

Exploring Types and Functions of Indonesian-English Code Switching Found in Wardah Beauty Product Advertisements

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Abstract

This study examines the types and functions of Indonesian-English code switching in Wardah Beauty Product Advertisements. There are ten Wardah advertisements used as the data source, described as aired on national television and likely broadcast on networks such as RCTI, SCTV, Trans TV, Trans7, Indosiar, MNCTV, GTV, ANTV, NET., and RTV, and produced between 2020 and 2025. The data were collected through repeated viewing and manual transcription of each commercial's audio narration, with the title, year, and YouTube source link of each advertisement identified as the data source. Ten code-switched utterances, one per commercial, were drawn from these commercials and analyzed using a qualitative descriptive method: each utterance's structural type was classified according to Poplack's (1980) typology of tag-switching, intra-sentential switching, and inter-sentential switching, while its communicative function was examined through the complementary frameworks of Gumperz (1982) and Hoffman (1991). The findings suggest that inter-sentential and intra-sentential switching were jointly the most frequent types (four of ten utterances each), while tag-switching was less frequent (two of ten utterances), and that these switches most frequently appeared to serve emphasis, qualification of a preceding statement, addressee specification, and discussion of product-specific technical topics, alongside instances of reiteration and group-identity expression. These patterns suggest that Wardah may use code switching as a branding strategy that appears to pair structural form with communicative intent to project both technical credibility and a cosmopolitan, halal-conscious brand identity. This study concludes that single-brand advertising discourse offers a productive site for examining bilingual strategy, although this small, descriptive corpus calls for cautious interpretation, and it recommends that future research extend this framework to digital advertising platforms and comparative brand corpora.

Keywords: *code switching; television commercials; Wardah; Poplack; brand tagline*

A. INTRODUCTION

English has long occupied a position as the dominant global lingua franca, and its presence permeates everyday communication in Indonesia through education, digital media, popular culture, and, most visibly, advertising. In a linguistic landscape where Indonesian remains the

national language while English is prestigiously associated with modernity, education, and global connectivity, contact between the two languages regularly produces the phenomenon known as code switching. Code switching is broadly defined as the alternation of two or more languages within a single discourse, sentence, or constituent, occurring at points where the grammars of both languages do not conflict (Poplack, 1980). Poplack's (1980) seminal typology distinguishes three structural types of code switching, namely tag-switching, in which a fixed tag or exclamatory phrase from one language is inserted into an utterance framed in another; inter-sentential switching, in which the alternation occurs at a clause or sentence boundary; and intra-sentential switching, considered the most complex type because it requires the switch to occur within a single sentence while still conforming to the syntactic rules of both languages involved.

Beyond its structural classification, code switching also serves identifiable communicative purposes, which this study approaches through the complementary frameworks of Gumperz (1982) and Hoffman (1991). Gumperz (1982) identifies six conversational functions of code switching: quotation, in which a switch marks reported speech; addressee specification, in which a switch redirects a message to a particular listener; interjection, in which a switch marks a sentence filler or exclamation; reiteration, in which a message is repeated in another language for emphasis or clarity; message qualification, in which a switch elaborates or qualifies a preceding statement; and personalization versus objectivization, in which a switch distinguishes a speaker's personal involvement from a general or objective statement. Complementing this, Hoffman (1991) outlines seven reasons speakers code-switch: talking about a particular topic, quoting somebody else, being emphatic about something, interjection, repetition used for clarification, the intention of clarifying speech content for the interlocutor, and expressing group identity. Together, these two frameworks provide the analytical basis for examining not only where Wardah's commercials switch languages, as captured by Poplack's (1980) typology, but also why, allowing this study to connect structural form with communicative intent. Because the two frameworks partly overlap (interjection appears in both, and Gumperz's reiteration closely resembles Hoffman's repetition used for clarification), they are not treated as redundant: Gumperz's categories are used to describe the discourse action performed by each switch, Hoffman's reasons are used to describe the speaker's likely motivation, and overlapping labels are reported together only where both fit the data.

Television commercials constitute a particularly rich site for the study of code switching because, unlike spontaneous conversation, they are short, carefully scripted texts designed for maximum persuasive impact within a very limited duration. Advertisers frequently exploit the prestige value of English, its association with international quality standards, and its lexical efficiency for technology and lifestyle-related concepts that either lack a natural Indonesian equivalent or would sound less appealing if fully translated. Herman et al. (2022) describe this strategic use of code mixing in advertisement as a form of "code play," in which the surprising juxtaposition of two linguistic systems is deployed for originality, brand distinctiveness, and creative appeal rather than to strictly follow either language's grammatical conventions.

