to the listeners to buy the advertised drink now. The tag switching is unmarked because the embedded tag is normal and expected since it is functioning as lexical filler in the sentence to express the advertiser's appeal to the listeners not to delay the time to purchase the advertised product.

TGS 3 When you see the alert, ó yá do the 919 dance.

(When you see the alert, let's do the 919 dance.)

(UBA 919, YouTube)

TGS 4 Experience in life, ó yá do the 919 dance.

(Experience in life, let's do the 919 dance.)

(UBA 919, YouTube)

The TGS excerpts above are instances of “English-Yorùbá tag switching” in which Yorùbá tags are embedded into English sentences. The embedded Yorùbá word “ó yá” means “let's” in this context which to serve as lexical filler in the sentence to convey to the listeners the joy that comes with using the advertised code. The tag switching is unmarked because the embedded tag is normal and expected since it is functioning as lexical filler in the sentence to convey the above information to the listeners.

TGS 5 Ó yá!, Qwik.ng, Qwik.ng, download am

(Come on! Qwik.ng, Qwik.ng, download it.)

(Qwik.ng, YouTube)

This is a “Naija-Yorùbá tag switching” whereby a Yorùbá tag is inserted into the Naija sentence. The embedded Yorùbá word “ó yá” means “come on” in this context. This is used as an interjection by the advertiser to express the advertiser's request for the listeners to download Qwik.ng app so as to do their transactions there. This tag switching is marked which is a significant language insertion used to call the attention of the listeners to the request of the advertiser for the listeners to download the app of the advertised online platform.

TGS 6 Kíákíá, carry your phone now.

(Quickly, carry your phone now.)

(UBA Magic Banking, YouTube)

TGS 7 Ó yá, please call *919#.

(Now, please call *919#.)

(UBA Magic Banking, YouTube)

The excerpts in TGS 6 and 7 are examples of “English-Yorùbá tag switching” in which Yorùbá tags are embedded in the English sentences. The embedded Yorùbá word “*kiákíá*” means “quickly” while “*ó yá,*” means “now” which occurs for the purpose of emphasising on how immediate and fast the action of dialing the advertised code (*919#) should to be carried out by the listeners. The tag switching is marked because embedding these tags is done by the advertiser to motivate and encourage that a prompt action is taken by the listeners to start using the code from the advertised bank as they become their customers.

TGS 8 I can see you dance to Junpolo, *ó yá* dance to Kukere.

(I can see you dance to Junpolo, let us dance to Kukere.

(MTN ipulse, YouTube)

The TGS excerpt above is an “English-Yorùbá tag-switching” whereby a Yorùbá tag is inserted into the English sentence. The tag inserted is lexical filler in the sentence which is used to express the excitement and happiness at the benefits of the advertised tariff. This is an unmarked tag switching which is usual and expected as it is functioning as lexical filler in the sentence to express to joy that comes with the benefits of the Mtn tariff plan.

Summary of Reasons for Marked and Unmarked Instances of Tag switching

It is discovered that when advertisers use marked or unmarked choices in the tag switched expressions, they use it for some specific reasons which are below. First, it is used to express feelings of joy, excitement and amazement about the advertised products and services as seen in TGS 1. This substantiates Hoffman (1991)’s claim that code-switching is used for interjection by inserting sentence fillers or sentence connectors. Second, it is used to express advertisers’ request and plea to the listeners to take some actions as regards the advertised products and services as found in TGS 2 and 5. Third, it is used to emphasise on some actions that should be carried out by the listeners as seen in TGS 6 and 7. Lastly, it is used to serve as lexical fillers in the sentences so as to convey some information as seen in TGS 3, 4 and 8.

Patterns of Tag switching

There are three (3) patterns of tag switching used by the advertisers in the tag switched expressions which include English-Yorùbá Tag switching (EYTs), Yorùbá-English Tag switching (YETs) and Naija-Yorùbá Tag switching (NYTs).

English-Yorùbá Tag switching (EYTs)

This pattern of tag switching in which the advertisers embed Yorùbá tags into English sentences occurs six (6) times. The embedded Yorùbá tags are boldened in the excerpts. The tag switched sentences that contain this pattern can be found in TGS 2, 3, 4, 6, 7 and 8 below.

