Code-Switching in Everything Everywhere All at Once: A Sociolinguistic Analysis of Language, Identity, and Family Relationships

Nor Azyyati Md Saad[1*], Sharifah Nur Elena Syed Edros[2], Irda Haryani Tahir[3]

[1]Academy of Language Studies, Universiti Teknologi MARA, Shah Alam, Malaysia,

[2]Academy of Language Studies, Universiti Teknologi MARA, Shah Alam, Malaysia,

[3]Language Academy, Faculty of Social Science and Humanities, Universiti Teknologi Malaysia, Skudai, Johor Bahru, Malaysia

***Corresponding Author**

DOI: https://doi.org/10.47772/IJRISS.2026.102100206

Received: 03 September 2026; Accepted: 08 September 2026; Published: 10 October 2026

ABSTRACT

This study examines the purposes, functions, and sociolinguistic implications of code-switching in the film Everything Everywhere All at Once, focusing on its role in multilingual communication, identity construction, and interpersonal relationship negotiation. The study utilised a qualitative content analysis approach informed by Gumperz's Conversational Code-Switching Theory (1982), involving purposive sampling of selected multilingual scenes featuring English, Mandarin, and Cantonese. The findings revealed that code-switching functions not only as a stylistic resource but also as a communicative strategy for expressing emotions, negotiating social relationships, constructing character identities, and representing the complexities of an intergenerational immigrant family. The analysis further demonstrated that language alternation in cinematic discourse reflects broader sociolinguistic experiences related to cultural belonging, generational differences, and identity struggles. The study contributes to the expanding field of fictive and media-centred sociolinguistics by highlighting the applicability of Gumperz's framework in examining contemporary cinematic multilingualism. The study suggests that media discourse analysis should be further explored to enhance understanding of multilingual practices, linguistic hybridity, and the representation of language use in fictional narratives.

Keywords: Code-switching; Multilingualism; Sociolinguistics; Film Discourse Analysis

INTRODUCTION

Background of Study

Sociolinguistics is a subfield of linguistics that examines the relationship between language and society (Siregar, 2024). It explores how individuals utilise language to construct identities, express cultural values, and adapt their communication practices across different social contexts. From a sociolinguistic perspective, language is not merely a tool for communication but also a reflection of social relationships, cultural affiliations, and identity formation. Siregar (2024) highlights that sociolinguistics is grounded in the empirical examination of language practices, allowing researchers to understand how linguistic choices reveal patterns within social interactions. Through this perspective, sociolinguistic studies provide insights into how individuals modify their speech and language choices in response to social expectations, demonstrating the dynamic relationship between language and human interaction. Within sociolinguistics, code-switching represents a significant area of investigation as it provides insights into how bilingual and multilingual speakers navigate complex communicative environments through the strategic use of their linguistic repertoires. Code-switching refers to the practice of alternating between two or more languages

during communication among bilingual or multilingual speakers (Jun, 2025). In contrast, code-mixing involves the incorporation of linguistic elements from multiple languages within a single syntactic structure (Ahmad et al., 2025). Both practices occur due to various linguistic, social, and contextual influences, with globalisation and westernisation identified as contributing factors that have increased multilingual interactions in contemporary societies (Hussain et al., 2025).

Previous studies have demonstrated that code-switching serves multiple communicative and social functions beyond the transfer of linguistic meaning. Subon and Tarmim (2021) found that code-switching can support students with limited English proficiency by enhancing confidence and facilitating communication between English and more familiar languages. Similarly, Wentker and Schneider (2022) revealed that code-switching contributes to identity construction and self-representation, particularly in digital platforms such as YouTube, where individuals express cultural affiliations and linguistic identities through their language practices. These findings demonstrate that code-switching extends beyond the combination of languages, functioning as a resource for identity negotiation, cultural expression, and social interaction.

In this regard, examining code-switching within sociolinguistic contexts provides valuable insights into how multilingual language practices reflect broader social meanings, cultural affiliations, and communication strategies. Therefore, investigating code-switching in fictional media, particularly contemporary cinema, offers an opportunity to understand how multilingual interactions are represented and constructed within narratives that portray diverse linguistic and cultural experiences.

Statement of Problem

Sociolinguistics provides an important theoretical perspective for understanding how language functions beyond the transmission of information by revealing connections between communication, social identity, cultural affiliation, and contextual meaning. Within this field, code-switching has been recognised as a significant linguistic practice that enables bilingual and multilingual speakers to navigate complex social environments, negotiate interpersonal relationships, and construct identities through language choices. While existing sociolinguistic research has extensively examined code-switching in naturally occurring conversations, educational settings, and digital communication, its representation within fictional media remains insufficiently explored. In particular, contemporary films that incorporate multilingual dialogues present complex linguistic environments where language alternation is deliberately constructed to represent cultural experiences, emotional expressions, and social relationships. Therefore, the limited examination of code-switching in cinematic discourse creates a research gap in understanding how fictional representations of multilingual communication reflect broader sociolinguistic realities.

Communication itself involves a complex interaction of verbal, non-verbal, and contextual elements that contribute to the construction and interpretation of meaning. Asemah and Omosotomhe (2022) highlight that interpersonal communication extends beyond spoken language through the integration of non-verbal signals, including facial expressions, body language, and visual cues, which influence how messages are perceived and understood. Within multilingual communication, code-switching introduces an additional layer of complexity as the movement between linguistic codes may signal emotional positioning, cultural belonging, social distance, and situational awareness. Such linguistic transitions are not random choices but represent meaningful communicative strategies shaped by speakers' intentions and surrounding social contexts. However, the interpretation of these functions within scripted media discourse remains challenging due to the constructed nature of fictional interactions and the limited application of sociolinguistic frameworks in analysing mediated multilingual practices.

Gumperz's (1982) Conversational Code-Switching Theory establishes that code-switching serves important discourse functions, including signalling identity, expressing emotions, creating social meanings, and establishing relationships among speakers. Nevertheless, the applicability of this framework within contemporary cinematic narratives requires further investigation, as fictional dialogues differ from spontaneous conversations through their intentional construction for narrative and representational purposes. Existing studies have primarily focused on code-switching as an everyday linguistic practice, resulting in limited understanding of how multilingual exchanges operate as narrative resources in films. This creates an

empirical and theoretical gap concerning how code-switching contributes to character development, cultural representation, and the portrayal of social experiences within fictional contexts.

The increasing representation of multicultural and multilingual narratives in contemporary media further highlights the need to examine how language choices shape the depiction of identity, belonging, and interpersonal relationships. Films featuring multilingual characters provide valuable spaces for analysing how linguistic practices represent broader issues such as intergenerational differences, cultural negotiation, and immigrant experiences. However, code-switching within fictional narratives is often overlooked as merely a stylistic feature rather than recognised as a meaningful sociolinguistic practice that reflects complex social realities. Therefore, this study addresses this gap by examining the functions and sociolinguistic implications of code-switching in Everything Everywhere All at Once. By analysing the use of English, Mandarin, and Cantonese through Gumperz's (1982) framework, this study seeks to contribute to media-centred sociolinguistics by demonstrating how fictional multilingual discourse constructs identity, communicates cultural meanings, and represents the complexities of contemporary multilingual experiences.

Objective of the Study and Research Questions

This study aims to examine the types, functions, and sociolinguistic implications of code-switching in the film Everything Everywhere All at Once. Specifically, this study seeks to identify the linguistic patterns of code-switching employed by the characters and explore how these language practices contribute to the construction of interpersonal relationships within the narrative. The study is guided by the following objectives:

1. To identify the types and functions of code-switching employed by the characters in the film Everything Everywhere All at Once.
2. To examine the influence of code-switching on the interpersonal relationships between the characters in the film Everything Everywhere All at Once.

This study seeks to answer the following research questions:

1. What types and functions of code-switching are employed by the characters in the film Everything Everywhere All at Once?
2. How does code-switching influence the interpersonal relationships between the characters in the film Everything Everywhere All at Once?

LITERATURE REVIEW

Theoretical Framework of the Study

Gumperz's Conversational Code-Switching Theory (1982) is adopted as the theoretical framework for this study due to its emphasis on the social, contextual, and interactional functions of language alternation. Unlike structural approaches that primarily examine code-switching based on grammatical patterns, Gumperz's framework conceptualises code-switching as a meaningful communicative practice through which bilingual and multilingual speakers convey social meanings, negotiate relationships, and express identities. The theory highlights that shifts between linguistic codes are not arbitrary occurrences but are influenced by contextual factors, conversational purposes, and the social relationships between interlocutors. Gumperz's framework provides a comprehensive perspective for analysing how language choices function within multilingual interactions. Specifically, the theory enables researchers to examine the different types and functions of code-switching, while exploring the underlying social meanings embedded within language alternation. Within fictional discourse, this framework offers valuable insights into how characters employ multiple languages to express emotions, establish interpersonal connections, negotiate cultural identities, and represent social experiences. Therefore, the application of Gumperz's theory is aligned with the objectives of this study, which seeks to investigate how multilingual practices contribute to identity construction and relationship development in Everything Everywhere All at Once.

The foundation of Gumperz's theory can be traced to his earlier collaboration with Jan-Petter Blom in 1972, which introduced the distinction between situational and metaphorical code-switching. While Blom and Gumperz's earlier work examined language variation at the community level, Gumperz's later development of Conversational Code-Switching Theory shifted attention towards the functions of language alternation within individual interactions. Through this perspective, code-switching is understood as a communicative resource that enables speakers to manage conversations, convey emotional meanings, signal social identities, and maintain interpersonal relationships. Consequently, Gumperz's framework provides an appropriate analytical lens for examining multilingual exchanges and their sociolinguistic implications within contemporary cinematic narratives

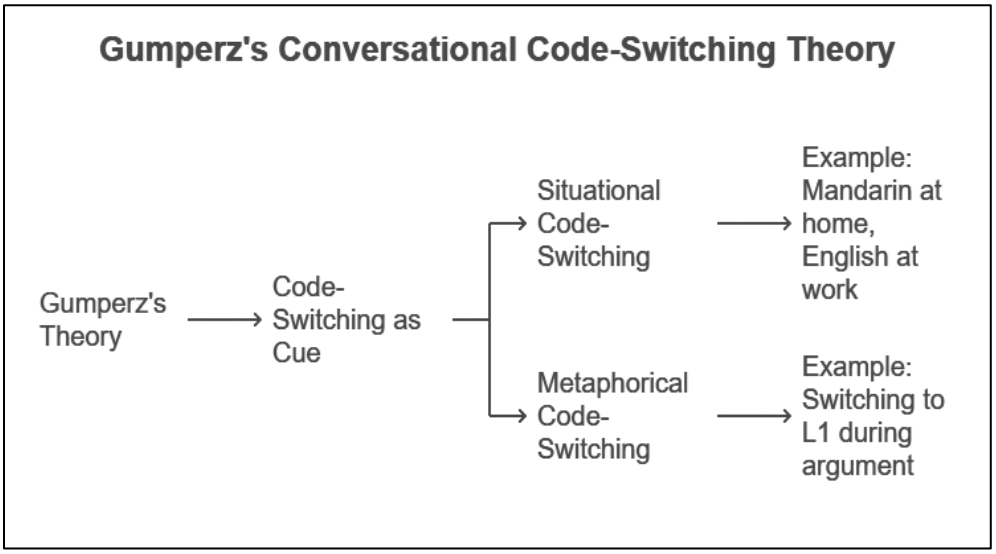


Figure 1 Gumperz's Conversational Code-Switching Theory (1982) Framework Diagram

Gumperz's Conversational Code-Switching Theory (1982) represents a significant development in sociolinguistic research on bilingual and multilingual communication. Developed from his earlier work in the late 1970s, Gumperz introduced a functional perspective of code-switching by conceptualising language alternation as a meaningful social practice rather than merely a structural or grammatical phenomenon. In his seminal work, The

Sociolinguistic Significance of Conversational Code Switching (1977), Gumperz defined code-switching as the alternation between speech segments belonging to different grammatical systems within a single communicative event. This perspective shifted scholarly attention towards understanding how language choices convey social meanings within interactional contexts.