A growing body of Indonesian sociolinguistic research has examined code switching and code mixing across various media genres. Aina and Simatupang (2024), for instance, identified tag-switching, intra-sentential, and inter-sentential switching in the conversational YouTube content of Boy William and Cinta Laura, largely triggered by interjection, topic shift, and emphasis. Amalia and Heryono (2024) analyzed code mixing produced by a contestant on Indonesia's Next Top Model Cycle 3 and found that insertion; the counterpart of intra-sentential switching in Muysken's (2000) framework was the most frequent type, motivated primarily by the need to discuss topics specific to the modeling industry. Within the specific domain of advertising and promotional discourse, Rahmawati and Handayani (2025) examined gendered address terms in skincare promotional content on TikTok, while Isabillah and Hamdiah (2026)

documented that beauty-product advertising slogans on TikTok during 2025–2026 were predominantly characterized by Indonesian-English code mixing, described locally as “Indoglish,” used to project a modern, trendy image. Similar patterns were reported by Pratama et al. (2023) in Dior Beauty's social media advertisements and by Oktavia et al. (2022) in a podcast conversation between two Indonesian celebrities. Beyond the Indonesian context, Derrick (2024) analyzed Spanish-English code switching in on-air radio advertisements in Los Angeles using a sentential framework closely related to Poplack's typology, finding that national advertisements favored a single dominant base language while locally endorsed advertisements exhibited more intra-sentential and hybrid switching. Tankosić and Dovchin (2023) further situate such practices within the broader sociolinguistics of social media and globalized communication.

Despite this expanding literature, most Indonesian studies of Indonesian-English code switching in commercial discourse have concentrated on social media platforms such as TikTok, YouTube, and Instagram, or on informal conversational genres such as talk shows, vlogs, and podcasts, and have typically sampled several unrelated brands at a single point in time. Comparatively little attention has been paid to how a single, well-established brand uses code-switching in nationally broadcast television advertising. This study addresses that gap by examining ten nationally broadcast television commercials produced by Wardah, one of Indonesia's leading halal cosmetics brands, produced between 2020 and 2025, to answer two research questions: (1) what types of Indonesian-English code switching, as classified by Poplack (1980), occur across Wardah's television commercials?; and (2) what communicative functions do these instances of code switching appear to serve? Because the commercials were not sampled to represent each year equally, this study does not test consistency or change over time; the year of each commercial is reported only to document the corpus.

B. METHOD

This study applies a qualitative descriptive method within a sociolinguistic approach because the research aims to describe and interpret naturally occurring linguistic phenomena without relying on statistical generalization. A qualitative descriptive design is highly suitable for examining how language operates in real-world contexts, as it allows researchers to stay close to the data and provide straightforward, low-inference summaries of events in their natural state (Colorafi & Evans, 2016). Because code-switching is operationalized differently in formal, psycholinguistic, and sociolinguistic approaches (Gardner-Chloros, 2009), this study adopts a sociolinguistic, data-driven approach in which the criteria for identifying and classifying switches are stated explicitly below. Rather than sampling multiple brands across different sectors at a single point in time, this study focuses on a single brand, Wardah, one of Indonesia's largest halal cosmetics brands produced by PT Paragon Technology and Innovation. This targeted focus makes it possible to describe in detail how code-switching is used in a small set of its national television advertisements produced between 2020 and 2025. Ten Wardah advertisements were selected purposively as an exploratory corpus and used as the data source; they were aired on major television networks, as listed in Table 1. Each is a nationally broadcast Wardah television commercial from 2020–2025 that is publicly available on YouTube and contains audible Indonesian–English alternation in its audio narration. The corpus does not cover all Wardah commercials from this period and is not claimed to be representative of them.

