Code-switching in *hugot* lines in Philippine movies

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Abstract

Hugot lines have become popular among Filipinos nowadays. Cabajar (2016) claims that these lines have emerged because Filipinos are imaginative in playing with language in different forms as evident on how they would include humor in constructing these lines to catch audience's attention. Azores (2017) defined *hugot* as 'pulling out' and expressing deepest emotions such as happiness, sadness, bitterness, and the like toward something or someone. Given the paucity of studies conducted on this particular genre, this study explored *hugot* lines in relation to the concept of code-switching (CS) through analyzing their syntactic structures, conversational functions, and motivations. A total of 40 *hugot* lines were collected from five Philippine movies as corpus of the study. The syntactic patterns were analyzed by examining CS constituents and classifying them based on the Three Types of Code-switching by Poplack (1998) and the Intrasentential Code-switch by Bautista (1998). Conversational functions and motivations for CS were identified based on Gumperz's (1982) and Tajolosa's (2013) frameworks, respectively. Results revealed that intrasentential CS was mostly utilized; specifically, nouns and noun phrases were commonly employed at the word and phrase levels, respectively. Personalization was the most commonly used conversational function, and this indicates the closer distance between speakers and addressees as well as the preference for a less formal discourse. Language economy as a common motivation for CS means that speakers employ CS to save time and lessen the effort in the use of language and to be clearer in expressing their feelings, emotions, and opinions through *hugot* lines.

Keywords: Code-switching, code-switching motivations, conversational functions, *hugot* lines, Philippine movies, syntactic structures

1. Introduction

One hears *hugot* lines everywhere—on TV, in books, social media sites, politics, and other contexts. These are either short or long lines that are laden with meanings and have shown a lot of impact. Echo (2015) describes the use of *hugot* lines as a way to draw out deep-seated feelings, and nostalgic memories and experiences. Macalalad and Tan (2016) claim that these lines, which would express bitterness, pain, and heartbreaks, have evolved to contain Filipino humor and culture. To Cabajar (2016), these *hugot* lines may convey different themes such as love, romance, and experiences in life in general. Philippine entertainment, specifically movies, has been a popular platform where the use of these *hugot* lines could be observed.

Bayan (2016) opines that *hugot* lines have been integrated into Filipino movies such as *One More Chance* (2007), *Starting Over Again* (2014), *That Thing Called Tadhana* (2014)*,* and several others.

Moreover, these *hugot* lines may mirror Filipinos' ways of expressing themselves in real-life situations. Although these lines are intended for film scripts, the ways characters express themselves may reflect authentic communication because these movies are also inspired and motivated by real-life experiences of those who created them or of other people. For instance, Bayan (2016) and Cabajar (2016) claim that *hugot* lines depict personal life experiences of people and may have impact on one's emotions. Similarly, as reported in "A Look at Hugot Lines" (2016), this type of language has been part of the Filipino cultural value, and these *hugot* lines may arise from various contexts or sources, such as a crisis experienced by an overseas Filipino worker, or Filipinos' resilience as they cope with the aftermath of a calamity. This means that these lines can serve as a self-conditioning strategy to cope with a long-lasting troubled state and to escape from reality. Specifically, in the context of conflicts or breakups among lovers or even couples (which is the chosen context in the present study), an individual may choose to ignore the ache behind, but the effect of the dread would sometimes give additional pain and emptiness. As their hearts still suffer from ache, strains of lines known as *hugot* may arise.

Furthermore, it is observed that most *hugot* lines are constructed by combining two languages, specifically Tagalog and English or 'Taglish*'* as termed by Lesada (2017)*.* This phenomenon is called code-switching (CS), which Dela Rosa (2016) defined as a universal language-contact phenomenon that reflects the grammar of both languages working simultaneously, and a speech style unique to bilinguals where fluent speakers switch languages between or within sentences. Recent studies have revealed interesting facts about CS in which it is not anymore viewed as a negative indicator of language learning. Abad (2010), Ariffin and Galea (2009), Borlongan (2010), Chung (2006), and Das (2012) claim that CS is a communication strategy employed by language users to overcome communication gaps and should not be labelled as a sign of incompetence in language use.

Various CS scholars in the field (Bautista, 2004; Bensen & Cavusoglu, 2013; Billones, 2012; Dela Rosa, 2016; Gocheco, 2013; Hammoudeh, 2017; Kim, 2006; Lesada, 2017; Mahsain, 2014; Tajolosa, 2013) conducted studies on CS in different contexts and genres; however, they have not yet explored *hugot* lines as a new and popular genre in the Philippines. In addition, the study of *hugot* lines is interesting because it would eventually make one aware of this aspect of language (i.e., code-switching) that might be relevant in social and academic/educational/classroom contexts. *Hugot* lines have become a focal part of Filipino culture and humor that they deserve a closer look, which specifically involves going around the issue of broken relationships. The short lines seem to be a reflection of a person's emotions and serve as an instrument for conveying emotions instantly and powerfully. The results of the study may also offer some pedagogical implications, specifically for language and literature classes. For example, teachers may consider integrating *hugot* lines in their classroom lessons and activities to catch learners' interests and develop their strategies in communicating effectively and successfully. In order to realize these pedagogical implications, an empirical study such as this present investigation is needed. Thus, based on these research gaps mentioned, this study was conducted.

1.1   Literature Review

1.1.1   On *Hugot* Lines

Azores (2017), Dayrit and Ting (2015), Echo (2015), and Kurogbangkaw (2015) described a *hugot* line by focusing on its definition. Echo (2015) traced the history of hugot lines and discovered that they emanated from *banat, pick-up lines*, and *emo-culture* of Filipinos. The *emo-culture* came from the Western, and it employs experiences in order to move listeners and gain popularity such as in the song "FM Static's Tonight" in which the songwriter based his work on the death of his girlfriend after she was killed in the 9/11 bombing. Gonzales (2017) likewise confirmed that the *emo-culture* started from the fans of emotional hardcore, also known as *emocore*, which was a punk rock style in the 1980s. This music is described as loud, confessional, emotional, and expressive, usually depicting youth's anger toward society and other people, or even themselves. The *banat* (pick-up line), on the other hand, is usually one-to-two-liner that shows transition. For example, "*Coffee ka ba?*" (Are you coffee?) is the one-liner, followed by "*Bakit?*" (Why?); then one would answer "*Para laging gising ang pag-ibig ko sa 'yo*" (So that my love for you is always alive), which serves as a transitory phrase leading to an 'effect'/action. The effect/action becomes the closing statement. The first line serves as the 'cause'/initiator of the action. Thus, experience comes from the *emo-culture*, and the initiator-of-the-action comes from the *banat*; both of which contributed to the emergence of the so-called *hugot*. As a result, converting the said line to a *hugot* line, it would become "*Sana coffee ka na lang para laging gising ang pag-ibig ko sa 'yo*" (How I wish you were coffee so that my love for you will always be alive). "*Sana coffee ka na lang*" is abstract, and this would serve as the initiator of the action; while "*para laging gising ang pag-ibig ko sa 'yo*" refers to the experience part where readers could identify with the meaning of the statement by remembering past events or drawing out feelings that have a deep impact to their lives.