Unlike structural approaches that primarily focus on the grammatical properties of language alternation, Gumperz was particularly concerned with the pragmatic functions of code-switching and its role as a contextualisation cue. According to Gumperz, speakers utilise code-switching to guide listeners in interpreting intended meanings, attitudes, emotions, and interpersonal relationships. His framework distinguishes between two major forms of code-switching: situational code-switching and metaphorical code-switching. Situational code-switching occurs when language choice changes due to external contextual factors, such as shifts in participants, settings, or communicative situations. In contrast, metaphorical code-switching occurs when speakers alternate languages within the same social setting to convey implied meanings, emotional nuances, social identities, or relational positions. These observations were developed through Gumperz's ethnographic investigations of bilingual communities, contributing to the establishment of interactional sociolinguistics as a significant area of linguistic study.

By positioning code-switching as a socially meaningful and strategically employed linguistic practice, Gumperz expanded the analysis of language alternation beyond structural patterns towards questions of function, interpretation, and meaning construction. His framework demonstrates how bilingual and multilingual speakers employ different linguistic codes to express identities, negotiate social relationships,

signal emotional positioning, and establish cultural affiliations. Consequently, Gumperz's Conversational Code-Switching Theory (1982) has become an influential framework for examining language behaviour across various contexts, including everyday interactions, media discourse, literary works, and scripted narratives.

This theoretical framework is particularly relevant to the present study, which examines multilingual interactions in the film Everything Everywhere All at Once. Through Gumperz's framework, code-switching can be analysed as a meaningful communicative strategy through which characters shift between English, Mandarin, and Cantonese to express emotions, construct identities, negotiate relationships, and represent cultural experiences. As sociolinguistics emphasises the relationship between language use and social context, Gumperz's theory provides an appropriate analytical foundation for investigating how fictional dialogues reflect, reproduce, and construct broader sociocultural meanings within contemporary cinematic narratives.

Past Studies on Code Switching

Research in sociolinguistics has extensively examined code-switching as a significant linguistic practice through which bilingual and multilingual speakers navigate the use of multiple languages across diverse social contexts. Situated at the intersection of language and society, sociolinguistic investigations have established code-switching as more than a simple alternation between linguistic codes; rather, it represents a complex communicative strategy associated with identity construction, power relations, cultural affiliation, and interactional purposes. Previous scholars have approached code-switching from various theoretical perspectives, including discourse analysis, functional approaches, and grammatical frameworks, demonstrating the multifaceted nature of language alternation in multilingual communication. This literature review examines existing studies on code-switching across institutional, interpersonal, educational, and media contexts to synthesise key findings, methodological approaches, and theoretical contributions that have shaped current understandings of code-switching as a sociolinguistic resource for meaning-making.

A substantial body of research informed by Gumperz's (1982) Conversational Code-Switching Theory has examined code-switching within formal and institutional environments, frequently employing qualitative and mixed-method approaches. Ahmad (2023), for instance, combined quantitative and qualitative analyses to investigate situational and metaphorical code-switching among military personnel, demonstrating how language alternation reflects institutional hierarchy, authority, and professional relationships. Similarly, Masruddin et al. (2022) explored code-switching within service-oriented workplaces through qualitative observation and found that language alternation contributes to politeness strategies, communicative efficiency, and intercultural accommodation. Collectively, these institutional studies demonstrate that code-switching functions as a strategic linguistic resource for managing social distance, negotiating professional identities, and maintaining interpersonal rapport within structured environments.

Beyond institutional settings, research focusing on youth communication and interpersonal interactions highlights the expressive, relational, and performative dimensions of code-switching. Dad et al. (2023) and Yim and Clément (2021) demonstrated that code-switching practices within digital communication spaces are influenced by factors such as gender, cultural identity, and social positioning. Similarly, Bocoum (2022) revealed that bilingual youths employ code-switching to create humour, establish solidarity, and strengthen interpersonal connections. Complementing these sociocultural perspectives, cognitive-oriented studies by Kuzyk et al. (2019), Kheder and Kaan (2021), and Han et al. (2022) have examined code-switching as both a communicative and cognitive process, highlighting relationships between switching patterns, language control, and executive functioning. Although these studies differ in their theoretical orientations and methodological approaches, they collectively emphasise that code-switching represents an active process of identity negotiation and social interaction rather than an unstructured linguistic behaviour.

An emerging area of research has examined code-switching within fictional and scripted contexts, focusing on how mediated dialogues represent multilingual practices and social meanings. Studies of film, literature, and other forms of media discourse suggest that code-switching contributes to characterisation, emotional expression, cultural representation, and the portrayal of intercultural experiences. Widowati and Bram

(2021) and Agfiyani et al. (2022), for example, demonstrated that fictional dialogues frequently incorporate code-switching as a deliberate narrative strategy to reflect sociolinguistic realities and enhance character development. These findings suggest that scripted language practices, although constructed, can provide valuable insights into how multilingual identities and cultural tensions are represented. Furthermore, theoretical contributions by Buriyeva (2025) and Deuchar (2020) emphasise the importance of integrating functional and structural perspectives to understand the relationship between linguistic forms and social meanings in code-switching practices.

The existing body of literature demonstrates several significant patterns in the study of code-switching. Methodologically, recent research has increasingly incorporated mixed-method approaches and cognitive perspectives, whereas earlier studies predominantly relied on qualitative observations of naturally occurring interactions. Across these diverse contexts, previous studies consistently indicate that code-switching serves communicative, affective, and identity-related functions and should not be viewed as an arbitrary linguistic choice. However, despite growing interest in multilingual discourse, limited attention has been given to how code-switching functions within emotionally complex fictional narratives, particularly films portraying immigrant experiences and intergenerational cultural negotiations. This gap highlights the need for further investigation into how cinematic multilingual discourse represents identity, belonging, and social relationships. Therefore, the present study examines code-switching in Everything Everywhere All at Once as a sociolinguistic practice that contributes to cultural representation, identity construction, and the negotiation of interpersonal relationships within a fictional narrative framework.

METHODOLOGY

This qualitative study is conducted to examine the types, functions, and sociolinguistic implications of code-switching in the film Everything Everywhere All at Once. The study employs a qualitative content analysis approach as it enables an in-depth investigation of language use within a fictional and multicultural context. Unlike quantitative approaches that focus on frequency or statistical measurement, qualitative content analysis allows the researcher to explore how language choices convey social meanings, emotional expressions, identity construction, and interpersonal relationships.

The data source for this study is the audiovisual content of the film Everything Everywhere All at Once, supported by the official screenplay and subtitle translation to ensure accurate identification and interpretation of multilingual dialogues. A purposive sampling technique is employed, where scenes are selected based on predetermined criteria related to the presence of code-switching involving English, Mandarin, and Cantonese. A total of 20 scenes are selected for detailed analysis due to their relevance to the research objectives, particularly scenes that demonstrate emotional interactions, cultural negotiations, and relationship dynamics among the characters.

The instrument used in this study is a coding checklist developed based on Gumperz's Conversational Code-Switching Theory (1982). The framework provides a sociolinguistic foundation for examining how language alternation functions as a meaningful communicative practice rather than merely a shift between languages. The coding checklist focuses on three main categories: types of code-switching, conversational functions, and contextualisation cues. Table 1 below presents the categories used for the analysis.

Table 1 Coding Framework Based on Gumperz's Conversational Code-Switching Theory

Category	**Description**
Types of Code-Switching	Situational code-switching and metaphorical code-switching
Conversational Functions	Identity expression, emotional expression, relationship negotiation, cultural affiliation, and communication strategies
Contextualisation Cues	Tone, social setting, character relationship, speaker intention, and conversational context

Table 1 shows the coding categories used to analyse each identified instance of code-switching. Situational code-switching is examined based on changes in social context, participants, or communicative situations, whereas metaphorical code-switching is analysed according to shifts in emotional stance, identity positioning, and implied social meanings. These categories enable a systematic examination of how multilingual practices contribute to meaning construction within the film.

The data collection process involves multiple viewings of the film to identify and document occurrences of code-switching. The initial viewing focuses on understanding the overall narrative, character relationships, and cultural context of the film. Subsequent viewings focus specifically on identifying multilingual exchanges, recording timestamps, transcribing relevant dialogues, and categorising each occurrence based on Gumperz's framework. The screenplay and subtitles are used as supporting materials to enhance accuracy and reduce possible misinterpretation of multilingual expressions.

The collected data are analysed through descriptive qualitative analysis to identify recurring patterns and meanings associated with code-switching practices. Each selected scene is examined according to the linguistic choices made by the characters, the social context surrounding the interaction, and the role of language alternation in shaping the narrative. The analysis focuses on how code-switching functions as a resource for expressing emotions, constructing identities, maintaining relationships, and representing the experiences of an intergenerational immigrant family.

The findings from the analysis are organised according to the established coding framework to address the research questions of this study. Through the application of Gumperz's Conversational Code-Switching Theory (1982), this methodology provides a systematic approach to understanding how fictional multilingual discourse reflects broader sociolinguistic practices and cultural meanings.