Table 1. Data Source of Wardah Television Commercials (2020-2025)

No	Wardah Advertisement (Year)	Source Link/Broadcasting Channel
1	Wardah Hydra Rose (2020)	https://youtu.be/HMAmYoVYjJU - RCTI
2	Wardah Colorfit Last All Day Lip Paint (2021)	https://youtu.be/1ldMA-pT6ss - SCTV
3	Wardah Perfect Bright Creamy Foam (2022)	https://youtu.be/hLKD6as8fkY - Trans TV
4	Wardah Renew You (2022)	https://youtu.be/HpEhZUsodew - Trans7
5	Wardah Crystal Secret (2022)	https://youtu.be/AFWT3yhaTsg - Indosiar
6	Wardah Colorfit Fresh Lip Ink Serum (2022)	https://youtu.be/GRqrDXo_CZI - MNCTV
7	Wardah Colorfit Perfect Glow Cushion (2022)	https://youtu.be/9cO5Fc-KDXg - GTV
8	Wardah UV Shield Essential Sunscreen Gel (2022)	https://youtu.be/DOFGUPGue7M - ANTV
9	Wardah Ultimate Bright Solution (2023)	https://youtu.be/Hg4IZftLtZE - NET.
10	Wardah Sunscreen – “Wherever You Are” (2025)	https://youtu.be/r2B5WeAIeTQ - RTV

The data consist of instances of Indonesian-English code-switching taken from these ten selected Wardah television commercials. The data were collected through repeated viewing and manual transcription of each commercial's audio narration, using the publicly available YouTube uploads; the title of each Wardah advertisement, together with its corresponding source link, is presented in Table 1. Each transcript was reviewed to identify the exact wording of the English brand names, taglines, and embedded phrases as they occur in the original audio.

From each commercial, one code-switched utterance was selected as the unit of analysis, namely the utterance in which the switch between Indonesian and English was most salient. Other English items in the same commercial were not analyzed as separate instances (see the limitations in the Conclusion). The YouTube uploads do not state where each commercial was broadcast; their descriptions only state that the commercials were aired on television, and the commercials are likely to have been aired on most of the channels listed. The broadcast channels in Table 1 are therefore indicative and were not independently verified with the television stations.

To separate code-switching from established borrowing, English items were not counted as code-switches when they are conventionalized loanwords or technical terms of the Indonesian beauty register (e.g., moisturizer, sunscreen, blue light, transferproof), following the distinction between borrowing and code-switching in Poplack and Sankoff (1984) and the typology of Muysken (2000). Multiword English stretches that follow English syntax and are not conventionalized as Indonesian lexical items (e.g., sentences, slogans, and phrases) were counted. Brand and product names (e.g., Wardah Renew You) were treated as part of the surrounding context, and a switch was counted only where English material extended beyond the product name. Because the boundary between borrowing and code-switching is better seen as a cline than as a sharp division (Gardner-Chloros, 2009), borderline items are discussed explicitly in the Discussion.

The data were analyzed in three stages. First, each utterance was examined to locate the precise point at which a switch from Indonesian to English occurred. Second, each switch point was classified into tag-switching, intra-sentential switching, or inter-sentential switching based on its syntactic boundaries and its degree of grammatical integration into the surrounding Indonesian sentence, drawing upon foundational typologies for classifying code-switching structures (Poplack, 1980). Third, the raw frequency of each type was counted to describe the

overall distribution of the dataset, with percentages reported only as a descriptive complement because of the small corpus. Finally, the communicative function of each code-switched utterance was analyzed using Gumperz's (1982) six conversational functions of code switching (quotation, addressee specification, interjection, reiteration, message qualification, and personalization versus objectivization) and Hoffman's (1991) seven reasons for code-switching (talking about a particular topic, quoting somebody else, being emphatic about something, interjection, repetition used for clarification, the intention of clarifying speech content for the interlocutor, and expressing group identity), with reference to the surrounding advertising context and Wardah's broader brand positioning.

Each utterance was assigned one function from each framework, choosing the category that best matched the immediate context of the switch; this paired mapping is interpretive. The classification was carried out by the authors without a formal inter-coder reliability test or external expert judgement.

C. RESULTS AND DISCUSSION

Results

The analysis of ten Wardah television commercials publicly available on YouTube, produced between 2020 and 2025 and described as aired nationally on Indonesia's major television networks, yielded ten distinct instances (one per commercial) of Indonesian-English code switching. Each utterance was analyzed syntactically and classified into the three types of code switching proposed by Poplack (1980). Table 2 presents the frequency and percentage distribution of each type; given the small corpus ($N = 10$), the raw frequencies are the primary figures and the percentages are descriptive only. These figures may reflect the brand's contemporary linguistic strategies. The title, year, and YouTube source link of each Wardah advertisement are presented in Table 1 in the Method section, while each transcribed utterance is examined in detail, together with its Poplack (1980) classification, in the Discussion section below.