Caroro (2015) shared that *hugot* lines have something to do with "*may pinaghuhuguta*n" (having something to express). Dauz (2014) gave examples of *hugot* lines, and Cabajar (2016) explained the reasons why Filipinos use *hugot* lines positively and negatively. Positively, *hugot* lines can be used as a coping mechanism, a way to lighten one's emotional burden, and an emotional outlet. Negatively, these lines result in psychological noise, negative vibes, lowered intelligence, and poor grasp of reality.

1.1.2   On Code-switching (CS) and Syntactic Structures

Billones (2012) investigated insertational CS in English news articles in the Philippines and found that CS terms were mostly used to refer to food, drinks, and kinships. Murigochi (2006, as cited in Lesada, 2017) also noted that the insertion of the Tagalog enclitic is made possible in CS. Bautista (2004) emphasized that the structure of two languages facilitates smooth CS or the possibility of CS because these two languages may converge or have similar structures. Also, Hammoudeh (2017) discovered that CS at the lexical level involves demonstrative particles; phrasal level includes idiomatic expressions and negation meaning; and sentence level covers negative, interrogative, relative, and accusative particles. Further,

Kim (2006) studied the concepts of insertion and alternation as features of code-mixing and CS. First, insertion occurs when a particular item (i.e., lexical item) or an entire constituent from one language is inserted into the structure of another. Sample lexical items may include nouns or noun phrases. Second, alternation occurs when mixing of two languages occurs at the switch because of the compatibility of the structures of these two languages. Moreover, Hughes, Shaunessy, Brice, Ratliff, and McHatton (2006) examined the various types of CS, which include 'borrowing,' 'calque,' and 'intersentential.' In 'borrowing,' a language user would employ a single word from a different language. This particular word has the same grammatical usage but is not present or does not have an equivalent in another language. In the case of 'calque,' the translation of a specific expression in one language is done without considering the appropriate syntax of another language. The 'intersentential' type occurs when there is an alternation of languages across sentence boundaries (intersentential code-switching) or within a sentence (intrasentential code-mixing).

1.1.3   On Conversational Functions

Bocanegra (2012) claimed that Gumperz's (1982) framework has greater predictability of the types of CS. Thus, this framework was utilized to analyze the conversational functions of CS in *hugot* lines. Gocheco (2013) also found that CS serves specific functions in a discourse such as involvement in the message, reducing social distance, and providing objective information. These functions are essential in conveying messages in advertisements. Pacasio (1978, as cited in Bautista, 2004) reported that CS could be used for making a direct quotation, directing a message to a specific addressee, giving an interjection or an utterance filler, repeating a message either literally or in modified form, qualifying a previous statement, distinguishing between opinions and facts, making inquiries vs. giving information, and expressing politeness. Moreover, several scholars also examined the various functions of CS in different contexts. For example Hammoudeh's (2017) analysis of CS in the excerpts of the novel "Mawlan" revealed that a character would employ CS to express sarcasms and jokes, clarify something, and quote Qur'anic verses or prophetic narrations. Other purposes such as topic switch, affective function, and repetitive function were also noted in Flyman, Mattsson, and Burenhult's (1999) analysis of CS in second language classrooms. They discovered that topic switch is used for changing the language based on the topic of the discussion; affective function is used for expressing a particular emotion or establishing cooperation and rapport with learners; and repetitive function is used for establishing and conveying clarity in the discourse. These same results were found by Bensen and Cavusoglu (2013) who also conducted a CS study in the classroom context.

1.1.4   On Motivations for Code-switching

Tajolosa (2013) revealed that speakers are motivated to code-switch because of language facility, language economy, euphemism, stylistic purposes in communication, and expression of multiple identities. These assumptions served as the framework of the present study to identify the motivations for CS in the *hugot* lines in Philippine movies. Other researchers also proposed some motivations for CS based on specific findings. Bautista (2004) found that

CS is driven by either the language users' proficiency or their deficiency in communication. This claim implies that these language users would also employ CS to exhibit communicative efficiency, and to further make communication faster and easier. In a similar vein, Mahsain (2014) identified specific motivations for CS such as accommodation, repair, contrastiveness, linguistic gap-filling, and floor holding. These claims were also reported in Dela Rosa's (2016) study, which found that CS is used to ease communication, avoid misunderstanding, share information, and put emphasis. Hughes et al.'s (2006) research, in addition, reported that one of the possible reasons for CS is to facilitate communication in two languages where CS serves as a sociolinguistic tool or a strategy to compensate difficulty in communication. In the context of language education, Bensen and Cavusoglu's (2013) study found that teachers in English as a Foreign Language (EFL) classroom code-switched to clarify meanings, save time in teaching, and engage their students in classroom interactions. Moreover, recent studies revealed that CS serves as a marker of identity or a sign of solidarity (Hughes et al., 2006), and it occurs because of a speaker's limited vocabulary or inability to find and use exact words or equivalent terms in another language (Dela Rosa, 2016; Kim 2006).

1.2   Research Questions

Generally, this study analyzed CS in *hugot* lines in Philippine movies. Specifically, this study sought answers to the following research questions:

a. What are the syntactic patterns of code-switched *hugot* lines in Philippine movies?
b. What conversational functions are performed by these code-switched *hugot* lines in these movies?
c. What motivations are evident in the code-switched *hugot* lines in the movies?

1.3   Theoretical Framework

The present study was generally anchored in the concept of Bilingualism. Rampton (1990) defined bilingualism as the use of two languages in which proficiency can be labelled as either minimal or advanced. It also varies in term of skills. Others exercise bilingualism in oral communication or in writing and reading in two languages. One can also be considered as a bilingual after learning a second language aside from the first language. This implies that bilingualism encompasses a range of proficiencies and contexts.