TGS 2 Supa Komando Energy Drink *o, ó yá* get your own.

(Supa Komando Energy Drink *o,* it’s time to get your own.)

(Supa Komando Energy Drink, YouTube)

TGS 3 When you see the alert, *ó yá* do the 919 dance.

(When you see the alert, let’s do the 919 dance.)

(UBA 919, YouTube)

TGS 4 Experience in life, *ó yá* do the 919 dance.

(Experience in life, let’s do the 919 dance.)

(UBA 919, YouTube)

TGS 6 *Kiákíá,* carry your phone now.

(Quickly, carry your phone now.)

(UBA Magic Banking, YouTube)

TGS 7 *Ó yá,* please call *919#.

(Now, please call *919#.)

(UBA Magic Banking, YouTube)

TGS 8 I can see you dance to Junpolo, *ó yá* dance to Kukere.

(I can see you dance to Junpolo, let us dance to Kukere.

(MTN ipulse, YouTube)

Yorùbá-English Tag switching (YETs)

This pattern of tag switching in which the advertiser inserts an English tag into a Yorùbá sentence occurs once and it can be seen in TGS 1 below.

TGS 1 Oh my God! *bú odidi ojà ilú kan lókè òkun ni.*

(Oh my God! it’s like a foreign big market hub.)

(Niyi Shoes, Orange FM, Ondo State)

Naija-Yorùbá Tag switching (NYTs)

This pattern of tag switching whereby the advertiser embeds a Yorùbá tag into a Naija sentence occurs once as seen in TGS 5 below.

TGS 5 *Ó yá!* Qwik.ng, Qwik.ng, download am

(Come on! Qwik.ng, Qwik.ng, download it.)

(Qwik.ng, YouTube)

The Functions of the Tag switched Expressions

It is discovered that the tag switched expressions used by advertisers perform some functions of code-switching according to Appel and Muysken’s (2006) functions of code-switching which include Expressive Function and Phatic Function.

Expressive Function

This function is performed to express excitement and plea about the advertised products and services in the tag switched expressions. Below are the examples of tag switched expressions performing this function.

TGS 1 Oh my God! *bú odidi ojà ilú kan lókè òkun ni.*

(Oh my God! it’s like a foreign big market hub.)

(Niyi Shoes, Orange FM, Ondo State)

This English tag inserted is an interjection which is used by the advertiser to express an emotion of amazement at the vast business empire of foreign goods owed by the advertised company.

TGS 2 Supa Komando Energy Drink *o, ó yá* get your

own.

(Supa Komando Energy Drink o, it's time to get your own.)

The Yorùbá tag inserted is used to express an appeal to the listeners to buy the advertised drink, thereby performing an expressive function.

TGS 3 When you see the alert, ó yá do the 919 dance.

(When you see the alert, let's do the 919 dance.)

(UBA 919, YouTube)

TGS 4 Experience in life, ó yá do the 919 dance.

(Experience in life, let's do the 919 dance.)

(UBA 919, YouTube)

In the tag switched expressions in the excerpts 3 and 4 above, the embedded Yorùbá tags are used express the happiness and joy that comes with using the advertised code. persuasion of the advertiser

TGS 5 Ó yá, Qwik.ng, Qwik.ng, download am

(Come on! Qwik.ng, Qwik.ng, download it.)

(Qwik.ng, YouTube)

The Yorùbá tag is inserted to express a plea to the listeners to download the app of the advertised online marketplace.

TGS 8 I can see you dance to Junpolo, ó yá dance to Kukere.

(I can see you dance to Junpolo, let us dance to Kukere.)

(MTN ipulse, YouTube)

In the tag switched excerpt above, the Yorùbá tag is embedded to express the excitement and joy that comes with the benefits of the advertised tariff plan.

Phatic Function

This function is performed when the advertisers insert or embed tags from a language in another language to emphasise on some important information about the advertised products and services that they want to bring the attention of the listeners to. Examples of tag switched expressions performing this function are as follows:

TGS 6 Kíákíá, carry your phone now.

(Quickly, carry your phone now.)

TGS 7 Ó yá, please call *919#.

(Now, please call *919#.)