Table 2. Frequency and Percentage of Types of Code Switching in Wardah Television Commercials (2020-2025)

Type of Code Switching (Poplack, 1980)	Frequency	Percentage
Tag-switching	2	20%
Inter-sentential switching	4	40%
Intra-sentential switching	4	40%
Total	10	100%

As shown in Table 2, inter-sentential switching and intra-sentential switching are jointly the most frequent types, each occurring in four of the ten utterances (40%), while tag-switching occurs in two (20%). This distribution suggests that Wardah's advertising may tend to favor either fully independent English clauses functioning as closing calls-to-action, or English noun and verb phrases deeply embedded within Indonesian syntax to foreground technical and ingredient-based claims, while short, freestanding English tags appear to be reserved for a smaller number of signature brand slogans.

Because a difference of one utterance equals ten percentage points, these proportions are not intended as statistical generalizations. By year, the corpus contains one utterance from 2020,

one from 2021, six from 2022, one from 2023, none from 2024, and one from 2025. This uneven distribution cannot support claims about consistency or change across the six years, so the analysis below treats the ten utterances as a single set.

Discussion

The findings suggest that Wardah's television commercials between 2020 and 2025 appear to use Indonesian-English code switching to deliver direct calls-to-action, highlight skincare innovation, and project a cosmopolitan yet locally grounded corporate identity. This is consistent with the view that code switching in advertising is a strategic linguistic tool deployed for persuasion and brand distinctiveness rather than a random grammatical occurrence. In television commercials, where language must be impactful within a brief duration, the structural placement of English elements serves specific communicative functions. According to Poplack (1980), these structural placements can be categorized into inter-sentential switching, intra-sentential switching, and tag-switching, all of which are evident in the dataset and **appear consistent with a bilingual strategy** for the brand. Beyond this structural layer, the discussion below further identifies why each switch occurs, drawing on Gumperz's (1982) six conversational functions and Hoffman's (1991) seven reasons for code-switching to connect each utterance's form with its communicative intent.

Several cases are open to alternative readings. Data 2 (“Glow for it!”) appears twice and could also be read as repeated inter-sentential switching rather than tag-switching; Data 7 (“youth power droplets”) and Data 8 (“green technology”) may be read as sub-brand or technical terms of the cosmetics industry rather than stylistic choices by the speaker; and Data 9 (“seventy two hydrating active”) is not fully conventional English, which weakens a strict reading of the equivalence constraint. These cases were retained and classified according to the criteria in the Method section, but their classification should be regarded as interpretive.

Tag Switching

Data 1 (Wardah Ultimate Bright Solution, 2023; Table 1 No.9)

“...moisturizer kunci nutrisi serum. **Ultimate Bright Skin now.**”

The phrase ‘Ultimate Bright Skin now’ is appended directly after the Indonesian narration describing the product's function, forming a short, detachable label rather than a constituent grammatically bound to the preceding sentence. Because it can be removed or relocated without disrupting the syntax of the Indonesian clause before it, it satisfies Poplack's (1980) tag-switching criterion. Functionally, this switch aligns with Gumperz's (1982) interjection function and Hoffman's (1991) reason of being emphatic about something: appended as a short exclamatory tag, it operates as a closing product-naming cue that compresses the product's core benefit (“ultimate,” “bright,” “skin”) and a sense of immediacy (“now”) into a short English commercial catchphrase, typical of the direct, efficiency-driven register of skincare advertising.

Data 2 (Wardah Colorfit Perfect Glow Cushion, 2022; Table 1 No.7)

“All women can glow... **Glow for it!** ...Wardah Colorfit Perfect Glow Cushion. **Glow for it!**”

Glow for it! appears twice, bracketing the commercial at both its opening and closing points, functioning as a fixed, freestanding slogan with minimal syntactic bond to the surrounding Indonesian sentences most plausibly tag-switching, although its repetition could also be read as reiterated inter-sentential switching. Functionally, its repetition at the commercial's opening and closing reflects Gumperz's (1982) reiteration function and Hoffman's

(1991) reason of being emphatic about something. Its wordplay echoes the structure of well-known English brand catchphrases (e.g., “Just do it”), functioning as a recurring, highly memorable brand tag that reinforces the product's “glow” positioning and doubles as a direct call-to-action independent of the specific technical claims delivered in Indonesian.