In addition, this study also employed the subsequent specific frameworks for the analysis of the syntactic structures and conversational functions of code-switched *hugot* lines as well as the motivations for CS. First, this study used the Three Types of Code-switching by Poplack (1998) and the Description of Intrasentential Code-switch by Bautista (1998) to analyze the syntactic structures. Poplack (1998) proposed the three types of CS, namely tag, intersentential, and intrasentential. Tag CS involves the insertion of a tag in one language into an utterance expressed in another language. Intersentential CS involves a switch at a clause or sentence boundary, where its clause or sentence is in one language or another. Intrasentential CS happens when there is a switch of language within a clause or sentence boundary. Also, Bautista (1998) claims that intrasentential CS may occur in the following

instances: (a) English-with-Tagalog, i.e., the base language is English, and Tagalog is the insertion(s) or the embedded constituent(s); (b) Tagalog-with-English, i.e., the base language is Tagalog, and English is the insertion(s) or embedded constituent(s); and (c) bilingual, i.e., the distribution/proportion of code-switches between Tagalog and English is equal.

Second, as to the analysis of conversational functions, this study employed Gumperz's (1982) Conversational Functions for Code-switching, and these include quotation, addressee specification, interjection, reiteration/repetition, message qualification, and personalization versus objectivization. Quotation means that the code-switch is clearly identifiable either as a direct quotation or as reported speech. In addressee specification, the code-switch serves to direct the message to one of several possible addressees. In interjection, the code-switch serves to mark an interjection or sentence filler. As to the case of reiteration/repetition, the code-switch repeats a message in one code in the other code, either literally or in somewhat modified form. In message qualification, the code-switch consists of qualifying constructions such as a sentence and a verb complement, or a predicate following a copula. Personalization versus objectivization deals with the degree of a speaker's involvement or distance from a message. This message may either reflect the speaker's personal statement or opinion, or his or her knowledge on specific instances or generally known fact.

Third, this study utilized Tajolosa's (2013) Code-switching Motivations framework to analyze the reasons why language users code-switch. These motivations include the following: language facility, language economy, euphemism, stylistic purposes, and making requests. Language facility covers specialized technical terms learned in the second language. There are some words expressed in the second language because they lack equivalents in the first language. Language economy exists when words or phrases in one language are preferred over those in another language to save time and effort or to express these words more succinctly. Euphemism is the use of language equivalent to avoid offensive and embarrassing notions in the utterance. There are instances that another language is chosen over the other because speakers are comfortable in using that language. The stylistic purpose is used to express a particular message in which speakers employ CS as a strategy to create situations and to guide their addressees in interpreting their message. It is a strategic use of language to indicate shift of discourse such as from narration to comment or from assertion to question. One also switches in codes to make a request or obtain something from a person, or to control the addressee of the message.

2.   Method

2.1   Research Design

This study employed the descriptive design, which involved the descriptive analysis of *hugot* lines in selected Philippine movies by examining their syntactic patterns, conversational functions, and motivations why speakers or writers of *hugot* lines employed CS.

2.2   Data-gathering Procedure

Forty (40) code-switched *hugot* lines were collected from five Philippine movies, with eight *hugot* lines for each movie. Movies were chosen as sources of data because like any other genres (i.e., short stories, advertisements, political advertisements, speeches, and actual conversations), they are also considered as authentic sources of data for this particular analysis. Garcia (2001) claims that movies or films are mirrors of society. This means that movies may showcase current issues or events that prevail in society where these movies are made. In addition, it would be easier for the researcher to establish the context of analysis since movies would offer relevant information (e.g., plot, characters, images, music, and the like) that would help him analyze the crucial aspects of conversational functions (language functions) and motivations for CS. Recent investigations have supported the claim that movies are authentic and suitable sources of data or corpus for studies on CS. For example, Clemenciana and Chimbarange (2012) analyzed CS as a communication strategy in *Yellow Card*. German (2016) also described the background of CS, its functions (social functions), and reasons for CS in the Singaporean movie *I Not Stupid Too*. Siti (2014) likewise examined the types and functions of CS in the lines delivered by characters in *Java Heat*. Additional recent studies on CS in movies include the following: language functions in conversation fragments in *The Miracle Worker* (Febridonata, 2017); CS used by the main character in *Gauri Sinde*, an English-Vinglish movie (Mardatila, 2018); analysis of British-American films and their Italian dubbed versions (Montin, 2014); and sociolinguistic analysis of CS in selected Nollywood movies (e.g., *Figurine*) (Research Clue, 2020).

   The following criteria were used in the selection of movies in the present study: first, these movies must be in the Philippine context, which means that producers, directors, and actors were all Filipinos; second, the movies were shown in Philippine cinemas in 2014 to 2017; third, the movies must have a running time of not more than 180 minutes and not less than 60 minutes; fourth, the movies must have PhP 100 million or more as total gross income; fifth, each of these movies must have at least one love team, or it involves a girl-boy relationship/boyfriend-girlfriend/couple; sixth, these movies must depict a love story between two characters in a form of romance, comedy, or drama; and seventh, the stories must involve a certain conflict, specifically a broken relationship or split of two characters, or disappointments about one's past experiences on heartbreak. All qualified movies based on these criteria were listed and subjected to a lottery to determine the five movies under study. The following movies were selected: *That Thing Called Tadhana* (2014), *Ex With Benefits* (2015), *A Second Chance* (2015), *Always Be My Maybe* (2016), and *My Ex and Whys (2017)*. After watching these movies, all conversations with code-switched *hugot* lines were transcribed. The timestamp when these conversations appeared in the movies was also noted.

   The following criteria were also considered in the selection of *hugot* lines: first, the lines should be in the context of love affairs or romantic relationships; that is, they should express a particular emotion (e.g., happiness, sadness, disappointment, frustration) toward at least one of the following: person, place, idea, object, event, situation, and experience either in the past or present; second, the emotions these lines depict should be anchored in a particular experience (Echo, 2015) of a character delivering the lines as reflected in the context or story; third, the *hugot* lines from these Philippine movies must have employed CS

using two languages, which are English and Tagalog; fourth, each of these *hugot* lines must not be more than three sentences or should not exceed 50 words per *hugot* line; and fifth, one *hugot* line must only be said by one speaker or character and not by several characters.

The authenticity of data was guaranteed by conducting a survey to determine if the chosen *hugot* lines could qualify as *hugot* and be part of the corpus. Fifteen (15) students taking Ph.D. in Applied Linguistics from a chosen university participated in the survey. These participants also watched each movie to know the context or the plot of the story. They were likewise given the list of all possible *hugot* lines from these movies as well as the criteria used and definitions of *hugot* lines from various authors as references for their evaluation.

2.3   Data Analysis

2.3.1   On Syntactic Structures

To address the first research question, Poplack's (1998) Types of CS and Bautista's (1998) Description of Intrasentential Code-switch were utilized. This means that each *hugot* line was categorized based on the following syntactic structures: tag, intersentential, and intrasentential. For example, when a particular line employed English in the first sentence and Tagalog in the second sentence, then this specific *hugot* line is classified as an intersentential code-switch. When both English and Tagalog are used in one sentence, the line is classified as an intrasentential code-switch. All *hugot* lines categorized as intrasentential code-switch were further classified based on the following specific structures: English-with-Tagalog, Tagalog-with-English, and bilingual. The CS insertions were further classified as word, phrase, or clause based on Gocheco's (2013) framework.