FINDINGS AND DISCUSSION

Demographic Analysis

This section presents the demographic profiles of the main characters in Everything Everywhere All at Once, namely Evelyn Wang, Waymond Wang, and Joy Wang. Examining the characters' backgrounds provides important contextual understanding of how factors such as immigrant status, generational identity, family roles, and cultural affiliation influence their linguistic behaviours. These sociocultural characteristics shape the characters' language choices, emotional expressions, and interactional strategies within family communication. Understanding these attributes establishes the foundation for analysing how code-switching functions as a communicative resource in representing identity negotiation, emotional expression, and interpersonal relationships within a multilingual immigrant family.

Evelyn Wang

Evelyn Wang is a first-generation Chinese immigrant and the central protagonist of the film. As a character navigating between her Chinese cultural background and life within an English-speaking society, Evelyn demonstrates frequent use of both situational and metaphorical code-switching throughout the narrative. Her situational code-switching is observed in interactions involving different social contexts, particularly when she alternates between English and Chinese languages while managing her laundromat business, communicating with family members, and interacting with institutional representatives such as tax officers. Meanwhile, Evelyn's metaphorical code-switching is particularly evident during emotionally intense interactions involving family conflict, disappointment, and personal struggles. Her shifts into Mandarin or Cantonese often function as markers of emotional intensity, authority, intimacy, and cultural positioning. These language choices reflect how code-switching becomes a resource through which Evelyn expresses emotions and experiences that may not be fully conveyed through a single language. Her linguistic behaviour demonstrates the complex relationship between language, immigrant identity, and emotional expression within a multilingual family environment.

Joy Wang

Joy Wang is the daughter of Evelyn and Waymond, representing the experiences of a second-generation immigrant negotiating multiple cultural identities. Unlike her parents, Joy primarily uses English as her dominant language, reflecting her upbringing within a Western sociocultural environment. However, she occasionally switches into Mandarin or Cantonese when communicating with her parents, particularly during emotionally significant interactions.

Joy's alternative identity as Jobu Tupaki, the Alphaverse version of herself, further highlights the complexity of her linguistic and cultural struggles. Her language practices reveal the tensions associated with intergenerational differences, particularly between her desire for individual identity and her connection to her family's cultural heritage. Through Joy's interactions, code-switching functions not only as a linguistic transition but also as a representation of emotional conflict, cultural negotiation, and the search for mutual understanding within a multilingual family context.

Waymond Wang

Waymond Wang, similar to Evelyn, is a first-generation Chinese immigrant who navigates between his cultural heritage and his life within an English-speaking environment. Throughout the film, Waymond demonstrates a flexible and strategic use of code-switching, particularly in interactions involving family relationships and emotional negotiations. His alternate identity, Alpha Waymond, further contributes to the representation of different communication styles and interactional approaches within the narrative. Waymond's code-switching occurs in both situational and metaphorical contexts; however, his language choices are frequently associated with maintaining harmony, reducing conflict, and strengthening interpersonal connections. His shifts between languages function as a pragmatic strategy for emotional regulation and relationship management, positioning him as a mediator within the family. Through Waymond's character, the film illustrates how code-switching can serve as a resource for promoting understanding, solidarity, and social cohesion in multilingual interactions.

Findings for RQ 1: What types and functions of code-switching are employed by the characters in the film Everything Everywhere All at Once?

This section presents the findings related to the first research question, which examines the types and functions of code-switching employed by the characters in Everything Everywhere All at Once. Guided by Gumperz's Conversational Code-Switching Theory (1982), selected scenes were analysed to identify patterns of language alternation and their sociolinguistic meanings. The analysis demonstrates that code-switching in the film functions beyond a linguistic transition, serving as a communicative resource for expressing emotions, negotiating identities, managing interpersonal relationships, and conveying culturally embedded meanings within family interactions.

Scene 1: Waymond Attempts to Initiate a Conversation with Evelyn

This scene occurs during the early part of the film, involving Evelyn and Waymond in their home located above their laundromat. At this point in the narrative, both characters are experiencing significant emotional and mental pressure due to multiple responsibilities, including the upcoming Internal Revenue Service (IRS) audit, the challenges of managing their laundromat business, and caring for Evelyn's elderly father. In this interaction, Waymond attempts to initiate a conversation with Evelyn; however, Evelyn responds with emotional exhaustion, demonstrating frustration and unwillingness to engage in further discussion.

Within this context, the use of code-switching reflects the emotional and relational dynamics between the characters. Waymond's language choice functions as an attempt to maintain connection and establish emotional closeness, while Evelyn's response illustrates her psychological exhaustion and difficulty in managing competing familial and personal demands. From a Gumperzian perspective, the shift between languages operates as a contextualisation cue that signals the emotional stance of the speakers and provides additional meaning beyond the literal content of the conversation.

The scene demonstrates that code-switching is not merely used to facilitate communication between bilingual speakers but also serves as a **mechanism for expressing relational meanings**. Through language alternation, the characters reveal their emotional states, cultural backgrounds, and interpersonal positioning within the family relationship. Therefore, this scene illustrates the role of metaphorical code-switching, where language choice conveys emotional intensity, intimacy, and relational significance despite the absence of a change in physical setting.

EVELYN
別問

EVELYN
No. Don't even ask.

WAYMOND
我知道我幫不了你，
我們現在可以聊點別的嗎?

WAYMOND
I know better than to ask to help you. But, is now a good time to talk about something else?

He nervously clutches some paperwork with colored tabs poking out.

EVELYN
I'm listening. Talk.

Evelyn grabs the papers, but he quickly snatches it back.

The shift from Mandarin to English, particularly through Evelyn's statement, "I'm listening. Talk," demonstrates a meaningful instance of code-switching that reflects a change in **emotional stance and interactional positioning**. Based on Gumperz's Conversational Code-Switching Theory (1982), this language alternation can be interpreted as a form of **situational code-switching,** specifically associated with the contextualisation cue of personalisation versus objectification. According to Gumperz (1982), language choice functions as a signalling mechanism that enables speakers and listeners to interpret the intended meaning, attitude, and relational orientation behind an utterance. Therefore, the movement between Mandarin and English in this interaction does not merely represent a change of linguistic code but indicates a shift in how Evelyn frames the conversation and positions herself in relation to Waymond.

At the beginning of the interaction, the use of Mandarin reflects a more personalised and emotionally intimate mode of communication between the couple. As first-generation Chinese immigrants, Evelyn and Waymond share Mandarin as part of their cultural and familial repertoire, allowing the language to function as a marker of shared identity, familiarity, and emotional connection. This supports Gumperz's (1982) argument that speakers often employ their first language to create a sense of solidarity, intimacy, and shared experience, particularly in interactions involving close social relationships. The use of Mandarin in this context highlights the personal dimension of their relationship, where language serves as a reflection of their shared cultural history and emotional bond.

However, when Evelyn shifts into English through the statement "I'm listening. Talk," the interactional tone changes significantly. The transition into English creates a more formal and emotionally distanced stance, transforming the conversation from an intimate exchange into a direct and controlled interaction. Although English is also a language commonly used within their immigrant environment, its use in this moment functions as a contextualisation cue that signals Evelyn's attempt to regulate her emotional response and approach the conversation more objectively. Rather than engaging with Waymond's concerns through emotional intimacy, Evelyn's language choice suggests a shift towards managing the situation as a problem that requires attention and resolution.

This finding is consistent with previous sociolinguistic research which demonstrates that bilingual speakers frequently use language alternation to manage interpersonal relationships, emotional positioning, and social meanings. Studies applying Gumperz's framework have shown that code-switching can signal changes in speaker attitude, relationship dynamics, and conversational purposes rather than occurring randomly

(Masruddin et al., 2022; Ahmad, 2023). Similarly, research on multilingual family communication indicates that language choice often reflects generational experiences, emotional attachment, and negotiation of identity within immigrant households. In this scene, Evelyn's movement from Mandarin to English represents not only a linguistic shift but also an emotional transition from personal connection towards a more structured and pragmatic communication style.

Furthermore, the use of English can be understood as reflecting the broader sociocultural experiences of immigrant families, where different languages become associated with different emotional and social functions. Mandarin represents Evelyn and Waymond's shared cultural identity, while English represents their adaptation to their current social environment and the practical demands of their life in the United States. Thus, the code-switching observed in this scene illustrates how multilingual speakers strategically utilise their linguistic resources to express emotional complexity and navigate interpersonal tensions.

Overall, this scene demonstrates that code-switching functions as a meaningful communicative strategy that reveals the changing emotional relationship between the speakers. Through Gumperz's (1982) framework, Evelyn's shift from Mandarin to English can be interpreted as a contextual signal that transforms the conversation from a personalised emotional exchange into a more serious and objective interaction. This finding highlights how fictional multilingual discourse can represent authentic sociolinguistic practices, where language choices reflect identity, emotional expression, and relationship negotiation.

Scene 2: Waymond Attempts to Initiate a Conversation with Evelyn

This scene occurs after Joy returns to the family laundromat with her girlfriend, Becky. Although Joy had previously informed Evelyn about Becky's intention to visit, Evelyn's reaction suggests discomfort and emotional resistance towards Becky's presence. After entering the house, Evelyn continues preparing the family meal while Joy follows her into the kitchen and assists with arranging the dishes. Their conversation gradually develops from the kitchen area to the dining table, where other family members, including Gong Gong and Waymond, are present. The interaction takes place within the context of an intergenerational immigrant family where cultural expectations, family roles, and personal identities intersect. Evelyn's reaction towards Becky reflects her struggle in reconciling traditional family expectations with Joy's personal identity and choices. Meanwhile, Joy attempts to create understanding between herself and her mother by explaining her feelings and seeking acceptance. This scene provides an important context for examining how code-switching functions as a communicative strategy for negotiating emotional distance, cultural differences, and family relationships.

JOY
I honestly think it's weird, but Becky wants to help Mom. She used to volunteer at the nursing home with her church or whatever.

BECKY
I always learn something when I hang out with the elderly. Old people are very wise.

EVELYN
It's okay, we'll take Gong Gong to the meeting. You and Becky stay and decorate.

WAYMOND
(quietly to Evelyn)
爸到底知不知道我們被查稅了?

WAYMOND
(quietly to Evelyn)
Does your father even know we are being audited?

BECKY
Where is he? When can I meet him?

Evelyn thinks about this, clearly uncomfortable.

According to Gumperz's Conversational Code-Switching Theory (1982), language alternation serves as a contextualisation cue that enables participants to interpret a speaker's intended meaning, emotional stance, and relational positioning. In multilingual family interactions, language choice can signal changes in intimacy, authority, emotional involvement, and social alignment. Therefore, the language choices made by Joy, Evelyn, and Waymond in this scene are significant as they reflect the **complex communication patterns** experienced by first-generation and second-generation immigrants. The interaction demonstrates that language selection is closely connected to family roles, cultural expectations, and the negotiation of personal identities within a multilingual household.