Inter-Sentential Switching

Data 3 (Wardah Perfect Bright Creamy Foam, 2022; Table 1 No.3)

“Kulit cerah, sehat, **glowing. Berry bright, ready to glow!**”

Berry bright, ready to glow! forms an independent English exclamatory unit following a full stop, structurally separate from the preceding Indonesian clause. Because Poplack's (1980) inter-sentential switching occurs at clause or sentence boundaries, and this switch produces a self-contained utterance rather than a grammatically embedded one, it is classified as inter-sentential. Functionally, this switch reflects Gumperz's (1982) message qualification function, elaborating on the preceding Indonesian claim, and Hoffman's (1991) reason of being emphatic about something: it operates as a celebratory closing statement that plays on the product's “berry” ingredient theme while using English to add an energetic, internationally-flavored tone to the commercial's call-to-action.

Data 4 (Wardah Sunscreen – “Wherever You Are”, 2025; Table 1 No.10)

“...membuat hidup jadi penuh warna. **Wherever you are, Wardah will protect and be with you.**”

This is a complete, complex English sentence (a subordinate clause, “wherever you are,” plus an independent main clause) that is grammatically self-sufficient and follows the preceding Indonesian narration at a clear sentence boundary, a straightforward instance of inter-sentential switching. Functionally, this switch illustrates Gumperz's (1982) personalization versus objectivization function, recasting a personal brand promise as a general, universal truth, and Hoffman's (1991) reason of expressing group identity: it universalizes the brand's promise beyond an exclusively Indonesian-speaking audience, projecting Wardah as a globally-minded, ever-present protector, and closes the commercial on an emotionally reassuring, aspirational note.

Data 5 (Wardah Colorfit Last All Day Lip Paint , 2021;Table 1 No.2)

“...dengan duabelas warna yang **transferproof. Fit for long lasting impression. Wardah Colorfit Last All Day Lip Ink!**”

Fit for long lasting impression stands as its own sentence with an elliptical subject (“[It is] fit for long lasting impression”), set off by full stops on both sides classified as inter-sentential switching. Functionally, this switch serves Gumperz's (1982) message qualification function, elaborating on the preceding claim about the twelve transferproof colors, and Hoffman's (1991) reason of being emphatic about something: it condenses the product's core value proposition (durability and impression) into an English phrase that plays on the double meaning of “fit” against the “Colorfit” brand name, reinforcing brand identity while asserting an international standard of product performance. The transcript reproduces the audio narration exactly, in which the product is named “Lip Ink,” whereas the title used in Table 1 is “Lip Paint.”

Data 6 (Wardah UV Shield Essential Sunscreen Gel, 2022; Table 1 No.8)
“...**blue light** juga loh! **So, let's shield up the game.**”

So, let's shield up the game is a full imperative clause introduced by the discourse connector “so,” forming an independent English sentence at a clear clause boundary; inter-sentential switching. Functionally, the imperative “let's” enacts Gumperz's (1982) addressee specification function, directly engaging the viewer, and reflects Hoffman's (1991) reason of being emphatic about something: this closing call-to-action plays directly on the product name (“UV Shield”), turning it into an active verb phrase that motivates the viewer while borrowing English's connotation of urgency and modern skincare vocabulary.

Intra-Sentential Switching

Data 7 (Wardah Renew You, 2022; Table 1 No.4)
“Investasikan mudamu. **Wardah Renew You**, dengan **youth power droplets.**”

Youth power droplets is embedded as the object of the Indonesian preposition ‘dengan’ (with), fully integrated into the surrounding Indonesian clause while internally following English noun-phrase word order satisfying Poplack's (1980) equivalence constraint and thus classified as intra-sentential switching. Functionally, this switch reflects Hoffman's (1991) reason of talking about a particular topic, here the product's technical formulation, and Gumperz's (1982) message qualification function: the embedded English noun phrase foregrounds the product's formulation and technological appeal, a common strategy in skincare-innovation product lines, lending a premium, scientific connotation that a literal Indonesian translation would likely dilute.

Data 8 (Wardah Crystal Secret, 2022; Table 1 No.5)
“Inovasi halal **green technology**, samarkan noda hitam...”

Green technology is embedded directly as the complement of the Indonesian noun inovasi (innovation), forming a single integrated noun phrase (“inovasi halal green technology”) that obeys the syntax of both languages; intra-sentential switching. Functionally, this switch reflects Hoffman's (1991) reasons of talking about a particular topic and expressing group identity: juxtaposing the Arabic-rooted Indonesian term ‘halal’ with the English “green technology” allows the brand to simultaneously assert religious compliance and modern, eco-conscious innovation within a single compressed phrase, a hallmark of Wardah's halal-cosmopolitan positioning.

Data 9 (Wardah Hydra Rose, 2020; Table 1 No.1)
“...menghasilkan kemurnian avalanche rose oil yang menyatu dengan **seventy two hydrating active** menghidrasi hingga tujuh puluh dua jam.”