2.3.2   On Conversational Functions

For the second research question, Gumperz's (1982) framework was utilized in which each of the CS insertions was categorized based on the functions it serves in conversation. These conversational functions cover the following: quotation, addressee specification, interjection, repetition, message qualification, and personalization versus objectivization. The quotation function means that the code-switched constituent is a line taken from another speaker or quoted or borrowed from someone in another context or situation. An example of this is a line taken or borrowed from a well-known author or TV personality, or from a friend, a family member, or anybody known by the speaker. In addressee specification, the target recipient or audience of the message in the code-switched constituent could be determined. Sample recipients may include ladies, men, youth, housewives, husbands, girlfriends, boyfriends, or the general public, and several others. In interjection, the code-switched constituent serves as fillers in sentences. In reiteration or repetition, the code-switched constituent is a repetition of functions or meanings of the first sentence. An example of this is when a speaker employs English in the first sentence, and then the Tagalog sentence that follows it shares the same meaning or function. In message qualification, the code-switched constituent would qualify or enhance the meaning of the first constituent spoken in another language. An example of this is when a speaker clarifies a previous statement written in Tagalog with a new statement

written in English. In distinguishing code-switched constituents as personalization versus objectivization, the distance across messages and utterances expressed by a speaker for receivers or target audience is considered. On the one hand, personalization exists when a speaker shifts to Tagalog or native language or any language to establish closer distance or solidarity with the other person or target audience. On the other hand, an example of objectivization is when a speaker shifts to another language (i.e., English) to establish a formal type of tone or discourse. For instance, one character in one of the movies analyzed inserts English terms in his utterance, which sound like medical or scientific terminologies. The use or insertion of these terms or code-switched constituents would assume seriousness in the delivery and would likewise depict or imply a formal tone or discourse as uttered by this character who is a medical doctor.

2.3.3   On Motivations for Code-switching

To answer the third research question, each of the code-switched constituents was categorized based on the Code-switching Motivations framework proposed by Tajolosa (2013). These motivations for CS include the following: language facility, language economy, euphemism/ communication distance, making requests, and stylistic purposes in communication. The speaker uses language facility when words or expressions have no equivalent terminologies in another language. Thus, they need to retain these words or insert them in sentences in another language. Examples of these are science and medical terms as well as those terms belonging to a certain area of study or discipline. Language economy means that a speaker wants to save time and effort in the use of language. An example of this motivation is when a speaker resorts or shifts to another language (i.e., English) because it has fewer syllables than its equivalent word or expression in another language (i.e., Tagalog). For instance, the English term 'valentines' is preferred because it is more concise than its Tagalog equivalent 'Araw ng mga Puso.' This English term has only three syllables, while its Tagalog counterpart has seven. Euphemism exists when a speaker prefers a term in a specific language over its equivalent term in another language for the purpose of reducing or even eradicating tension and embarrassment when discussing a certain topic or sharing an idea. In making requests, a speaker shifts to another language to emphasize attempts to obtain something from someone. A speaker also code-switches to emphasize a certain message or idea to his or her addressees. This motivation covers stylistic purposes in communication. An example of this is when a speaker uses a certain language (i.e., English) for narration but suddenly shifts to another language (i.e., Tagalog) for assertion or suggestion, or inquiry. A shift in language of a speaker would then let the addressee formulate an interpretation and eventually absorb the message the speaker conveys through these shifts in situations and language use.

3.   Results and Discussion

3.1   Syntactic Structures of Code-switched *Hugot* Lines in Philippine Movies

3.1.1   Types of Code-switching

As indicated in Table 1, the total number of sentences exceeds those of *hugot* lines, which is 40 because one *hugot* line may be comprised of one to three sentences. Intrasentential CS has a percentage of 84%, while intersentential CS has only 16%. This means that intrasentential CS outnumbered intersentential CS. No tag type of CS was identified in the *hugot* lines.

Table 1
Types of code-switching in 'hugot' lines in Philippine movies

Type of Code-switching	*Always Be My Maybe*	*That Thing Called Tadhana*	*Ex With Benefits*	*My Ex and Whys*	*A Second Chance*	Total	Percentage	Rank
Intrasentential	9	11	11	7	5	43	84%	1
Intersentential	0	0	1	2	5	8	16%	2
Total No. of Sentences	9	11	12	9	10	51		

> ### *Hugot* Line 1
> *"Bakit kaya ang tao kahit alam namang masasaktan 'di pa rin nagsasawang magmahal? Why do we remain so in love with love?"* (Why do people continue to fall in love though they know they would only get hurt? Why do we remain so in love with love?)

This line is an example of intersentential CS because there is a shift in codes between sentence boundaries. The first sentence (interrogative) is in Tagalog, and the sentence next to it is in English. It means that there is a shift from Tagalog to English in this particular line. These results of the CS analysis are similar to those in Tajolosa's (2013) study, which dealt with CS in Philippine advertisements. Similarly, she identified intersentential and intrasentential CS among the lines used in the advertisements. Also, no tag type CS was found in her study. These two studies differ as to where lines showing CS were taken. The samples from the related study were taken from television ads; whereas, in the present study, the researcher obtained the data (i.e., *hugot* lines) from Philippine movies.

3.1.2   Types of Intrasentential Code-switching

Table 2
Types of intrasentential code-switching in 'hugot' lines in Philippine movies

Type of Intrasentential Code-switching	*Always Be My Maybe*	*That Thing Called Tadhana*	*Ex With Benefits*	*My Ex and Whys*	*A Second Chance*	Total	Percentage	Rank
Tagalog-with-English	9	11	10	6	4	40	93.02%	1
English-with-Tagalog	0	0	1	0	1	2	4.65%	2
Bilingual	0	0	0	1	0	1	2.33%	3
Total No. of Sentences	9	11	11	7	5	43		

As shown in Table 2, a majority of the intrasentential CS belong to Tagalog-with-English type. This means that 93.02% of the intrasentential CS primarily employed Tagalog in the *hugot* lines, while English constituents only served as insertions in these lines.

> ### *Hugot* Line 2
> *"'Pag ikaw nag-commit ka, kailangan ibibigay mo yung buong sarili mo, buong pagkatao mo kasama dun* katawan*, puso, isipan, kaluluwa at 'yung patay na kuko mo, sa paa, kasama 'yun."* (If you commit to a relationship, you need to offer your entire self, your entire being including your body, your heart, your mind, your soul, and even that dead foot nail of yours, it's included.)