The conversation between Joy and Evelyn represents the broader challenges faced by immigrant families in balancing cultural continuity with individual identity. As a second-generation immigrant, Joy embodies a younger generation that is more closely associated with Western cultural values, self-expression, and personal autonomy. In contrast, Evelyn represents the first-generation immigrant experience, where cultural traditions, family responsibilities, and expectations from her homeland continue to influence her worldview. Previous studies on multilingual family communication have highlighted that code-switching frequently functions as a resource for negotiating generational differences, expressing emotional meanings, and maintaining interpersonal relationships despite cultural tensions. Language alternation within immigrant families therefore becomes a way of managing both cultural belonging and emotional connection.

In this scene, the movement between English, Mandarin, and Cantonese extends beyond a simple linguistic transition. The alternation of languages reflects the characters' attempts to manage emotional distance and establish connection with one another. Joy's language use represents her attempt to communicate vulnerability, seek recognition, and negotiate acceptance from Evelyn, while Evelyn's responses reflect her struggle between maintaining cultural expectations and understanding her daughter's individual identity. This illustrates how code-switching can operate as an emotional and relational resource, particularly when speakers navigate sensitive topics involving family, identity, and belonging.

Within this interaction, Waymond's shift back to Mandarin when addressing Evelyn regarding his awareness of their upcoming Internal Revenue Service (IRS) tax audit demonstrates another important function of code-switching. The language shift is directed specifically towards Evelyn, excluding other participants from the immediate exchange. Based on Gumperz's (1982) framework, this can be categorised as metaphorical code-switching, specifically under the function of addressee specification, where speakers select a particular language to signal who is included or excluded from a conversation. The use of Mandarin creates a private communicative space between Waymond and Evelyn, allowing them to discuss sensitive family and financial concerns within a shared linguistic repertoire.

This finding supports Gumperz's (1982) argument that code-switching can function as a **conversational strategy** for managing participation and establishing social boundaries. Rather than being an unplanned linguistic shift, Waymond's movement into Mandarin demonstrates an awareness of the social context and the intended audience of the message. The language choice functions as a subtle interactional signal that marks the conversation as a private exchange between spouses, while simultaneously maintaining social harmony within the larger family setting.

Similar observations have been reported in previous sociolinguistic studies, where bilingual speakers utilise code-switching to manage information flow, establish solidarity, and regulate interpersonal relationships. Research examining multilingual workplace and family interactions has shown that language choice can indicate social alignment and create boundaries between different participants within the same communicative environment (Masruddin et al., 2022; Ahmad, 2023). In this scene, Mandarin operates not only as a shared cultural language between Evelyn and Waymond but also as a relational resource that reinforces their marital connection and shared immigrant experience.

Therefore, the code-switching observed in this scene demonstrates how multilingual communication functions as a tool for relationship management and identity negotiation. Through Gumperz's framework, Waymond's shift to Mandarin illustrates that language alternation carries social meaning by controlling participation, expressing intimacy, and protecting private family discourse. This finding further highlights

how Everything Everywhere All at Once represents code-switching as a meaningful sociolinguistic practice that reflects authentic multilingual interactions within immigrant family experiences.

Scene 3: Evelyn and Joy Express Different Perspectives Regarding Becky's Introduction to Gong Gong

This scene occurs when Joy expresses her intention to introduce Becky to Gong Gong as her partner. Joy's eagerness reflects her desire for recognition and acceptance of her relationship within the family, particularly from an older generation whose approval holds significant emotional value. However, Evelyn responds negatively and attempts to discourage Joy from introducing Becky, providing various explanations and concerns regarding Gong Gong's possible reaction. This interaction reveals the tension between Joy's desire for openness and acceptance and Evelyn's concerns about maintaining cultural expectations and family harmony.

Evelyn spots the water stain that Waymond attempted to paint over. *It is clearly a different shade of white.*

JOY
Mom, this is what it's always like... Look, I know you haven't always liked Becky, but-

EVELYN
I like Becky. She is very nice.

JOY
But...

EVELYN
你很 lucky 啦。。。
你媽對你交往女朋友的事，已經很 open 了。還是個老外。But Gong Gong, , I don't think his heart could take that. Especially not after that flight. Coming all of the way from China just to die like that.

EVELYN
You are very lucky, *your mother is* open *to you dating a girl. A white girl.* But Gong Gong, I don't think his heart could take that. Especially not after that flight. Coming all of the way from China just to die like that.

In this scene, Evelyn's shift from English to Mandarin when responding to Joy's intention of introducing Becky to Gong Gong demonstrates a meaningful instance of **metaphorical code-switching**, specifically functioning as a personalisation versus objectification strategy and an indicator of emotional positioning. Although the physical setting and participants remain unchanged, Evelyn's movement between languages signals a shift in her conversational stance and the way she frames the sensitive topic of Joy's relationship.

Initially, the conversation begins in English, where Joy attempts to explain her situation and seek understanding from Evelyn. The use of English reflects the immediate conversational context between a second-generation immigrant daughter and her mother, where Joy positions herself as someone attempting to communicate openly within the social environment, she has grown up in. However, when Evelyn responds by switching into Mandarin, the language shift creates a more emotionally intimate yet culturally embedded space. According to Gumperz (1982), speakers often employ code-switching as a contextualisation cue to signal a change in tone, social meaning, or interactional intention. Therefore, Evelyn's shift into Mandarin indicates that she is no longer simply responding to Joy's statement but is expressing deeper concerns associated with her cultural background, family expectations, and personal fears.

The use of Mandarin allows Evelyn to express emotions that are closely connected to her identity as a first-generation Chinese immigrant. Her statement, "You are very lucky, your mother is open to you dating a girl. A white girl. But Gong Gong, I don't think his heart could take that," reflects a complex emotional position where acceptance and anxiety coexist. By choosing Mandarin, Evelyn frames the issue within a shared cultural and familial context, drawing attention to the traditional values and generational expectations represented by Gong Gong. This supports Gumperz's (1982) argument that language choice can convey

social meanings beyond the literal message, allowing speakers to indicate solidarity, cultural affiliation, and emotional alignment.

Furthermore, Evelyn's use of Mandarin functions as a linguistic strategy to create a private emotional space between herself and Joy. Although Becky is present in the wider family environment, the language choice limits accessibility and creates a subtle boundary between those who share the linguistic code and those who do not. This reflects Gumperz's concept of addressee specification, where speakers may select a particular language to indicate the intended recipient of a message or to manage participation within a conversation. In this context, Mandarin serves not only as a marker of cultural identity but also as a relational tool that positions Evelyn and Joy within their shared mother-daughter relationship.

This finding aligns with previous studies on immigrant family communication, which demonstrate that heritage languages often carry emotional and cultural meanings that differ from dominant languages. Research on bilingual families has shown that first-generation immigrants frequently associate their heritage language with intimacy, family values, and emotional expression, while the dominant language may represent adaptation to the wider social environment. Therefore, Evelyn's return to Mandarin reflects her attempt to communicate from a culturally rooted perspective, where concerns about family acceptance, tradition, and generational expectations are more strongly represented.

However, the use of Mandarin does not necessarily indicate complete rejection of Joy's identity or relationship. Instead, it reveals Evelyn's internal negotiation between her role as a supportive mother and her attachment to cultural expectations. Her statement acknowledges that she accepts Joy's relationship to some extent, yet she remains concerned about how this acceptance may conflict with Gong Gong's traditional beliefs. Through code-switching, Evelyn is therefore able to express emotional complexity that may not be fully represented through a single language.

From Gumperz's (1982) perspective, this scene illustrates how metaphorical code-switching operates as a meaningful communicative practice. Evelyn's shift into Mandarin transforms the interaction from a straightforward discussion about Becky into a culturally and emotionally significant conversation about family acceptance, generational differences, and immigrant identity. The scene demonstrates that code-switching in Everything Everywhere All at Once functions as more than a representation of multilingual ability; it becomes a sociolinguistic resource through which characters negotiate relationships, express emotional struggles, and navigate competing cultural expectations.

Scene 4: Attending to a Customer

This scene takes place shortly after Joy confronts Evelyn about her visible hostility towards Becky. Following this emotionally charged interaction, Evelyn shifts her attention back to her work in the laundromat when a customer enters. Upon observing the customer, Evelyn makes a remark about the customer's physical appearance, specifically her nose, first in Mandarin before immediately switching to English to address the customer directly.

A customer with a relatively big nose and a baby carriage is impatiently waiting.

EVELYN
哇，他的鼻子很大哦 Welcome, how can I help you?

EVELYN
Wow, what a big nose.
Welcome, how can I help you?

DEBBIE THE DOG MOM
Um, I wanted to see if my clothes were ready? I called three times and-

EVELYN
Ticket please.

In this scene, Evelyn's alternation between Mandarin and English represents a clear instance of **metaphorical code-switching**, as defined by Gumperz's Conversational Code-Switching Theory (1982). The shift occurs without any change in the physical setting, participants, or overall situation, indicating that the language alternation is motivated by social meaning rather than contextual necessity. Instead, the switch reflects a change in Evelyn's communicative intention and interactional stance within the same conversational moment.

More specifically, this instance can be analysed through Gumperz's concept of **personalisation versus objectification**, where different languages are used to distinguish between personal, affective expression and socially oriented communication. Evelyn's use of Mandarin when commenting on the customer's appearance functions as a form of personalisation. In this moment, Mandarin serves as a medium for expressing her private thoughts, attitudes, and spontaneous evaluation. As her heritage language, Mandarin is closely associated with her internal voice, cultural identity, and informal expression, allowing her to articulate judgement in a more natural and unfiltered manner.

However, when Evelyn immediately switches to English to address the customer, the interaction shifts towards objectification. English, in this context, functions as the language of public interaction and social appropriateness. By using English, Evelyn aligns her speech with the expectations of the customer-facing environment, presenting herself in a more controlled and socially acceptable manner. This shift marks a clear boundary between her internal evaluation and her external communication, demonstrating how bilingual speakers strategically separate personal expression from public interaction.

From a Gumperzian perspective, this language alternation operates as a **contextualisation cue** that signals a change in footing from a private, subjective stance to a socially oriented, interactional role. The rapid switch within the same conversational turn highlights Evelyn's ability to navigate multiple identities simultaneously: one as an individual expressing personal judgement, and another as a service provider engaging with a customer. This aligns with Gumperz's (1982) argument that code-switching is a meaningful communicative strategy used to convey subtle shifts in speaker intention, attitude, and relational positioning.