Seventy two hydrating active is embedded as the object of ‘dengan’, an English numeral-noun phrase that is not fully conventional in form (without plural marking on “active” or hyphenation of “seventy two”), while functioning grammatically within the larger Indonesian relative clause (yang menyatu dengan...) intra-sentential switching. Functionally, this switch reflects Hoffman's (1991) reason of talking about a particular topic and Gumperz's (1982) message qualification function: fusing a numeral claim (“72”) with an English technical label lends the hydration claim a clinical, data-driven credibility, a persuasive strategy frequently used in skincare advertising to imply scientifically tested efficacy.

Data 10 (Wardah Colorfit Fresh Lip Ink Serum, 2022; Table 1 No.6)

“Bikin semangat selalu. **Coloring your day** dengan **Wardah Colorfit Fresh Lip Ink Serum** dan **Cream Blush**.”

The English verb phrase *Coloring your day* is immediately followed by the Indonesian preposition ‘dengan’ within the same sentence, syntactically integrating the English gerund phrase into the Indonesian clause structure, intra-sentential switching. Functionally, this switch reflects Hoffman's (1991) reason of being emphatic about something and Gumperz's (1982) personalization function, framing the product in personal, everyday terms: turning the product-line name “Colorfit” into an active English gerund creates a dynamic, playful tone that frames the cosmetic as an everyday lifestyle ritual, reinforcing brand-name recall through wordplay while maintaining natural bilingual fluency.

D. CONCLUSION

In this study, the analysis of Indonesian-English code-switching in ten national television commercials broadcast between 2020 and 2025 by Wardah suggests a pattern in the brand's contemporary bilingual communication. Applying Poplack's (1980) typology to a corpus of transcribed television commercials indicates that inter-sentential switching and intra-sentential switching are jointly the most frequent types (four of ten utterances each), while tag-switching is less frequent (two of ten utterances) but appears in signature, recurring brand slogans such as “Glow for it!” This distribution points to a possible branding pattern that alternates between fully-formed English clauses functioning as closing calls-to-action or emotionally resonant brand promises, and English technical noun phrases deeply embedded within Indonesian syntax to foreground ingredient and technology claims, while short freestanding English tags are reserved for the brand's most memorable, recurring catchphrases. Taken together, the ten utterances suggest that code-switching in these television commercials is a scripted strategy, appearing to function simultaneously to deliver direct product calls-to-action, highlight technological innovation, and reinforce brand identity within a halal framework. Beyond structural form, applying Gumperz's (1982) and Hoffman's (1991) functional frameworks suggests that these switches are most frequently associated with the need to be emphatic, to qualify or elaborate a preceding claim, and to talk about product-specific technical topics, alongside recurring instances of addressee specification, reiteration, and the expression of a cosmopolitan, halal-conscious group identity.

This study has several limitations. First, the corpus is small (ten commercials from a single brand, with one code-switched utterance analyzed per commercial), so the findings are descriptive and exploratory, and the percentages should not be read as statistical generalizations. Second, the corpus is unevenly distributed across years (six of the ten commercials date from 2022 and none from 2024), so no claim is made about consistency or change over time. Third, the classification of types and functions was carried out without inter-coder reliability testing or external expert judgement, and several cases are open to alternative readings (Data 2, 7, 8, and 9). Fourth, the criteria used to separate code-switching from established borrowing were applied to a small set of items and might classify borderline cases differently under other criteria. Fifth, the broadcast channels listed for each commercial are indicative: the YouTube descriptions state that the commercials were aired on television but do not name the channels, and the channels were not independently verified with the television stations.

Theoretically, this research extends Poplack's (1980) structural framework, together with Gumperz's (1982) and Hoffman's (1991) functional frameworks, into a single-brand advertising corpus, offering tentative perspectives on how corporate discourse uses bilingual

resources in different campaign types. Practically, these insights provide actionable guidance for copywriters and marketing professionals navigating bilingual markets. Future scholars are encouraged to undertake cross-sector comparative studies across national television networks to ascertain whether this structural pattern represents a broader industry trend, and to independently verify broadcast-channel attribution through official monitoring sources where such verification is required. Furthermore, empirical audience reception research such as consumer interviews or surveys is recommended to evaluate how viewers perceive these shifts, while expanding the corpus to digital platforms and analyzing non-halal competitors will offer a more comprehensive view of modern advertising dynamics.

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