This line is an example of Tagalog-with-English type. Notice that most of the words used are in Tagalog, and only one term in English was added, which is the word 'commit.'

> ### *Hugot* Line 3
> *"Sorry, I just feel like kahit anong gawin ko I'm always inadequate, that I am not good enough."* (Sorry, I just feel like no matter what I do, I'm always inadequate, that I am not good enough.)

The above line is an example of English-with-Tagalog type. Notice that most of the words used are in English such as 'sorry,' 'feel,' 'I'm,' 'always,' 'inadequate,' 'that,' 'not,' 'good,' and 'enough.' Only three Tagalog words were included: 'kahit,' 'anong,' and 'gawin.'

Hugot Line 4

"Alam mo ba gaano kahirap sa 'kin magtiwala, Gio, but yet I trusted you because you promised." (You know how hard it is for me to trust Gio, but yet I trusted you because you promised.)

Hugot line 4 is an example of the bilingual type. Notice that in this example, the distribution of Tagalog and English words is equal. It means there is a balance between the two languages in terms of the number of words per clause. The first clause (Tagalog) and the second one (English) have an equal number of words, which is eight.

The aforementioned results could also be associated with those in Gocheco's (2013) study, which revealed the predominance of Tagalog over English in terms of CS use in politics, media, and other formal disciplines in the country. She emphasized that in order to get viewers' attention, speakers should include or insert a language (i.e., Tagalog) that is common or accessible to the audience. It should be noted, however, that Gocheco's (2013) study took samples from Philippine political advertisements, which differ from the corpus of the present study. Therefore, in relation to the present study, the results may also imply that the tendency to employ this kind of CS in *hugot* lines might be attributed to the fact that most viewers or audience of these *hugot* movies belong to the general public whose common language is Tagalog.

3.1.3   Lexical Structures of Code-switched Constituents

The total number of code-switched structures, as presented in Table 3, is 63 with the word category having the highest percentage (50.79%). The words were further classified as nouns, which had the highest percentage; verbs; adjectives; and adverbs.

Table 3
Common lexical structures of code-switched constituents in 'hugot' lines in Philippine movies

Lexical Type	*Always Be My Maybe*	*That Thing Called Tadhana*	*Ex With Benefits*	*My Ex and Whys*	*A Second Chance*	Total	Percentage	Rank
Word	**7**	**10**	**8**	**3**	**4**	**32**	**50.79 %**	**1**
Noun	6	4	7	0	1	18	56.25 %	*1*
Verb	1	5	0	2	1	9	28.13 %	*2*
Adjective	0	0	1	1	2	4	12.5 %	*3*
Adverb	0	1	0	0	0	1	3.13 %	*4*
Phrase	**3**	**4**	**5**	**7**	**0**	**19**	**30.16 %**	**2**
Noun Phrase	3	4	3	6	0	16	84.21 %	*1*
Prepositional Phrase	0	0	1	0	0	1	5.26 %	*3*

Table 3 continued...

Lexical Type	*Always Be My Maybe*	*That Thing Called Tadhana*	*Ex With Benefits*	*My Ex and Whys*	*A Second Chance*	Total	Percentage	Rank
Verb Phrase	0	0	1	0	0	1	5.26 %	*3*
Participial Phrase	0	0	0	1	0	1	5. 26 %	*3*
Sentence	0	0	**1**	**1**	**5**	**7**	**11.11 %**	**3**
Clause	0	0	**1**	**2**	**2**	**5**	**7.93 %**	**4**
Dependent (adverb)	0	0	1	2	0	3	60 %	*1*
Independent	0	0	0	0	2	2	40 %	*2*
Total						**63**		

Hugot Line 5

"*Ano ba naman ang laban ko sa Euros 'di ba? Ako lang naman 'tong girlfriend niya ng walong taon. Anong laban ko don?"* (How could I have won against Euros, right? I was only his girlfriend of eight years. How can I fight for it?)

Based on the above line, the inserted words are 'Euros' and 'girlfriend.' These are the English words inserted in the two sentences where Tagalog is the base language. These two words were further classified as nouns based on their contextual use in the story. The term 'Euros' refers to the currency of Italy. In the movie, Mace (girlfriend and lead female character) narrated that her ex-boyfriend went to Italy for a job. While working in Italy, her ex-boyfriend fell in love with another woman, which became the reason of their break-up. In this specific line, Mace expressed her disappointment over the idea that money (Euros) was even more important than her (as a girlfriend) and their eight-year relationship because it has become the very root of their broken relationship. This result could be associated with those in Tajolosa's (2013) study, which revealed that nouns were the most common lexical type among the CS instances in Philippine advertisements. Billones (2012) also found some insertational CS in English news articles in the Philippines, and they were mostly nouns pertaining to food, drinks, and kinships. Also, these words may not have equivalent terms in other languages because they are unique words in certain places or communities. In relation to the results of the present study where nouns were found to be the most common lexical items among the CS constituents, it could be inferred that speakers of *hugot* lines would tend to consider someone (e.g., person, ex- partner) or something (e.g., memory, idea, object) that has made an impact on their lives or has become part of their memories or present experiences, specifically those related to heartbreaks, love affairs, romance, failed relationships, and the like. In other words, nouns may serve as instruments in order for these experiences to be reflected in *hugot* lines.

Hugot Line 6

"Hind totoo 'yan. Hindi totoo ang true love, forever. Walang ganun." (It's not true. True love isn't real. There's no such thing as forever. There's none!)

In this line, the speaker emphasized the words 'love' and 'forever' by using these code-switched constituents in English. Such a heartbreaking experience made the speaker think that 'true love' and lifetime relationship do not exist. Also, instead of saying "*tunay na pagmamahal*" (true love) at "*walang hanggan*" (forever), the speaker resorted to use English terms for convenience.

Meanwhile, closer to the percentage of nouns were verbs. It means that verbs, just like nouns, are subjects for CS. However, it could be noticed that most of these verbs in English are inflected by Tagalog prefixes to shift the focus or the aspect of the verbs. In the following example, there is a reduplication of prefixes:

Hugot Line 7

"Kaya tayo iniiwan ng mga taong mahal natin kasi may paparating na bago na magmamahal sa'tin, magpaprealize sa'tin kung bakit naging mali 'yung dati. Paparealize din sa'tin paano tayo dapat mahalin." (The ones we love leave us because someone new is coming. And that someone will show us why the past never worked and will also make us realize how we're supposed to be loved.)

In this example, the word 'realize' was inflected by the prefix "*magpapa*" and "*papa*." These inflections were used to connote a future action or future tense in which the speaker conveys that someone would soon help in realizing the essence of the so-called 'love.' Similarly, Lesada (2017) in his analysis of Taglish in Metro Manila found that there were several prefixes attached to English words in participants' utterances. He used the category mixed-verb formation to discuss prefix, and prefix with reduplication in the utterances. He further reported that prefix or prefix reduplication is employed in CS for verbs to shift their focus or aspect, to capture the exact meaning a speaker wishes to convey, to simplify the pronunciation of a word, and to transform verbs out of nouns.