Furthermore, this scene reflects broader findings in sociolinguistic research, which suggest that bilingual speakers often associate different languages with different social domains and emotional functions. Heritage languages are frequently used for intimate, informal, or evaluative speech, while dominant societal languages are used in formal, institutional, or public interactions. Studies have shown that such patterns are especially common among immigrant communities, where speakers must constantly navigate between personal identity and social expectations (Ahmad, 2023; Masruddin et al., 2022).

In this case, Evelyn's code-switching also reflects her lived experience as a first-generation immigrant. Mandarin represents her cultural grounding and personal perspective, while English represents her adaptation to the external social environment. The switch between these languages therefore illustrates not only a change in communicative function but also a negotiation between internal identity and external social roles.

Overall, this scene demonstrates that code-switching functions as a strategic resource for managing different layers of communication. Evelyn's shift from Mandarin to English highlights how bilingual speakers use language to separate private thoughts from public interaction, express attitudes, and navigate social expectations. Through Gumperz's framework, this instance of metaphorical code-switching reveals the complexity of multilingual communication, where language choice carries significant social and interactional meaning beyond its literal content.

Scene 5: Gong Gong Enters the Laundromat

This scene takes place in the laundromat while Evelyn is attending to a customer named Rick, who is experiencing issues with one of the laundry machines. During this interaction, Gong Gong emerges from the house connected to the laundromat, prompting an immediate shift in the atmosphere. Becky, Joy, and Waymond react by abruptly falling silent, indicating a change in social dynamics brought about by Gong

Gong's presence. Joy then attempts to get Evelyn's attention, raising her voice to alert her. Evelyn, initially surprised, turns around and notices Gong Gong. Upon addressing him, Evelyn begins speaking in a different language and takes the opportunity to remind him about Joy, subtly managing how information is presented.

JOY
MOM!

Evelyn is startled by her volume. She finally turns:

We see the white wispy hair on the back of an old man's head. He is hunched over his cane wearing a white undershirt and slippers. This is GONG GONG. He stands by the stairwell with unfocused, wet eyes.

EVELYN
爸！你落嚟做咩啊？
(In Cantonese)

EVELYN
Baba! How did you get down here?

GONG GONG
我既早餐呢?
(In Cantonese)

GONG GONG
Where is breakfast?

Evelyn looks at Waymond who obediently runs up stairs. Gong Gong watches Waymond go with a clear look of contempt.

EVELYN
爸，你認唔認得阿Joy?
(In Cantonese)

EVELYN
Baba, you remember Joy.

Joy awkwardly approaches. Becky stands behind her, excited.

The code-switching observed in this scene can be categorised as **situational code-switching** based on Gumperz's Conversational Code-Switching Theory (1982). Unlike metaphorical code-switching, which conveys additional social meanings within the same setting, situational code-switching occurs when there is a shift in the external context, such as a change in participants, setting, or social roles. In this case, the entrance of Gong Gong introduces a new participant who significantly alters the communicative environment, thereby triggering a shift in language use.

Gong Gong, as an elderly family member, represents not only a different generation but also a different linguistic preference, primarily communicating in Cantonese. His presence introduces a hierarchical and culturally significant dimension to the interaction. As a result, Evelyn adapts her language choice to align with Gong Gong's linguistic repertoire, demonstrating sensitivity to both communicative necessity and cultural expectations. This reflects Gumperz's (1982) argument that language choice is closely tied to social context and participant roles, where speakers adjust their linguistic behaviour according to the norms and expectations of the interaction.

Furthermore, this instance can be understood as **context-driven code-switching**, where the shift is influenced by changes in social setting, formality, and power relations. Gong Gong's role as the family elder carries authority and respect within the cultural framework, prompting other characters to modify their behaviour, including their language use. The sudden silence from Becky, Joy, and Waymond prior to Evelyn's response further reinforces the shift in social dynamics, indicating an awareness of Gong Gong's presence and the need to adjust communication accordingly.

In addition to accommodating Gong Gong's linguistic preference, Evelyn's code-switching also functions as a strategic communicative tool. By choosing a language that Gong Gong understands, she is able to control the narrative and frame the information about Joy in a way that aligns with her own intentions. This suggests that situational code-switching in this scene is not purely functional but also carries an element of **interactional management**, where language is used to mediate relationships and navigate potentially sensitive topics.

This observation aligns with previous sociolinguistic studies which highlight that code-switching in multilingual families is often influenced by power relations, generational hierarchy, and cultural expectations. Research has shown that speakers frequently adjust their language use when interacting with elders as a form of respect and cultural alignment, particularly in Asian family contexts. Therefore, Evelyn's

shift in language reflects both communicative accommodation and cultural positioning within the family structure.

From a broader perspective, this scene illustrates how code-switching functions as a socially embedded practice rather than a purely linguistic phenomenon. Through Gumperz's framework, the language shift is understood as a response to a change in social context, where participant roles, cultural expectations, and relational dynamics all influence language choice. The presence of Gong Gong transforms the interaction, prompting Evelyn to adopt a different linguistic code that reflects respect, authority, and cultural continuity.

Overall, this scene demonstrates that situational code-switching plays a crucial role in managing social interactions within multilingual families. Evelyn's language shift highlights how bilingual speakers adapt their communication in response to changes in participants and social hierarchy, reinforcing the idea that language choice is deeply connected to context, identity, and interpersonal relationships.

Findings for RQ 2: How does code-switching influence the interpersonal relationships between the characters in the film Everything Everywhere All at Once?

This sub-section presents the findings for the second research question, which examines how code-switching affects the relationships between characters in Everything Everywhere All at Once. The analysis reveals that code-switching functions as a significant communicative resource that shapes interpersonal dynamics by expressing emotional intent, negotiating authority and hierarchy, and managing relational alignment within the family. Rather than serving as a simple linguistic alternation, code-switching operates as a socially meaningful practice that reflects the characters' emotional states, cultural identities, and interactional goals.

The findings indicate that code-switching contributes to **emotional expression with greater depth and nuance**, particularly in interactions involving conflict, vulnerability, and intimacy.

Mother-Daughter Relationships

Character	**Dialogue**
EVELYN	You're getting fat.
JOY	What?
EVELYN	And you never call me even though we are on a family plan and it's FREE. You only visit when you need something, and you got a tattoo, and I don't care if it's supposed to represent our family, you know I hate tattoos. Out of all of the places I could be, why would I want to be here with you? You are right. It doesn't make sense.
WAYMOND	Evelyn, 別說了。夠了。 (Evelyn, stop. That's enough)
JOY	Let her finish.

Scene 19

The relationship between Evelyn Wang and Joy Wang, as mother and daughter, represents one of the central interpersonal dynamics in Everything Everywhere All at Once. From the beginning of the film, their relationship is characterised by emotional distance and recurring misalignment in perspectives. Joy's limited presence at home due to her university commitments contrasts with Evelyn's overwhelming responsibilities, which include managing the laundromat, handling family obligations, and coping with financial stress. This imbalance contributes to a strained relationship, where emotional connection is often overshadowed by frustration and misunderstanding. As a result, despite their biological bond, their interactions frequently reflect a sense of disconnection rather than intimacy.

Within this dynamic, code-switching emerges as a key communicative strategy that both reflects and reinforces relational tension. During moments of conflict, Evelyn frequently shifts from English to Mandarin or Cantonese when expressing strong emotions such as frustration, disappointment, or anger. Drawing on Gumperz's (1982) framework, this can be understood as **metaphorical code-switching**, particularly under the subtype of personalisation versus objectification. The use of heritage languages in emotionally charged moments signals a shift toward personalisation, where Evelyn expresses deeper, more culturally embedded emotions. However, rather than fostering intimacy, this shift often creates distance between her and Joy, who is more aligned with English as her dominant language. Consequently, the code-switching functions not only as an emotional outlet but also as a barrier to mutual understanding.

This pattern is especially evident in confrontational scenes, such as when Evelyn refuses to introduce Becky as Joy's partner. In such moments, language choice becomes a tool for asserting control and expressing disapproval. Similarly, in Scene 19, Evelyn criticises Joy's weight, tattoo, and lack of communication primarily in English. The use of English in this instance can be interpreted as a form of objectification, where the criticism is delivered more directly and explicitly, aligning with a more detached or confrontational stance. This shift demonstrates how code-switching is not fixed in meaning but varies depending on context, emotional intensity, and communicative intent.

Moreover, Joy's dual identity as both herself and Jobu Tupaki further complicates the role of code-switching in their relationship. The linguistic choices between them often mirror their emotional and psychological distance, with shifts in language marking transitions between vulnerability, conflict, and existential detachment. Previous studies have shown that bilingual speakers may use different languages to negotiate identity and emotional expression, particularly in intercultural or intergenerational conflicts (Williams et al., 2020). This is evident in the film, where language becomes a symbolic representation of the cultural and generational gap between mother and daughter.

Overall, the findings suggest that code-switching between Evelyn and Joy is closely tied to **emotional tension, identity negotiation, and relational conflict**. Rather than facilitating communication, it often highlights the lack of alignment between them, reinforcing both emotional and cultural distance. Through this lens, code-switching serves not only as a linguistic phenomenon but also as a narrative device that reflects the complexity of their relationship, illustrating how language choice can both express and shape interpersonal dynamics.

Character	**Dialogue**
EVELYN	I like Becky. She is very nice.
JOY	But...
EVELYN	你很 lucky 啦 (You are very lucky) 。。。 你媽對你交往女朋友的事，已經很 open 了。還是個外 (your mother is open to you dating a girl. A white girl.) But Gong Gong, , I don't think his heart could take that. Especially not after that flight. Coming all of the way from China just to die like that.

Scene 3

In other scenes, Evelyn predominantly uses English as a means of projecting seriousness and authority, particularly when attempting to make Joy understand the underlying reasons for her frustration and fear. This deliberate language choice reflects a shift toward a more controlled and explicit communicative style, where English functions as a medium for clarity, directness, and emotional restraint. Rather than expressing vulnerability, Evelyn uses English to structure her arguments and assert her ηĥη (position) as a parent, signalling an attempt to be understood on her own terms.

However, much of their interaction is characterised by **metaphorical code-switching**, especially in instances where Evelyn shifts from English to Mandarin. According to Gumperz's (1982) framework, this type of switching does not arise from a change in situation but instead conveys additional social and

emotional meaning. In this context, the movement from English to Mandarin can be interpreted through the lens of **personalisation versus objectification**. While English is often associated with objectification used for delivering direct, sometimes critical statements; Mandarin carries a more personal and affective weight, allowing Evelyn to express emotions that are more culturally grounded and internally felt.