(UBA Magic Banking, YouTube)

By embedding the Yorùbá words “kíákíá” which means “quickly” and “ó yá” which means “now”, phatic functions are performed in the tag switched expressions to emphasise and stress on the fast and quick manner at which the advertiser wants the listeners to start using the advertised code (*919#) from UBA for different kinds of transaction.

Aesthetic Features in the Tag switched Expressions

There are two aesthetic features used in the tag switched expressions which are simile and alliteration as seen below.

Simile

This is an indirect comparison between two things by using “like” or “as”. This device is used to make language more appealing, descriptive and imaginative.

Simile produces descriptions that are more effective and stronger than simple adjectives or literal explanations of words. These comparison and descriptions trigger the imagination of the listeners to picture and imagine what is said by the advertisers in their minds about the advertised products and services. Examples of simile in the tag switched expressions is found below.

TGS 1 Oh my God! bii odidi oja ilu kan lóké òkun ni.

(Oh my God! it's like a foreign big market hub.)

(Niyi Shoes, Orange FM, Ondo State)

In the tag switched expression, the advertiser states that “Niyi Shoes is like a foreign big market hub”. This is used to describe the advertised company as a vast business empire where foreign goods are sold. Through this comparison, the international standard of the products sold by the advertised company is revealed. This device also creates a picture of authenticity of the products sold at the advertised company in the minds and imagination of the listeners.

Alliteration

This aesthetic feature is the repetition of consonant and vowel sounds at the beginning of a group of words in a phrase, clause or sentence. This creates a mnemonic effect which makes the message about the advertised products and services easy to remember. It also makes the tag-switched expressions rhythmical and captivating which has a way of drawing the attention of the listeners for some information about the advertised products and services. Example of a tag switched expression which contains this feature is seen below.

TGS 6 Kíákíá, carry your phone now.

(Quickly, carry your phone now.)

(UBA Magic Banking, YouTube)

There is the repetition of the consonant sound /k/ in the Yorùbá and English words in the code-mixed sentence which makes it catchy, harmonious and pleasant to the ears.

Implications of the Aesthetic Features for Language Use

From the aesthetic features used in the tag switched expressions, there are some implications that can be drawn from the artistic and creative use of language by advertisers. First, it is a mnemonic device which enhances the memorability of the information about advertised products and services, thereby making them registered on the listeners' minds and memories and easy to recall. Second, it enriches the description and presentation of advertised products and services which listeners can easily understand and relate with. Third, it activates the imaginative senses of the listeners by visualizing and picturing certain concepts about the advertised products and services which makes them clearer and realistic. Lastly, it magnifies and heightens the status and benefits of advertised products and services more than what they actually are which is a subtle way of demeaning other competitors.

CONCLUSION

Tag switching as a type of code-switching rarely occurs in advertisement jingles in which there are 8 instances of tag switching discovered in the data analysis. Its occurrence in the advertisements is either marked (i.e. unexpected or unpredicted) or unmarked (i.e. normal or expected) in the tag switched expressions which occur because of some specific reasons. Three (3) patterns of tag switching are used by the advertisers in the tag switched expressions which include English-Yorùbá Tag switching (EYTs), Yorùbá-English Tag switching (YETs) and Naija-Yorùbá Tag switching (NYTs) whereby “English-Yorùbá Tag switching” is the dominant pattern.

Furthermore, the tag switched expressions used by advertisers occur for some reasons which perform the expressive and phatic functions. The expressive function is used to express and convey feelings of excitement, amazement and plea to the listeners about the advertised products and services in the tag switched expressions. A phatic function is performed to emphasise and stress on some important actions that advertisers want the listeners and take as regards the advertised products or services. In addition, there are two (2) aesthetic features discovered in the tag switched expressions which are alliteration and simile. All these features contribute to the artistic beautification of the expressions which enhance the musicality of the expressions, reinforce the description, exaggeration and imagination about the advertised products and services and strengthen the memorability of the information about the advertised products and services. Therefore, it is recommended that tag switching is a useful type of code-switching which should be used in code-switching engagements and also studied by looking at its unique features and how it contributes to the conveyance of messages in advertisements to listeners especially in bi/multilingual societies.

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