Aside from the word category, it was also found that speakers of *hugot* code-switch by inserting phrases. Noun phrases had the highest percentage among the constituents (84.21%), followed by prepositional, verb, and participial phrases with the same percentage of 5.26%.

Hugot Line 8

"Lahat man tayo may unli failures, unli mistakes, unli heartbreaks, pero meron din tayong unli chances and unli choices kung paano maging masaya." (Though all of us may have unlimited failures, unlimited mistakes, unlimited heartbreaks, we also have unlimited chances and unlimited choices how to be happy.)

The noun phrases identified in *hugot* line 8 are the following: *unli* failures, *unli* mistakes, *unli* chances, and *unli* choices. The word 'unli' is a short version for 'unlimited.' These English phrases were inserted in a sentence where Tagalog is the base language. This implies that speakers would give focus on something (object, place, event) or someone (person) that has an impact on their lives, specifically on experiences related to break-ups and failed relationships. The terms 'mistakes,' 'failure,' and 'heartbreaks' are all nouns referring to concepts related to failed relationships; whereas, the terms 'chances' and 'choices' pertain to moving on and starting anew. The same result was found in Gocheco's (2013) research, which reported that phrases are the second largest insertions following word insertions in campaign advertisements. Kim's (2006) study, on the other hand, emphasized that insertion occurs when a particular lexical item (e.g., noun, phrase) or an entire constituent from one language is inserted into the structure of another language.

Finally, it was found that CS also occured at clausal or sentential levels. This is supported by Hammoudeh's (2017) study, which revealed that CS in the novel she analyzed occurred not only at the lexical or phrasal but at the sentential level as well. As shown in Table 3, sentences and clauses have the lowest percentage among the CS instances. Only three independent and two dependent (adverb) clauses were identified. Using again *hugot* line 4, the speaker inserted the English clauses "*but yet I trusted you*" and "*because you promised.*" The first clause is "*Alam mo gaano kahirap sa 'kin magtiwala, Gio,*" then it was followed by two more English clauses. The switch point is the word 'but' or 'pero' in Tagalog. This type of CS occurs because of possible similar structures of English and Tagalog. Lesada (2017) reported that the syntax or structures of both Tagalog and English are compatible (i.e., clausal boundaries, phrase-level boundaries, and the like). Poplack and Sankoff (1998, as cited in Bautista, 2004) explain that structures of two languages should converge or must have equivalent points for CS to be smooth. Kim (2006) likewise claims that alternation or CS occurs when there is compatibility in structures of two languages.

3.2   Conversational Functions of Code-switched Constituents

Table 4
Conversational functions of code-switched constituents in 'hugot' lines in Philippine movies

Conversational Function	*Always Be My Maybe*	*That Thing Called Tadhana*	*Ex With Benefits*	*My Ex and Whys*	*A Second Chance*	Total	Percentage	Rank
Personalization	7	9	7	2	0	25	46.30%	1
Message Qualification	2	0	3	3	8	16	29.63%	2
Repetition	1	0	0	2	2	5	9.26%	3
Addressee Specification	2	1	0	0	0	3	5.56%	4.5

Table 4 continued...

Conversational Function	*Always Be My Maybe*	*That Thing Called Tadhana*	*Ex With Benefits*	*My Ex and Whys*	*A Second Chance*	Total	Percentage	Rank
Objectivization	0	0	3	0	0	3	5.56%	4.5
Quotation	0	1	0	1	0	2	3.70%	6
Total	**12**	**11**	**13**	**8**	**10**	**54**		

As shown in Table 4, the total number of conversational functions exceeds those of *hugot* lines because one particular *hugot* line may have several of these functions. Personalization has the highest percentage with 46.30%, followed by message qualification, repetition, addressee specification, objectivization, and quotation.

Hugot Line 9
"... sinasabi mo na dapat hindi ko dinala buong buhay ko para hindi ako mag-excess, na dapat meron akong tinitira para sa sarili ko para meron pa akong babalikan. Akala ko kasi kailangan ko sila eh pero hindi naman pala. Akala ko lang pala 'yun." (You said that I shouldn't have brought my entire life so as not to excess, that I should have spared something for myself so I'll have something to go home to. Sorry, I really thought I needed all my things, but I was wrong. I just thought I might.)

This line was delivered by Mace in the first part of the movie when she and Anthony were waiting for their baggage at the arrival area of the Ninoy Aquino International Airport (NAIA). These two characters just met at the airport in Rome. Mace went to Rome to be with her boyfriend who was able to land a job there. She really wanted to be with her boyfriend whom she really loved, and she spent all her savings to buy her plane ticket to Rome. Unfortunately, she ended up frustrated and broken after knowing that her boyfriend found another woman while she was away. She decided to go back to the Philippines, and there she met Anthony at the airport in Rome. When she checked in her baggage, the staff informed her that she had excess baggage, and so she needed to get rid of some of her things. Anthony noticed her, and he offered help by suggesting that she may put her excess baggage in his bag, for he still had enough space for them. The code-switched constituent 'excess' is considered personalization because this term makes the speaker closer to its addressee. This made the conversation less formal because the two characters can both understand the said term constructed in English. They belong to the same age bracket and could understand each other's situation when it comes to love or relationship. The use of the term made the statement more personal to the characters involved in the conversation.

Hugot Line 10

"Ganyan naman kayong mga lalaki 'di ba? You only love us when we're whole and when everything is perfect. But when we're broken, you give up and you let go even if you're the one who broke us in the first place." (You guys are really like that, right? You only love us when we're whole and when everything is perfect. But when we're broken, you give up and you let go even if you're the one who broke us in the first place.)

The above line was uttered by Arki from the movie *Ex With Benefits*. In here, Arki was blaming Adam of what he did to her. She was making a claim that most men would only love women when they are whole and perfect, but they would just leave them when they are already broken. This line also means that Arki was making her own assessment of the attitudes of most men when they engage in romantic relationships. This means that she lost her trust to men (like Adam, her former lover) because she believed that all men are unfaithful to their partners. This is an example of message qualification because the speaker clarified the previous statement in Tagalog with a new statement in English. The first statement, "*Ganyan naman kayong mga lalaki 'di ba,*" poses a question, and it is then qualified and clarified by the subsequent statement, "*you only love us when we're whole and when everything is perfect.*" In short, the second statement and the succeeding one answer the question in the first sentence. The word 'but' links the two clauses, and the clause following the copula 'but' qualifies the meaning of the first clause. This message qualification as a conversational function was likewise found in Siti's (2014) study, which examined the functions of CS in *Java Heat*. The other conversational functions revealed in the said movie include showing respect, informing, and instructing.