Importantly, this pattern reveals a tension in Evelyn's communicative approach. Although she relies on English to ensure that Joy understands her intentions, her shifts into Mandarin often occur at moments of heightened emotional intensity. These switches may signal frustration, disappointment, or concern, but they can also unintentionally create distance, as Joy may not fully resonate with the emotional nuances embedded in the heritage language. As a result, code-switching in these interactions becomes a double-edged sword: it deepens emotional expression while simultaneously complicating mutual understanding.

This observation aligns with previous studies which suggest that bilingual speakers strategically alternate languages to negotiate emotional expression and interpersonal alignment (Williams et al., 2020). In the case of Evelyn and Joy, metaphorical code-switching reflects not only emotional fluctuation but also an ongoing struggle to bridge generational and cultural divides. Thus, their conversations exemplify how language choice is not merely functional but deeply intertwined with identity, emotion, and relational dynamics.

Character	**Dialogue**
WAYMOND	Evelyn, 你在干什么 (Evelyn, stop that!)
EVELYN	這是爲了我們的安全。我們女兒的腦子被 Joybooby Tobacky 綁架了。 Alpha you 和 Alpha 公公 want me to fight her。But she is too powerful… (It's for our protection. Our daughter's mind has been taken over by Joybooby Tobacky. Possessed. Alpha you and Alpha Gong Gong want me to fight her, but she is too powerful…)
WAYMOND	妳.在.說.什.麼？(What. Are. You. Talking About?)
JOY	Are we, like, all having a stroke?
EVELYN	你不記得了，因為你的身體也在另外的 universe 的 control. (You can't remember anything because your bodies were under the control of other universes.)

Scene 14

Most of the scenes involving Evelyn and Joy can further be categorised under **personalisation** within Gumperz's (1982) personalisation versus objectification subtype. In these interactions, code-switching functions primarily as a means of expressing emotional intensity, where shifts in language reflect deeply personal thoughts, feelings, and attitudes rather than changes in external context. Evelyn's frequent alternation between English and Mandarin, in particular, highlights how she navigates between controlled expression and emotionally charged discourse, reinforcing the role of metaphorical code-switching in their relationship.

However, while Evelyn may intend these shifts as expressions of concern, frustration, or care, Joy often interprets them differently. From Joy's perspective, Evelyn's code-switching especially when accompanied by criticism or heightened emotional tone can be perceived as a form of judgement or disapproval. This misalignment in interpretation further deepens the emotional distance between them, illustrating how code-switching does not always facilitate understanding but can instead reinforce relational tension. This aligns with sociolinguistic findings that the meaning of code-switching is not fixed but co-constructed by participants and may be interpreted differently depending on their linguistic preferences, cultural alignment, and emotional state.

This pattern is consistently evident across multiple confrontational scenes involving Evelyn and Joy, as well as Joy's alternate identity, Jobu Tupaki. For instance, in Scene 18, Evelyn addresses Jobu Tupaki as though she were still the Joy she once knew, speaking with emotional intensity and attempting to reconnect by expressing her inner thoughts. In this moment, Evelyn metaphorically code-switches as she pours out her feelings, emphasising the similarities between herself and her daughter. However, rather than creating intimacy, this deeply personal expression causes discomfort for Jobu Tupaki, who resists this emotional connection. This interaction highlights how personalisation in code-switching can become overwhelming or intrusive when it is not reciprocated.

Therefore, although both Evelyn and Joy engage in code-switching, they do so with different communicative intentions and emotional orientations. Evelyn's switches are often driven by a desire to assert control, express concern, or reconnect emotionally, while Joy's responses reflect resistance, detachment, or misunderstanding. Across the analysed scenes, it becomes evident that their interactions are predominantly characterised by **metaphorical code-switching**, which they use as a means of managing their complex relationship as mother and daughter. Ultimately, rather than resolving conflict, these language shifts often expose the underlying emotional and cultural divide between them, reinforcing the central tension that defines their relationship throughout the film.

Relationship between Spouses

Compared to Evelyn and Joy's mother-daughter relationship, Evelyn and Waymond's marital relationship demonstrates a more strategic and emotionally restorative use of code-switching. Within this relational dynamic, code-switching functions not as a means of confrontation or emotional escalation, as observed in Evelyn and Joy's interactions, but as a reparative strategy employed to restore connection and intimacy. Waymond predominantly communicates in English; however, he strategically shifts to Mandarin or Cantonese during emotionally charged exchanges with Evelyn, particularly when she appears distracted, emotionally withdrawn, or disengaged from the interaction. This linguistic shift reflects his attempt to bridge emotional distance and re-establish interpersonal alignment.

For instance, in Scene 6, Waymond switches to Mandarin while discussing the possibility of travelling together, using the shared language as an affective resource to capture Evelyn's attention and convey his longing for reconnection. Rather than merely functioning as a linguistic variation, Waymond's code-switching signifies an effort to negotiate relational repair and preserve emotional closeness amid the growing tension within their marriage.

Character	Dialogue
WAYMOND	我在想，等這個事情結束以後. 我們要不要一起去旅行？還是.. (I was thinking. Maybe after this is all done, we can go on a trip or-)
EVELYN	If I have to think about one more thing today my head will explode.

Scene 6

According to the coding framework, and consistent with the pattern observed in Evelyn and Joy's mother-daughter relationship, Evelyn and Waymond's interactions predominantly demonstrate instances of metaphorical code-switching, whereby linguistic shifts are triggered by emotional transformations rather than changes in the situational context. These instances are closely associated with the personalisation subtype within the personalisation versus objectification category, as Waymond's code-switching serves to foreground emotional connection and relational significance. His shifts in language operate as affective markers that communicate care, reassurance, and emotional patience, allowing him to navigate moments of vulnerability and relational distance. Rather than functioning as a strategy for asserting power, authority, or disagreement, Waymond's code-switching represents an interpersonal resource used to restore emotional

proximity and reinforce intimacy within the marital relationship. Through this lens, code-switching becomes a relational practice that facilitates empathy, emotional negotiation, and the maintenance of marital bonds.

Waymond holds up the divorce papers. But from Evelyn's perspective, she sees the written elevator instructions.

Character	**Dialogue**
EVELYN	So... you know about this?
WAYMOND	當然...這是我的。(Of course...this came from me.)
EVELYN	It's you...? Like... you, who was in the elevator.
WAYMOND	對啊 (Yeah) 。。。I was in the elevator-
EVELYN	Come back next week.

Scene 9

Waymond's use of Mandarin and Cantonese is particularly significant in Scene 11 at the IRS building and within the elevator sequence, as well as during the confrontation surrounding the divorce papers in Scene 9. In these emotionally charged moments, where Evelyn becomes increasingly distant, frustrated, or overwhelmed, Waymond strategically shifts into his heritage languages and adopts a softer, more compassionate tone to regulate the interaction. These linguistic choices function as attempts to de-escalate tension and create an emotional space for understanding rather than conflict. By drawing upon shared linguistic and cultural resources, Waymond's code-switching reflects his effort to reconnect with Evelyn on a more personal level, highlighting the role of heritage languages as tools for emotional negotiation, relational repair, and the preservation of intimacy within their marriage.

Character	**Dialogue**
EVELYN	"Dissolution of marriage"? 什麼? (What?)
DEIRDRE	(oh phone) Yes! I'm on the tenth floor. I don't know what they want, I don't know if they're armed...
EVELYN	是誰給你的。？(Who gave you those papers?)
WAYMOND	沒人給我啊! (Nobody gave them to me!)
EVELYN	你哥... (Your brother) gets divorce and now you think divorce is okay?
WAYMOND	I don't think it's okay!
EVELYN	We made a vow!
WAYMOND	Eveyln…我只是希望你和我… (Evelyn...I know. I just wish you and I)

Scene 10

This communicative strategy reflects Waymond's consistent role as a mediator and emotional stabiliser within the marital relationship. Through these recurring instances, code-switching emerges as a relational repair mechanism that enables emotional regulation, conflict mitigation, and the restoration of interpersonal connection. Waymond's deliberate selection of language demonstrates how multilingual practices can extend

beyond the transmission of meaning to serve important relational functions, particularly in managing emotional tensions and facilitating mutual understanding. In this context, code-switching becomes a significant resource for sustaining intimacy and reinforcing emotional bonds within a multilingual spousal relationship.

Compared to the mother-daughter relationship between Evelyn and Joy, where code-switching often reveals emotional misalignment and intensifies existing tensions, Evelyn and Waymond's marital relationship demonstrates a more reciprocal and restorative function of language alternation. Although both relationships predominantly involve metaphorical code-switching under Gumperz's (1982) personalisation versus objectification subtype, the emotional outcomes of these linguistic shifts differ significantly. In Evelyn and Joy's interactions, personalisation through code-switching frequently becomes a source of conflict because emotional expressions are interpreted differently by each participant. In contrast, within Evelyn and Waymond's relationship, code-switching operates as a deliberate attempt to reduce emotional distance and restore interpersonal harmony.

Waymond's linguistic choices illustrate how code-switching can function as a form of emotional accommodation within intimate relationships. His shifts into Mandarin or Cantonese are not primarily motivated by the need to express authority, challenge Evelyn's perspective, or intensify disagreement. Instead, they represent attempts to access shared cultural and emotional meanings that are embedded within their relationship history. By returning to heritage languages during moments of vulnerability, Waymond invokes a sense of familiarity and emotional closeness, positioning language as a resource for reconnecting with Evelyn rather than confronting her. This contrasts with Evelyn's code-switching with Joy, where heritage language often becomes associated with parental expectations, criticism, and unresolved emotional tensions.

Furthermore, the effectiveness of Waymond's code-switching lies in its alignment with his communicative intention and relational role within the marriage. As a mediator, Waymond consistently uses language to soften conflict, acknowledge Evelyn's emotional state, and create opportunities for reconciliation. Even when Evelyn does not immediately respond positively, his code-switching reflects an orientation towards understanding rather than resistance. This demonstrates that the interpersonal function of code-switching is shaped not only by the speaker's intention but also by the relational dynamics between participants and their willingness to engage with the emotional meaning embedded within linguistic choices.

Therefore, while Evelyn and Waymond, like Evelyn and Joy, utilise metaphorical code-switching as a means of expressing personal emotions, the relational consequences of these switches differ considerably. In the spousal relationship, code-switching functions as a mechanism for emotional repair, empathy, and relational maintenance, allowing the couple to negotiate conflict while preserving intimacy. Through Waymond's strategic use of heritage languages, the film portrays code-switching as more than a linguistic phenomenon; it becomes a relational practice through which affection, patience, and commitment are communicated within a multilingual marriage. Ultimately, the contrast between the two relationships highlights that the meaning and impact of code-switching are shaped by the emotional context in which it occurs, as well as by the degree of mutual understanding and connection between interlocutors.

Family Dynamics and Hierarchical Relationships

Code-switching also plays a significant role in shaping broader family dynamics in Everything Everywhere All at Once, particularly in interactions involving Gong Gong, the family patriarch and Evelyn's father. As the eldest member of the household, Gong Gong occupies a position of authority that is further reinforced through his consistent use of Cantonese as the primary language of interaction. In Scene 4, when Gong Gong is introduced and engages with Evelyn, their communication occurs entirely in Cantonese, reflecting traditional cultural expectations surrounding respect, filial responsibility, and intergenerational hierarchy. Evelyn's immediate shift into Cantonese when addressing her father, particularly when asking whether he recognises Joy, functions as a linguistic marker of deference and cultural alignment. Rather than representing an emotional shift, this language choice reflects the social relationship between the

interlocutors, where language becomes a means of acknowledging Gong Gong's elevated status within the family structure.

According to Gumperz's (1982) framework, these instances can be understood as metaphorical code-switching, as the linguistic shift is not prompted by a change in the conversational setting but by the social meaning associated with the chosen language. Within the context of the family relationship, Cantonese carries symbolic significance as a marker of cultural identity, generational authority, and familial obligation. Evelyn's use of Cantonese demonstrates her awareness of the social expectations attached to communicating with her father, positioning the language as a resource for maintaining respect and negotiating her role as a daughter within a traditional family hierarchy. In this sense, code-switching functions not only as a communicative practice but also as a reflection of the cultural values and power relations embedded within multilingual family interactions.

Character	**Dialogue**
EVELYN	爸！你落嚟做咩啊? (Baba! How did you get down here?)
GONG GONG	我既早餐呢？(Where is breakfast?)
Stage Direction	Evelyn looks at Waymond, who obediently runs upstairs. Gong Gong watches Waymond go with a clear look of contempt.
EVELYN	爸，你認唔認得阿Joy (Baba, you remember Joy.)

Scene 4

Code-switching in Gong Gong's presence also frequently functions to restrict or regulate access to information, particularly during sensitive family conversations. In Scene 5, Waymond quietly asks Evelyn in Mandarin whether Gong Gong is aware of the ongoing IRS audit. The use of Mandarin limits Becky's access to the conversation, as she is present but excluded from the exchange through linguistic choice.

Character	**Dialogue**
JOY	I honestly think it's weird, but Becky wants to help Mom. She used to volunteer at the nursing home with her church or whatever.
BECKY	I always learn something when I hang out with the elderly. Old people are very wise.
EVELYN	It's okay, we'll take Gong Gong to the meeting. You and Becky stay and decorate.
WAYMOND	(quietly to Evelyn) 爸到底知不知道我們被查稅了？(Does your father even know we are being audited?)

Scene 5

This instance can be categorised as metaphorical code-switching under the addressee specification function, as the language shift specifically targets Evelyn as the intended interlocutor while simultaneously establishing a linguistic boundary around the conversation. Gong Gong's continued use of Cantonese, despite his limited understanding of the immediate situation, further demonstrates how heritage language can maintain his symbolic authority within the family even in the absence of complete informational access.

Joy's interactions with Gong Gong further reveal how code-switching reflects generational and cultural distance within the family. In Scene 6, Joy attempts to use Cantonese when greeting her grandfather and introducing Becky. Her hesitant and fragmented use of the language, coupled with Gong Gong's critical

response to her declining proficiency in Chinese, highlights her weakened linguistic connection to the cultural and familial expectations represented by the older generation. Her limited Cantonese proficiency consequently positions her at a disadvantage within an interaction shaped by Gong Gong's linguistic and generational authority. Evelyn's immediate intervention in Cantonese, particularly when she reframes Becky as Joy's "good friend", demonstrates her role as a linguistic and cultural mediator. Through this intervention, Evelyn manages the potential threat to Joy's face while simultaneously accommodating Gong Gong's expectations regarding appropriate familial behaviour.

Taken together, these interactions demonstrate that code-switching surrounding Gong Gong serves functions that extend beyond emotional expression to include information management, addressee specification, face-saving, and the negotiation of intergenerational authority. While Cantonese reinforces Gong Gong's position as the family patriarch and symbol of traditional cultural values, Mandarin and Cantonese are also strategically employed by other family members to regulate what can be communicated, to whom, and under what circumstances. The contrast between Waymond's strategic use of Mandarin and Joy's limited Cantonese proficiency further illustrates how linguistic competence is closely connected to access, belonging, and power within the family. Thus, code-switching in the broader family context functions as a mechanism through which family members negotiate both interpersonal relationships and competing cultural expectations across generations.

Character	**Dialogue**
JOY	公公，好。你..飛機...好不好？(Gong Gong, hello. How was your trip?)
GONG GONG	哇，乜佢D唐話越來越差啊。(Wah, her Chinese is getting worse every time we talk.)
Stage Direction	Evelyn eyes Becky, who is slowly approaching Gong Gong. Joy watches Evelyn watch Becky. Joy tests the water.
JOY	公公… 這是 Becky. Becky 她是我的 How do you say it again... shit, I mean, crap. 她是我的 (Gong Gong... this is Becky. Becky is my... How do you say it again... shit, I mean, crap. She is my…)

Scene 6

This interaction reflects metaphorical code-switching under the personalisation function, as Evelyn's language choice prioritises emotional protection and relational management. Her linguistic intervention not only shields Joy from potential criticism but also demonstrates Evelyn's awareness of the cultural expectations associated with communicating with Gong Gong. By switching to Cantonese and reframing the nature of Joy's relationship with Becky, Evelyn simultaneously manages Gong Gong's expectations and protects Joy's social face. Code-switching therefore functions as a relational resource through which Evelyn negotiates the competing demands of filial respect, cultural conformity, and maternal protection.

Additionally, Gong Gong's use of Cantonese during moments of family tension, particularly through his critical remarks during the IRS meeting in Scene 11, reinforces his position as an authoritative observer of the family's internal dynamics. Although he may not fully comprehend the institutional context surrounding the interaction, his continued use of Cantonese enables him to maintain a distinctive linguistic and generational position within the family. His utterances function as evaluative commentary through which he expresses judgement and asserts his authority without necessarily engaging in direct confrontation. The persistence of Cantonese in these moments therefore contributes to the construction of Gong Gong as a figure of generational oversight whose linguistic practices continue to shape the behaviour and responses of other family members.

Across these scenes, code-switching involving Gong Gong consistently functions as a marker of power, respect, cultural alignment, and relational positioning. Unlike the spousal relationship between Evelyn and

Waymond, where code-switching primarily facilitates emotional repair, interactions involving Gong Gong demonstrate how heritage languages can reproduce and negotiate intergenerational power relations. Cantonese, in particular, operates as a linguistic resource through which Gong Gong's patriarchal authority is maintained, while Evelyn's strategic shifts between languages enable her to mediate between traditional expectations and the needs of the younger generation. These patterns demonstrate that code-switching within the broader family context is not merely a reflection of linguistic preference but a mechanism through which family members negotiate authority, protect relationships, and position themselves within an evolving intergenerational hierarchy.

SUMMARY OF FINDINGS AND DISCUSSIONS

Research Question 1: What are the types and functions of code-switching used by the characters in the movie?

The findings show that the characters in Everything Everywhere All at Once mainly use metaphorical code-switching rather than situational code-switching. Language shifts are mostly triggered by changes in emotions, interpersonal relationships, and identity rather than changes in setting or topic. This supports Gumperz's (1982) view that code-switching functions as a contextualisation cue through which speakers communicate meanings beyond the literal content of their speech.

The findings are consistent with previous studies by Bocoum (2022) and Yim and Clément (2021), which found that code-switching can be used to express solidarity, manage interpersonal relationships, and signal emotional closeness. Similarly, the characters in the movie frequently switch to Mandarin or Cantonese during emotionally sensitive or family-related interactions.

The findings also support media-focused studies by Widowati and Bram (2021) and Agfiyani et al. (2022), which demonstrate that code-switching in fictional narratives can contribute to character development and the representation of sociocultural identity. However, the present study further shows that fictional dialogue can reflect real-world multilingual practices, particularly in expressing emotion, cultural identity, family relationships, and intergenerational hierarchy.

In contrast, situational code-switching occurs less frequently in the movie. This differs from studies conducted in institutional settings, such as Ahmad (2023) and Masruddin et al. (2022), where language switching is often influenced by changes in formality, setting, or professional roles. The lower occurrence of situational code-switching in the present study may therefore be related to its focus on family and intimate interactions. Overall, the findings demonstrate that the context of the data influences the type and function of code-switching observed.

Research Question 2: How does code-switching affect the relationship between the characters in the movie?

The findings show that code-switching plays an important role in shaping relationships among the characters, particularly within the immigrant family portrayed in the movie. Language choice reflects emotional distance, intimacy, conflict, and attempts at relationship repair. This supports Gumperz's (1982) view of code-switching as a social and relational practice used to negotiate meaning and interpersonal relationships.

In the relationship between Evelyn and Joy, code-switching is frequently associated with conflict and emotional tension. Their language shifts often reflect differences in identity, expectations, and emotional perspectives, which can intensify their distance from one another. At the same time, Evelyn's switches also express care and concern, demonstrating that code-switching can simultaneously communicate affection and create emotional distance.

In contrast, Waymond's code-switching mainly serves a reparative function. His use of Mandarin and Cantonese during emotionally difficult moments helps to calm Evelyn, reduce tension, and re-establish

emotional connection. This reflects the relational and accommodative function of code-switching identified in previous studies and positions Waymond as a mediating figure within the family.

Interactions involving Gong Gong demonstrate another function of code-switching, particularly its role in reinforcing intergenerational hierarchy, respect, and cultural identity. The frequent use of Cantonese when communicating with Gong Gong reflects his authority as the family patriarch and signals cultural alignment. Code-switching can also create linguistic boundaries, as seen when Mandarin or Cantonese is used to limit the participation or understanding of Becky.

Overall, the findings demonstrate that code-switching is not simply a linguistic choice but a meaningful social practice. Within Everything Everywhere All At Once, it reflects emotional relationships, cultural identity, family hierarchy, conflict, and attempts at reconciliation. The study therefore contributes to sociolinguistic research by showing how fictional film dialogue can represent complex multilingual practices and interpersonal dynamics. However, because the study focuses on one film and uses purposive sampling and qualitative content analysis, the findings cannot be generalised to all multilingual communities. Nevertheless, the study provides useful insight into how code-switching can be represented and interpreted within a media context.