In *hugot* line 6, the code-switched constituent is "*true love, forever.*" This is an example of the repetition function because the message is repeated through this constituent. In the first sentence "*Hindi too 'yan,*" the word "'yan" is clarified in the second sentence through this constituent, which becomes its antecedent. In short, "'yan" stands as a pronoun for the code-switched constituent "*true love, forever.*" This line was taken from the movie "*Always Be My Maybe.*" In here, the speaker Tin Tin was having a conversation with her brother. She claimed that her brother should stop texting the girl because true love does not exist, and no romantic relationship lasts forever.

Hugot Line 11

"I use this particular primer kasi tinutulungan tayo na mapanatili yung make-up sa ating face. Alam mo naman madaming bagay ang hindi nagtatagal." (I use this particular primer because it makes our make-up last longer. Because you know, nothing lasts forever.)

This line was taken from the movie *Always Be My Maybe* delivered by Tin Tin while having her make-up tutorial via *Youtube*. The code-switched constituents found in this utterance include 'particular primer,' 'make-up,' and 'face.' All these constituents function as addressee specification because they imply that this message is intended for ladies or women watching the said video. These terms are all related to the concept of beautification or beauty

products mostly used by ladies. The terms also achieve the function of personalization. Through these terms, a closer distance is established with the addressees, specifically female audience.

> ### *Hugot* Line 12
> *"Sa karamihan na tao, this illusion stays an illusion kasi kahit anong gawin nila, kahit pag-aralin pa nila si Kupido ng chemistry. Minsan hindi mo talaga kayang kalabanin si destiny. Pag hindi para sa 'yo, 'di para sa 'yo."* (To most people, this illusion stays an illusion because no matter what they do, even if they teach Cupid chemistry. Sometimes, you really can't fight destiny. If it's not for you, it's not for you.)

This *hugot* line was delivered by Adam in the opening of the movie *Ex With Benefits*. In here, he claims that nothing and no one can go against destiny when it comes to love or romantic relationship. The code-switched constituents employed by the speaker include 'this illusion stays an illusion,' 'chemistry,' and 'destiny.' These terms function as objectivization because they make the statement sound more formal (the mere fact that it was said by Adam who is a doctor). Words such as 'illusion' and 'chemistry' sound like medical or scientific terms. The English word 'destiny' would also appear formal because it is located along with these two English words in the sentence or discourse.

In *hugot* line 7, Anthony (speaker) borrowed the line from the movie *One More Chance* delivered by Popoy, one of the main characters. This utterance was considered quotation because it was borrowed from another person or character. Similarly, Kim's (2006) study revealed that CS might be used to quote what someone said or claimed.

In general, the results on conversational functions of CS constituents imply that speakers of these *hugot* lines tend to create a closer social distance with their target addressees by primarily using the function called personalization, which has the highest frequency and percentage among the conversational functions. This means that speakers seem to insert or employ CS constituents mostly used in everyday life or those relatable and accessible to the addressees or target audience. Since these *hugot* lines are about releasing or expressing feelings brought by love and relationship, the speakers' thoughts presented in these lines may always include personal views on love or personal experiences, or reflections from their past or present romantic relationships. When one shares or expresses feelings about love, less formal discourse is more likely used because conveying these feelings seems personal. Thus, a closer social distance is needed for a speaker to comfortably express these personal feelings and to minimize some inhibitions as well. This idea is supported by Flyman Mattsson and Burenhult (1999) who found that CS functions to express a particular emotion and to establish cooperation and rapport with others. Similarly, Bensen and Cavusoglu's (2013) study revealed that expressing emotions is one function of CS.

Moreover, the results of the present study could be further linked to those in Gocheco's (2013), Hammoudeh's (2017), and Pacasio's (1978, as cited in Bautista, 2004) studies, which identified several functions of code-switched constituents. Among these functions are involvement in the message, reducing social distance, sarcasm, joking and clarification, making a direct quotation, directing a message to a specific addressee, giving an

interjection or an utterance filler, repeating the message either literally or in modified form, qualifying a previous statement, distinguishing between opinions and facts, making inquiries versus giving information, and expressing politeness. In the present study, these functions were noted in the code-switched constituents of *hugot* lines in Philippine movies.

3.3   Motivations for Code-switching

Table 5
Motivations for code-switching in 'hugot' lines in Philippine movies

Motivation for Code-switching	Always Be My Maybe	That Thing Called Tadhana	Ex With Benefits	My Ex and Whys	A Second Chance	Total	Percentage	Rank
Language Economy	7	9	5	5	1	**27**	58.70%	1
Stylistic Purposes in Communication	0	0	2	3	7	**12**	26. 09%	2
Language Facility	3	1	3	0	0	**7**	15.22%	3
Total	**10**	**10**	**10**	**8**	**8**	**46**		

As indicated in Table 5, only three of the five types of motivation for CS were identified in which language economy had the highest percentage (58.70%), followed by stylistic purposes in communication, and language facility. The total number of constituents in motivations for CS differed from those in conversational functions because one *hugot* line may be comprised of several code-switched constituents; and those constituents, which belong to one classification of motivation, was only counted once.

Hugot Line 13
"Sino ba nag-imbento ng Valentines? Papatumba ko talaga 'yun." (Who the hell invented Valentine's Day? I'll kill him or her.)

In this line, the code-switched constituent is the word 'valentine,' and the speaker used it for language economy and convenience. Its Tagalog equivalent "*Araw ng mga Puso*" seems lengthy, which is made up of seven syllables, as opposed to the English equivalent with three syllables.

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Hugot **Line 14**

"You're cheating on me or you want to cheat on me? Buong araw kayo magkasama, nakapost lahat ng pictures niyo. Hindi ako kasing bait ng nanay ko at hindi ko kayang tiisin na paulit-ulit akong ginagago ng asawa ko." (You're cheating on me or you want to cheat on me? You were together all day; all your pictures are posted online. I am not as nice as my mother, and I cannot tolerate being fooled by my husband over and over again.)

The above line shows a shift in discourse modes; thus, it achieves a stylistic purpose for the addressee to interpret the message. The line also starts from asking a question to reporting and describing. First, the speaker (Basha) asks a question to the addressee (Popoy) whether he cheats or wants to cheat on her. Then Basha claims that Popoy was with someone else (a woman) the whole day as evidenced by pictures posted on social media. Lastly, Basha describes herself as someone who is not as nice as her mother who would forgive easily. Basha could not also tolerate the pain of being cheated by her husband. Becker (1997) clarifies that bilinguals use CS as a way to emphasize a particular message by creating situations that force an addressee to interpret the language switch. Thus, CS may be used strategically by bilinguals to indicate a shift in discourse modes. Hughes et al. (2006) also explains that a shift in language use depicts a particular attitude or effect in a discourse. German (2016) termed this as 'phatic function' where CS is used to change the intonation or the tone of a discourse, so the speaker could emphasize a point.