Implications of the Study

The study offers important insights into multilingual individuals and communities, particularly immigrant and diaspora families who regularly navigate between languages. The findings show that code-switching should not be viewed as a sign of linguistic deficiency. Instead, it can function as a resource for expressing emotions, managing relationships, negotiating identity, and maintaining cultural connections. This perspective may help challenge negative perceptions of multilingual speakers and promote greater appreciation of linguistic diversity, particularly within intergenerational families (Fang & Yao, 2024).

From an academic perspective, the study contributes to sociolinguistic research by applying Gumperz's (1982) Conversational Code-Switching Theory to a contemporary film. The findings reinforce the view that code-switching is context-sensitive and socially meaningful, while demonstrating that scripted dialogue can represent complex multilingual practices. The findings also suggest that films such as Everything Everywhere All at Once may be useful as teaching materials in sociolinguistics and language courses, particularly for illustrating concepts such as metaphorical code-switching, personalisation, identity, and relational management.

More broadly, the study highlights the role of popular media in shaping perceptions of multilingualism and cultural identity. By presenting code-switching as a meaningful part of the characters' identities and relationships, the film provides a more nuanced representation of immigrant and multilingual experiences. As suggested by Nur and Kassim (2023), media can therefore serve as a sociolinguistic space through which audiences develop greater awareness of language diversity, family relationships, and cultural belonging in multicultural societies. Overall, the study demonstrates that code-switching is not merely a linguistic practice but also an important expression of emotion, identity, culture, and social relationships.

Suggestions for Future Research

Future research could extend the scope of the present study by examining code-switching across a wider range of films and television series that portray multilingual and immigrant experiences. Analysing multiple media texts across different genres, cultural contexts, and language pairs would provide more opportunities for comparison and allow researchers to determine whether similar patterns of metaphorical and situational code-switching occur across different contexts. Such studies could also examine how cultural background, character relationships, and social hierarchy influence the choice and function of code-switching in media discourse.

Future studies could also incorporate audience responses to examine how viewers interpret the emotional and social meanings conveyed through code-switching. This would provide a broader understanding of

whether the intended meanings of language shifts are perceived similarly by audiences or are interpreted differently based on their linguistic and cultural backgrounds.

Additionally, future research could apply alternative theoretical frameworks to provide a more comprehensive analysis of code-switching. For example, Myers-Scotton's Markedness Model could be used alongside Gumperz's (1982) Conversational Code-Switching Theory to examine how language choices signal social relationships, identity, and power. Combining different theoretical perspectives could strengthen the analysis and provide a deeper understanding of code-switching as a complex linguistic, social, and cultural phenomenon in media discourse.

Declaration of Conflicting Interests

The author(s) declared no potential conflicts of interest with respect to the research, authorship and/or publication of this article.

Disclosure of AI use

The author used ChatGPT (OpenAI) for language refinement and reference list formatting during manuscript preparation. The author takes full responsibility for the content of the article.

Declaration of Funding

No funding was received.

ACKNOWLEDGEMENTS

The authors would like to thank Akademi Pengajian Bahasa UiTM for its support and assistance in completing this article.

REFERENCES

1. Ahmad, N., & Ismail, S. (2022). An analysis of code-switching by language teachers with students of mixed proficiency levels of English at a sub-secondary school. FRASA: English Education and Literature Journal, 3(2), 122–131. https://doi.org/10.47701/frasa.v3i2.2310
2. Alhabuobi, T. (2021). Analyzing discourse of Saudi speakers using the integrative approach (Goffman, Gumperz & Grice). Theory and Practice in Language Studies, 11(8), 926–935. https://doi.org/10.17507/tpls.1108.08
3. Balam, O., Parafita Couto, M. del C., & Stadthagen-González, H. (2020). Bilingual verbs in three Spanish/English code-switching communities. International Journal of Bilingualism, 24(5–6), 952–967. https://doi.org/10.1177/1367006920911449
4. Beatty-Martínez, A. L., Navarro-Torres, C. A., & Dussias, P. E. (2020). Codeswitching: A bilingual toolkit for opportunistic speech planning. Frontiers in Psychology, 11, Article 1699. https://doi.org/10.3389/fpsyg.2020.01699
5. Bhatt, R., & Bolonyai, A. (2022). Multilingualism as an object of sociolinguistic description. Languages, 7(4), Article 277. https://doi.org/10.3390/languages7040277
6. Bocoum, B. (2022). Intrasentential and extrasentential code-switching among young bilingual speakers in Bamako: A conversation analytical perspective. ALTRALANG Journal, 4(2), 404–425. https://doi.org/10.52919/altralang.v4i02.227
7. Denieffe, S. (2020). Commentary: Purposive sampling: Complex or simple? Research case examples. Journal of Research in Nursing, 25(8), 662–663. https://doi.org/10.1177/1744987120928156
8. Deuchar, M. (2020). Code-switching in linguistics: A position paper. Languages, 5(2), Article 22. https://doi.org/10.3390/languages5020022

9. Fang, F., & Yao, X. (2024). Intergenerational transmission and multilingual dynamics: Exploring language policies in Chaoshan families through a contextual lens. Current Issues in Language Planning, 26(2), 1–20. https://doi.org/10.1080/14664208.2024.2410517
10. Gumperz, J. J. (1982). Discourse strategies. Cambridge University Press.
11. Han, X., Li, W., & Filippi, R. (2022). The effects of habitual code-switching in bilingual language production on cognitive control. Bilingualism: Language and Cognition, 25(5), 869–889. https://doi.org/10.1017/S1366728922000244
12. Hayat, N. A., & AlBader, Y. B. (2022). The McChicken phenomenon: How has English become a prevalent language among Kuwaiti youths? World Journal of English Language, 12(6), 59. https://doi.org/10.5430/wjel.v12n6p59
13. Hofweber, J., & Marinis, T. (2023). What sentence repetition tasks can reveal about the processing effort associated with different types of code-switching. Languages, 8(1), Article 70. https://doi.org/10.3390/languages8010070
14. Hofweber, J., Marinis, T., & Treffers-Daller, J. (2020). How different code-switching types modulate bilinguals' executive functions: A dual control mode perspective. Bilingualism: Language and Cognition, 23(4), 909–925. https://doi.org/10.1017/S1366728919000804
15. Jones, D. A. (2023). A review and critical analysis of qualitative methodologies and data-collection techniques used for code-switching research. American Journal of Qualitative Research, 7(2), 53–72. https://doi.org/10.29333/ajqr/12988
16. Kheder, S., & Kaan, E. (2021). Cognitive control in bilinguals: Proficiency and code-switching both matter. Cognition, 209, Article 104575. https://doi.org/10.1016/j.cognition.2020.104575
17. Kootstra, G. J., Dijkstra, T., & van Hell, J. G. (2020). Interactive alignment and lexical triggering of code-switching in bilingual dialogue. Frontiers in Psychology, 11, Article 1747. https://doi.org/10.3389/fpsyg.2020.01747
18. Kuzyk, O., Friend, M., Severdija, V., Zesiger, P., & Poulin-Dubois, D. (2020). Are there cognitive benefits of code-switching in bilingual children? A longitudinal study. Bilingualism: Language and Cognition, 23(3), 542–553. https://doi.org/10.1017/S1366728918001207
19. Masruddin, Nasriandi, Ermawati, & Al Hamdany, M. Z. (2022). Code-switching as the communication strategy: Indonesian-English code switching between hotel's employees. Journal of Language and Linguistic Studies, 18(2), 517–527.
20. Masullo, C., Dentella, V., & Leivada, E. (2024). 73% of the observed bilingual (dis)advantageous effects on cognition stem from sociolinguistic factors: A systematic review. Bilingualism: Language and Cognition, 27(3), 480–494. https://doi.org/10.1017/S1366728923000664
21. Nur, S., & Kassim, A. (2023). Issues and functions of code-switching in studies on popular culture: A systematic literature review. International Journal of Language Education and Applied Linguistics, 13(2), 7–18. https://doi.org/10.15282/ijleal.v13i2.9585
22. Okazaki, S. Y. (2003). Metaphorical code-switching revisited. Ferris Studies, 38, 137–153.
23. Olson, D. J., & Seo, Y. (2024). Code-switching experience as a mitigating factor for cross-linguistic phonetic interference. Journal of Phonetics, 107, Article 101356. https://doi.org/10.1016/j.wocn.2024.101356
24. Ramba, M., & Abu Bakar, F. (2024). A case study of Malaysian radio announcers' code-switching. LSP International Journal, 11(2), 69–82. https://doi.org/10.11113/lspi.v11.22632
25. Shinga, S., & Pillay, A. (2021). Why do teachers code-switch when teaching English as a second language? South African Journal of Education, 41(Suppl. 1), Article 1934. https://doi.org/10.15700/SAJE.V41NS1A1934
26. Subon, F., & Tarmim, S. S. M. (2021). The Code-Switching Phenomenon during Oral Presentations among the Business Programme Students. IAFOR Journal of Education, 9(5), 85–100. https://doi.org/10.22492/ije.9.5.05
27. Temesgen, A., & Hailu, E. (2022). Teachers' codeswitching in EFL classrooms: Functions and motivations. Cogent Education, 9(1), Article 2124039. https://doi.org/10.1080/2331186X.2022.2124039
28. Titone, D. A., & Tiv, M. (2023). Rethinking multilingual experience through a systems framework of bilingualism. Bilingualism: Language and Cognition, 26(1), 1–16. https://doi.org/10.1017/S1366728921001127

29. Wentker, M., & Schneider, C. (2022). And she be like 'Tenemos frijoles en la casa': Code-switching and identity construction on YouTube. Languages, 7(3), Article 219. https://doi.org/10.3390/languages7030219
30. Widowati, T. S., & Bram, B. (2021). Code switching used by Emily as seen in Emily in Paris. Academic Journal Perspective: Education, Language, and Literature, 9(1), 15–24. https://doi.org/10.33603/perspective.v9i1.5007
31. Williams, A., Srinivasan, M., Liu, C., Lee, P., & Zhou, Q. (2020). Why do bilinguals code-switch when emotional? Insights from immigrant parent–child interactions. Emotion, 20(5). https://doi.org/10.1037/emo0000568
32. Wood, N. I. (2019). Departing from doctor-speak: A perspective on code-switching in the medical setting. Journal of General Internal Medicine, 34(3), 464–466. https://doi.org/10.1007/s11606-018-4768-0
33. Yim, O., & Clément, R. (2021). Acculturation and attitudes toward code-switching: A bidimensional framework. International Journal of Bilingualism, 25(5), 1369–1388. https://doi.org/10.1177/13670069211019466
34. Metaphorical code-switching revisited. (n.d.).