As to language facility, Tajolosa (2013) in her study of CS in Philippine advertisements found English terminologies in the advertisements that did not have exact translations in Tagalog. It would then be natural for bilinguals to insert English terms when they converse among themselves. These words commonly relate to occupation, education, medicine, and specialized or technical terms with lack of equivalents in the first language; thus, they tend to be expressed in the second language.

Hugot **Line 15**

"Ngayon, mayroon ako ditong color-correcting palette. Siyempre para pambura 'to ng mga scars, mga peklat ng nakaraan. Hindi natin kailangan 'yan." (Now, what I have here is a color-correcting palette. Of course, this is used to conceal scars, the scars of the past. We don't need those.)

In *hugot* line 15, the insertion of a code-switched constituent 'color-correcting palette' is an example of language facility motivation. This term refers to the one used by make-up artists to beautify a person (woman). In this particular context, the speaker (who is a make-up artist) is filming a make-up tutorial through *Youtube*. The speaker used this term because it has no equivalent term in Tagalog. Kim (2006) in her study found that language users code-switch, for they could not find exact words or expressions for a particular item because of the lack of proper translation or equivalent in another language. Hughes et al. (2006) highlight that CS could be employed as a sociolinguistic tool to compensate for language difficulty and enhance communication through 'borrowing' or the use of another word from a different language.

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Since language economy ranked first among the motivations for CS, the results imply that speakers wanted to be economical in using language. This means that they would employ CS to save time and effort when using a language and to convey the message clearly and effectively. *Hugot* lines are usually associated with personal experiences on love (Cabajar, 2016); thus, one tends to express their feelings (bitterness, frustrations, disappointments and the like) in clearer and simpler manner to assuage the pain and eventually feel relieved. The results of the present study corroborate those in previous studies. For example, Bensen and Cavusoglu (2013) revealed in their study that one reason why EFL teachers code-switch was to save time in their delivery of lessons. Dela Rosa (2016) also noted specific factors on the use of CS such easing communication, avoiding misunderstanding, sharing information, and emphasizing. In an ethnographic study, Mahsain (2014) identified the motivations behind the CS behavior of Kuwaiti bilingual students, namely accommodation, repair, contrastiveness, linguistic gap-filling, and floor holding. Tajolsa (2013) also found that CS in Philippine TV ads she analyzed was motivated by language facility, language economy, euphemism, stylistic purposes in communication, and expression of multiple identities. Further, Bautista (2004) suggests that within the discourse mode, a reason can sometimes be found for why a particular switch occurs, which is aptly called 'communicative efficiency'—that is, switching to another code provides the fastest, easiest, and most convenient way of saying something with the least waste of time, effort, and resources. Thus, in relation to the present study, language economy, which ranked first among the motivations for CS, is an example of communicative efficiency.

4.   Conclusion

The present study focused on CS in *hugot* lines in Philippine movies by specifically analyzing the syntactic structures and conversational functions as well the reasons or motivations for using CS in these lines. Based on the results of the analysis, the following claims or arguments were formulated:

Intrasentential CS was mostly employed in *hugot* lines to establish a closer social distance with viewers or to make these lines relatable to the general public. Speakers of these lines could choose less formal languages such as code-switched ones to sound natural and conversational. Most of the code-switched constituents were nouns and noun phrases because the speakers wanted to emphasize something or someone in their experiences or to refer to persons who have been part of their lives or their love affairs in general. *Hugot* lines are often associated with memories related to persons, objects, events, or even ideas. In this view, the speakers would mostly employ personalization as a conversational function to create a closer distance with their addressees. As discussed earlier, *hugot* lines are mostly about releasing or expressing deep-seated feelings brought by love and relationship; thus, speakers' thoughts in *hugot* lines may always include personal views on love or personal experiences or reflections from their past or present romantic relationships.

Meanwhile, speakers would also employ CS in *hugot* lines to qualify the message (message qualification function) expressed in another language as revealed in the results of the analysis of conversational functions. This means that the CS constituent (i.e., Tagalog) in

the lines serve as support or confirmation to clarify the content presented in another language (i.e., English). The purpose is to establish the transition of ideas in the *hugot* lines to facilitate speakers' effective communication with the addressees or target viewers. This could also be the reason why language economy was the most common motivation for CS as revealed in the study. In language economy, speakers prefer simple words or terms (i.e., words with fewer syllables) to save time and effort in the use of language and to simplify the content of their messages. This further implies that both message qualification and language economy are strategies or tools of the speakers to achieve successful communication. When these speakers successfully conveyed their message, they could easily receive feedback from the addressees to somehow assuage the pain caused by a devastating experience, i.e., breakup from a romantic relationship.

Several pedagogical implications could be drawn from this study. First, in the context of language learning, it validates the claim that CS naturally takes place and can be a learning strategy to achieve effective communication. This idea is supported by Abad (2010), Ariffin and Galea (2009), Borlongan (2010), Chung (2006), and Das (2012). Using the genre of *hugot* line as subject for analysis proves that language is dynamic and creative, so speakers need to strategize how to use available linguistic resources, e.g., employing CS to communicate effectively with their addressees. Second, through the analyzed structures, conversational functions, and motivations for CS in *hugot* lines, teachers may employ interesting lines as supplemental instructional materials for their language arts or literatures classes, so students can learn to strategize and be creative in conveying information for successful communication. The teachers may likewise introduce specific communicative strategies such as conversational functions and motivations for CS. These *hugot* lines may facilitate successful language learning or may help in enhancing students' academic abilities because, as a form of creative language, these lines can capture learners' interest. For instance, Dela Cruz (2014) employed pick-up lines (the former term for *hugot* lines) to teach microbiological concepts to students and concluded that incorporating such lines in classroom activities could motivate students to learn the said concepts. Third, since these *hugot* lines may reflect a unique Filipino culture or way of expression, integrating or incorporating these lines in classroom lessons or activities may raise students' consciousness about the significant relationship between language and culture.

Further, since this study only examined a relatively few *hugot* lines, it is recommended that future research cover a large sample of *hugot* lines, specifically from recent Philippine movies. Further investigations may also consider *hugot* lines found in other domains or contexts such as those posted or shared and promoted in social media, advertising, and the like. Other researchers may likewise consider analyzing other aspects of the syntactic structures of *hugot* lines, including their semanticity.

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